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**NOTED CURATORS AND SCHOLARS WILL SPEAK
AT THE MORSE ON TIFFANY'S LONG ISLAND ESTATE**

Lecture Series Continues Celebration of Morse's New Wing

Note to editors: Attached are high-resolution images of the speakers and an aerial view, c. 1934, of Laurelton Hall.

WINTER PARK—Laurelton Hall, an 84-room mansion set on the picturesque north shore of Long Island, was arguably the most important work of American designer and artist Louis Comfort Tiffany.

To a public that knows Tiffany primarily for his creations in leaded glass, it may be a surprising fact that the artist can best be understood through the unique and palatial environment he created at his country estate in New York. In a series of Morse Museum lectures that begin in January, three of today's most noted American scholars in the fields of architecture and decorative arts will provide their insights into the splendor and mystery of Laurelton Hall, the most personal project of Tiffany's career.

The speakers include Metropolitan Museum of Art curator Alice Cooney Frelinghuysen on Jan. 25, art historian Martin Eidelberg on Feb. 22, and architectural historian Richard Guy Wilson on March 28.

Admission is free. The lectures are being held on select Wednesdays at 2:30 p.m. in the Jeannette G. and Hugh F. McKean Pavilion, 161 West Canton Ave., just behind the museum.

The lecture series continues the Morse's celebration of the opening last February of its new wing, which showcases 250 art and architectural objects from or related to the Tiffany estate.

After a fire ravaged the mansion in 1957, Hugh McKean and his wife, Jeannette, who together assembled the Morse Museum's collections, salvaged architectural elements, windows and other objects from the ruins. The Laurelton Hall objects they saved are now on permanent view for the first time in the museum's new wing.

Alice Cooney Frelinghuysen—the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at The Metropolitan Museum of Art in New York City—will lead off the series on January 25. Frelinghuysen was the curator of *Louis Comfort Tiffany's Laurelton Hall—An Artist's County Estate* (Nov. 21, 2006–May 20, 2007), the major exhibition organized by the Metropolitan in collaboration with the Morse. She was also the primary author of the accompanying catalogue.

“Laurelton Hall serves as a metaphor for Tiffany's art in other media— his lamps, jewelry, vases, pottery, enamels, and windows,” she says. “Although no longer extant, Laurelton Hall represented Tiffany's quest for a utopian artistic space and his ultimate pursuit of beauty in the natural world.”

On February 22, Martin Eidelberg will talk about Laurelton Hall as Tiffany's self-curated museum. Eidelberg is professor emeritus of art history at Rutgers University in New Jersey and co-author of *Masterworks of Louis Comfort Tiffany* and other books about Tiffany's work.

In his lecture on March 28, Richard Guy Wilson, Commonwealth Professor's Chair in Architectural History, University of Virginia, Charlottesville, and a host of A&E's *America's Castles*, interprets Laurelton Hall as a “mystical encounter.” He will explore the sources the artist referenced in his designs—nature, different cultures, religions—elements that were both material and spiritual.

The Morse Museum is home to the world's most comprehensive collection of works by Tiffany. It is owned and operated by the Charles Hosmer Morse Foundation and receives additional support from the Elizabeth Morse Genius Foundation. It receives no public funds.

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