GALLERY XI

PAINTINGS FROM THE MORSE COLLECTION

OBJECT GUIDE

The paintings in this gallery include late nineteenth-century portraits, genre scenes, landscapes, mothers with children, allegory, and even a portrayal of a family outing. The paintings represent a variety of styles but never stray from recognizable images and the simple themes of daily life.

Approached as a cast of characters and activities, the group presents American life and society between the catastrophic horrors of the Civil War and World War I—a period when the profound implications of the industrial revolution and seismic demographic change defined the ordinary lives of most Americans.

The very rich and very poor, the educated and ignorant, the old rich and nouveau riche, the native born and the hopeful immigrant—all these sorts of citizens played their roles in American life of this era and many are depicted here. So too, there is the social conflict allegorized in James Henry Beard's dogs cowering in the face of rats; the inevitable despoliation of landscape and shrinking of space and time symbolized by the powerful smoke-spewing locomotive in Edward Lamson Henry's 9:45 A.M. Accommodation; the tenderness of George De Forest Brush's Mother and Child; the grace of John George Brown's lovely lass; and the precious life in a bell jar depicted by Walter Gay in Lady at Writing Desk.

Also represented are such humble enjoyments as Carducius Plantagenet Ream's lifelike grapes and cherries and Childe Hassam's dreamy harmony of home and landscape.

Together the works in this gallery of mostly American paintings tell us something of the time our country came of age and of the life and art of this dynamic period.

20) Still Life, Bucket of Cherries, *c. 1890s*
Oil on canvas
Carducius Plantagenet Ream, 1837–1917
Signed, lower center: *C.P. Ream*.
(P-027-92)

21) Farmyard Fowl, *c. 1900*
Oil on canvas
Carl Jutz, German, 1838–1916
Signed, center right: *C. Jutz*
(P-029-92)

22) Landscape with Fjord, *1895*
Oil on canvas
Anders Monsen Askevold, Scandinavian, 1834–1900
Signed, lower left: *A. Askevold Ddf. 1895*.
(P-085-94)

23) *The Favored Scholar*, *1873*
Plaster
John Rogers, 1829–1904
Marks on base: *JOHN ROGERS / NEW YORK / PATENTED APRIL 1,1873 / THE FAVORED SCHOLAR*
(SC-126-88)

24) Apollo and Diana, *1848*
Marble
Thomas Crawford, 1814–57
Signed on base: *T. Crawford. Fecit. Rome. 1848*.
(SC-012-66)

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