

Celebrating 75 Years
PATHWAYS OF AMERICAN ART
at the MORSE MUSEUM

O B J E C T G U I D E



IN THIS EXHIBITION, THE MORSE PRESENTS MORE THAN SIXTY OBJECTS THAT ILLUSTRATE THE breadth and depth of the collection assembled by Hugh and Jeannette McKean over fifty years. Equally important, the exhibition reflects the Museum's foundational values: a belief that art improves lives, a passion for educating, and a respect for all artists and artistic contributions.

For Hugh McKean, the Museum's visionary first director, "pathways" were the various media, techniques, styles, subjects, and points of view represented in the visual arts. Through the works selected for our seventy-fifth anniversary exhibition, the Morse explores many of these paths and underscores its commitment to teaching and interpretation.

The exhibition is organized into sections by media or themes. These include plaster art replicas; ceramics; portraits; American glass; landscapes; and works on paper. One of the eight sections pays tribute to Hugh McKean with objects such as a John Rogers sculpture and a print by Norman Rockwell that speak to the spirit that inspired his collecting decisions. The exhibition includes

many of McKean's delightfully conversational labels. Finally for the show, the Morse has replicated the Art Machine, an exhibit at the Museum from about 1988 to 1995 of Thomas Sully's 1871 study of a young Queen Victoria with precise instructions on how to view and appreciate the work of art.

First and foremost, the McKean's wanted to guide people to love art by providing access to it and a way to approach it. They believed that all art sincerely made deserves sincere consideration and that all art enriches the lives of those who take an interest.

Above: PORTRAIT OF MRS. HENRY LABARRE JAYNE, c. 1895. Oil on canvas, Cecilia Beaux, *American, 1855–1942 (P-072-93)*.

Objects and object groups are numbered by case or at their location and identified here.

I. PLASTER REPLICAS OF ART

- 1) **Plaster casts**, c. 1911
P. P. Caproni & Brother, Boston, Massachusetts, c. 1890–1969

Top to bottom:

Fragment, Cupids, Singing

No. 10002
Original artist: Giambologna (Giovanni da Bologna), Flemish, 1529–1608 (2007-021:04)

Madonna and Child with Two Angels

No. 8376
Plaster
Original artist: Andrea della Robbia, Italian, 1435–1525 (2007-021:10)



II. CERAMICS

- 2) **Vase**, c. 1904
Tomato vine
Glazed white clay
Tiffany Studios, New York City, 1902–32
Marks: [conjoined LCT] / 7 (2003-019)



Above:

Design, c. 1902
Tomatoes
Watercolor on paper
Alice Carmen Gouvy, American, c. 1870–1924
Tiffany Furnaces, Inc., Corona, New York City, 1902–20
Signed, lower right: *A. C. Gouvy / Sep. 13, 190[1]*
Marks: *TIFFANY FURNACES* (89-021)

- 3) **Bowls**
Swimming fish
Maker: Tiffany Studios, New York City, 1902–32
Designer: Edith Wilhelmine Wessel Lautrup, Danish, 1875–1963

Left to right:

Bowl, c. 1910
Gilt bronze over glazed white clay
Marks: [conjoined LCT] / B.P 392 / *L.C. Tiffany – Favre Bronze Pottery* (55-009)

Bowl, 1902
Glazed white clay
Marks: [conjoined LCT] / P / EL (74-027)

Bowl, c. 1904
Glazed white clay
Marks: [conjoined LCT] / 7 (66-018)

- 4) **Vases**
Hydrocleys nymphoides (water poppy) and snake
Tiffany Studios, New York City, 1902–32

Left to right:

Vase, c. 1910
Bronze over white clay
Marks: *B.P 315 / L.C. Tiffany – Favre Bronze Pottery / [conjoined LCT]* (79-549)

Vase, c. 1904
Glazed white clay
Marks: [conjoined LCT] / 7 (77-039)

III. PORTRAITS

- 5) **Portrait of a Young Girl**, c. 1920

Oil on canvas
Charles Webster Hawthorne, American, 1872–1930
Gift of Mr. and Mrs. Aldis (P-084-80)



- 6) **Portrait of Mrs. Henry LaBarre Jayne**, c. 1895
Oil on canvas
Cecilia Beaux, American, 1855–1942 (P-072-93)

- 7) **Portrait of a Young Girl**, c. 1910
Oil on canvas
Robert Henri, American, 1865–1929 (P-059-87)

- 8) **Vase**, 1900
Portrait of Mantchick, Muache, Ute
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Grace Young, American, 1868–1947
Marks: [conjoined RP surmounted by flames] / 907 / D / (*Mantchick*) / *Ute* --- / [conjoined GY]
Gift of Herbert O. and Susan C. Robinson (PO-040-84)

- 9) **Portrait of Sylvester S. Marvin**, c. 1905
Oil on canvas
William Merritt Chase, American, 1849–1916
Signed, lower left: *WM M. Chase*
Gift of Leslie and Kathryn Grammer (2016-009)

- 10) **Portrait of James Preston Esq.**, 1904
Oil on canvas
Robert Henri, American, 1865–1929
Signed, lower left: *Robert Henri 1904*
Marks: *13 C / Robert Henri / Portrait of / James Preston Esq. / by Robert Henri / 58 West 54 New York Arts*
Gift of Mr. and Mrs. Martin Andersen in memory of Hugh F. McKean (P-001-95)

- 11) **Portrait of Richard Aldrich C. McCurdy**, 1890
Oil on canvas
John Singer Sargent, American, 1856–1925
Signed, reverse: *John S. Sargent 1890* (P-002-81)

IV. AMERICAN GLASS

12) Bowl, c. 1897

Cut and engraved blown glass
Tiffany Glass and Decorating Company, New York City, 1892–1900
Marks: *o3440* / *Louis C. Tiffany*
Paper label: *TIFFANY FAVRILE GLASS REGISTERED TRADEMARK* / [conjoined *TGDCo*] (64-031)



13) Cut Glass

Various makers

Back row, left to right:

Bowl, c. 1906–19

Libbey Glass Company, Toledo, Ohio, 1892–present
Marks: *Libbey* (GL-045-85)



Vase, c. 1910

Libbey Glass Company, Toledo, Ohio, 1892–present
Marks: *Libbey* (GL-005-79)

Vase, late 19th century

Maker unknown
Bequest from the estate of Ruth C. McLain (2009-016:003)

Bowl, c. 1910

T.G. Hawkes & Co., Corning, New York, 1880–1962
Marks: *HAWKES* [logo] (GL-047-84)

Pitcher, c. 1905

Maker unknown (GL-047-85)

Vase, c. 1915

Maker unknown (2008-009:33)

Front row, left to right:

Knife rest, c. 1905

Maker unknown (2016-011)

Bowl, late 19th century

Maker unknown
Bequest from the estate of Ruth C. McLain (2009-016:002)

Dish, c. 1900–1915

J. Hoare & Company, Corning, New York, c. 1873–c. 1920
Marks: *J. HOARE & CO. CORNING / 1853*
Gift of Marvin and Sandy Heckendorf (GL-040-82)

Bowl, c. 1910

Maker unknown (2008-009:25)

14) Carnival Glass

Pressed glass
Various makers

Back row, left to right:

Punch bowl, c. 1910

Fashion pattern
Imperial Glass Company, Bellaire, Ohio, 1901–84 (U-050)



Punch bowl with cups, c. 1915

Wreath of Roses pattern
Fenton Art Glass Company, Williamstown, West Virginia, 1905–present (GL-001-64)

Bowl, c. 1910

Grape and Cable pattern
Harry Northwood and Company, Wheeling, West Virginia, 1901–25 (2004-023:03)

Pitcher, c. 1910–30

Diamond Lace pattern
Imperial Glass Company, Bellaire, Ohio, 1901–84 (GL-054-85)

Front row, left to right:

Fruit bowl, c. 1910

Peacock at the Fountain pattern
Harry Northwood and Company, Wheeling, West Virginia, 1901–25 (U-042)

Bowl, c. 1915

Peacock and Grape pattern
Fenton Art Glass Company, Williamstown, West Virginia, 1905–present (2004-023:12)

Rose bowl, c. 1910

Fine Cut and Roses pattern
Harry Northwood and Company, Wheeling, West Virginia, 1901–25 (2004-023:08)

Bowl, c. 1911

Petal and Fan pattern
Dugan Glass Company, Indiana, Pennsylvania, 1904–13 (2004-023:28)

Bowl, c. 1910

Peach and Pear pattern
Dugan Glass Company, Indiana, Pennsylvania, 1904–13 (GL-028-87)

15) Three Face Pattern Glass, c. 1878–90

Pressed glass
George Duncan & Sons, Pittsburgh, Pennsylvania, 1874–91

Back row, left to right:

Compote

(GL-046-70)

Biscuit jar

(2008-008:022:1)

Covered compote

(GL-047-70)

Compote

(GL-018-65)

Front row, left to right:

Goblet

(GL-039-70)

Sauce dish

(2008-008:019:6)

Saltshaker and salt dips

(2008-008:025:3, 5, 6)

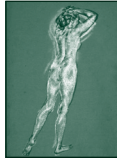
Cream pitcher

(GL-021-80)



V. THE MCKEANIAN SPIRIT

- 16) Nude**, *early 20th century*
Chalk on paper
Arthur Bowen Davies, American, 1862–1928
(DRAW-061-80)



- 17) Against Darkness**, *c. 1920*
Exhibited: Ninth Exhibition of Contemporary American Oil Paintings, Corcoran Gallery, Washington, DC, 1923
Oil on canvas
Arthur Bowen Davies, American, 1862–1928
(P-007-81)

- 18) Phrenology at the Fancy Ball**, 1886
Cast plaster
John Rogers, American, 1829–1904
Signed: JOHN ROGERS / NEWYORK
Marks: PATENTED / SEPT. 7. 1886 / PHRENOLOGY / AT THE / FANCY BALL
(SC-152-90)

Above:

- The Specialist**, *c. 1945*
Conte crayon on wove paper
Norman Rockwell, American, 1894–1978
Signed, lower right: NORMAN / ROCKWELL
(DRAW-060-87)

- 19) Vase**, *c. 1895*
Cut and engraved glass
Tiffany Glass and Decorating Company, New York City, 1892–1900
Paper label: TIFFANY FAVRILE GLASS REGISTERED TRADEMARK / [conjoined TGDco]
(84-008)

- 20) The Dinkey-Bird**, *c. 1904*
Oil on paper and paperboard
Maxfield Parrish, American, 1870–1966
Signed, lower right: M. P
(P-056-91)

Below:

- Poems of Childhood**, 1904
Author: Eugene Field, American, 1850–95
Illustrator: Maxfield Parrish, American, 1870–1966
Publisher: Charles Scribner's Sons, New York City
Gift of Herbert W. Holm
(BO-096-94)

VI. LANDSCAPES

- 21) Top to bottom:**

- Winter Quiet, No. 9**, 1923
Oil on canvas
Guy Wiggins, American, 1883–1962



- Signed, lower right: Guy Wiggins
Marks on reverse: "WINTER QUIET" / Guy Wiggins
(P-022-92)

- Mountain Lake and Mountain Laurel**, *c. 1924*
Oil on canvas
Edward Dufner, American, c. 1871–1957
Signed, lower left: Edward Dufner A.N.A
(P-021-92)

- 22) Jug**, *c. 1900–1905*
Dickens Ware, 2nd Line
Glazed clay
S.A. Weller Pottery, Zanesville, Ohio, 1872–1948
Marks on base: X 233 / 13 / DICKENS WARE / WELLER
Inscribed on side: The Mt. Vernon / Bridge Co. / Mt. Vernon, O.
(PO-043-68)

Above:

- A Quiet Stream**, 1916
Glazed white clay
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Charles (Carl) Schmidt, German-American, 1875–1959
Signed, lower right: C. Schmidt
Marks, on reverse: [conjoined RP surmounted by flames] / XVI / V
(PO-005-68)

VII. WORKS ON PAPER

- 23) Top to bottom:**

- Old Man Reading**, 1941
Lithograph
Thomas Hart Benton, American, 1889–1975



- Signed in plate, lower right: Benton
Signed, lower right: Benton
(PR-117-80)

- Summer Afternoon**, *c. 1940*
Lithograph
John Steuart Curry, American, 1897–1946
Signed in plate, lower left: JSC
Signed, lower right: John Steuart Curry
(PR-040-94)

- 24) Top to bottom:**

- Fifth Avenue Noon**, 1916
Etching
Childe Hassam, American, 1859–1935
Marks, lower left: April 1st / CH / 1916
Marks, lower right: [conjoined CH] imp
(PR-009-81)

- Limehouse**, 1859
Etching
James McNeill Whistler, American, 1834–1903
Signed, on boat: Whistler 1859
(PR-077-80)

- The Pool**, 1859
Etching
James McNeill Whistler, American, 1834–1903
Signed, lower left: Whistler / 1859
Gift of John Tiedtke to Hugh and Jeannette McKean
(PR-029-71)

- 25) Top to bottom:**

- Looking into the Hand Mirror, No. 2**, *c. 1905*
Drypoint etching
Mary Cassatt, American, 1844–1926
(PR-014-94)

- Making Hay**, *c. 1872*
Published *Harper's Weekly*, July 6, 1872
Newsprint from wood engraving
Winslow Homer, American, 1836–1910
(PR-050-94)



THE ART MACHINE

The Art Machine, an exhibit at the Morse from about 1988 to 1995, was devised by Hugh McKean as an experience in art. The artwork he selected was *Study of the Queen Victoria* by Thomas Sully. “The Art Machine is another way of looking at art,” McKean wrote in his instruction manual for exhibit, “an alternative to hurrying past rows and rows and rows and rows of pictures hanging in museums. It operates

on the theory that what art offers the viewer depends partially on what the viewer brings to art; that time is an important factor in understanding art; that since art is always someone trying to say something, we must know the language if we want to get the message.”

26) *Top to bottom:*

Towing a Ship, 1919

Etching
Frank Brangwyn, British,
1867–1956

Signed, lower center:

Frank Brangwyn
(PR-046-94)

Le Chapeau Épinglé: La Fille de Berthe Morisot et Sa Cousine (The Pinned Hat: Berthe Morisot's Daughter and Her Cousin), c. 1894

Etching
Pierre-Auguste Renoir, French,
1841–1919

Signed, lower left: *Renoir*
(PR-075-80)

Paysage à Auvers

(Landscape at Auvers), 1873

Etching
Paul Cézanne, French, 1839–1906
(PR-091-81)

VIII. THE ART MACHINE

As exhibited at the Morse Museum,
c. 1988–95

Study of the Queen Victoria, 1871

Oil on canvas
Thomas Sully, American, 1783–1872
Marks: *Copied from my original study of the / Queen Victoria painted in 1838 / IB 1871 / (Thomas Sully) / August / TS*
(P-015-86)

CELEBRATING 75 YEARS



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