

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 power-

ful 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.

Above: *MOTHER AND CHILD, 1909. George De Forest Brush, 1855–1941 (P-083-80).*

Unless otherwise noted, artists are American either by birth or residence.

1) Mother and Child, 1909

Oil on wood panel
George De Forest Brush, 1855–1941
Signed, lower left: *Geo De Forest Brush / 1909 / George De Forest Brush 1909*
(P-083–80)

2) Reverie, 1878

Oil on canvas
John George Brown, 1831–1913
Signed, lower right:
J. G. Brown. N.A. / 1878.
(P-016–86)



3) Madonna and Child, c. 1880

Oil on canvas
Johannes Adam Simon Oertel, 1823–1909
Signed, lower right:
[conjoined *OiE*]
Gift of Mr. and Mrs. George D. James
(P-062–85)

4) A Visit to the Studio, c. 1885

Oil on wood panel
Unknown artist
Signed, lower right: *P[illegible]mann*
(P-030–92)

5) Top to bottom:

Madonna and Child, late 19th century

Enamel on porcelain
Unknown artist
Marked, reverse: *K / 1*
(P-094–80)

Family Outing, 1875

Oil on canvas
Carl Schlesinger, Swiss, 1825–93
Signed, lower left: *C. Schlesinger. Ddf 1875.*
(P-031–92)

6) Lady at Writing Desk, c. 1890s

Oil on wood panel
Walter Gay, 1856–1937
Signed, lower left: *Walter Gay*
(P-014–87)

7) Harpers Ferry, [West] Va., 1894

Oil on canvas
Edward Lamson Henry, 1841–1919
Signed, lower right: *E L Henry 94 / Harpers Ferry Va.*
(P-087–80)

8) Sunset, Tropical Marshes, Florida, c. 1880

Oil on canvas
Martin Johnson Heade, 1819–1904
Signed, lower right: *M J Heade*
(P-054–80)

9) Top to bottom:

The Growing Danger, c. 1860

Oil on panel
James Henry Beard, 1812–93
Signed, lower left:
J. Beard
(P-047–80)



A Memory of Lake George, late 19th century

Oil on canvas
Samuel Colman, 1832–1920
Marks, on reverse: *A memory of Lake George - / Painted by Saml. Colman -*
(P-027–81)

10) After the Storm, Catskills, c. 1850

Oil on canvas
Thomas Doughty, 1793–1856
(P-040–80)

11) Summer in New England, c. 1890s

Oil on canvas
Childe Hassam, 1859–1935
Signed, lower left: *Childe Hassam*
(P-012–86)

12) Woodland with Deer, c. 1885–1900

Oil on canvas
Herman Herzog, 1831–1932
Signed, lower left:
H. Herzog
(P-016–92)



13) 9:45 A.M. Accommodation, Stratford, Connecticut, April 1864

Oil on wood panel
Edward Lamson Henry, 1841–1919
Signed, lower right: *E. L. Henry. 64*
Signed, reverse: *Edw. L. Henry, April 1864*
(P-102–88)

14) Dutch Farm, c. 1890

Oil on canvas
Charles Paul Gruppe, 1860–1940
Signed, lower right: *C P Gruppe*
Gift of Herbert O. and Susan C. Robinson
(P-031–87)

15) Two Dogs Cowering before Rats, 1866

Oil on panel
James Henry Beard, 1812–93
Signed, lower left: *JHBeard. / 1866*
(P-044–80)

16) The Stag, 1886

Oil on canvas
Rosa Bonheur, French, 1822–99
Signed, lower left: *Rosa Bonheur / 1886*
(P-048–80)

17) Top to bottom:

Dionysus and Pan, late 19th century

Oil on panel
Attributed to Elihu Vedder, 1836–1923
(P-002–73)

Psyche and Cupid, late 19th century

Oil on panel
Attributed to Elihu Vedder, 1836–1923
(P-001–73)



18) Still Life, Purple Grapes, c. 1880s

Oil on panel
Carducius Plantagenet Ream, 1837–1917
Signed, lower right: *C.P. Ream.*
(P-028–92)

19) Still Life, Fruit, and Dishes, late 19th century

Oil on panel
Gottfried Schultz, German, 1842–1919
Signed, upper left:
G. Schultz
(P-042–92)



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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