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 McKeans 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.

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

### 1. 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
  - Original artist: Andrea della Robbia, Italian, 1435–1525
  - (2007-021:10)

### 2. Ceramics

**2) Vase, c. 1904**
Tiffany Studios, New York City, 1902–32

- **Design, c. 1902**
  - Tomatoe
  - 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, 1901
  - Marks: TIFFANY FURNACES (89-021)

- **Bowl, c. 1910**
  - Gilt bronze over glazed white clay

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

**3) Bowls**

- **Bowl, c. 1910**
  - Gilt bronze over glazed white clay

- **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

### 3. 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
Gift of Leslie and Kathryn Grammer (2016-009)

**7) Portrait of a Young Girl, c. 1910**
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)

**8) 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)

**9) 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)

**10) 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 FAVORILE
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:

Pitcher, c. 1910
Fashion pattern
Imperial Glass Company, Bellaire,
Ohio, 1901–84
(U-054-85)

Bowl, 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,
Wheeling, West Virginia, 1901–25
(2004-023:08)

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)

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)

Bowl, c. 1915
Peacock and Grape pattern
Fenton Art Glass Company,
Wheeling, West Virginia, 1901–25
(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 / NEW YORK  
Marks: PATENTED / SEPT 7, 1886 / PHRENOLOGY / AT THE / FANCY BALL  
(SC-152-90)

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)

### 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)

### VII. Works on Paper

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 / DICKEN'S WARE / WELLER  
Inscribed on side: The Mt. Vernon / Bridge Co. / Mt. Vernon, O.  
(PO-043-68)

24) **Top to bottom:**  

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

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

- **The Pool**, 1859  
Etching  
James McNeill Whistler, American, 1834–1903  
Signed, lower left: Whistler / 1859  
Gift of John Tiedtke to Hugh and Jeanette 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, 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)

- **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)

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**THE ART MACHINE**

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

**Paysage à Auvers (Landscape at Auvers), 1873**
Etching
Paul Cézanne, French, 1839–1906
(PR–091–81)

**VIII. THE ART MACHINE**

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**Study of the Queen Victoria, 1871**
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(P–015–86)