

2006

The Making of the Dahesh Museum of Art: An Account of its Founding, Ten-Year History, Its Academic Art Collection, and Exhibitions

Alia Nour-Elsayed

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The Making of the Dahesh Museum of Art

An Account of its Founding, Ten-Year History, Its
Academic Art Collection, and Exhibitions.

By

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Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of Arts In Museum Professions.

Seton Hall University
Fall 2005

Dr. Petra ten-Doesschate Chu, Faculty Advisor

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ACKNOWLEDGEMENTS

My thanks and appreciation go to Amira Zahid JD, a founder of the Dahesh Museum of Art and board member, for embracing the idea of writing a historical account of the museum and giving me access to information to write it. Her assistance and suggestions have been invaluable. My gratitude goes as well to Charles E. Janson JD, Trustee, for his input, which has contributed greatly to the accuracy of this text.

I am also obliged to Flora Kaplan PhD, for providing me with information about the museum in its founding stages. In addition, I would like to thank the founding and present directors of the museum, David J. Farmer PhD, and Peter Trippi MA, for being generous with their time and for answering all my research questions. Their help has been instrumental in the writing of this thesis. I am indebted as well to Stephen Edidin JD, Chief Curator, and Roger Diederer PhD, Curator, for information about the museum's collection and its exhibitions. Special thanks are due to Paula Webster, Director of Marketing and Communications, for her assistance in providing me with valuable information about the museum including its public relations and marketing strategies.

I would also like to extend my deep gratitude to Petra ten-Doesschate Chu PhD, my advisor, who has constantly inspired and encouraged me since I enrolled in the Museum Professions Program at Seton Hall. Her guidance and advice have been crucial to the completion of this project. I would especially like to thank my husband, Nabil Elsayed, PhD for his unwavering patience in reading all the drafts as I wrote them, his support, and words of encouragement when I most needed it. Finally, I cannot forget to mention my mother, Aida Hammad for her support and for believing in me, and my sister, Basma Nour for her encouragement and all her feedback and comments on my text.

INTRODUCTION

The Dahesh Museum of Art in New York City is the only art institution among approximately 8300 museums in the United States, devoted to European academic art of the nineteenth- and early twentieth- centuries.¹ The museum's core collection was assembled by Dr. Dahesh (1909-1984), a writer, philosopher and art collector who lived in Beirut, Lebanon. He had collected art over a span of 50 years during his extensive travels all over Europe, Africa, Asia and the Middle East, and had aspired to establish an art museum in Beirut. However, after the eruption of Lebanon's 1975 civil war, Dr. Dahesh sold his collection to Mrs. Mervat Zahid, who brought it to the United States when she and her family immigrated in 1976. The Zahid family founded the Dahesh Museum (renamed Dahesh Museum of Art in 2002) in 1987. The museum was officially opened in 1995 at 601 Fifth Avenue.

In the beginning, there were many challenges for the museum to overcome. It was devoted to academic art, an art that was largely ignored and scorned for most of the twentieth century by the art establishment. In addition, it had to build its reputation and develop an audience in New York City, home to some of the nation's most important art museums. Finally, there was controversy surrounding the museum's origins and its intent soon after it opened. However, the museum managed to overcome these challenges, and during the course of ten years, expanded its collection significantly, presented scholarly exhibitions and programs, published important catalogues, and tripled its exhibition space when it moved to its current location at 580 Madison Avenue in 2003. In the process, the Dahesh Museum of Art became a credible and internationally recognized arts institution,

distinguished by its scholarly programs as well as by its intimate and quiet setting that encourages the contemplation and enjoyment of art.

This thesis will recount the making of this museum and its ten-year history. Chapter 1 will trace the origins of the museum, and present a brief account of the people behind its inception: Dr. Dahesh and the Zahid family, as well as the history of the core collection. Chapter 2 will deal with founding of the museum in 1987 and the years leading up to its opening in 1995. Chapter 3 will outline a historical overview and legacy of nineteenth-century academic art, in which the museum chose to specialize. Chapter 4 and 5 will narrate the ten-year history of the museum from its inauguration on Fifth Avenue in 1995 to its relocation to Madison Avenue in 2003 until 2005.

In describing the history of the Dahesh Museum of Art, three questions arise which will be addressed in the ensuing historical account. First, how will a museum with a narrow focus on an art that had been largely ignored and generally scorned survive in a highly competitive environment? Second, can a starting museum lead the rediscovery and renewal of the public's interest and appreciation of an art that was pushed into oblivion by the advent of modernism? Third, how will the museum maintain a balance between its mission and financial sustainability in today's market-oriented environment?

The methodology that has been applied to trace the museum history and to answer the questions raised above has included personal interviews with one of the founders, a member of the Board of Trustees, founding and present directors, and staff of the museum. In addition, due to the absence of a written historical account of the museum, information has been obtained from the museum newsletters, brochures, exhibition catalogues,

published articles and reviews in newspapers and art magazines, as well as records in the public domain.

CHAPTER 1

Origin of the Dahesh Museum of Art

Dr. Dahesh

The man whose collection inspired the founding of the Dahesh Museum of Art was a Lebanese writer, philosopher and art collector.² Dr. Dahesh was born Salim Moussa Achi on June 1, 1909 in Jerusalem, Palestine. When he was a young child, his family moved to Beirut, Lebanon and obtained Lebanese citizenship. After the death of his father from tuberculosis during World War I, he was sent for a few months to the American Mission orphanage, where he received his only formal education. But in spite of this limited schooling, he developed a love for books and the arts, continuously seeking knowledge in different fields. In the 1920s, Salim Achi moved back to Palestine, settling in Bethlehem. There, allegedly, he demonstrated supernatural spiritual abilities and began publishing prose, poetry and essays. At the age of 20, he adopted the name *Dahesh*, an Arabic word meaning, “inspiring wonder.” One year later, on May 22, 1930, he received an honorary doctorate in psychic research from the Sage Institute in Paris.³

In the 1930s, Dr. Dahesh returned to Beirut, and began his career as a writer and philosopher. He wrote about diverse subjects ranging from fiction and philosophy to human rights and spirituality. His beliefs in the universality of religious ideas and spiritual justice gained popularity, and an increasing number of followers embraced his teachings. The Lebanese government at the time, led by President Bechara El-Khoury, became concerned about the growing popularity of Dr. Dahesh. In 1944, it stripped him of his citizenship and exiled him from Lebanon, without any notice or due process. He returned secretly, at an unknown date, and began a writing campaign to reinstitute his

rights and liberty. In 1953, the regime was overthrown and Camille Chamoun succeeded Bechara El-Khoury as president. Dr. Dahesh's citizenship was reinstated through a new act of parliament. Living in Beirut, Dr. Dahesh continued to write and hold literary gatherings (*salons*) at his home. He also made frequent trips abroad to buy art, and survey the customs and manners of other cultures. During a trip to the United States, Dr. Dahesh died from heart failure on April 9, 1984 in a suburban hospital near New York City. He was 75 years old.

By the end of his life, Dr. Dahesh had written over 150 books in Arabic, which have mostly been translated in several languages. Among his many works are *Memoirs of a Dinar*, which describes his social and political views of people and nations told through the travels of a gold coin. The narrative extends over a period of ninety years, through the two World Wars and an imaginary third. *The Repose of Death* is an extended prose poem about divine love, divine beauty and the mysteries of immortality. *The Inferno* explores fifty levels of Hell and his major work, *Dr. Dahesh's Journey Around the World*, a 22-volume series, records observations and experiences during his travels around the world. His books did not only contain text but were also accompanied by calligraphy and illustrations of European paintings.

In the course of his life, Dr. Dahesh assembled a collection of more than 2000 works of art and over 50,000 books. He had amassed a fortune worth millions of dollars mainly from the proceeds of his writings and financial contributions from his followers. Ten million dollars were bequeathed to the Zahid family.⁴ Dr. Dahesh had never married and had no children; he was survived by four sisters.

History of the Collection

When Dr. Dahesh launched his literary career in the 1930s, he also began collecting art. He loved art as he wrote in his journal in 1979, “I am infatuated, or rather in love with art ... art captivates and attracts me as if it were a powerful magnet.”⁵ He particularly liked nineteenth-century academic and contemporary realist paintings. Dr. Dahesh formed his collection slowly, over a period of 50 years, acquiring about fifty works per year. These included European academic paintings by artists ranging from well known to obscure, as well as Western sculptures, decorative arts, antiquities, paintings, drawings, and prints. In addition, he also collected works from Africa, Asia, and the Middle East.

Dr. Dahesh traveled throughout the Middle East, Europe, Asia, the United States, and other parts of the world to look for paintings he knew from photographs, while attending auctions and visiting museums, dealers’ shops as well as artists’ studios. He also corresponded with artists seeking artworks for sale, and/or commissioning paintings on subjects that he had seen or imagined. In one instance, Dr. Dahesh wrote to the French artist Georges-Frédéric Rötig (1873–1961), commissioning him to paint a subject of lions waiting to attack antelopes on a mountain. At first, Rötig declined saying he never saw such a scene, but Dr. Dahesh convinced him when he replied that he did. Finally, Rötig painted *Lions Watching Antelopes* (Dahesh Museum of Art, New York).⁶

Dr. Dahesh bought art that was neither rare nor highly priced. Nineteenth-century academic art was not popular then, and he was described as collecting “wisely and economically, always negotiating prices directly with dealers or artists.”⁷ He was particularly drawn to mythological subjects, landscape and still life paintings. Among the

mythological subjects he acquired were *Andromeda Chained to a Rock* by Henry Pierre Picou (French, 1824-1895), showing the warrior Perseus rescuing Andromeda from a fierce sea monster, and a statue of Philoctetes entitled *Robbing the Nest* by Louis Baralis (French, 1862-1940), featuring a confrontation between a man and a falcon. He purchased other works such as the biblical scene of *Ruth and Boaz* (unknown artist), and an Orientalist subject entitled *The Banks of the River Nile* by Charles-Théodore Frère (French, 1814-1888). His collection also included animal paintings, such as *The Farmyard* by James Ward (British, 1769-1859), and *Tiger and Crocodile* by Arthur Wardle (British, 1864-1949).

There are no specific accounts that reveal the reasons of Dr. Dahesh's special interest in collecting academic art though in retrospect he may be said to have been something of a trendsetter. The first handbook of the Dahesh Museum's permanent collection published in 1999, alluded to his foresight stating: "As a collector of European academic art, he understood the value of a great period in Europe that had been ignored or largely forgotten by most museums, collectors, and scholars. The current revival of interest in academic art proves his prescience in seeing its humanistic and artistic values."⁸ However, insight into why Dr. Dahesh collected this art can be found in his writings, as they evoke the moralizing lessons inherent in academic art. Dr. J. D. Farmer the first director of the Dahesh Museum explained that Dr. Dahesh's collection "certainly reflected his own sense of the world as one place, where people of different cultural traditions, religions and backgrounds could and should live together, ... he perceived these paintings as a universal language of art in the same way he wanted there to be universal language of philosophy and thinking."⁹

Besides buying some artworks to be used as illustrations for his literary works or for decorative purposes and to encourage young artists, Dr. Dahesh's main intention was to establish his collection as a public resource. According to his diaries, the idea of opening a museum began to take shape in 1954, although it had come to him as early as the 1940s.¹⁰ He dreamt of opening the first Art Museum in Beirut because he believed that art was a mark of a civilized society and its purpose was to teach as well as to give aesthetic pleasure.

Dr. Dahesh kept his collection in his Beirut residence, a house built in the nineteenth century with ceilings that measured 24-feet high, large windows and grand-double doors. He occupied the second floor of that house, where he dispersed his collection throughout the entire space. He created rooms with different themes that were changed periodically. There was a large parlor known as the "Red Living Room" or the "Parlor of the Dove." The walls were covered with paintings and decorative art such as porcelain plates, and other objects in the rooms included vases, statuettes, sculptures of wood, bronze, and porcelain. The "Chinese Parlor," with marble floor and pale, sage-colored walls, was not always open for visitors. This parlor contained, as the name implies, Chinese furniture and decorative art, while another room was periodically redecorated to feature different subjects, such as African or Egyptian art. There was also a large "Hall" in the middle of the house connecting directly or indirectly with almost every other room. This Hall was used as a library with bookshelves filled with thousands of volumes. Above the bookshelves, stuffed birds of different sizes were hung as if keeping a watchful eye on the books. Dr. Dahesh also held literary gatherings (*salons*) in his residence enabling many of the visitors to view the artworks.¹¹

Dr. Dahesh's dream of founding a museum ended with the outbreak of the civil war in Lebanon in 1975. In order to protect the collection, he sold it to Mrs. Mervat Zahid, who moved it from Beirut to the United States when she and her family emigrated the following year. The collection was packed in twenty-five wooden containers by a group of friends, and driven to the airport cargo area to be flown out of the country. In the United States, the collection remained unopened in storage, until the Zahid family embarked on a mission to fulfill Dr. Dahesh's dream of opening a museum of art.¹²

The Zahid Family

Very little has been published about the Zahid family, which purchased Dr. Dahesh's art collection and subsequently, to their surprise, was willed his legacy leading them to open the Dahesh Museum. The family is private, reserved and discreet. Originally from Turkish origin, Mrs. Mervat Zahid and her four children resided in Beirut, Lebanon, until 1976, one year after the outbreak of the civil war, when they moved to Connecticut in the United States. Her husband, Sheikh Majid Zahid, a prominent Saudi Arabian businessman, together with his brothers established the first General Motors dealership in the Saudi kingdom early in the 1950s, with distribution centers and trading outlets throughout the Kingdom and Lebanon. He later became the Chairman and Chief Executive Officer of Arabian Motors and Engineering Company (Zahid AMECO) based in Dammam, Saudi Arabia. This company specializes in various products and services including automobile sales and leasing, heavy transport and cargo haulage, mechanical engineering and a travel agency.¹³

According to Amira Zahid, the eldest daughter, her mother always appreciated art, literature, and music. Mrs. Zahid in fact began painting at the age of 13, and played the piano since she was six. She went to school in Egypt, and was in an accelerated study program to complete secondary school. After her marriage, she resided in Saudi Arabia, where she continued to study at home, reading extensively, painting, and playing the piano. Later, Mrs. Zahid moved to Lebanon for the education of her children. She always stressed to them “education is your wealth.” Amira Zahid followed that advice and pursued education actively. In 1980, she received a BA in English Literature with a minor in German language, and in 1986, an MA in Humanities from Manhattanville College in Purchase, New York. She subsequently obtained a JD in 1991 from St. John’s University School of Law. Her siblings took the same path. Her sister Hoda obtained degrees in French Literature, History, and International Affairs, while their brothers Amr and Mahmoud Zahid pursued their education in engineering and marketing respectively.¹⁴

In 1987, the Zahid family established a private foundation, the Dahesh Museum Inc., with \$5 million in assets from the inheritance from Dr. Dahesh. That year, it obtained a provisional charter from New York State, and in 1995, the Dahesh Museum located on Fifth Avenue opened its doors to the public. The family members, who sat on the board of directors of the foundation, also became the museum’s initial governing body. They included Mrs. Mervat Zahid, president, Amira Zahid, vice-president, treasurer and secretary, Amr Zahid, vice-president, Hoda Zahid, assistant secretary, and Mahmoud Zahid, a trustee.

CHAPTER 2

The Establishment of the Dahesh Museum of Art

The idea of establishing a museum in New York City to fulfill Dr. Dahesh's dream came from Mrs. Mervat Zahid. After the collection had been photographed and inventoried by Amr and Hoda Zahid in the late 1970s, she asked her daughter Amira, in 1987, to figure out the necessary steps to open a museum with the inheritance from Dr. Dahesh. And so Amira Zahid, who was then just starting law school, began her quest to found the museum. She had to consult with scholars and museum professionals, find a location for the museum, hire a staff, and incorporate the museum in New York City. This was not an easy task, as she soon found out. When she first met Dr. Robert Rosenblum, the prominent scholar and professor of nineteenth-century art at New York University, he recommended that she discard the idea of starting a museum, and sell the entire collection. However, rather than ending the discussion, Amira Zahid went along with his suggestion and asked him to select the artworks he thought worthy keeping. He chose a number of works, and pointed out that this collection belonged to the twenty-first century, to which she replied, "That is only 8 years away."¹⁵

Amira Zahid then contacted Dr. Flora E. S. Kaplan, an anthropology professor, and founder of the graduate program in museum studies at New York University. She, like Dr. Dahesh and the Zahids, strongly believed in the educational purpose of museums. Kaplan's view was that "museums should not be guardians, but, rather sharers of objects."¹⁶ In 1987, she was engaged as a consultant, and as Amira Zahid stated "became instrumental in helping to start and operate the museum."¹⁷

During that same year, Kaplan made a study, interviewed the Zahid family, and saw the photographs of the collection. She wrote her report suggesting themes for future exhibitions, and possible sites in New York City to house the museum. Kaplan recommended that a modest space in Midtown, Upper East Side or Lower Manhattan would be an ideal start to enable the museum to grow in gradual steps. Kaplan was then entrusted to write a document describing the vision of the founders, in addition to the intent and goals of the museum. The brochure (*Dahesh Museum*) and booklet (*Dahesh Museum: Selections*) published in 1993, stated that the Dahesh Museum was chartered in 1987 as a non-profit educational institution and cultural center. The museum was described as:

“The Dahesh Museum is rooted in European and Middle Eastern humanist tradition. Its collections and collateral works illuminate the spirit that informed the museum, and are intended to express the notion of art as universal truth ... In a period of conflicts and divisiveness around the world, it is both a labor of love and a demonstration of responsibility to honor a promise given, and to offer the public an oasis for quiet contemplation and renewed faith in the human spirit expressed through art.”¹⁸

The target audience was identified and the museum’s collection was represented:

“The Dahesh Museum reaches out to new audiences, to scholars and public alike, and poses questions about art and its meaning in multicultural settings ... The museum accesses some 600 oil paintings, hundreds of prints, drawings, and watercolors, and as many book illustrations, ivories, sculptures and decorative arts that date from the 17th century till the present ... The late 19th and early 20th century artists in the Dahesh Museum exhibited frequently in the Paris Salons. The Dahesh Museum’s collections fall within two general categories - nature and the human figure. They exert intellectual and emotional appeal across a spectrum of historical works, landscapes of heroic and epic deeds, and figurative art in which gods and humans, in

conflict and passion, reflect the struggles and desires of mortals and the dangers of the real world. ”¹⁹

The goals and programs of the museum were:

“To offer the public new insights into the political, economic, and social environments that fostered the creation of art in the past, apart from those avant garde movements that have dominated the art scene in the last fifty years. Future exhibitions, public programs, and special events will incorporate contextual and mixed media. The collections will be shown along with borrowed works under an aegis of revisionist scholarship.”²⁰

As with every new concept, the mission was revised and rearticulated in the following two years when the museum opened in 1995. However, some principles remained salient.

After a number of locations were considered for the museum, a space was rented in midtown Manhattan in 1990. The Dahesh Museum occupied the second floor of a commercial building at 601 Fifth Avenue, near 48th street. The building had been constructed in 1911 as an elegant townhouse for Anson Ranney Flower, a philanthropist, civic leader and brother of Roswell Flower, Governor of New York (1892-1894). The space, previously occupied by a nail salon, was renovated at approximately \$250,000.²¹ Theo David Associates were hired as architects, and working closely with President Mervat Zahid and Vice President Amira Zahid, they designed the small space so as to create an intimate and quiet oasis for people to enjoy the art. The rectangular 1,800 square feet exhibition space had oak floors and blue-green damask-covered walls with a number of elongated windows overlooking Fifth Avenue.

In 1993, Dr. J. David Farmer was hired as the first director for the Dahesh Museum. Eminently qualified, Farmer graduated with BA and MA degrees in Art

History from Columbia College and the University of North Carolina respectively. He received an MFA and Ph.D. in Art History from Princeton University, where he specialized in northern renaissance art and wrote his dissertation on the 15th century Flemish artist Bernard van Orley. In 1969, he became a Curator at the Busch-Reisinger Museum at Harvard University, where he developed an interest in twentieth century German art. He joined the Art Institute of Chicago in 1972 as a curator, and organized the international loan exhibition *James Ensor*, and in 1975 became the Director of the Birmingham Museum of Art in Alabama. In 1981, Farmer held the position of Director of the University Art Museum (UAM) in Santa Barbara. There, he established the first systematic inventory and conservation of its permanent collection and acquired significant works of art for the museum. Later, in 1990, Farmer became Director of Exhibitions for the American Federation of the Arts (AFA), where he was responsible for organizing 20 to 25 exhibitions per year for its members of over 300 museums. At AFA, Farmer succeeded in expanding the institution's international activities and in launching a successful education program.

Although Farmer's art historical specialty was northern renaissance and modern art of Northern Europe, especially Flemish and Belgian, his interest in academic art went back to the time when he began to study art history. Farmer recollected that, back in the 1960s, academic art was scorned by art historians and not even included in the canon of art history. However, he was fortunate to have had professors, such as Robert Rosenblum, who encouraged his students to not just follow the "party line" or "what is permissible to like in art."²² Farmer was also inspired by the work of his aunt, who studied at the Art Institute of Chicago, which qualified her as an academic artist.

As director, Farmer's first priorities were to hire a staff, conduct an accurate inventory of the collection, and develop an exhibition program. Christina Portell was hired as Assistant Curator, Maria Celi as administrator, and Martin Beck as Registrar. The European part of the collection was examined and recorded. After the boxes and artworks were unpacked, Farmer and Portell began to measure, photograph, write condition reports, and register each item. Farmer recalled that most of the artworks required conservation, or needed major intervention. Some oil paintings on canvas were unstretched and rolled when they were packed and transported, and many required cleaning. In 1994, the museum embarked on a conservation program, focusing on the pieces that needed the most attention, the best works, and those selected for the first exhibition. At that time, the concept that the museum was going to focus on academic art was not entirely clear. What was certain was that Dr. Dahesh liked this art, and Farmer personally felt that it was the most important part of the collection.²³

Meanwhile, in 1994, Paula Webster, a specialist in non-profit public relations and founder/principal of PWPR was appointed as a consultant. She prepared the public relations strategy for the museum's imminent inauguration, and guided its programming. The Dahesh Museum opened its doors to the public on January 20, 1995. The inaugural exhibition entitled *When Art was Popular: The Salon and the Royal Academy in the 19th and Early 20th Centuries* featured twenty-nine European academic works from the nineteenth and twentieth centuries. The artworks were displayed according to the academic hierarchical categories, starting with history paintings, followed by the "minor" themes of land- and seascape, animal portraiture, genre, and still life.

Following this first exhibition, the Dahesh Museum decided to focus on nineteenth and early twentieth century European academic art, as articulated in its 1995 mission statement:

“The Museum was chartered in 1987 for the purpose of preserving and presenting to the public a collection of 19th- and 20th-century academic art established by Dr. Dahesh. It is the only museum of its kind in the United States. The extensive permanent collection consists of oil paintings, watercolors, prints, illustrations, manuscripts, sculptures, ivories and miniatures.

Educating the public about academic art is a principal goal. Through exhibitions, publications, and public programming, the museum seeks to examine the social, political and economic contexts in which the artists lived, created their works, and made aesthetic choices. The museum will illuminate the democratization of art in Europe following the French Revolution of the late 18th century.”²⁴

The decision to focus on European nineteenth and twentieth century academic art was based on several considerations. Most importantly, Dr. Dahesh had passionately collected this art, which, he believed, demonstrated the common concerns and humanity of all people. In addition, academic art was not extensively covered by other museums and therefore it could provide a unique niche for the Dahesh Museum. However, the specialization in academic art also presented a major challenge because, for most of the twentieth century, the art establishment had largely ignored and even scorned academic art. Thus, it was not well known or appreciated by the public.

CHAPTER 3

Academic Art: “The Other” Nineteenth Century Art

Academic art refers to paintings and sculpture produced following the principles taught at the academies or schools of art in Europe. Art academies first emerged in Italy in the sixteenth century as an alternative to the traditional guilds, which trained artists through apprenticeship. While the latter focused on practical and technical training, the former added a theoretical foundation to art instruction. Academies also provided their students with an organized training system that centered on drawing the human figure, based on the classical ideals that are at the roots of the Western artistic tradition. In addition, these institutions provided an exhibition place for students and awarded accomplished artists membership in the academy itself. Academies began to spread throughout Europe; but, it was the French Academy (1648) that became the most influential and served as a model for others that followed. By the nineteenth century, nearly every city in Europe and later the United States, Australia and Latin America had its own art academy.

The French Academy

The Royal Academy of Painting and Sculpture (*Académie Royale de Peinture et de Sculpture*) was established in 1648 during the reign of King Louis XIV. Its members were a select group of professional artists who also taught at the Academy. They enjoyed many privileges including studios, salaries, and commissions from the state and church, who were the main patrons of art at that time.

Students at the Academy learned to draw from casts of classical sculptures and live models. The Academy considered familiarizing students with Greek and Roman sculptures essential, because these were considered the source of the Western artistic tradition.²⁵ Beside practical instructions, the students were given lectures on anatomy, geometry, and history, among other subjects. Influenced by the Italian system, the Academy had as its main objective to set apart the artists it trained from ordinary craftsmen. In order to elevate the status of the art profession, the Academy established a strict hierarchy of themes in painting and sculpture. At the top were history paintings, which depicted classical, religious, mythological, and allegorical scenes. Landscapes, portraits, genre, and still life followed this category. In order to further prevent paintings from being perceived as a mere craft, the Academy insisted on a smooth, “licked” finish with no visible brushstrokes. This method, which is the hallmark of academic art, became known as the *fini*.²⁶ The Academy also organized official exhibitions of contemporary art (*Salons*) and introduced competitions among young artists. The highest reward for these grueling competitions was the Rome Prize (*Prix-de-Rome*). Winners were provided a government allowance to study classical and renaissance art at the French Academy’s school in Rome (*Académie de France à Rome*), which was founded in 1666.

The Academy was abolished in 1793, after the French Revolution, and was replaced by the Institute of France (*Institut de France*) in 1795. The Institute was composed of artists and intellectuals who oversaw the government’s involvement with arts and sciences. The Fine Arts formed the fourth class of the Institute. The Academy of Fine Arts (*Académie des Beaux-Arts*) founded in 1803, controlled all the official

exhibitions, and oversaw the School of Fine Arts (*École des Beaux-Arts*, now known as the *École Nationale Supérieure des Beaux-Arts*), and the French Academy in Rome. By 1863, the Academy of Fine Arts lost much of its power, and the School of Fine Arts became independent and was subsequently reformed. However, once again in 1871, the Academy of Fine Arts regained jurisdiction over the Rome Prize competition. These institutions as well as the Rome Prize still exist today, but do not have the same influence on France's arts and cultural life as they did during the first three quarters of the nineteenth century. During that period, the Academy produced many leading academic artists such as Adolphe-William Bouguereau (1825-1905), Alexandre Cabanel (1823-1889), Paul Delaroche (1797-1856), and Jean-Léon Gérôme (1824-1904).

The French Exhibitions (Salons)

The Royal Academy of Painting and Sculpture introduced Art exhibitions in 1667 to exhibit works by members of the Academy. These government-sponsored exhibitions were intended to show the public art commissioned in advance by the state. They were usually very large paintings of historical subjects, meant to be “pictures to see” and not “pictures to sell.”²⁷ At first, these exhibitions were not frequent, but after 1737, they became annual or biannual events. Held in the Louvre palace, these exhibitions became known as “Salons,” because the art works were displayed in the square reception room of the palace, the *Salon Carré*.²⁸ Although the Salon relocated to other venues during the nineteenth century, it continued to be known as the “Salon.”

Since its inception, the Salon marked a turning point for the French art world. For the first time, the general public was able to view and examine contemporary art, and

thereby got to know the different styles and techniques of painters. Likewise, artists were given the opportunity to exhibit their works to the public, as there were no commercial galleries until the middle of the nineteenth century. More importantly, exhibition reviews and art critiques began appearing in journals from the middle of the eighteenth century onwards.

The Salon became a very popular event that attracted a multitude of visitors from all sectors of society. Thousands of pictures were displayed, with the large history paintings closer to the ceiling. Portraits, landscapes, genre pictures and still lifes followed these. Sculptures, portrait busts, and reliefs were placed on large tables in the centre of the room. However, despite its soaring popularity, the official Salon ended before the nineteenth century was over, in 1881, due primarily, to two problematic issues. The first concerned the role of the Salon. The original purpose of the Salon was to show works by artists supported by the state and these were invariably history paintings. However, history paintings eventually lost ground, as government commissions decreased, and wealthy middle-class art buyers emerged. These private collectors preferred smaller-scale works with various themes, such as portrait, historic and Orientalist genre, landscape, animal, and still life. As a result, artists changed their production and produced smaller works, which they sent to the Salons hoping to sell them. Catalogs of the Salons also began to list artists' addresses so that prospective patrons could contact them directly. This shift from the Salon showing "pictures to see" to "pictures to sell" resulted in a conflict among the conservative Academicians, artists, critics and administrators. Equally problematic, was the issue of the jury. After the French Revolution of 1789, participation in the Salons was opened up to non-

academicians, but all works submitted had to be approved by a jury appointed by Academy members. The jury selection process remained a point of contention. While some advocated that the jury should be comprised of academicians, others thought it should be elected by a democratic vote of all artists.²⁹ By the 1860s, as the conservative Salon juries increasingly were out of step with new developments in French art, the number of rejections became unacceptable. This led Emperor Napoleon III in 1863 to authorize a Salon of the Refused (*Salon des Refusés*) to exhibit works that had been rejected by the jury of the official Salon of that year. Finally, in 1881 the state turned management of these exhibitions to the artists. From then on, different exhibitions emerged. These were organized by the Salons of the Society of French Artists established in 1881, then by the Society of Independent Artists in 1884. In 1890, the Society of French Artists was split into two associations, and each held its own Salon. In addition, the government organized triennial exhibitions in 1883 and 1886, followed by the Paris World Fair Exhibition in 1889. While the Salons were still considered the most prestigious platforms, some artists also exhibited independently. For example, Gustave Courbet (French, 1819-1877) organized private exhibitions starting in 1855, and the impressionists held group exhibitions between 1874 and 1886.

Nineteenth-Century Academic Art in England

While art academies flourished in Europe in the nineteenth century, every young artist aspired to study at either the French or the British Academy. The latter followed the French model; however, since its foundation it maintained its independence from the government. Moreover, unlike its counterpart in France, the British Academy did not abide strictly by the rigid hierarchy of themes in painting. As government commissions

were limited in Britain, there was little incentive for artists to produce large scale history paintings. Instead, they mostly earned their living by painting for private patrons, who favored portraits, landscape, animal and genre. In addition, the history paintings they produced were different from the French. British works appealed more to popular taste and abounded in episodes from Shakespeare's plays and scenes from British history. Among the most notable British nineteenth-century academic artist were Frederic Leighton (1830-1896), Lawrence Alma-Tadema (British; born in The Netherlands, 1836–1912), and John William Waterhouse (1849-1917).

The Legacy of Nineteenth Century European Academic art

The nineteenth century marked a critical moment in the history of academic art. Just when the academies became powerful as social and cultural institutions, they were threatened and ultimately weakened by the rise of other artistic styles and counter-institutions. The first major challenge was by the romantics, who refuted the notion that artists could be taught or subjected to rules. Realists also criticized paintings by the academics for their idealized forms, historical subject matter, and smooth and polished surfaces. Later, the impressionists criticized the licked finish of academic art, and like the realists, they contested the relegation of still life and landscape to the lower categories of art.

On the other hand, it is important to note that most of those artists who challenged the academic tradition, whether the romantics, realists, impressionists or others among the early avant-garde, studied under academic artists. Indeed, even the loose brushstrokes, associated with impressionism were also a part of the academic process. For example, during the preliminary steps, artists usually began with a simple drawing of

their 'first thought,' followed by an oil sketch. These oil sketches were painted freely, and resembled the style favored by Impressionists. Only after the sketch was made, did artists produce the final work with the so-called "licked finish."³⁰

As modernism gained more prominence, starting in the late nineteenth century and continuing during the early twentieth century, particularly in the years following World War I, academic art was further denigrated. It was perceived as conservative, uninspired, and old-fashioned. The French had long described this style of art with the pejorative term *art pompier* (art of the fireman) alluding to the fireman-like helmets worn by the soldiers painted by the artist Jacques-Louis David (French, 1748-1825) who was held in high esteem by the academy. The monumental history paintings were also described as *grandes machines* (big contraptions).³¹ Academic art was further denigrated when the American art critic Clement Greenberg wrote in his essay that "Self-evidently, all kitsch is academic; and conversely, all that's academic is kitsch."³² Academic art was gradually removed from art history books as well as museums. For most of the twentieth century, the nineteenth-century art history focused on the artistic developments of artists or of movements that ultimately led to modernism. Academic art, most of its artists, official institutions and exhibitions of the period fell into oblivion. In the rare instances that academic art was mentioned, it was generally scorned. As Albert Boime pointed out, the development of French art was viewed "as a sequence of dramatic conflicts between innovating 'heroes' and academic 'villains'."³³

In the 1970s, as postmodernism came to embrace an eclectic mixture of styles, techniques and technologies, a "revisionist" trend emerged in art history and criticism. It called for new appraisals of previous works that were considered unimportant or

irrelevant by modernists. As a result, in the last thirty years of the twentieth century, revisionism began to question modernist assumptions, reassess their omissions, and promote previously marginalized artists. Academic art was then revisited by some art scholars, and was brought back into the history books, though many art historians continued to advocate the modernist views. That was the environment in which the Dahesh Museum opened in 1995, as the only arts institution in the United States exclusively devoted to Europe's academically trained artists of the nineteenth- and early twentieth- centuries. On the one hand, the revisionism that was applied to academic art provided an opportunity for the museum to take the lead in re-evaluating this period of art history; on the other, it was a major challenge as, among the general public, the modernist viewpoint largely prevailed and most people were unfamiliar with that art. In the years that followed, academic art continued to regain favor among scholars, collectors and the general public, as demonstrated by the increasing number of exhibitions in museums, publications, and by the soaring prices of academic art works in auctions in recent years.

CHAPTER 4

The Dahesh Museum of Art on Fifth Avenue: 1995-2002

After the opening of the Dahesh Museum, David Farmer together with the Board of Trustees set out to build a credible and viable cultural institution. During the period from 1995 to 2002, the museum organized numerous exhibitions, created programs and expanded its collection significantly. However, in the beginning there were many challenges to overcome. First, the museum was dedicated to academic art, an art that has been largely ignored and generally scorned for most of the twentieth century. Second, it had to develop an audience and compete for attention with other well established and famous museums in New York City. Third, the museum had no history and a board of trustees composed of the members of a Middle Eastern family who were not collectors or known in the museum world. Finally, the collection was modest and the Zahid family refrained from talking with the press.

Controversy began soon after the museum opened its doors. The criticism was ignited mainly by the media, and numerous articles focused on the personal life of Dr. Dahesh and the Zahid family. Some articles questioned the intent of the museum, alleging that it was a cult institution for “Daheshism.” Others complained that the museum did not reveal enough information about its founding, collection history, and funding. Amira Zahid, the most visible member of the Zahid family, considered that the criticism was due to discrimination, and claimed that the “media focused on the family rather than on the museum itself.”³⁴ Similarly, Farmer asserted that the museum should be

“judged solely on its merits and activities ... The museum’s exhibitions and educational programs represent it’s only agenda: the study of European academic art. No one asks if the personal life and beliefs of J. P. Getty play any role in the Getty Museum.”³⁵ Eventually, the initial negative response from the media subsided as the Dahesh Museum continued to present scholarly exhibitions and programs. In just a few years, the museum organized major loan exhibitions, published important catalogues, launched thought-provoking programs, and in the process became widely recognized as a credible champion of academic art. The impetus for this success came from a dedicated board of trustees, largely composed of members of the Zahid family, who oversaw the advance of the museum’s educational mission, supported the development of the collection, and sustained the museum programs. In particular, Amira Zahid guided the museum’s growth with the same energy and passion with which she had founded it. David Farmer established a solid foundation upon which his successor, Peter Trippi, could build, as he would lead the museum into a new era of growth and change.

Exhibitions

The exhibitions held during Farmer’s tenure reflected the Dahesh Museum’s vision and mission. The museum was dedicated to re-evaluating a period of art history that was neglected and little understood, and by linking it to the present, the exhibitions appealed to both scholars and the public. In the process of re-examining nineteenth and early twentieth century academic art, the Dahesh Museum did not limit its presentations to the principal academic artists, but investigated also those whose names have been forgotten or remained in relative obscurity. Among the subjects surveyed were the technical training of young artists, the changing place of women in art history, and the

impact of the development of print and photography on the diffusion of Western stereotypes of the Orient. Other exhibitions explored the transformation of the nineteenth century art market and its impact on the way art is merchandised today, and the influence of academic subjects and styles on the development of early cinema.

The Dahesh Museum presented three exhibitions per year, drawn at first from its collection. Later, as Farmer initiated collaborations with local, regional and international institutions, the exhibitions were supplemented by loans from other institutions as well as from private collectors. The first major international loan exhibition was *Rosa Bonheur: All Nature's Children* (December 17, 1997 - February, 21, 1998). In collaboration with two French institutions, the Museum of Fine Arts of Bordeaux (*Musée des Beaux Arts de Bordeaux*) and the Museum of the Barbizon School of Painting, Auberge Ganne, Barbizon (*Musée de l'Ecole de Barbizon-Auberge Ganne, Barbizon*), the Dahesh Museum presented the first complete international retrospective of Bonheur's work in the twentieth century. Like many artists, Rosa Bonheur (French, 1822-1899) was once famous, became neglected, reappraised and rediscovered. *Rosa Bonheur* marked a turning point in the history of the Dahesh Museum. This was the museum's initial international loan exhibition in collaboration with French museums and the first one-artist survey. It was also the first exhibition funded by private sponsors, and the first to feature a full-length exhibition catalog, the only current English language survey of Bonheur's life and art. Public programs for the exhibition also culminated with a symposium that featured a panel of renowned nineteenth century art scholars. Among the participants were Dr. Patricia Mainardi, Broeklundian Professor of Art History at Brooklyn College and the Graduate Center at CUNY, New York, and Dr. Gabriel P.

Weisberg, Professor of Art at the University of Minnesota. *Rosa Bonheur* attracted 6,500 visitors over a three-month period, and received a review in the *New York Times*. More importantly, the museum was given the opportunity to project itself “as an institution that could be taken seriously.”³⁶

In the years that followed, the Dahesh Museum expanded the scope of its exhibitions (see appendix II for exhibition history). In addition to other major loan shows, it organized numerous exhibitions from the permanent collection, supplemented with loans from other institutions and private collectors. Most notable were *Training An Artist: Alexandre Cabanel and the Academic Process in 19th- Century France* (March 10, 1998 – September 5, 1998); *A Victorian Salon: Paintings from the Russell-Cotes Art Gallery and Museum, Bournemouth, England* (January 19, 1999- April 17, 1999); *Overcoming All Obstacles: The Women of the Académie Julien* (January 18, 2000 – May 13, 2000); *Gérôme and Goupil: Art and Enterprise* (February 6, 2001 – May 5, 2001); and *French Master Drawings from the Collection of Muriel Butkin* (February 20, 2002 – May 18, 2002). Partnerships and collaborations with other institutions included the Louvre (Paris), the Musée d’Orsay (Paris), the Frick Art & Historical Center (Pittsburgh, PA) and The Art Institute of Chicago, among others. The Dahesh Museum also organized traveling exhibitions throughout the United States as in the case of *A Distant Muse: Orientalist Works from the Dahesh Museum of Art* in 2001 and 2002.

The recruitment of additional staff helped maintain regular, scholarly and well researched exhibitions and programs. By 2002, the curatorial department was composed of four members. In 1995, Lisa Small was appointed as Research Associate (now Associate Curator). She held an M. Phil. in nineteenth-century European paintings and

sculpture, and is currently a doctoral candidate in Art History at the City University of New York. One year later, Stephen R. Edidin became Curator (now Chief Curator). With an MA from Williams College, and a JD from the Benjamin N. Cardozo School of Law, he received an M. Phil. from the City University of New York, and is a specialist on George Harvey, a nineteenth century Anglo-American artist. In 2000, Roger Diederer became Associate Curator (now Curator). He received a doctorate degree from the University of Amsterdam in the Netherlands, and wrote his dissertation on the French academic artist Jean Lecomte du Nouÿ (1842-1923). Like many other artists of the period, he was forgotten for most of the 20th century but, whose "oeuvre provides a fascinating case study of 19th century academic art, especially because he was so widely discussed by critics in his own day."³⁷ Frank Verpooten was appointed as a Research Associate (now Assistant Curator) in 2002. A native of Belgium, where he completed his studies, Verpooten previously worked at the Belgian Consulate in New York. In addition to the curatorial team, the Dahesh Museum appointed several guest curators for its exhibitions. One of them was Dr. Gabriel Weisberg, a pioneer in the study of nineteenth century academic and realist art. He guest-curated two exhibitions: *Overcoming All Obstacles: The Women of the Académie Julian* (January 18, 2000 - May 13, 2000) and *Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition* (September 12, 2002 – December 8, 2002).

Education, Public Programs, and Publications

Education and scholarship were among the primary goals of the Dahesh Museum. Much attention was given to label copy; the goal was to provide interesting information

in a non-instructional fashion.³⁸ Exhibitions were at first accompanied with monthly lunchtime gallery walkthroughs by the museum staff and professional educators. By 1996, the programs were expanded to attract adults, children, educators, and students. Public lectures, gallery talks, and symposia were offered by specialists in academic art. Lectures in the museum were free of charge until 1998, when a fee of \$5 for non-members and \$4 for members was implemented to help defray the increased cost of events. Children and family programs were developed such as Kids Corner to guide children through the museum's exhibits, and classical storytelling on Saturday afternoon at the museum.

In 1998, a museum educator was hired and several educational programs for teachers and their students were launched. These programs were held on Mondays when the gallery was closed to the public, and a year later, on any day throughout the week at designated hours. Educational packets were made available for teachers, and a Project for Arts partnership was formed with P.S. 199, an elementary school in Long Island City, Queens. In order to acknowledge contemporary artists working within the academic tradition, the museum produced an Annual Dahesh Museum Award, a cash prize of \$250 for a graduating art student at the New York Academy of Art. In addition, art competitions for the youth were held and work selected by the Dahesh Museum Director and Curators were shown in the museum's gallery. Among these were *A New Generation: Student Work from the New York Academy of Art* (May 4 – 22, 1999), and *Young Artists at the Dahesh Museum of Art* (January 10 – 17, 2001). As scholarship was important, the museum became an active partner in the research project for the compilation and publication of a *catalogue raisonné* of the work of Adolphe-William

Bouguereau. In 1999, Farmer was appointed to the committee overseeing the project of pursuing all of Bouguereau's works, authenticating and cataloguing them. The publication is anticipated to be published in September/October 2006.

Creating the museum's publication program was also a goal. In 1995, the Dahesh Museum introduced *The Muse*, a quarterly newsletter that featured the institution's news, collections, exhibitions, educational and public programs, and special events. The museum also published or co-published a number of books on the Dahesh collection, exhibitions, and symposia proceedings. Among them were *Picturing The Middle East: A Hundred Years of European Orientalism*; *Rosa Bonheur: All Nature's Children*; *Highlights from the Dahesh Museum Collection*; and *Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition*.

Acquisitions

Expanding the museum's collection was another goal. Although the Board of Trustees at first resisted the idea, Amira Zahid was the member of the family who understood early on that the collection was modest.³⁹ The museum's founding collection consisted of 1792 objects.⁴⁰ Approximately 60 were significant academic art works with various subjects ranging from history, mythology, religion to genre, Orientalist, landscape, and animal scenes. Thus, Amira Zahid began acquiring major works from dealers, galleries, and auctions, and as expressed by Farmer, "at first she collected mainly from the heart, but, she had some ideas of who the important artists were."⁴¹ Meanwhile, Farmer developed a collecting strategy for the museum, which is best described by his own words: "We collect major important works by artists as the kind of corner stones or

capstones for the collection. For example, Bouguereau, which you can reproduce over and over again and can become a recognizable symbol of the museum. Then, we would also collect objects by artists who are not so well known, but good ones. We wanted to make certain points about academic art, so that you could show some of the same things that were being taught in France, were being taught in Poland, that this was an international movement, and we wanted to cast our net.”⁴² Roger Diederer was also instrumental in expanding the museum’s collection. According to Farmer, he acquired remarkable art works for the museum, which he discovered on his travels, through dealers, and in auctions. ⁴³ Upholding the guiding principles set forth by Farmer, Diederer sought artworks with the notion that “some new works fill out the history of a period; others show us little-known sides of a particular artist’s personality.”⁴⁴

As academic art was still undervalued, the Dahesh Museum was able to purchase many works that it could not afford to buy today. The new acquisitions concentrated mostly on French and British art, though some works from other European nations were also added to the collection (see appendix I). They included *The Water Girl* (or *Young Girl Going to the Spring*) by Adolphe-William Bouguereau, which has become the signature image of the Dahesh Museum, as well as *The Death of Moses*, an early masterpiece of Alexandre Cabanel, and *Working in Marble*, or *The Artist Sculpting Tanagra* by Jean-Léon Gérôme, which shows the artist’s prowess as both painter and sculptor. Other French paintings purchased included *Oedipus and the Sphinx* by François-Xavier Fabre (1766-1837), a prime example of academic history painting, and *Manon Lescaut* by Maurice Leloir (1853-1940), which illustrates how academic paintings provided images for theater and cinema. Holdings in British paintings were strengthened

by acquisitions such as *Bride Leading Wild Animals in Procession to the Temple of Diana* by Lord Frederic Leighton, who served as the president of the Royal Academy from 1878 until his death. Two examples of Victorian historical genre paintings were *Love's Labour Lost* by Edwin Long (1829-1892), which depicts a scene in Ancient Egypt, and *A Staircase* by Lawrence Alma Tadema that features a scene in ancient Rome.

The Dahesh Museum significantly enhanced its collection of Orientalist works. Among the French works acquired by the museum were the painting *Portrait of an Oriental* by Horace Vernet (1789-1863), one of the earlier exponents of nineteenth-century Orientalism, and a silvered bronze *A Sudanese in Algerian Costume* by Charles-Henri-Joseph Cordier (1827-1905) who specialized in ethnographic busts. While these paintings represented Oriental "types," others showed contemporary genre scenes. Among them were the paintings *Jaffa, Recruiting of Turkish Soldiers in Palestine* by Gustav Bauernfeind (German, 1848-1904), and *The Abduction of a Herzegovinian Woman* by Jaroslav Cermák (Czech, 1830-1878). Others, again, combined Orientalism with a religious theme, such as *Judith* by Jean Lecomte du Nouÿ. The museum also purchased some fine examples of more traditional religious images such as *Lamentation* by Paul Delaroche, and *The Holy Family with Saint John the Baptist and Saint Elizabeth* by François-Joseph Navez (Belgian, 1787-1869). Landscape, particularly bucolic pictures of peaceful rural life, which became popular by the middle of the nineteenth century were also acquired. Examples of this style included *Study for The Snack* by Jules Breton (French, 1827-1906), and *Harvester Drinking from a Flask* by Léon-Augustin Lhermitte (French, 1844-1925).

Nineteenth-century sculpture was another area in which the Dahesh Museum collected. Acquisitions included a representative group of animal sculptures by Antoine-Louis Barye (French, 1796-1875) such as *Egyptian Dromedary*, *Rearing Bull* and *Lion Battling a Serpent*. Among other sculptures acquired were a painted terra-cotta, *Tormented Innocence*, by Albert-Ernest Carrier-Belleuse (French, 1824-1887), a bronze *Standing Sappho* by Jean-Jaques Pradier (Swiss-active in France, 1790-1852), and a bronze *Joan of Arc Praying* by Princess Marie d'Orléans (French, 1813-1839).

As drawing was considered an essential element in academic training, the Dahesh Museum acquired some illustrious examples that included instruction manuals, studies and preparatory sketches. Most notable among these were plates from the popular *Drawing Course (Cours de Dessin)* manual by Charles Bargue (French, 1826/27-1883), studies by Frederic Leighton, and Jean Lecomte du Nouÿ, and the monumental charcoal *The Last Judgment* attributed to Paul Chevanard (French, 1807-1895). Preparatory sketches included Paul Delaroche's highly finished drawing *Peter Paul Rubens*.

While the collection was strengthened mostly through purchases funded by the Zahid family, the public starting in 1999 made some gifts. Among them was a group of photo albums, individual photographs and prints (mostly nineteenth century) that was donated by Virginia Zabriskie, from the Zabriskie Gallery, New York. One of the albums entitled *Jerusalem* included a photograph by Bonfils of the Jaffa Harbor, which was the subject of a painting in the museum's permanent collection by Gustav Bauernfeind. A Victorian genre painting, *Charity* by Briton Riviere (British, 1840-1920) was given in 1999 by Mr. and Mrs. David Canon. During the same year, Detroy Kistner presented the museum with two prints after Rosa Bonheur from *Drawing Course*.⁴⁵ In

2001, DeCourcy E. McIntosh, the former Director of the Frick Art & Historical Center gave the museum a number of drawings. These drawings included *St. Catherine of Alexandria Carried to her Tomb* by Henri Lehmann (German-active in France, 1841-1882).⁴⁶ In 2001, a gift by Charles Janoray enabled the Dahesh Museum to acquire two important plaster busts by Charles Mercier Dupaty (French, 1771-1825). During the period from 1995 to 2003, the museum had accessioned a total 369 objects.⁴⁷

Financial Resources

In addition to purchasing works of art, the Zahid family also provided funds to operate the museum. Through investing in stocks and securities, the Dahesh Museum increased its initial assets from \$5 million at the time it was founded in 1987 to an estimated fair market value of \$20 million for the fiscal year ending May 31, 1995. The only other source of revenue after the museum opened in 1995 was the gift shop, which sold items such as bookmarks, tote bags, posters, as well as art and exhibition publications. Later, the museum began to accept donations from the public. A significant unrestricted bequest came in 1996 from Amira Majzoub and Mahassen Majzoub, two sisters, from Lebanon in the amount of \$250,695. This bequest was earmarked to “further the goals of the Museum in establishing a center for the exhibition and study of 19th-century European academic art.”⁴⁸ The museum also began soliciting grants and sponsorships. Among the grants awarded to the museum during Farmer’s tenure, were \$25,000 from the Florence Gould Foundation, \$100,000 from Isaacson-Draper Foundation, and \$50,000 from the Andrew Mellon Foundation. Other grants and sponsorships came from Citibank Private Bank, Grand Marnier Foundation, Forbes Foundation, and Lower Hudson Conference. In 1997, the museum launched a

membership program, which grew modestly over the next few years. By the end of 2002, the Dahesh Museum had 220 active membership accounts.⁴⁹

The Search for a New Home

Despite the progress made, the Dahesh Museum had yet to resolve the issue of physical expansion. Soon after the museum occupied the second floor on 601 Fifth Avenue, it became apparent that the space was not large enough to accommodate the artwork and staff. In 1995, the administrative offices were moved to the fifth floor of the building and the museum gift shop opened in that vacated space. With an exhibition space of only 1,800 feet, the Dahesh Museum began looking for a larger permanent space, where it could install and rotate its permanent collection, mount larger special exhibitions, expand art education and public programs, and form a conservation laboratory and facility for matting and framing. In October 1996, the Dahesh Museum submitted a bid to purchase the former Gallery of Modern Art at 2 Columbus Circle. The building commissioned by Huntington Hartford, and designed by Edward Durell had opened in 1964. However, due to lack of funds, the Gallery of Modern Art closed after five years. Hartford gave the building to Fairleigh Dickinson University, which operated it as the New York Cultural Center. In 1975, Gulf and Western Industries purchased the building, but did not use it and donated it to New York City in 1980. The building housed the Department of Cultural Affairs and the New York Convention and Visitors Bureau for twenty years. The Dahesh Museum hoped to restore and refurbish this building to its original use as an art museum.

The issue of purchasing the building on 2 Columbus Circle remained unresolved for a number of years. There was a strong competition for the site and some contenders were planning for its demolition. These issues were raised by the media such as the *New York Magazine*, *Manhattan Spirit* and the *Resident* among many others. This resulted in increasing the visibility of the Dahesh Museum. In the meantime, the museum also received significant support from a large number of organizations and individuals who sent letters that were passed on to the City. These letters came from directors of New York City and European museums, American educators, New York residents, scholars, architects, and preservationists. By 1998, there were two finalists in the bidding process, the Dahesh Museum and Donald Trump, the well-known New York real estate developer. Yet, in 2000, the City decided to reopen the bidding process. The museum eager to acquire this facility renewed the proposal.

While developing the proposal to purchase the new site and campaign to gain support, the Dahesh Museum's Board, staff and advisors re-assessed how the institution was perceived, its mission, role, and activities. One of the first steps the museum took was to apply for a permanent charter in 1998. David Palmquist, the director of New York state chartering program, declined the request in 2000. Instead, he recommended that the Dahesh Museum acquire a more adequate home, and expand the board with ten members beyond the Zahid family.⁵⁰ That same year, two trustees were appointed to the five-member Zahid family board, Peter J. van Eyck and Steven Simkin. The former is the Executive Vice President of the Bronxville Financial Center, Citibank, N.A., and the latter a partner in the law firm Paul, Weiss, Rifkind, Wharton & Garrison. Both trustees had assisted with earlier consultations and were familiar with the activities of the Zahids

as a founding board, and were long-time supporters of the museum. Another major action the museum took was to identify the institution by name as an art museum. Thus, in 2000 its name changed to the Dahesh Museum of Art (DMA).

In the process of awaiting a decision on the Columbus Circle building, Farmer retired from his position as museum director in February 2002. Amira Zahid made a fitting tribute to Farmer, and wrote,

“He has contributed so much to the foundation of the Museum and its development into a unique highly valued resource for New York City and the art world at large. David’s leadership, curatorial expertise and commitment to initiating collaborative, cross-institutional relationships were invaluable. He was dedicated to making the DMA accessible to a wide audience and attracting a committed circle of scholars, collectors and dealers, while helping build the collection. His knowledge, love of art and rare old-world-style geniality have been a boon to the Museum. It is no easy task starting a museum in New York City, especially one with a strong vision about the centrality of the academic experience for the 19th- and 20th- century artists and its enduring influence on our visual culture. We wish David a productive retirement and hope to call upon his good advice as we move forward into the future.”⁵¹

That year, J. David Farmer was notified that he was going to be decorated by the French government as a Knight of the Arts and Letters (*Chevalier des arts et des lettres*).⁵² The award ceremony was held in the French Embassy on Fifth Avenue in 2005.

The period that followed Farmer’s retirement marked the next phase of growth and change for the Dahesh Museum of Art. Amira Zahid made this clear, as she wrote “In this second stage, the Museum will definitely move in larger quarters and become a real New York success story. We now have a much larger financial base and a terrific future ahead.”⁵³ The Board of Trustees formed a search committee and worked with the

firm of Heidrick & Struggles to search for a suitable candidate for the position of museum director. In the interim, Michael Fahlund, Associate Director of the Dahesh Museum of Art, was appointed as Acting Director. Before joining the museum in January 2001, Fahlund had served as Assistant Director at the Carnegie Museum of Art in Pittsburgh for ten years. Previously, he had held the position of Associate Director of Development at the Detroit Institute of Arts, and the National Endowment of Arts, Washington D.C. He held an MA in Art/Music and an MS in Management from the University of California at Berkeley.

The long awaited decision for the purchase of the Columbus Circle building finally came in June 2002. It was not in favor of the Dahesh Museum of Art; the City of New York sold the building to the American Craft Museum (now named Museum of Arts & Design). Nonetheless, the Dahesh Museum of Art had an alternative venue. In August of the same year, the Board signed a ten-year lease agreement for the IBM Gallery of Science and Art in the former IBM Building, located on 590 Madison Avenue. The 43-story granite and glass office tower designed by Edward Larrabee, the Bauhaus-inspired New York architect, was erected in 1983 for IBM. That year, the IBM Gallery opened and quickly became a favorite meeting spot especially for the thousands who work in midtown New York. However, during the next decade IBM suffered major corporate losses, and closed the Gallery in 1993. It also deaccessioned many paintings in its art collection, and finally sold the building to Edward J. Minskoff in 1994. The Newseum, a media museum funded by the Freedom Forum, then replaced the former IBM Gallery of Science and Art.

By the end of August 2002, the Daheh Museum of Art closed its doors on Fifth Avenue, and the staff moved to their new offices the following month. The museum's new home consisted of the first three levels of the IBM building. It had its own address and entrance, independent of the corporate building on 580 Madison Avenue. Amira Zahid devised a plan for renovating the space, and created a new graphic branding for the museum, with the overall concept "discover the new face of academic art." The Board of Trustees selected the Boston firm of Ann Beha Architects as the initial program architects who developed a conceptual design of the museum. After that, the architectural firm of Hardy Holzman Pfeiffer Associates was hired to complete the renovation project. Meanwhile, the fall exhibition *Against the Modern: Dagnan-Bouveret and the Transformation of Academic Tradition* (September 12 – December 8, 2002) was held in the National Academy of Design Museum.

As the Board of Trustees and staff of the Daheh Museum of Art were looking forward to a new exciting era, they could also look back at their achievements in what was known as the "small" museum. From 1995 to 2002, the Daheh Museum of Art had strengthened its collection, expanded the scope of its exhibitions, and established its reputation as a credible and viable cultural institution. It had presented 26 exhibitions in a very small second-story space on Fifth Avenue, with no street visibility. The audience had grown from 9000 visitors in 1996 to 24,000 in 2001. The museum exhibitions and programs had received public recognition, including several reviews in the *New York Times*. Most of all, as one art critic wrote, "It became an oddly endearing fixture in town, a boon, to serious students of 19th-century art and fans of kitsch alike."⁵⁴

CHAPTER 5

The Dahesh Museum of Art on Madison Avenue: 2003-Present

Growth and change were inevitable during the period from 2003 to the present. With bigger and more visible space, the Dahesh Museum of Art could now fulfill its ambition to mount larger exhibitions, display its growing collection, and expand its educational and public programs. Yet, the larger space meant higher rent, and greater expenditures for promotion and management. The museum staff grew from 20 (14 full-time and 6 part-time) to 30 individuals (17 full-time and 13 part-time), and the annual budget rose to \$6 million in 2003, up from \$2.5 million in 2002.⁵⁵ The Board of Trustees did recognize the management and economic issues of an expanded and more prominent operation, and decided to place more emphasis on marketing and development.

However, the first priority for the Board of Trustees was to oversee the completion of the renovation project. Amira Zahid headed that task in collaboration with Charles E. Janson, who joined the museum's Board of Trustees in October 2004. A counsel and real estate attorney at the law firm Robinson and Cole, Janson has provided consultation to the museum and is presently a trustee of the Museum Trustee Association (MTA). Amira Zahid and Charles Janson were involved in every phase of the project, from allocation of space to the daily site visits, and as Trippi stated "Amira's taste, attention to detail, and expertise ensured that we would open on time (September 3, 2003)."⁵⁶ The new space measured 30,000 square feet of which 6,000 square feet were intimately scaled exhibition galleries, situated in the underground concourse together

with a 210-seat auditorium, education studio, and staff offices. The gift shop was located on the street level, and the café on the second floor overlooking the atrium and Madison Avenue. The new design by Hugh Hardy utilized decorative elements to evoke the nineteenth century. Glass panels were decorated with floral patterns to suggest the Fortuny fabric that lines the gallery walls of the permanent collection, and the hallway leading to the exhibition gallery was marked with bamboo portals, which was typical in beaux-arts buildings. According to Hardy, the design was a challenge as "Three levels of space in this modernist high-rise building, designed by Ed Barnes, had to be adapted without compromising the museum's mission of showing academic art of the late nineteenth and early twentieth centuries. The paintings and sculpture in the Dahesh's collection represent the context from which modernism emerged, making this juxtaposition of contemporary building and pre-modern art uncommonly appropriate."⁵⁷ The physical renovation was completed in approximately 6 months at a cost of \$ 9.5 million.⁵⁸

During the renovation stage, the Dahesh Museum of Art also headed for a change in its visual identity. In November, 2002 the Board of Trustees had selected the well known New York design firm Poulin + Morris to create a new museum graphic branding, from logos to signage, menus to membership cards, shopping bags to admission tags and other stationary. Poulin + Morris also developed the environmental graphics which covered all the windows during the renovation. Their task was to "interpret 19th-century art in a contemporary manner, rather than in a purely historical context."⁵⁹ To do so, they used the new but traditional Trajan typeface, which is based on inscriptions found on the Column of Trajan and the Pantheon. Elements of the museum's graphic branding were

also selected from visual references to the museum's collections, some of which were proposed by Amira Zahid. For example, it was she who proposed the ox-blood color developed for the logo, and she even provided a vase of that specific color to illustrate the shade she wanted. In addition, Amira Zahid selected the Arabic ornamentation placed on the shopping bags. Some patterns were chosen from books written by Prisse d'Avennes (1807-1879), the French explorer, historian, Egyptologist, and archeologist.⁶⁰

In May 2003, the Board hired Peter Trippi as the Director of the Dahesh Museum of Art to succeed David Farmer. An excellent choice for the job, Trippi was an experienced fundraiser and a published scholar. Graduated with a BA in Art History and History from the College of William and Mary, he received an MA in Art Museum Administration from New York University. He also had a second MA in Art History from the Courtauld Institute of Art, University of London, where he was awarded a "First" for his thesis on *John Roddam Spencer: The Early Years of a Second Generation Pre-Raphaelite, 1857-1873*. In 1994, Trippi was appointed as the Director of Major Gifts at the Baltimore Museum of Art, where he secured corporate sponsorships, foundation and government grants, and major gifts for a wide range of projects. From 1996, he also served as Consultant Curator for nineteenth-century British art. He joined the Brooklyn Museum of Art in 1998 as Vice Director for Development, managed a twelve-person fundraising, and support staff. In 2000, he took an 8-month research leave and wrote a monograph on the Victorian painter and Royal Academician *J. W. Waterhouse*. Upon his return to the Brooklyn Museum of Art, he became Vice Director for Development: Exhibitions and Collections. There, he created a new post dedicated to

art-related fundraising, where he strategized and wrote a proposal soliciting \$10,000,000 grant for the American Art Department from the Henry Luce Foundation.

When Trippi assumed the position of Director, renovations were still underway, and he spent the first few months preparing for the reopening of the museum. Meanwhile, before it reopened its doors on September 3, 2003, the Dahesh Museum of Art redefined its mission as follows:

The Dahesh Museum of Art is the only institution in the United States devoted to collecting, exhibiting, and interpreting works by Europe's academically trained artists of the 19th and early 20th centuries. The Dahesh serves a diverse audience by placing these artists in the broader context of 19th-century visual culture, and by offering a fresh appraisal of the role academies played in reinvigorating the classical ideals of beauty, humanism, and skill.

Exhibitions

At the Dahesh Museum as at every other non-profit institution, the pursuit of mission on the one hand, and the maintenance of financial viability on the other, was not an easy matter. The Trustees were mindful of this issue, and since the beginning, they endeavored to strike a balance between the pace of program growth and financial capacity. Growth was, and continued to be gradual. Just like before, the museum held three exhibitions per year, complemented by three rotations of the permanent collection. Exhibitions during the period between 2003 and 2005 brought works from around the world in order to re-evaluate nineteenth- and early twentieth-century academic art. The inaugural exhibition for the reopening of the Dahesh Museum of Art, *French Artists in Rome: Ingres to Degas, 1803-1873* (September 3, 2003 – November 2, 2003) was a

version of a larger presentation organized by the French Academy in Rome to celebrate its bicentennial at the Villa Medici. Exploring the influence of Rome on French artists, the exhibition featured 130 paintings, sculptures and drawings by artists who studied at the villa and those who worked in Rome independently. Most notable among the first group were Alexandre Cabanel, Adolphe William Bouguereau, and Jean-Auguste Dominique Ingres (1780-1867). Other artists, who visited or settled in Rome and worked independently, included François-Marius Granet (1775-1849), Edgar Degas (1834-1917) and Gustave Moreau (1826-1898). The exhibition attracted 18,000 visitors, and was deemed to be among the ten best exhibitions of the city in 2003 by the *New York Times*.

Other international projects included *Staging The Orient: Visions of the East at La Scala and The Metropolitan Opera* (March, 2004 - May 30, 2004), the only North American presentation of an exhibition initiated by the Van Gogh Museum's (Netherlands), and *Facing The Other: Charles Cordier, Ethnographic Sculptor* (October 12, 2004 – January 13, 2005), organized by the Musée d'Orsay (Paris). *The Legacy of Homer: Four Centuries of Art from the École Nationale Supérieure des Beaux-Arts, Paris* (October 11, 2005 – January 22, 2006) held first in Paris in autumn 2004, was divided into two exhibits, one of which was held at the Dahesh Museum of Art, New York, the other at Princeton University Art Museum in New Jersey. The presentation explored the impact of the renowned poet Homer upon the visual arts of the seventeenth-, eighteenth-, nineteenth-, and twentieth-century France by examining the École's fine yet little known collection of paintings and sculpture. Among the works shown at the Dahesh Museum of Art were the monumental painting *Andromache Mourning Hector* (usually on loan to the Louvre Museum, Paris), by Jacques-Louis David (1748-1825),

along with works by Jean Baptiste Carpeaux (1827-1875), Honoré Daumier (1808-1879), and Jules-Joseph Lefebvre (1836-1911), among others.

In keeping with its mission, the Dahesh Museum continued to present exhibitions to "place the work of Europe's academically trained artists in the broader context of 19th-century art, and to offer a fresh appraisal of the role academies played in reinvigorating the classical ideals of beauty, humanism, and skill." One such exhibition was *Charles Bargue: The Art of Drawing* (November 25, 2003 – February 8, 2004), which was devoted to a little known artist who had radically changed the teaching of draftsmanship in the late nineteenth century. This exhibition demonstrated that many art students in the late nineteenth century such as Vincent Van Gogh (Dutch, 1853-1890) and Pablo Picasso (Spanish, 1881-1973), had made use of the *Drawing Course* manual, published by Charles Bargue and Jean-Léon Gérôme. Another was the first posthumous retrospective exhibition in Europe and the United States of the work of Jean Lecomte du Nouÿ. That exhibition provided yet another opportunity to re-examine the works of a largely forgotten nineteenth-century French artist. *From Homer to the Harem: The Art of Jean Lecomte du Nouÿ* (June 22 – September 19, 2004) featured 100 paintings, drawings, and lithographic reproductions that covered the standard range of academic subjects.

On the occasion of its tenth anniversary, the Dahesh Museum of Art presented *The Dahesh Collection: Celebrating a Decade of Discovery* (May 24 – September 2005). This exhibition featured 225 works drawn from the museum's permanent collection, itself the product of the "prescient collecting of Dr. Dahesh." The museum intended to show how it had "helped fuel interest in 19th-century European art of the academic tradition, and how its growing holdings illustrate the grand themes that defined the period."⁶¹ In

the future, the museum plans to broaden the scope of its exhibitions to include non-European academic art and the influence of the academies in areas such as North America, Australia, East Asia, and Latin America. Accordingly, the first exhibition in 2006 is devoted to American illustrations. *Stories To Tell: Masterworks from the Kelly Collection of American Illustration* will explore the golden age of American illustration (c. 1890-1935), and for the first time a museum will investigate how these illustrations demonstrate the influence of European academic subjects, styles and compositional strategies.⁶²

Education, Public Programs, and Publications

Since the beginning, the goal of the museum's educational programs was to provide a wide range of opportunities for visitors to learn about the art they are seeing. Beside gallery talks, lectures, and symposia, the museum introduced a variety of public programs during the period from 2003 to 2005. Rather than recruiting volunteers as docents, Trippi hired graduate students as "lecturers" to guide the tours, and give public talks three times a week on a rotating basis with the museum curators and director. He believed that "the messenger is just as important as the message."⁶³ A program entitled *First Thursdays* was introduced for the general public, whereby on the first Thursday of each month between 6 to 9 pm, when admission is free, visitors could participate in events and/or talks. In the winter of 2004, the museum inaugurated a Film Festival in its auditorium, which was held every other Saturday and is now held every other Sunday. The integration of films in the museum's programming was particularly important, as the interrelationship of academic art, photography, literature, and cinema has been a consistent interest at the Dahesh Museum of Art.

Children programs were enhanced in the period from 2003 to 2005. Trippi believed that education is not only a public service but also is a savvy marketing tool as “children tell everyone what they’ve done today.”⁶⁴ Among the new programs launched were pre-school story time, workshops with a gallery discussion and hands-on activity in the Education studio. In addition to school and educator programs, the museum began to offer Children’s Art Academy once a week in the summer months, and an After-School Academy for children on weekdays in the afternoon.

On the art historical side, the Dahesh Museum of Art introduced an annual Graduate Student Symposium in 2004. Co-sponsored with the Ph.D. Program in Art History at the City University of New York, and the Association of Historians of Nineteenth-Century Art, this one-day event provided a forum for graduate students to present a variety of topics in nineteenth century art. In the first year it was held, subjects explored included Alexandre Cabanel’s portraits, and Eugene Delacroix’s (French, 1798-1863) *Orient*, among others. In 2005, the topics ranged from Croatian pictures shown in Budapest in 1896 to images of London’s subway system in the 1860s and Paul Cezanne’s (French, 1839-1906) fascination with fashion. Another scholarly initiative was the co-founding of a new source of art-historical information together with the Van Gogh Museum (Amsterdam) and the Sterling and Francine Clark Art Institute (Williamstown, Massachusetts). The Museum News Forum, which would announce upcoming exhibitions, publications, scholarly programs and research initiatives, was integrated within the website of *Nineteenth-Century Art Worldwide* in October 2004. This journal was created in 2002 by the Association of Historians of Nineteenth-Century Art under the

editorship of Dr. Petra ten-Doesschate Chu, Professor of Art History at Seton Hall University and renowned scholar of nineteenth-century art, together with Peter Trippi.

More scholarly publications were published or co-published by the Dahesh Museum of Art. Among them was the 64-page English language exhibition catalog for *French Artists*, which as one art critic described it “an ideal introduction to French academic art for the general reader, as well as a useful reference work for students and scholars.”⁶⁵ Other publications included *Staging the Orient: Visions of the East at La Scala and the Metropolitan Opera*, which highlighted the history of set and costume design by the famous Italian designers and their American counterparts a century later; and *From Homer to the Harem*, the first modern publication about Lecomte du Nouÿ, which included a 232-page monograph on the artist as well as a *catalogue raisonné* for all his known works. Plans for future publications include an updated handbook to reflect the collection’s growth since the previous catalog published in 1999, and a series of small books about themes or single works of art in the collection.⁶⁶

Acquisitions

With its relocation to a larger and more visible space and the resulting increase of the museum’s credibility, the Dahesh Museum of Art began to attract more gifts of art.⁶⁷ DeCoursey E. McIntosh, who had donated a number of drawings earlier, presented the museum with generous gifts from his private collection. In 2003, he gave the museum 31 drawings and two rare books, and nine drawings and works on paper the following year. The gift included an oil sketch by Auguste Bonheur (French, 1824-1884); sheets by Jean-Hippolyte Flandrin (French, 1809-1864), Henri Gervex (French, 1863-1932); a portrait medallion of the painter Paul Delaroche by Pierre-Jean David d’Angers (1788-1856), and

three drawings by Paul-Jean Flandrin (French, 1811-1902). Mrs. Noah L. Butkin, a Cleveland based collector also gave the museum four works that included a drawing by the French artist Thomas Couture (1815-1879). William and Gilberte V. Glaser donated a selection of 15 drawings, and a sculpture entitled *Maréchal Niel* by Gustave Crauk (French, 1827-1905) was given by David and Constance Yates. Mr. and Mrs. Jonathan H. Kagan donated an oil sketch by Benjamin Ulmann (French, 1829-1884) for his well known painting *Sulla in the House of Marius* (Grenoble Museum, Grenoble). Other gifts included an undated nineteenth century watercolor of Monte Mario in Rome by “J. Martin,” from Judith Hernstadt, a print after *Eve Repentant* by Anna Lea Merritt (American, 1844-1930) from Rona and Martin Schneider, and two lithographs by Alexandre Bida (French, 1823-1895) as well as an etching by Paul Rouffio (1855-1911) from Donato Esposito.

Although there was an increase in the number of gifts of artworks, the museum made only a few purchases during the period between 2003 and 2005. The artworks purchased with funds from the Zahid family included several paintings, sculptures and works on paper. Among the paintings were *The Adoration of the Magi* by Henri Lehmann (German/French, 1814-1882) who was a favorite student of Jean-Auguste Dominique Ingres; and *An Italian Woman* by Léon Bonnat (French, 1834-1922). Other purchased works included a terracotta Model for *The First Cradle: Eve and Her Two Children* by Auguste-Hycanith Debay (French, 1804-1865), Louis Pettitot’s (French, 1794-1862) terracotta relief of Numa Pompilius; and Emmanuel Hannaux’s (French, born 1855) cast silvered bronze medallion showing the artist Jean-Jacques Henner (French, 1829-1905) in profile. Beside these purchases, Amira Zahid donated an oil

sketch by Émile Horace Vernet (French, 1789-1863) entitled *The Lion Hunt* (Wallace Collection, London). In 2004, the museum introduced a Members' Art Acquisition Fund, and the first purchase made with it was in 2005. The balance of the Fund was matched by a gift from the Trustees and Study for *Rachel*, an oil sketch by Jean-Léon Gérôme was purchased. That acquisition complemented the museum's holding of a photogravure after Gérôme's finished portrait of Rachel Félix (1821-1858) who was a famous French actress. In total, the numbers of accessions from 2003 to 2005 were 108 objects.⁶⁸ The museum hopes to expand its collection in the future to fill in the existing gaps, and supplement it with artworks by American academically trained artists in the twentieth century.⁶⁹

Financial Resources, Fundraising, and Marketing

After the reopening of the museum, Trippi's first priorities were to focus on marketing and fundraising. He had to address the issue of how to increase the museum's exposure and expand its constituency in a crowded marketplace like New York City. Getting exposure could be very expensive, and Trippi believed that the most effective strategy would be to "spread the word." During the next two years, Trippi concentrated on building partnerships, reaching out to other non-profit institutions that have constituencies disposed to what the museum does, talking to individuals and getting them excited.⁷⁰ Relationships were fostered with a number of non-profit organizations such as the Bard Graduate Center, the Explorer's Club, and the Institute of Classical Architecture, among others. In addition, Trippi concentrated on expanding sponsorships from the private sector. New sponsors included Air France, Carver Federal Savings

Bank, Deutsche Bank Personal Wealth Management, Stavros S. Niarchos Foundation, Consulate General of Greece, New York, and Grand Marnier Foundation.

During the period between 2003 and 2005, the museum received a number of government grants and donations from the public. They included grants from the New York State Council on the Arts, the National Endowment of the Arts, and the New York Council for the Humanities. A bequest in the amount of \$1 million came from Joseph and Nouhad Hanna to be applied towards the museum's general operations. The Hannas perished in a helicopter accident in September 2003, and the museum later named a space in the couple's honor on the gallery level, at the bottom of the staircase. In addition, several generous contributions in memory of the Hannas followed, including \$125,000 from Gibran Majdalany, Nouhad Hanna's brother.

Among the expansion of fundraising activities that began in 2003 was the pursuit of larger individual gifts. Several levels of recognition were added to the museum membership program beginning with the "Director's Circle" for contributions of \$1,500 or more, with four other levels of recognition for individual contributors. By the end of 2004, contributions had grown, and so did the museum's membership, which more than quadrupled in size since the reopening at Madison Avenue. By the end of 2005, there were 908 active membership accounts.⁷¹ Trippi attributed that growth in memberships to the new larger and more visible location.⁷² In the near future, the museum intends to recruit development staff, and launch an endowment fund campaign.⁷³

Other measures were implemented to augment the museum's earned income revenue. For the first time, an admission fee was instituted starting September 2003: \$9 for adults, \$4 for students and seniors, and free admission to museum members and

children under 12 years of age. The following year, the Dahesh Museum of Art started to rent its facilities for entertainment and business events. The museum promoted three areas, the Auditorium with a seating capacity of 210 people, Café Opaline and its Private Salon, which accommodates up to 200, and the exhibition galleries with a capacity of about 600 people. Beside the income generated from rental of events, Trippi indicated that it was also “a very lucrative and lively sector for us, for example when an association or a bank hold their event in the museum, they get to see the exhibition, and hopefully fall in love with what they see.”⁷⁴ Also in 2004, Café Opaline was opened. CB5, a national restaurant consulting team helped develop the concept, design, menu, and food presentation for the museum’s casual dining facility on the second floor. Soon after it opened, Café Opaline became a popular destination not only for museum-goers but also for people who work and live in the neighborhood. The museum gift shop was another source of income for the museum. Located on the street level, necessitating passage through it before going downstairs to the galleries, the museum could cater to museum and non-museum goers. Yet, such a location was both an opportunity and an obstacle, as remarked by Webster who was appointed as a full time Director of Public Relations in 2003. While the signage is clear, many people still do not realize that there is a museum beyond the shop. Even when the museum at one point attempted to mount a didactic sculpture display in the window, people still did not respond. On the other hand, the museum has endeavored to connect the three floors by clear signage, as well as through a number of promotional discounts.⁷⁵

In the meantime, the museum continued to expand its marketing efforts in order to increase public awareness and visitation. Paula Webster was promoted to Director of

Communications and Marketing, and two staff members were recruited. Exhibition advertising was doubled, and direct mail was significantly enhanced through the purchase and exchange of mailing lists. Onsite and offsite promotional tools were used including posters, rack cards, postcards, brochures, pamphlets, as well as use of the web. Other marketing strategies included cross promotions with other institutions, and sponsorships to get free advertising such as with *The Village Voice*. In 2005, the museum conducted a survey to identify the demographic profile of its visitors. Based on 550 respondents, the survey identified that the museum visitors were mainly from New York City, with an average age of 60. The comments indicated that visitors liked the museum's small, intimate and calm atmosphere.⁷⁶

Despite the growth and expansion of marketing, the museum was still confronted with the issue of audience development. It received 29,871 gallery visitors between 1 January to 31 December 2004, but this number dropped to 26,282 the following year. While *French Artists* attracted a large number of visitors, the average attendance for subsequent exhibitions ranged from 8,000 to 9,000 visitors. One of the challenges was getting reviewed by *The New York Times*. According to the museum curators, Edidin and Diederer, it was important for exhibitions to be reviewed by that newspaper, but they felt that it still yielded to the modernist views. Likewise, Webster maintained that being reviewed by the *New York Times* was a challenge for all museums. She explained that it was important to get a review in that newspaper, but even more important it had to be early in the life of an exhibition, as well as favorable and be intellectually weighty.⁷⁷

The issue of audience development is a major challenge, not only for the Dahesh Museum of Art, but also for most art museums in the United States today. The past two

decades have witnessed many changes within the museum sector. Because of the proliferation and physical expansions of museums, increased funding challenges and limited available resources, many of them had to reposition themselves as “entrepreneurial enterprises.”⁷⁸ In the case of art museums, the focus shifted from the works of art to audience building, which led many of them to adopt market-driven policies at the expense of their core mission. Concomitantly, more art museums moved towards mounting exhibitions with popular appeal, and launched extensive activities and programs geared to satisfy public needs. Philippe de Montebello, the director of the Metropolitan Museum of Art addressed these issues in his lecture *The Changing Landscape of Museums*, and said that the “prominence we give to our amenities and our myriad activities has caused many in the press and elsewhere to compare museums to shopping malls and theme parks.”⁷⁹

However, not all art museums followed this trajectory, and instead were able to strike a balance between mission and financial sustainability. The Dahesh Museum of Art is one of those museums. It understood and recognized its unique nature early on, acknowledging that it was an art museum, and that it was re-evaluating an art that was unfamiliar to many and considered “kitsch” by some. During the course of ten years, the museum proceeded to grow gradually. It focused on education and was able to gain the public’s trust through sound scholarship. In 2003, it reinvented itself and became more entrepreneurial, yet, not at the expense of its mission. Then again, the museum’s history is still very young, and much more needs to be accomplished to ensure its future posterity.

Future

In planning for the future, Amira Zahid has started looking for a permanent home for the museum in New York City. The space would ideally be larger to accommodate additional intimately scaled galleries, one of which would be dedicated to the collection of Dr. Dahesh, as a tribute to the man who inspired the founding of this museum. The new home would also house expanded education facilities, a research library, as well as in-house storage. In addition, Amira Zahid stated that there are possible plans to have satellite galleries around the United States.

Other priorities for the future include the development of the Board of Trustees. Commencing in September 2005, efforts were begun to seek the most desirable new members, who according to Amira Zahid, must love this art, are committed to the mission, and want to serve the public.⁸⁰ To that end, financial support will not be a consideration to determine membership to the Board of Trustees. Another priority will be to maximize the museum's working capital. Amira Zahid remarked on the occasion of the museum's tenth anniversary "the next decade of the Dahesh Museum of Art is now entrusted to its public. As founders, we have conveyed a cherished gift and the collective efforts of 60 years into the hands of art lovers everywhere who value excellence, learning, and beauty."⁸¹ Amira Zahid further stated that with the growth and expansion of the museum, it could no longer rely on funds from the Zahid family. While the museum began to implement measures to augment its earned revenue and increase its fundraising activities in 2003, it has yet to create a development department, and launch an endowment fund campaign.⁸² However, for now, Amira Zahid is proud of what the museum has achieved during the course of ten years, and as she wrote, "on its tenth anniversary it would surely please Dr. Dahesh to know that this innovative museum

named in his honor has achieved a worldwide reputation for scholarly vision and excellence.”⁸³

CONCLUSION

This thesis offers an account of the genesis of the Dahesh Museum of Art and its ten-year history. It traces the museum's origins back to an idea that came up in the middle of the twentieth century and follows its development to the reality that exists today. While the story of the creation and growth of the museum over the course of the past ten years is worth telling for its own sake, it also provides some valuable lessons that may benefit other museums in the future. Most important among them is the necessity for a museum to clearly position itself within the various communities (geographic, social, and cultural) to which it belongs and to articulate a mission statement appropriate to that position.

Indeed, the Dahesh museum of Art has been successful, thus far, because it has managed to carve out a unique niche among museums in New York City by specializing in European academic art. As demonstrated in the narrative, the museum did not start with that focus. At the time of its founding, the museum had a broad collection, assembled by Dr. Dahesh, that encompassed different styles and periods, one of which was nineteenth century academic art. That collection was meant to be housed in a museum in Beirut, Lebanon, where no other fine art museum existed. As the plans changed, and the collection was to be housed in New York, a city with a large number of art museums, including some of the most established and popular ones in the world, it became more critical to develop a specific niche to attract and maintain an audience. The founders, and in particular Amira Zahid had the determination and passion to overcome the initial obstacles and challenges. She sought the expertise of prominent scholars and professionals in the field, and found the right people who had the vision to establish a

new museum. Notable among the scholars and professionals Amira Zahid hired were Flora Kaplan and David Farmer. The former articulated the vision of the founders in the museum's first brochure that described its initial goals and intent. The latter, was able to identify within the broad collection, a core group of late nineteenth and early twentieth century European academic paintings and sculptures that offered the potential of developing a specialized, "niche" museum

Although it was a major challenge to overcome the resistance of the modernist art establishment to academic art, the timing for such a museum was right. Academic art had already begun its gradual come-back. Some art scholars had revisited the field, and several museums had begun to exhibit some of the academic artworks in their collections that they had not displayed before. For example, the Musée d'Orsay (Paris) re-exhibited many of the French academic paintings long relegated to the Louvre's attic. In New York, the Metropolitan Museum of Art also unearthed a number of academic artworks from their collection when they reinstalled their nineteenth century wing.

From the beginning, the museum recognized its unique status as a museum committed to the "other nineteenth century art." It set realistic goals and pursued a path of gradual growth, and deliberate planning of scholarly exhibitions and programs aimed to establish credibility. Through its exhibitions, programs, and publications, the museum has helped to renew the public's interest and appreciation of academic art. One of the strategies the museum adopted to foster new audiences for academic art was to draw links between it and the present. For example, the exhibition entitled *Training an Artist: Alexandre Cabanel and the Academic Process in 19th-Century France*, aimed to establish a link between art of the academy in the nineteenth century and the practice of art at the end of the twentieth century. In a review of that

exhibition, one art critic observed “surprising links between Academic art and postmodernist practice.”⁸⁴ The most significant link was the acknowledgement of training by postmodernists as a key factor in the artist’s development, as it had been for nineteenth century academic artists. That same art critic further stated that “the Dahesh does not have an anti-modernist or, for that matter, an anti post-modernist agenda.”⁸⁵ Additionally, one of the museum members, Dr. Lee Maccormick Edwards remarked, “The Dahesh has become a reliable source of information about the ‘other 19th century art.’ Also, I love the way the Dahesh’s shows have demonstrated the interrelationships between all the arts and, including social and cultural history. The *La Scala* Show, for example, perfectly integrated costumes, set designs, and models. The scholarly level of all the exhibitions (and accompanying catalogues) is very high”⁸⁶

As the Dahesh Museum of Art expanded its operation in 2003, it maintained a balance between its mission and financial demands. Several business practices were introduced including a retail operation, restaurant and facility rental, which served as amenities for the audiences and as additional sources of earned income to support the programs. At the same time, the museum was careful not to offer too many distractions so that the viewers can contemplate and enjoy the art in a serene and calm environment, as stated by Peter Trippi, the current museum director. In the words of another art critic, “Walking in the Dahesh is like walking through a portal where postmodern New York City cityscapes dissolves into a calmer, more silent meditative space where color, and tone and aura matter far more than traffic gridlocks and flashing neon lights.”⁸⁷

That being said, the Dahesh Museum of Art is very young. So far, the museum has been sustained mostly by funds from the Zahid family. It has yet to find a permanent home, and obtain a permanent charter. Some of the critical issues the museum will have to contend with are

the growth of working capital, audience development, and the expansion of the Board of Trustees. In 1987, the Dahesh Museum of Art founders embarked on a mission to establish an art museum that they dreamt to sustain and grow. Their challenge now is to ensure the future posterity of that dream.

Appendix I

*The Dahesh Museum of Art Permanent Collection and Acquisition List*⁸⁸

DM (Core Collection)

- 1. Unidentified Artist**
French, 19th century
Ruth and Boaz
Oil on canvas
DM 1
- 2. Louis Baralis**
French, 1862-1940
Robbing the Nest (Le Fauconnier)
Bronze
DM33
- 3. François-Pierre-Bernard Barry**
French, 1813–1905
The Caravan, Egypt, 1863
Oil on canvas
DM 794
- 4. Auguste Bonheur**
French, 1824–1884
Cattle by a Lake
Oil on canvas
DM10
- 5. Isidore-Jules Bonheur,
(after Rosa Bonheur)**
French, 1827-1901
Plowing in the Nivernais, 1901
Bronze
DM121
- 6. Isidore-Jules Bonheur,
(after Rosa Bonheur)**
French, 1824–1895
The Horse Fair
Bronze
DM122
- 7. Georges Clairin**
French, 1843–1919
Battle of Arabs
Oil on canvas
DM 64
- 8. Philibert-Léon Couturier**
French, 1823–1901
Chicken and Birds
Oil on canvas
DM 83
- 9. Henry-Louis Dupray**
French, 1841–1909
Sketch for Marshal Ney at Waterloo,
1869
Oil on canvas
DM 12
- 10. Charles-Théodore Frère**
French, 1814–1888
The Banks of the Nile, Cairo
Oil on panel
DM 295
- 11. Henry Garland**
British, active 1854–1890
Cows in the Highlands, 1874
Oil on canvas
DM 4
- 12. Ernest Augustin Gendron**
French, 1817–1881
The Nymphs at the Tomb of Adonis, ca.
1864
Oil on canvas
DM 437

- 13. Marie Hadad**
Lebanese, 1884–1973
Two Women Kneading Dough
Oil on canvas
DM 82
- 14. Marie Hadad**
Lebanese, 1884–1973
View of Beirut from the House of Dr. Dahesh
Oil on canvas
DM 364
- 15. Marie Hadad**
Lebanese, 1884–1973
The Fortune Teller
Oil on canvas
DM 792
- 16. Marie Hadad**
Lebanese, 1884–1973
Portrait of Dr. Dahesh
Oil on canvas
DM 1553
- 17. R.M. Junghaendel**
German, dates unknown
Amr Mosque at Old Cairo, 1893
Heliogravure
DM1803B
- 18. R.M. Junghaendel**
German, dates unknown
Temple of Seti I at Abydos, 1893
Heliogravure
DM 1803C
- 19. R.M. Junghaendel**
German, dates unknown
Temple of Ammon at Luxor, 1893
Heliogravure
DM 1803D
- 20. R.M. Junghaendel**
German, dates unknown
Great Temple at Karnak. Hypostyle Hall, 1893
Heliogravure
DM 1803G
- 21. R.M. Junghaendel**
German, dates unknown
Temple of Isis at Philae. The Court, 1893
Heliogravure
DM 1803N
- 22. R.M. Junghaendel**
German, dates unknown
Temple of Isis at Philae. The Hall, 1893
Heliogravure
DM 1803O
- 23. R.M. Junghaendel**
German, dates unknown
Kiosk at Philae, 1893
Heliogravure
DM 1803Q
- 24. Lehnert & Landrock Studio**
Rudolf Lehnert, Austrian, 1878–1948
Ernest Landrock, Austrian, 1878–1966
Young Girl of Southern Tunisia
Photogravure
DM1478
- 25. Lehnert & Landrock Studio**
Rudolf Lehnert, Austrian, 1878–1948
Ernest Landrock, Austrian, 1878–1966
Nomads with Camel
Photogravure
DM 1479
- 26. Lehnert & Landrock Studio**
Rudolf Lehnert, Austrian, 1878–1948
Ernest Landrock, Austrian, 1878–1966
Market
Photogravure
DM 1529

- 27. Lehnert & Landrock Studio**
Rudolf Lehnert, Austrian, 1878–1948
Ernest Landrock, Austrian, 1878–1966
Camel Rider and Cairo
Photogravure
DM 1534
- 28. Lehnert & Landrock Studio**
Rudolf Lehnert, Austrian, 1878–1948
Ernest Landrock, Austrian, 1878–1966
Camel in the Dunes
Photogravure
DM1538
- 29. Evariste Luminais**
French, 1821–1896
Merovingians Attacking a Wild Dog,
ca. 1875–85
Oil on canvas
DM 735
- 30. René Ménard**
French, 1862–1930
The Bath of Diana, ca. 1920
Oil on canvas
DM 38
- 31. Luc-Olivier Merson**
French, 1846–1920
Diana, 1878
Oil on canvas
DM 436
- 32. Henry-Louis Picou**
French, 1824–1895
Andromeda Chained to a Rock, 1874
Oil on canvas
DM 730
- 33. Henry-Louis Picou**
French, 1824–1895
Innocence Seduced by Love, 1886
Oil on canvas
DM 94
- 34. Marius Hubert Robert**
French, born 1885
A Nocturnal View in the Middle East
Oil on canvas
DM 765
- 35. Marius Hubert Robert**
French, born 1885
Three Riders
Watercolor
DM 1557
- 36. Georges-Frédéric Rötig**
French, 1873–1961
Tigers Watching Stags
Watercolor
DM 933
- 37. Georges-Frédéric Rötig**
French, 1873–1961
Lions Watching Antelopes
Watercolor
DM 936
- 38. Sidney Percy**
British, 1821–1886
Moel Siabod from Capel Curmon, North Wales, 1867
Oil on canvas
DM 68
- 39. Sidney Percy**
British, 1821–1886
Boy and Girl Tending a Herd, 1868
Oil on canvas
DM 69
- 40. Jeanne Thil**
French, 1887–1968
Salonica
Gouache on paper
DM 446

41. Jeanne Thil
French, 1887–1968
Nomad Women Returning from Oued
Gouache on paper
DM 447

42. Jeanne Thil
French, 1887–1968
Cave Village at Chenini
Gouache on paper
DM 448

43. Jeanne Thil
French, 1887–1968
Sousse
Gouache on paper
DM 449

44. Carle Vernet
French, 1758–1836
The Scouting Mameluke
Colored lithograph
DM 1519

45. James Ward
British, 1769–1859
Barnyard, 1811
Oil on canvas
DM 734

46. Arthur Wardle
British, 1864–1949
Tigers at Kill
Oil on canvas
DM 1869

47. Arthur Wardle
British, 1864–1949
A Tiger Fighting a Crocodile
Oil on canvas
DM 578

1995

48. José Tapiró Baró

Spanish, 1830–1913

A Tangerian Beauty

Watercolor

1995.117

49. Louis-Ernest Barrias

French, 1841–1905

The Young Girl of Bou-Saâda, or The Flower

Seller, 1894

Bronze

1995.27

50. Antoine-Louis Barye

French, 1796–1875

Walking Lion

Bronze

1995.372

51. Antoine-Louis Barye

French, 1795–1875

Theseus Combating the Centaur Bianor,
modeled ca. 1850

Bronze

1995.110

52. Antoine-Louis Barye

French, 1796–1875

A Dromedary

Bronze

1995.12

53. Antoine-Louis Barye

French, 1796–1875

Lion and Serpent, 1833

Bronze

1995.14

54. Antoine-Louis Barye

French, 1795–1875

Theseus Combating the Centaur Bianor
(sketch), modeled ca. 1846–48

Bronze

1995.15

55. Adolphe-William Bouguereau

French, 1825–1905

The Water Girl (or Young Girl Going to the

Spring), 1885

Oil on canvas

1995.1

56. Adolphe-William Bouguereau

French, 1825–1905

Sketch for *Charity*

Oil on paper, laid on panel

1995.103

57. After Owen Carter

British, 1806–1859

The Gooreeyah

Lithograph

Printed lower left: On Stone by J.C.

Bourne, from a Drawing by

O.B. Carter Archt. And lower center: M
& N Hanhart, Lith. Printers

1995.73

**58. Hermann-David Salomon
Corrodi**

Italian, 1844–1905

*Campfire by the River: The Kiosk of
Trajan at Philae*

Oil on canvas

1995.20

- 59. Auguste-Hyacinthe Debay**
 French, 1804–1865
The First Cradle: Eve and Her Two Children
 (*Le Berceau primitif: Ève et ses deux enfants*),
 ca. 1845
 Marble
 1995.108
- 60. Rudolf Ernst**
 Austrian, 1854–1932
The Letter, 1888
 Oil on panel
 1995.53
- 61. Joseph Farquharson**
 Scottish, 1846–1935
The Ruins of the Temple at Luxor, ca. 1890
 Oil on canvas
 1995.7
- 62. Charles-Théodore Frère**
 French, 1814–1888
An Arab Market Outside Cairo
 Oil on panel
 1995.61
- 63. Charles-Théodore Frère**
 French, 1814–1888
Along the Nile at Gyzeh
 Oil on canvas
 1995.102
- 64. William Powell Frith, R.a.**
 British, 1819–1909
 Richard Ansdell, R.a.
 British, 1815–1885
The Pet Fawn, ca. 1860
 Oil on canvas
 1995.109
- 65. Karl Wilhelm Gentz**
 German, 1822–1890
A Snake Charmer in the Second Court of the Mortuary Temple of Rameses III, Madinat Habu, Thebes, 1872
 Oil on canvas
 1995.54
- 66. Jean-Léon Gérôme**
 French, 1824–1904
Working in Marble, or The Artist Sculpting Tanagra, 1890
 Oil on canvas
 1995.104
- 67. Eugène Alexis Girardet**
 French, 1853–1907
Reed Sellers Along the Nile, Old Cairo, 1897
 Oil on panel
 1995.56
- 68. Ernst Karl Eugen Koerner**
 German, 1846–1927
The Temple of Karnak. The Great Hypostyle Hall, 1890
 Oil on canvas
 1995.114
- 69. Edwin Longsden Long**
 British, 1829–1891
Love's Labour Lost, 1885
 Oil on canvas
 1995.10
- 70. Peder Mork Mønsted**
 Danish, 1859–1941
Portrait of a Nubian
 Oil on panel
 1995.23

- 71. Aimé-Nicolas Morot**
French, 1850–1915
Portrait of Jean-Léon Gérôme, 1904
Bronze
1995.105
- 72. Philippe Pavy**
French, born 1860
Bulaq (Cairo), 1886
Oil on panel
1995.112
- 73. Philippe Pavy**
French, born 1860
A Marketplace, Cairo, 1890
Oil on panel
1995.113
- 74. Briton Rivière**
British, 1840–1920
Aphrodite, 1902
Oil on canvas
1995.106
- 75. Hermann-David Salomon Corrodi**
Italian, 1844–1905
The Departing Caravan, Bethanin, ca. 1880
Oil on canvas
1995.8
- 76. Adolf Schreyer**
German, 1828–1899
Arab Warriors on Horseback
Oil on canvas
1995.9
- 77. Edwin Lord Weeks**
American, 1849–1903
An Egyptian Water Carrier, 1870
Oil on panel
1995.111

1996

78. Luigi Bazzani

Italian, 1836–1927

A Pompeian Interior, 1882

Oil on panel

1996.24

79. Louis-Robert Carrier-Belleuse

French, 1848–1913

The Sculptor's Studio, ca. 1870

Oil on canvas

1996.9

80. Jules Breton

French, 1827–1906

Study for *The Snack*, 1885

Oil on canvas

1996.12

**81. Hermann-David Salomon
Corrodi**

Italian, 1844–1905

The Ambush near Gizeh

Oil on canvas

1996.15

82. Blaise-Alexandre Desgoffe

French, 1830–1901

Still Life with Fruit, Glass of Wine

Oil on panel

1996.3

83. Rudolf Ernst

Austrian, 1854–1932

The Metal Workers

Oil on panel

1996.16

84. Paul Césaire Gariot

French, 1811–1880

Pandora's Box

Oil on panel

1996.25

85. Ignaz-Marcel Gaugengigl

German/American, 1855–1932

The Painter, ca. 1883

Oil on panel

1996.2

86. Léon-Augustin Lhermitte

French, 1844–1925

Picking Lilies of the Valley, 1886

Charcoal on paper

1996.11

87. Frederic Leighton

British, 1830–1896

Study for *Captive Andromache*, ca. 1888

Oil on panel

1996.26

88. Léon-Augustin Lhermitte

French, 1844–1925

Three Washerwomen, ca. 1917

Pastel on paper

1996.13

89. Léon-Augustin Lhermitte

French, 1844–1925

Harvester Drinking from a Flask, 1905

Oil on canvas

1996.14

**90. Jules Ambroise François
Naudin**

French, 1817–ca. 1876

Joseph's Coat Brought Back to Jacob,
1841

Oil on canvas

1996.28

91. Constant Troyon

French, 1810–1865

*Flock of Sheep Approaching, or The
Return of the Flock*

Oil on canvas

1996.22

1997

92. Albert-Ernest Carrier-Belleuse

French, 1824-1887
Tormented Innocence (Innocence
Tourmentée)
c. 1870
Painted terra-cotta
Signed on base: A. Carrier Belleuse
1997.17

93. François-Léon Benouville

French, 1821-1859
*Portrait of Leconte de Floris in an
Egyptian Army Uniform*, 1840
Oil on canvas
1997.34

94. Rosa Bonheur

French, 1822-1899
Herd of Sheep in the Pyrenees, 1868
Watercolor
Gift of Mrs. Mervat Zahid, 1997.37

95. Rosa Bonheur

French, 1822-1899
Grazing Sheep in the Pyrenees
Oil on canvas
Gift of Mrs. Mervat Zahid
1997.46

96. Rosa Bonheur

French, 1822-1899
Grazing Sheep
Bronze
1997.50

97. Alexandre Cabanel

French, 1823-1889
The Death of Moses, 1851
Oil on canvas
1997.1

98. Jean Joseph Benjamin-Constant

French, 1845-1902
Seated Arabs, 1877
Oil on canvas
1997.41

99. Charles-Henri-Joseph Cordier

French, 1827-1905
A Sudanese in Algerian Costume, ca.
1857
Silvered bronze
1997.38

100. Paul Delaroche

French, 1797-1856
Pieta, 1820
Oil on canvas
1997.7

101. Gustave Doré

French, 1832-1883
The Massacre of the Innocents
(Le Massace des innocents), c. 1869-72
Pen, ink, and ink wash heightened with
white paper
En grisaille, 22x 33 inches
Signed twice lower left: G. Doré
1997.40

102. Wilhelm Gause

German, 1853-1888
*At the Vienna International Art
Exhibition of
1882*, 1882
Oil on paper, laid down on canvas
1997.45

- 103. After Jean-Léon Gérôme**
 French, 1824-1904
 General Bonaparte in Egypt
 (After Napoléon and his Staff in Egypt,
 1867-68, oil on panel)
 Photogravure
 1997.57d
- 104. John William Godward**
 British, 1861-1922
The Necklace, 1914
 Oil on canvas
 Signed and dated upper right: John
 Godward 1914
 1997.66
- 105. Frederick Goodall**
 British, 1822-1904
Egyptian Pilgrims Arriving at an Inn
 Oil on panel
 1997.11
- 106. Hermanus Koekkoek senior**
 Dutch, 1815-1882
Sailing Vessels in an Estuary, 1853
 Oil on canvas
 1997.63
- 107. Léon Augustin Lhermitte**
 French, 1844-1925
The Samaritan at the Well
 Pastel on paper, adhered to canvas
 1997.52
- 108. Charles Edward Perugini**
 British, 1839-1918
The Green Lizard
 Pencil and oil on artist's board
 1997.8
- 109. Théodule-Augustin Ribot**
 French, 1823-1891
In the Kitchen
 Pencil, pen and ink on paper
 1997.39
- 110. David Roberts**
 British, 1796-1864
The Houses of Parliament
 Oil on canvas
 1997.65
- 111. Eloise Stannard**
 British, 1828-1915
The Four Seasons: Winter, 1872
 Oil on canvas
 1997.16
- 112. Henry John Stock**
 British, 1853-1930
Influences, 1904
 Pencil and watercolor on paper
 1997.7
- 113. Lawrence Alma Tadema**
 British (born in The Netherlands), 1836-
 1912
 First concept for "*A Reading of Homer*,"
 ca. 1884-5
 Pencil on paper
 1997.2
- 114. Eugène Joseph Verboeckhoven**
 Belgian, 1798-1881
Sheep on the Coast (Moutons à la côte),
 1878
 Oil on canvas
 1997.21
- 115. John William Waterhouse**
 British, 1849-1917
 Study for *Dante and Beatrice*, ca. 1914-
 17
 Oil on canvas mounted on wood
 1997.44

1998

116. Rosa Bonheur

French, 1822–1899
Studies of a Horse and Rider
Graphite on white paper
1998.2

117. Isidore Jules Bonheur

French, 1827–1901
A Striding Bull
Bronze
1998.4

118. Alexandre Cabanel

Study for *The Death of Moses*, ca. 1851
Graphite, pen and brown ink, gray wash,
heightened
with white gouache on paper
1998.11

119. Frederic Leighton

British, 1830–1896
Study for *The Syracusan Bride Leading
Wild
Animals in Procession to the Temple of
Diana*,
ca. 1865–1866
Oil on canvas
1998.10

1999

120. Louis Ardisson

French, 1860–1890
Venus and Vulcan, 1878
Carved wood relief
1999.17.1

121. Louis Ardisson

French, 1860–1890
The Abduction of Europa, 1879
Carved wood relief
1999.17.2

**122. Achille Constant Théodore
Émile Prisse d’Avennes**

French, 1807-1879
*Mosque of Ahmed Ibn Tulu, Arcade and
Interior Windows* [IXth century]
(*Mosquée d’Ahmed-Ibn Touloun,
Arcade et Fenêtres Intérieures* [IXe
Siècle]) (Vol. 1)
Lithograph
Printed lower left: Lith. Par Philippe
Beboist. I Vve A.Morel 7c.I, C.ie,
Librairies; lower center: Prisse
d’Avennes; and lower right: Imp. Par
Lemervever R.Cie I Ordre de publication
1999.9

**123. Achille Constant Théodore
Émile Prisse d’Avennes**

French, 1807-1879
*Arabesque: Assembled Wooden
Compartments and Borders* (
*Arabesques: Compartiments et Bordures
de Bois assembles*) (Vol. II)
Color Lithograph
Printed lower left: Lith. Par Philippe
Beboist. I Vve A.Morel 7c.I, C.ie,
Librairies; lower center: Prisse
d’Avennes; and lower right: Imp. Par
Lemervever R.Cie I Ordre de publication
1999.10

124. Gustav Bauernfeind

German, 1848–1904
*Jaffa, Recruiting of Turkish Soldiers in
Palestine*,
1888
Oil on canvas
1999.4

125. Jean-Achille Benouville

French, 1815–1891
Landscape with Animals, 1842
Oil on canvas
1999.1

126. Frederick Arthur Bridgman

American, 1847–1928
Cleopatra on the Terraces of Philae,
1896
Oil on canvas
1999.5

127. Isidore Jules Bonheur

French, 1827–1901
The Horse Fair, 1901
Bronze
Gift of Mrs. Mervat Zahid, 1999.15

128. Georges Clairin

French, 1843–1919
Figure Study
Pencil on paper
1999.15

- 129. Paul Delaroche**
 French, 1797–1856
Lamentation, 1820
 Oil on canvas
 Inscribed on the reverse of the canvas: à Charles
Dubuquoy / attaché à la Maison / de S.A.S. Mgr le Duc / D'Orléans / P. Fecit h. De la Roche
 1820. 24 Septembre
 1999.7
- 130. Frank Dicksee**
 British, 1853–1928
Romeo and Juliet, ca. 1880s
 Oil on wood
 1999.18
- 131. Gustave Doré**
 French, 1832–1883
Moses Before the Pharaoh
 Charcoal, pen and ink wash on paper
 1999.16
- 132. Jean-Léon Gérôme**
Michelangelo Showing a Pupil the Belvedere
 Torso, 1849
 Oil on canvas
 1999.8
- 133. Sir John Gilbert**
 British, 1817–1897
The Plays of William Shakespeare, 1849
 Oil on canvas
 1999.2.1
- 134. Sir John Gilbert**
 British, 1817–1897
 Key to *The Plays of William Shakespeare*,
 ca. 1849
 Ink and wash on paper
 1999.2.2
- 135. Frederic Leighton**
 British, 1830–1896
 Studies for *The Bacchante*, ca. 1892
 Charcoal and chalk on gray paper
 1999.6
- 136. After Luigi Mayer**
 Italian, c. 1750-1803
View of the Nilometer
 Engraving
 Printed lower left: L. Mayer, del.; and lower center: Published by R. Bowyer, Historic Gallery, Pall Mall, 1802
 1999.13
- 137. Jean Lecomte du Nouÿ**
 French, 1842–1923
Judith, 1875
 Oil on panel
 1999.3
- 138. After David Roberts**
 British, 1796-1864
 El Khasne, 1843
 Lithograph
 Printed lower left: F. Stoobant lith.43
 1999.12
- 139. Sidney Percy**
 British, 1821–1886
Little Langdale, Westmoreland, 1870
 Oil on canvas
 Gift of Mrs. Mervat Zahid, 1999.19
- 140. After Jean-Baptiste Vanmour**
 French, 1671-1737
Beulouk-Bachi, Chef for the Sultan
 (Belouk-Bachi, Chef de Cuisine du Grand Seigneur)
 Engraving
 Printed lower right: G. Scoton maj. sculp.
 1999.11

141. After Jean-Baptiste Vanmour

French, 1671-1737
Turkish Woman Smoking on a Sofa (Femme Turque qui fume sur la Sopha)
Engraving
Printed lower right: G. Scoton maj. sculp.
1999.11

2000

142. "Marcello," Adèle d'Affry,

Duchess of Castiglione-
Colonna
Swiss, 1836-1879
The Abyssinian Chief, modeled in 1869
Silvered bronze, gilt detail, set on a veined marble base
2000.20

143. Charles Bargue

French, 1826/7-1883
Lithograph from the *Drawing Course*, after a drawing by Jean Lecomte du Nouÿ (1842-1923), vol. I:
Models in the round (Cours de Dessin, vol. I: Modèles d'après la bosse)
Plate 47, *Horse head from the West Pediment of the Parthenon*, ca. 1868
Impression on gray paper
2000.8

144. Charles Bargue

French, 1826/7-1883
Lithograph from the *Drawing Course*, vol. III:
Exercices in Charcoal in Preparation for Drawing Academies (Exercices au fusain pour préparer à l'étude de l'académie d'après nature)
Plate 26, *Standing Young Man Holding a Pole and Looking at It*
Impression on gray paper
2000.11

145. Charles Bargue

French, 1826/7-1883
Lithograph from the *Drawing Course*, vol. II:
Models after the Masters (Modèles d'après les Maîtres)
Plate 1, *Angel Blowing a Trumpet* (after Michelangelo's *Last Judgment* in the Sistine Chapel)
Impression on gray paper
2000.17

146. Jaroslav Cermák

Czech, 1830-1878
The Abduction of a Herzegovinian Woman,
1861
Oil on canvas
2000.19

147. Charles Gillot

French, 1853-1904
Portrait of Jean Lecomte du Nouÿ (French, 1842-1923)
Photograph published in *Galerie Contemporaine*
2000.41

148. Emile Lasalle

French, 1813–1871
The Ram, after Rosa Bonheur
Lithograph from a drawing course:
Animal
Studies after Nature, plate 14, published
by
Goupil & Co.
2000.6

149. Léon-Augustin Lhermitte

French, 1844–1925
A Laundress in Liverdun, France, 1888
Pastel on paper
2000.17

150. Ferdinand Mulnier

French, active 1860s–1880s
Portrait of Paul Baudry (French, 1828–
1886)
Photogravure published in *Camées*
Artistique of
May 7, 1881
2000.46

151. Unidentified Photographer

Portrait of Benjamin Constant (French,
1845–1902)
Photogravure published in *Galerie*
Contemporaine
2000.30

**152. Félix Tournachon, called
Nadar**

French, 1820–1910
Portrait of Isidore Pils (French, 1813–
1875)
Photogravure published in *Galerie*
Contemporaine
2000.42

153. Unidentified Photographer

Portrait of Charles Jacque (French,
1813–1894)
Photogravure published in *Galerie*
Contemporaine
2000.43

154. Lawrence Alma Tadema

Dutch/British, 1836–1912
The Staircase, 1870
Oil on panel
2000.18

2001

- 155. François-Joseph Bosio**
French, 1768–1845
The Virgin Mary, 1843
Marble
2001.6
- 156. Attributed to Paul Chenavard**
French, 1807–1895
The Last Judgment
Charcoal on blue-gray paper
2001.7
- 157. Michel Dumas**
French, 1812–1885
Head of a Youth: Study for The Parting of Saint Peter and Saint Paul Before Their Martyrdom,
ca. 1852
Black chalk, stumped, heightened with white
Gift of DeCourcy E. McIntosh, 2001.15
- 158. Charles Mercier Dupaty**
French, 1771–1825
Comte de Vaublanc, ca. 1820
Plaster
Gift of Charles Janoray, 2001.19
- 159. Charles Mercier Dupaty**
French, 1771–1825
Mme Potter, née Vaublanc, ca. 1820
Plaster
Gift of Charles Janoray, 2001.20
- 160. François-Xavier Fabre**
French, 1766–1837
Oedipus and the Sphinx, ca. 1806–1808
Oil on canvas
2001.3
- 161. Oscar Fehrer**
American, 1872–1958
Head of a Woman
Charcoal on paper
Gift of Catherine Fehrer, 2001.2
- 162. Maurice Leloir**
French, 1853–1940
Manon Lescaut, 1892
Oil on canvas
2001.12
- 163. Henri Lehmann**
German (active in Italy and France),
1814–1882
Sketch for Saint Catherine of Alexandria Carried to Her Tomb, ca. 1840
Graphite on paper (squared for transfer)
Gift of DeCourcy E. McIntosh, 2001.11
- 164. Raffaella Monti**
Italian (active in Britain), 1818–1881
Night, 1862
Statuary porcelain
2001.9
- 165. François-Joseph Navez**
Belgian, 1787–1869
The Holy Family with Saint John the Baptist and Saint Elizabeth, 1823
Oil on canvas
2001.18
- 166. Jean Lecomte du Nouÿ**
French, 1842–1923
At the Tomb of the Virgin, Jerusalem,
1871
Oil on panel
2001.13

167. Jean Lecomte Du Nouÿ
French, 1842–1923
Study for *The Death of the Virgin*, ca.
1895
Red chalk, heightened with white
Gift of DeCourcy E. McIntosh, 2001.14

**168. Jean-Jacques (called James)
Pradier**
Swiss (active in France), 1790–1852
Standing Sappho, modeled 1848, cast ca.
1851
Bronze
2001.5

**169. Jean-Jacques (called James)
Pradier**
Swiss (active in France), 1790–1852
Pietà, after 1847
Bronze
Gift of Charles Janoray, 2001.8

170. Horace Vernet
French, 1789–1863
A Man in Oriental Costume, 1818
Inscribed lower right: *H. V. à son ami
Ledieu /
1818*
2001.1

2002

- 171 Louis-Ernest Barrias**
French, 1841–1905
Young Girl of Bou-Saâda, or The Flower Seller,
ca. 1890
Plaster pointing model
2002.55
- 172 Antoine-Louis Barye**
French, 1795–1875
The Turkish Horse
Plaster with wax
2002.47
- 173 François Léon Benouville**
French, 1821–1859
Head Study
Graphite on paper
2002.27
- 174 Léon Bonnat**
French, 1833–1922
Jacob Wrestling the Angel, 1876
Pencil and black chalk on paper
2002.30
- 175 Léon Bonnat**
French, 1833–1922
Study for the Assumption of the Virgin,
ca. 1869
Pencil and watercolor on paper
2002.31
- 176 Charles Arthur Bourgeois**
French, 1838–1886
The Snake Charmer, modeled 1863
Bronze
2002.49
- 177 Jules Clément Chaplain**
French, 1839–1909
Portrait of Alexandre Cabanel, 1888
Silvered bronze
2002.34
- 178 Jules Clément Chaplain**
French, 1839–1909
Portrait of Jean Auguste Barre, 1879
Bronze
2002.33
- 179 Jules Clément Chaplain**
French, 1839–1909
Portrait of Jean-Léon Gérôme, 1885
Bronze
2002.35
- 180 Jules Clément Chaplain**
French, 1839–1909
Portrait of Eugène Guillaume, 1886
Silvered bronze
2002.41
- 181 Jules Clément Chaplain**
French, 1839–1909
Portrait of Jules-Élie Delaunay
Silvered bronze
2002.42
- 182 Jules Clément Chaplain**
French, 1839–1909
Portrait of Paul Baudry
Silvered bronze
2002.43
- 183 Jules Clément Chaplain**
French, 1839–1909
Portrait of Louis Pierre Henriquel Dupont, 1887
Bronze
2002.44
- 184 Jules Clément Chaplain**
French, 1839–1909
Portrait of Léon Bonnat, 1896
Bronze
2002.45

- 185 Henri-Michel-Antoine Chapu**
French, 1833–1891
Man in Profile, ca. 1858
Pencil on paper
2002.46
- 186 Jules Dalou**
French, 1838–1902
Fraternity, ca. 1883
Patinated plaster
2002.56
- 187 Jules Dalou**
French, 1838–1902
Bather (Before the Bath), ca. 1902
Bronze
2002.54
- 188 Jules Dalou**
French, 1838–1902
The Punishment, modeled mid 1880s
Bronze
2002.59
- 189 Paul Delaroche**
French, 1797–1856
Pierre Puget (study for *The Hemicycle*,
École
des Beaux-Arts, Paris), ca. 1837
Pencil and charcoal heightened with
white on
paper
2002.40
- 190 Paul Delaroche**
French, 1797–1856
Peter Paul Rubens (study for *The
Hemicycle*,
École des Beaux-Arts, Paris), ca. 1837
Pencil and charcoal heightened with
white on
paper
2002.26
- 192 Claude-Louis Desrais**
French, 1746–1816
A Royalist Allegory, ca. 1814
Pen and brown ink with brown and gray
washes and white gouache over black
chalk
2002.19
- 193 Jean Désiré Ringel D'Ilzach**
French, 1847–1916
Portrait of Léon Lhermitte, 1884
Bronze
2002.36
- 171 Gustave Doré**
French, 1832–1883
The Black Eagle of Prussia, 1871
Oil on canvas
2002.60
- 172 Émile Friant**
French, 1863–1932
Study for *La Douleur*, ca. 1898–1899
Charcoal on paper
Gift of DeCourcy E. McIntosh, 2002.61
- 196 Jean-Léon Gérôme**
French, 1824–1904
Bathsheba, ca. 1895
Plaster
2002.17
- 197 Jean-Léon Gérôme**
French, 1824–1904
King Candaules, 1858
Oil on paper, adhered to canvas
2002.58
- 198 Guillon**
French, dates unknown
Caricature of a Sculptor, ca. 1884
Pastel on paper
Gift of William A. Glaser, 2002.3

- 199 Adolphe Jourdan**
French, 1825–1899
Alexandre Cabanel
French, 1823–1889
The Birth of Venus, ca. 1864
Oil on canvas
2002.37
- 200 Henri Fantin-Latour**
French, 1836–1904
Scene from Oberon, 7 January 1869
Oil on canvas
2002.39
- 201 René Lelong**
French, active late 19th/early 20th century
Sarah Bernhardt Conversing with William Gladstone at Her London Exhibition of 1879
Oil on canvas, laid down on board
2002.25
- 202 Léon-Augustin Lhermitte**
French, 1844–1925
Sorting the Catch
Charcoal on paper
2002.32
- 203 Jean Lecomte du Nouÿ**
French, 1842–1923
Antiope and Jupiter, 1889
Pastel and charcoal on brown paper
2002.21
- 204 Princess Marie of Orleans**
French, 1813–1839
Joan of Arc Praying, cast after 1843
Bronze
2002.16
- 205 Isidore-Alexandre-Augustin Pils**
French, 1813–1875
Seated Arab, ca. 1861–62
Oil on canvas
2002.28
- 206 Isidore Pils**
French, 1813–1875
Lamentation
Oil on canvas
2002.29
- 207 Alexandre Rapin**
French, 1839–1889
Self Portrait
Graphite on paper
Gift of DeCourcy E. McIntosh, 2002.63
- 208 Henri Regnault**
French, 1843–1871
A Spaniard, ca. 1869
Oil on canvas
2002.18
- 209 Lawrence Alma Tadema**
Dutch/British, 1836–1912
Joseph, Overseer of Pharaoh's Granaries, 1874
Oil on panel
2002.38

2003

210 Thomas Couture

French, 1815–1879

Portrait of a Man

Charcoal, heightened with white, on paper

Gift of Mrs. Noah L. Butkin, 2003.1

211 Pascal-Adolphe-Jean

Dagnan-Bouveret

French, 1852–1929

Two Studies of a Man's Head in Profile

Pencil on paper

Gift of Mrs. Noah L. Butkin, 2003.2

212 Two Studies of a Pensive Man

Pencil and red crayon on paper

Gift of Mrs. Noah L. Butkin, 2003.3

213 Study of a Pensive Man

Oil on canvas

Gift of Mrs. Noah L. Butkin, 2003.4

214 Henri Lehmann

German/French, 1814–1882

The Adoration of the Magi, 1854

Oil on canvas

2003.5

215 François-Joseph Navez

Belgian, 1787–1869

The Body of Christ, ca. 1813–16

Charcoal on paper

2003.6

216 Victor Bernard

French, 1817–1892

The Ill Jean-Baptiste Carpeaux,

modeled in 1875

Bronze

2003.7

217 Auguste-Hyacinthe Debay

French, 1804–1865

Model for *The First Cradle: Eve and Her Two*

Children, ca. 1845

Terracotta

2003.8

218 Jehan-Georges Vibert

French, 1840–1902

La Vue (Sight)

Gouache on paper

2003.10

219 Pierre Jules Cavelier

French, 1814–1898

Tragedy, 1854

Plaster

2003.12

220 Possibly Arthur Jules Mayeur

French, born 1871

Male Academy

Engraving

Inscribed: A Monsieur Ehrman /

sympathique homage / A. Mayeur [?] /

1896

Anonymous gift, 2003.13

221 Pierre-Jean David d'Angers

French, 1788–1856

Study for *The Death of Epaminondas*,

after the

Battle of Mantinea, 1811

Pencil on paper

2003.15

222 Auguste Bonheur

French, 1824–1884

Study of Cattle

Oil on canvas

Gift of DeCourcy E. McIntosh, 2003.22

- 223 Félix-Auguste Clément**
 French, 1826–1888
Self Portrait
 Graphite on paper
 Gift of DeCourcy E. McIntosh, 2003.23
- 224 Eugène Fromentin**
 French, 1820–1876
Studies of Arab Children
 Charcoal and body color on blue paper
 Gift of DeCourcy E. McIntosh, 2003.36
- 225 Alexandre-Marie Colin**
 French, 1798–1873
Bashi-Bazouk
 Charcoal on paper
 Gift of DeCourcy E. McIntosh, 2003.27
- 226 Alfred Dehodencq**
 French, 1822–1882
 Study for *The Arrest of Charlotte Corday*,
 ca. 1853
 Graphite with pen and sepia ink on paper
 Gift of DeCourcy E. McIntosh, 2003.27
- 227 Michel Dumas**
 French, 1812–1885
Piétà, 1843
 Graphite with sepia wash and body color
 on
 paper
 Gift of DeCourcy E. McIntosh, 2003.28
- 228 Jean-Hippolyte Flandrin**
 French, 1809–1864
Female Nude
 Graphite with watercolor wash
 Gift of DeCourcy E. McIntosh, 2003.30
- 229 Émile Friant**
 French, 1863–1932
Self Portrait with Palette and Brush
 Pen and black ink on paper
 Gift of DeCourcy E. McIntosh, 2003.31
- 230 Henri Gervex**
 French, 1852–1929
 Study for “*Le blessé de guerre*” (*The War Wounded*)
 Charcoal, red and white chalk on blue
 paper
 Gift of DeCourcy E. McIntosh, 2003.36
- 231 Pierre-Georges Jeanniot**
 French, 1848–1934
Portrait of the Artist’s Father, Pierre-Alexandre Jeanniot
 Graphite on paper
 Gift of DeCourcy E. McIntosh, 2003.37
- 232 André-Jacques Victor Orsel**
 French, 1795–1850
Martyrdom of a Female Saint (?)
 Graphite on paper
 Gift of DeCourcy E. McIntosh, 2003.39
- 233 Alphonse Périn**
 French, 1798–1874
Seated Monk Reading
 Graphite on paper
 Gift of DeCourcy E. McIntosh, 2003.40
- 234 Léopold Robert**
 Swiss, active in Italy, 1794–1835
Woman Bringing Provisions to Bohemians and Brigands
 Graphite and red chalk on paper
 Inscribed: *femme apportant des provisions aux bohémiens et contrebandiers*
 Gift of DeCourcy E. McIntosh, 2003.41

235 Jules-Émile Saintin

French, 1829–1894

Self Portrait

Graphite on paper

Gift of DeCourcy E. McIntosh, 2003.43

236 Pierre-Jean David D'Angers

French, 1788–1856

Portrait of Paul Delaroche, 1832

Bronze

Gift of DeCourcy E. McIntosh, 2003.47

237 Alexandre Séon

French, 1855–1917

Seated Nude in Profile

Red chalk on paper

Gift of DeCourcy E. McIntosh. 2003.47

2004

238 Léon Bonnat

French, 1834–1922
An Italian Woman, ca. 1858–61
Oil on cardboard
2004.11

239 Gustav Crauk

French, 1827–1905
Maréchal Adolphe Niel, 1860
Plaster
Gift of David and Constance Yates,
2004.4

240 Paul-Jean Flandrin

French, 1811–1902
Caricature of Ingres and Other Artists,
1859
Ink on paper
Gift of DeCourcy E. McIntosh, 2004.16

241 Emmanuel Hannaux

French, born 1855
Portrait of Jean Jacques Henner, 1898
Silvered bronze
2004.6

242 J. Martin

Nationality unknown
Monte Mario, Rome
Watercolor on paper
Lehnert & Landrock Studio
Gift of Judith F. Hernstadt, 2004.23

243 Louis-Messidor-Lebon Petitot

French, 1794–1862
Numa Pompilius
Terracotta
2004.5

244 Benjamin Ulmann

French, 1829–1884
Sketch for *Sulla in the House of Marius*,
ca. 1864
Oil on canvas
Gift of Mr. and Mrs. Jonathan H. Kagan,
2004.22

245 Jean-François Bosio

1764-1827
Le Verrou
Pen and ink, sepia wash, and watercolor
on laid page
6 ½ x 4 inches
Gift of DeCourcy E. McIntosh

246 Eugène Carrière

French, 1849-1906)
Head of a Sleeping Infant
Graphite
7 ¼ x 5 inches
Gift of DeCourcy E. McIntosh

247 François-Joseph Heim

French, 1787-1865
*Baron François-Joseph Bosio: study for
Charles X distribuant des recompenses
aux artistes exposants du Salon de 1824
au Louvre*
Charcoal and body color on buff
prepared paper
15 1/4 x 8 3/8 inches
Signed and dated lower right: *heim*
Frame circa 1840
Gift of DeCourcy E. McIntosh

248 Théodule Augustin Ribot

1823-1891
Bust-Length Profile of a Boy Facing
Left (the artist's son?)
Charcoal on Paper
4 1/8 x 2 7/8 inches
Gift of DeCourcy E. McIntosh

249 André Jacques Victor Orsel

1795-1850

Studies of Camels, 1828

Pencil on buff paper

6¼ x 9½ inches

[Engraved in line by Joseph Delboëte
and Luigi Calamatta: *Chameaux de la
ferme Ducale pres Pise*]

Gift of DeCourcy E. McIntosh

250 André Jacques Victor Orsel

1795-1850

*Study of Bust of a Man Wearing Jacket
and Shirt without Collar*

Pencil on paper

11 ½ x 9 ¾ inches

Signed lower right: Victor Orsel

Gift of DeCourcy E. McIntosh

2005

251 Unidentified Artist

19th century

Design for a Vase

Graphite, ink and brown wash on paper

Gift of William A. Glaser, 2005.10

252 Unidentified Artist

19th century

A Life Drawing Class

Ink wash on paper

Gift of William A. Glaser, 2005.4

253 Anselm Feuerbach German,
1829-1880

*Study of a Woman's Head for the second
version of "Plato's Symposium,"* 1871

Oil on canvas, 21 ¼ x 17 1/3 inches (54
x 44 cm)

Gift of Eberhard Geffers, 2005.13

255 Jean Léon Gérôme

French, 1824-1904

A Study for Rachel, 1859

Oil on canvas

Members Art Acquisition Fund

Purchase, 2005.16

254 Anna Lea Merritt

American (active in England), 1844–
1930

Eve Overcome by Remorse, 1887

Etching on Japan paper

Gift of Rona Schneider, 2005.11

255 Émile Horace Vernet

French, 1789-1863

Sketch for *The Lion Hunt*, ca. 1836

Oil on paper, laid on canvas

11¼ x 13¾ inches

Gift of Amira Zahid, 2005.15

Appendix II

Exhibition History 1995 – 2005

When Art Was Popular: The Salon and the Royal Academy in the 19th and Early 20th Centuries

January 20, 1995 – June 10, 1995

Pleasures of Rural Life: Domestic Scenes and Animals in Academic Art

June 27, 1995 – September 23, 1995

Picturing the Middle East: A Hundred Years of European Orientalism

October 17, 1995 – January 27, 1996

Cupids: Flights of Fancy, Love and Mischief

February 13, 1996 – June 8, 1996

On the Prowl: Hunters and the Hunted

June 25, 1996 – October 5, 1996

Jean-Léon Gérôme and the Classical Imagination

October 22, 1996 – February 15, 1997

Nineteenth-Century Photographs of Greece and Rome from the Collection of The Berkshire Museum

October 22, 1996 – February 15, 1997

Religion and the Rustic Image in Late Academic Art

March 4, 1997 – June 7, 1997

The Dahesh Salon: The European Experience

July 1, 1997 – September 6, 1997

The Dahesh Salon: Art, Patronage and Presentation in America

September 16, 1997 – November 29, 1997

Rosa Bonheur: All Nature's Children

December 17, 1997 – February 21, 1998

Training An Artist: Alexandre Cabanel and the Academic Process in 19th-Century France

March 10, 1998 – June 13, 1999

Image and Text: Orientalist Works on Paper from the Permanent Collection

June 30, 1998 – September 5, 1998

French Oil Sketches and the Academic Tradition

September 22, 1998 – January 2, 1999

*A Victorian Salon: Paintings from the Russell-Cotes Art Gallery and Museum,
Bournemouth, England*

January 19, 1999 – April 17, 1999

A New Generation: Student Work from the New York Academy of Art

May 4, 1999 – May 22, 1999

Revealing the Holy Land: The Photographic Exploration of Palestine

June 8, 1999 – August 28, 1999

Highlights from the Dahesh Museum Collection

September 14, 1999 – December 31, 1999

Overcoming All Obstacles: The Women of the Académie Julian

January 18, 2000 – May 13, 2000

In the Footsteps of Goethe: Paintings and Drawings from German Collections

May 30, 2000 – August 19, 2000

A Distant Muse: Orientalist Works from the Dahesh Museum of Art

September 5, 2000 – December 30, 2000

Gérôme & Goupil: Art and Enterprise

February 6, 2001 – May 5, 2001

Telling Tales I: Classical Images from the Dahesh Museum of Art

May 29, 2001 – September 29, 2001

Telling Tales II: Religious Images in 19th-Century Academic Art

October 16, 2001 – January 26, 2002

French Master Drawings from the Collection of Muriel Butkin

February 20, 2002 – May 18, 2002

Fire & Ice: Treasures from the Photographic Collection of Frederic Church at Olana
June 4, 2002 – August 24, 2002

Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition

Exhibited at the National Academy of Design Museum
September 12, 2002 – December 8, 2002

French Artists in Rome: Ingres to Degas, 1803-1873
September 3, 2003 – November 2, 2003

Charles Bague: The Art of Drawing
November 25, 2003 — February 8, 2004

Staging the Orient: Visions of the East at La Scala and The Metropolitan Opera
March 2, 2004 – May 30, 2004

From Homer to the Harem: The Art of Jean Lecomte du Nouÿ
June 22 – September 19, 2004

Facing the Other: Charles Cordier, Ethnographic Sculptor
October 12, 2004 – January 13, 2005

First Seen: Photographs of the World's Peoples, 1840-1880
February 1 – May 1, 2005

The Dahesh Collection: Celebrating a Decade of Discovery
May 24 – September 22, 2005

The Legacy of Homer: Four Centuries of Art from the Ecole Nationale Supérieure des Beaux-Arts
October 11, 2005 – January 22, 2006

Traveling Exhibitions

A Victorian Salon: Paintings from the Russell-Cotes Art Gallery and Museum, Bournemouth, England

- Frick Art & Historical Center, Pittsburgh, PA
May 6, 1999 – July 4, 1999
- City Museum, Helsinki, Finland
August 1999 – September 1999

Overcoming All Obstacles: The Women of the Académie Julian

- Sterling and Francine Clark Institute, Williamstown, MA
October 2, 1999 – January 2, 2000
- Dixon Gallery and Gardens, Memphis, TN
July 9, 2000 – September 24, 2000

A Distant Muse: Orientalist Works from the Dahesh Museum of Art

- Henry Morrison Flagler Museum, Palm Beach, FL
January 19, 2001 – April 1, 2001
- Appleton Museum of Art, Ocala, FL
December 22, 2001 – March 3, 2002
- Flint Art Institute, Flint, MI
September 20, 2002 – November 3, 2002

Fire & Ice: Treasures from the Photographic Collection of Frederic Church at Olana

- Van Gogh Museum, Amsterdam, The Netherlands
October 18, 2002 – January 19, 2003

Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition

- The Society for the Four Arts, Palm Beach, FL
January 3, 2003 – February 9, 2003

Telling Tales: Classical Images from the Dahesh Museum of Art

- Henry Morrison Flagler Museum, Palm Beach, FL
January 16, 2003 – April 13, 2003

Appendix III

Postscript

Since the completion of my thesis, some developments have taken place at the Dahesh Museum of Art, and were cited in an article that appeared in the New York Times.

Inside Art

The Dahesh Wants a Home of Its Own

By CAROL VOGEL

Published: June 2, 2006.

Were the Dahesh Museum to compose an advertisement for a new home, it would read something like this: Seeking around 45,000 square feet in Manhattan to house an art museum. Central location desired.

After renting three floors of the former IBM Gallery at 580 Madison Avenue, at 56th Street, for three years, the Dahesh has begun an active search for a permanent home.

The announcement comes as no surprise. The Dahesh, established 11 years ago, tried for six years to buy 2 Columbus Circle from the city, but failed. "When we came to 580 Madison, we were focused on building the museum," said Amira Zahid, vice president of the institution's board. "But we can't stay because it's a rental, and it is only responsible for us to have a permanent home. We are now a medium-size museum."

The Dahesh, devoted to works by Europe's academically trained artists of the 19th and early 20th centuries, was named for a Lebanese collector and writer who died in 1984. (Dr. Dahesh never used a first name. Dahesh was a pen name; his real name was Salim Moussa Achi.) In addition to a continuing program of exhibitions, the museum houses Dahesh's collection of about 2,000 works, primarily academic art from the 19th and 20th centuries.

"Families come and go, but the museum should stay," said Ms. Zahid, whose family, originally from Saudi Arabia, moved to Connecticut from Beirut in 1976 and has backed the museum since its founding. "This was never a vanity museum."

The institution also recently named an interim director, Flora Edouwaye S. Kaplan, because its last director, Peter Trippi, left last month after his contract expired. Dr. Kaplan, an anthropologist, is a professor emerita at New York University, where she founded the program of museum studies, and a former acting curator in the department of primitive art and New World cultures at the Brooklyn Museum. A search for a permanent director will begin shortly, museum officials said.

Endnotes

¹ American Association of Museums, "About Museums, ABCs of museums, [online]; available from <http://www.aam-us.org/>; Internet; accessed 20 January, 2006.

² The primary sources of information about Dr. Dahesh primarily come from his writings, the Daheshist Publishing Company, the Dahesh Museum newsletters, publications, and oral information from museum trustees and staff, as well as from works written about him.

³ Mounir Murad, *Daheshism and the Journey of Life*, Virginia: Murad Publishing, 1993, 110, [online]; available from [www.daheshism.com/Daheshism -Journey of Life.pdf](http://www.daheshism.com/Daheshism-Journey%20of%20Life.pdf); Internet; accessed 20 December 2005.

⁴ Amira Zahid, Vice President, Secretary/Treasurer, Dahesh Museum of Art, telephone communication with author, 22 January 2006.

⁵ *Who was Dr. Dahesh?* Dahesh Muse, Autumn, 1995.

⁶ Amira Zahid, interview by author, New York City, 27 October 2005.

⁷ Zahid, 2005.

⁸ *Highlights from the Dahesh Museum Collection*, Exhibition Catalog, New York: Dahesh Museum, 1999, 7.

⁹ *Interview with J. David Farmer, Ph.D. Director of the Dahesh Museum*, Dahesh Museum, Public Relations Office, 1995.

¹⁰ "Who Was Dr. Dahesh," *Dahesh Muse*, Autumn, 1995.

¹¹ "Dr. Dahesh's Museum-Home: There was no Place Like It." *Dahesh Muse*, Spring, 1996.

¹² Zahid, 2005.

¹³ Kelly Devine Thomas, "The Dahesh Enigma," *ARTnews*, October 2003, 117.

¹⁴ Zahid, 2005.

¹⁵ Zahid, 2005.

¹⁶ Flora E. S. Kaplan, interview with author, New York City, 29 December 2005.

¹⁷ Zahid, 2005.

¹⁸ *Dahesh Museum: Selections*, 1, 5.

¹⁹ *Dahesh Museum*, Museum Brochure, New York: Dahesh Museum, 1993.

²⁰ *Dahesh Museum: Selections*, 3-4.

²¹ Charles Janson, Trustee, Dahesh Museum of Art, telephone communication with author, 16 March 2006.

²² J. David Farmer, Founding Director, Dahesh Museum of Art, interview with author, New York City, 22 November 2005.

²³ Farmer, 2005.

²⁴ *Facts About the Dahesh Museum*, Dahesh Museum, Public Relations Office, 1995.

²⁵ Petra ten-Doesschate Chu, *Nineteenth-Century European Art*, New York: Abrams, 2003, 33.

²⁶ *Highlights from the Dahesh Museum Collection*, 12.

²⁷ Patricia Mainardi, *The End of the Salon: Art and the State in the Third Republic*, New York: Cambridge University Press, 1993, 11.

²⁸ Chu, 33.

²⁹ Chu, 370.

³⁰ Albert Boime, *The Academy and French Painting in the Nineteenth Century*, London: Phaidon Press Ltd, 1971, 81.

³¹ Chu, 198.

³² Clement Greenberg, "Avant-Garde and Kitsch," *Partisan Review*, 1939, 5, [online]; available from <http://www.sharecom.ca/greenberg/kitsch.html>; Internet; accessed 23 September 2005.

³³ Boime, vii.

³⁴ Zahid, 2005.

³⁵ Ferdinand Protzman, "The Riddle of Dr. Dahesh," *ARTnews*, December 1996, 108.

³⁶ Farmer, 2005.

³⁷ Dahesh Museum of Art, *From Homer to the Harem: The Art of Jean Lecomte du Nouÿ*, Exhibitions, [online]; available from http://www.daheshmuseum.org/collection/past_exhibitions/index.html; Internet; accessed 18 December 2005.

³⁸ Stephen R. Edidin and Roger Diederer, interview with author, New York City, 22 November 2005.

³⁹ Farmer, 2005.

⁴⁰ Number of accessions for 1999 are 19, however one item includes 100 lithographs. Peter Trippi, Director, Dahesh Museum of Art, "Acquisitions," personal email, 2 March 2006.

⁴¹ Farmer, 2005.

⁴² Farmer, 2005.

⁴³ Farmer, 2005.

⁴⁴ "Dahesh News," *Dahesh Muse*, Autumn, 2001.

⁴⁵ Dahesh News, *Dahesh Muse.*, Spring 2000.

⁴⁶ "New Acquisitions and Gifts," *Dahesh Muse*, Summer, 2001.

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- ⁴⁷ Trippi, 2 March, 2006.
- ⁴⁸ “Museum Receives Generous Bequest,” *Dahesh Muse*, Fall, 1996.
- ⁴⁹ Charles Janson, telephone communication with author, 30 March, 2006.
- ⁵⁰ Thomas, 120.
- ⁵¹ “J. David Farmer Retires,” *Dahesh Muse*, Winter, 2002.
- ⁵² “J. David Farmer Retires.”
- ⁵³ “J. David Farmer Retires.”
- ⁵⁴ Michael Kimmelman, “Art Review; Young, French and Under Rome’s Spell,” *The New York Times on the Web*, September 5, 2003, [online]; available from <http://query.nytimes.com/search/article-printage.html>; Internet; accessed 20 January 2006.
- ⁵⁵ Paula Webster, Director-Communications and Marketing, Dahesh Museum of Art, telephone communication with author, 2 March 2006.
- ⁵⁶ “Much Accomplished and Much More Ahead,” *Dahesh Muse*, Autumn, 2004, 1.
- ⁵⁷ Dahesh Museum of Art, *Museum Building*, [online]; available from http://www.daheshmuseum.org/about/new_home.html; Internet; accessed 20 January 2006.
- ⁵⁸ Figure derived from the most recent Form-990-PF published fiscal year June 1, 2003 – May 31, 2004.
- ⁵⁹ “Awards for A New Identity,” *Dahesh Muse*, Autumn, 2004, 12.
- ⁶⁰ Paula Webster, telephone communication with author, 25 February 2006.
- ⁶¹ “The Dahesh Collection: Celebrating a Decade of Discovery,” *The Muse*, Summer, 2005, 2.
- ⁶² Edidin and Diederer, 2005.
- ⁶³ Carol Kino, “Middlebrow À la Mode: The Dahesh Made Over,” *The New York Times*, September 28, 2003, 3, [online]; available from <http://www.nytimes.com?2003/09/28/arts/design/28KINO.html>; Internet; accessed 24 July 2005.

⁶⁴ Kino, 3.

⁶⁵ Louis Torres, "The Dahesh Museum Reclaiming Academic Art," *Aristos*, December 2003, [online]; available from <http://www.aristos.org/aris-03/dahesh.htm>; Internet; accessed 25 July 2005.

⁶⁶ Trippi, 2005.

⁶⁷ Edidin and Diederer, 2005.

⁶⁸ Trippi, 2 March, 2006.

⁶⁹ Zahid, 2005.

⁷⁰ Peter Trippi, interview with author, New York City, 22 November 2005.

⁷¹ Trippi, 1 March, 2006.

⁷² Trippi, 2005.

⁷³ Trippi, 2005.

⁷⁴ Trippi, 2005.

⁷⁵ Webster, 25 February 2006.

⁷⁶ Paula Webster, telephone communication with author, 27 February 2006.

⁷⁷ Webster, 2 March 2006.

⁷⁸ Suchy, 15.

⁷⁹ de Montebello, 264.

⁸⁰ Zahid, 2005.

⁸¹ "The Dahesh Museum: What?...Oh, Yes!" *The Muse*, Summer, 2005, 8.

⁸² Zahid, 2005.

⁸³ Dahesh Museum of Art, *The Dahesh Collection: Celebrating a Decade of Discovery* (May 24- September, 2005), Introductory Exhibition Text.

⁸⁴ Sydney Tillem. "The Academy, Postmodernism and the Education of the Artist-painter Alexandre Cabanel and others, Dahesh Museum, New York, New York," *Art in America* on the Web, April, 1999, 1, [online], available from http://www.findarticles.com/p/articles/mi_m1248/is_4_87/ai_54432696; Internet; accessed 7 February 2006.

⁸⁵ Tillem, 1.

⁸⁶ "Meet a Member," *Dahesh Muse*, Autumn, 2004.

⁸⁷ Menachem Wecker. "Photographer shooting humanity, humanizing photography," *The Commentator via U-Wire*, April 18, 2005, 1, [online], available from http://web.lexis-nexis.com/universe/document?_m=689965156b4ac8d0875d442e2e93; Internet; accessed 19 December 2005.

⁸⁸ This list comprises the published Dahesh Museum of Art's collection from the following sources: *The Dahesh Collection: Celebrating a Decade of Discovery*, Exhibition label copy; *Highlights from the Dahesh Museum Collection*, Exhibition catalog; and website <http://www.daheshmuseum.org/>