

Gallery XI and XII

Fascinating Clutter: American Taste during the Reign of Victoria



A range of artistic styles emerged in the United States as the young republic reckoned with the forces that shaped Queen Victoria's eponymous era—from industrialization and imperialism through historical revivalism and postbellum mourning to finally the triumph of Aestheticism. Far from the chaste stereotypes and pejorative clichés, the Victorian period was artistically lively and dynamic. Americans tried to express distinct, authentic personal identities as the ground of tradition and history shifted beneath their feet.

Innocence

The first years of Victoria's reign coincided with America's rapid yet romantic transformation into a commercial market society. Her marriage to Prince Albert (1819–61) and their growing family set a tone of romance and progress. The young Queen Victoria (1819–1901) embodied hope, and it echoed in the young republic of the United States—its optimism often symbolized in depictions of innocent children or in the pristine, awe-inspiring landscapes which became internationally associated with America.

The United States boasted all the charming purity of a new Garden of Eden, but its growth would strain the limits of this Arcadian vision and reveal the abiding serpents waiting in abeyance.

1. *Old Time Walk*, 1873

Oil on canvas
Worthington Whittredge,
American, 1820–1910
Signed, lower right:
W. Whittredge, 1873
Gift of Theodore E. and
Susan Cragg Stebbins
(2020-009)

2. *Cyrus*, 1883

Oil on paper
mounted on board
Frederic Edwin Church,
American, 1826–1900
Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:8)

3. *Portrait of a Girl with Bisque Doll*, 1868

Oil on canvas
Seymour Joseph Guy,
American, 1824–1910
Signed, left center:
SGuy / 1868
Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:6)



4. *Girl Picking Flowers, 1862*

Oil on board

Eastman Johnson,

American, 1824–1906

Signed, lower right:

E. Johnson..62

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:23)

5. *La Petite Pensée, 1870*

Marble

Thomas Ball, American,

1819–1911

Signed, reverse: *T. BALL*

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:1)

6. *Children Walking
Down a Path, 1873*

Oil on canvas

Johann Mongels

Culverhouse, Dutch,

1820–c. 1891

Signed, lower left:

J.M. Culverhouse, 1873

Gift of Theodore E. and

Susan Cragg Stebbins

(2019-009:3)

7. *New England Landscape,
c. 1845*

Oil on canvas

Thomas Doughty,

American, 1793–1856

Signed, lower right:

T. Doughty

(P-065-80)



8. *Sketch of Horseshoe Falls,
c. 1820*

Wash on paper

Alvan Fisher, American,

1792–1863

Inscription, bottom center:

*A VIEW of the HORSESHOE
from [TABLE]ROCK*

Gift of Theodore E. and

Susan Cragg Stebbins

(2019-009:13)

9. *View near Medfield, 1868*

Oil on canvas

George Inness, American,
1825–94

Signed, lower right:

G. Inness 1868

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:22)

10. *Dial Mountain—*

Campbell's Ledge, 1839

Oil on board

William Thompson Russell
Smith, American, 1812–96

Signed, reverse:

W.T. Russell Smith 1839

Inscribed, reverse: *Dial
Mountain / Camble's [sic]
Ledge / head of Wyoming
Vally [sic]*

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:34)

11. *The Yankee Peddler, 1851*

Oil on canvas

William Tolman Carlton,
American, 1816–88

Signed, lower left:

W.T. CARLTON / 1851

(2023-007)



12. *Portrait of Eliza Tiffany,*

c. 1819

Oil on canvas

Thomas Sully, American,
1783–1872

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:36)

13. *Study of the Queen
Victoria, 1871*

Oil on canvas

Thomas Sully, American,
1783–1872

Signed, reverse: *TS*

Marks, reverse: *Copied from
my original study of the /
Queen Victoria painted in
1838 / IB 1871 / (Thomas
Sully) / August
(P-015-86)*

Continues in Gallery XII

Industry

The Industrial Revolution prompted an era of experimentation and discovery. In 1856, developments in chemistry enhanced the color palette available for textiles used for personal adornment and interior design. Beyond muted, organic dyes, new vibrant synthetic dyes introduced mauve, a byproduct of coal tar, as the first color which tempted the public in the pursuit of progress.

Modernity was met simultaneously with excitement and hesitation in the same way that today's digital innovations are accepted. The benefits are so tempting, but the unknown consequences of their use leave one questioning the tradeoff.

Visit Gallery XIII, American Arts & Crafts Movement, to compare stylistic responses to industrial production.



14. 9:45 A.M. Accommodation,
Stratford, Conn., 1864
Oil on wood panel
Edward Lamson Henry,
American, 1841–1919
Signed, lower right:
E. L. Henry. 64
Marks, reverse: *Edw. L.
Henry 1864*
(P-102-88)

15. *Clockwise from top:*

Vest chain and St. George
charm, *late 19th century*
Gold, onyx, various metals
Maker, chain: probably S.F.
Myers & Co., New York City,
1873–c. 1935
Marks, charm: *14*
(2013-005:324, 201)

Pocket watch, c. 1891

Gold-filled, metal, enamel

Maker, movement: Elgin

National Watch Company,

Elgin, Illinois, 1864–1964

Maker, case: Crescent Watch

Case Company, Brooklyn,

New York, 1882–1904

Jeweler: Sam F. Sipe,

Pittsburgh, Pennsylvania,

1867–1922

Marks, movement: *G.M.*

Wheeler. / 4043012 / SF /

Safety / Pinion / Elgin Ill. /

PAT'D DEC 78 F / 8195

Marks, case: *328195 / APL*

22.84 / C.W.C. CO. / TRADE

[star with hook] *MARK*

Marks, dial: *SAM F. SIPE. /*

PITTSBURGH, PA.

(2013-005:115)

**Woman's pendant watch
and box, c. 1885**

18K gold, enamel, diamonds,

silver-topped gold

Maker: probably Haas Neveux

& Cie, Geneva, 1848–c. 1930

(2013-005:137)

**Woman's pendant watch,
c. 1901**

Gold, gold-filled metal

Maker, movement: American

Waltham Watch Company,

Waltham, Massachusetts,

1854–c. 1950s

Maker, case: Keystone Watch

Case Company, Philadelphia,

Pennsylvania, 1880–1956

Marks, dial: Waltham

Marks, movement: *10240118 /*

SAFETY BARREL. / American

Waltham / Watch Co. / F / S /

Marks, case: *WARRANTED /*

14k / U.S. ASSAY / [Keystone

logo] / 4621297 / 4621297

Inscription: *Eleanor Ferguson*

(2013-005:113:1)

Pocket watch, c. 1880

Gold, enamel, steel

Charles Grandjean

Perrenoud-Comtesse,

Swiss, 1825–94

Marks, case: *Charles*

Perrenoud / GENEVA / Patent

Lever / FULL / JEWELLED /

77647 / S / F / 47 / 77647

Inscribed: *To C.A. McK. /*

C.A. Z

(2014-002)

16. *Clockwise from top:*

Bracelet, c. 1880

Gold-plated metal, enamel

Unknown maker

(2013-005:209:2)

Pair of bracelets and box,
c. 1875

Gold-plated metal

Jeweler: N. Matson & Co.,

Chicago, 1867–87

Patent, clasps: Frank Kursh &
Son Company,

Philadelphia, Pennsylvania,
active c. 1870s

Marks, clasps: *PAT JAN 7 73*,
PAT JAN 7 187[3]

(2013-005:153, 154)

Patented bracelet fastening.

Ring, c. 1885

Gold, orange opal

Unknown maker, American

(2013-005:253)

*Machine manufactured
mount.*

17. *Left to right:*

Hints on Household Taste,
1869

Book

Charles L. Eastlake, British,
1793–1865

London: Longmans,
Green and Co.

(2280)

Hints on Household Taste,
1883

Book

Charles L. Eastlake, British,
1793–1865

Boston: Houghton Mifflin
Company
(2281)

*Eastlake's Hints on
Household Taste, first
published in London in 1868,
captured acclaim as the
Industrial Revolution
produced a new middle class.*

18. *House by the Weeping
Willows, 1865*

Oil on canvas

Edward Lamson Henry,
American, 1841–1919

Signed, lower right:

E. L. Henry 1865
(P-091-80)

19. Armchair, c. 1885

Walnut, upholstery

Unknown maker

(FURN-040-88)

Decorative wood furnishings were now affordable because of mass production. Buyers embraced an “Eastlake” simplified aesthetic—embellished with shallow line decoration—as a byproduct of machined production. Standardized components which could be assembled in limitless ways spurred on the insatiable variety of styles available.

20. Rocking chair, after 1876

Walnut, fabric covered
steel mesh

George Jakob Hunzinger,
German-American, 1835–98

Marks: *PAT MARCH 30 /
1869 / [H]UNZINGER /
[APRIL] 18 1876*

(2023-005)

Patents guaranteed products were on the cutting edge of continuous technological breakthroughs; 1869 patent for improved chair frame;

1876 patent for fabric-covered, woven-wire seat mesh.

21. Firewood rack, c. 1885

Tiffany House, Seventy-second Street, New York City, 1881–1936

Wrought iron

Unknown maker, American
(2022-014:4)

Iron, foundational to industry, symbolized the strength of new wealth.



Expansion

As the Industrial Revolution outmoded traditional handicrafts, the British and American empires obliterated indigenous folkways. The artworks produced on the periphery of the world-system were increasingly oriented for export and the market. These products were less an expression of regional tradition than a reflection of the market buying them.

Imprisoned at Fort Marion, St. Augustine, Florida

Americans settled the West while, after 1867, Indigenous Peoples of the Great Plains were forced by the US military onto reservations in Oklahoma. Resisters from the Kiowa were captured and imprisoned at Fort Marion following the Red River War (1874–75). Artists who formerly chronicled Kiowa life on treated animal hides continued their tradition drawing in government ledgers as prisoners of war. They were provided an American military education and sold art to visiting tourists until their release in 1878.

22. *Top to bottom:*

Fort Marion, St. Augustine, Florida, 1875

Photographic reproduction

Art ledger, c. 1875

Graphite, colored pencil on paper

Tan-na-ti, “Bad Eye,” Kiowa, imprisoned 1875–78
(2013-012)

23. Kesi hanging scroll, c. 1850

Five Immortals

Silk, watercolor

Unknown maker, Chinese
(2001-048)

24. Parlor set, c. 1896

Charles Grover Burgoyne
Residence, Daytona Beach,
Florida, 1896–1941

Settee and stand

Ebonized wood

Unknown maker, Japanese

Marks, table: *MADE IN
JAPAN*

(FURN-003-59 /

FURN-063-88)

Malayer rug, c. 1900

Wool, cotton

Unknown maker, Persian
(22024)

On shelf, left to right:

Iznik tile, c. 1575–1650

Glazed earthenware

Unknown maker, Turkish
(2007-020:13)

Vase, c. 1900

Enamel, metal

Unknown maker, Japanese
(14013)

Imari plate, c. 1870

Glazed porcelain

Unknown maker, Japanese
(2020-019)

Satsuma vase, c. 1890

Glazed porcelain

Unknown maker, Japanese

Marks: [red calligraphic marks]
(2018-017)

Fan shaped dish, c. 1770

Glazed porcelain

Unknown maker, Chinese

Marks: [blue calligraphic marks]

Gift of Dr. Benjamin L.

Abberger Jr. and Nancy

Hardy Abberger Collection
(2020-031:16)

25. *The Wreck*, 1880

Oil on canvas

Lockwood de Forest,
American, 1850–1932

Signed, lower right:

L de Forest / 1880

Gift of Lisa de Forest
(2010-007)

26. Door, c. 1882

Teakwood, bronze

Maker: Mistri Caste,

Ahmedabad, India, active
1880s

Importer: Tiffany & de Forest,
New York City, 1880–82

Gift of the Museum of Fine
Arts, St. Petersburg, Florida
(66-065)

Identity

As the United States developed, it expanded its borders and cultural identity. American roots in Great Britain were enriched through the added traditions and skills arriving with German, Italian, Russian, and Chinese immigrants in the third quarter of the nineteenth century. Citizens with expanding disposable wealth began to travel, bringing home experiences and souvenirs. Homes were the center of entertainment and interiors the showcase for the owner's social performance. Rooms outfitted in the latest styles and fitted with objects reflecting refined taste and education required an understanding of historical European precedents. The rich history from Greek and Roman antiquity through eighteenth-century-French monarchies was suitable for revival in the modern home.

By the 1890s, a revolt against historical revival design came from practitioners of Art Nouveau rejecting the past in favor of a fresh new art.

Visit Gallery XIV, Art Nouveau in Europe and America, to compare the stylistic approaches.

27. Cabinet plate, c. 1880–1900

Daphne

Classical revival

Glazed and painted porcelain,
enamel

Maker: C. M. Hutschenreuther

Porcelain Manufactory,
Bavaria, 1814–1969

Decorator: Wagner

Retailer: Marshall Field &
Company, Chicago,
1852–2006

Signed, lower right: *Wagner*

Marks: 7867 / *Daphne* /

[beehive mark] / *Germany* /

[encircled monogram CMHR] /
91 / N

(14011)

28. Pair of mantel ewers, c. 1875

Italian Renaissance revival

Spelter, wood

Unknown maker, American
(2023-010:1, 2)



**29. Madonna and Child,
c. 1880**

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

30. Parlor table, c. 1885

Renaissance revival
Lacquered wood
Unknown maker, American
(FURN-007-80)

31. Ewer, 1887

Renaissance revival
Registry no. 2727,
shape no. 990
Glazed porcelain
Worcester Royal Porcelain Co.
Ltd., Worcester,
England, 1862–2009
Marks: [Royal Worcester logo] /
Y / [R No 2727 in a box] / 990
(14014)

32. Jewelry case:

**A. Cameo demi-parure,
c. 1885–1900**

Classical revival
Pendant brooch, earrings
Sardonyx, red gold,
yellow gold, seed pearls
Unknown maker, Italian
Marks, brooch: 72V / 6
Marks, earrings: 2
(2013-005:024 /
2013-005:025:1&2)



The Grand Tour

From the sixteenth century, an educational pilgrimage through Europe accompanied by a tutor was obligatory for young aristocratic British men. By the mid-nineteenth century, American men and women of varying classes embraced the practice to enrich their associations and social standing. While abroad for months to years, travelers visited Paris, Florence, Venice, Rome, and Naples, experiencing the ruins of antiquity, treasures from the Renaissance and Baroque, and the romance of lost civilizations at archeological sites. Grand tourists returned with souvenirs reflecting their experience. Regions like Del Torro, south of Naples, actively produced jewelry featuring shell cameos and coral carved with classical ornamentation. Etruscan revival jewelry—distinguished by filigree and patterned granular details—trended following discoveries of Italian tomb sites from the Etruscan civilization which predated the Roman Empire. Modern designers raced to replicate the intricate details of the original while introducing patented hinges and clasps to ensure ease of use.

B. Coral demi-parure,
c. 1840s–1860s
Classical revival
Demeter (Roman goddess Ceres)
Pendant brooch, earrings
Coral, gold
Unknown maker, Italian
(2013-005:031a-e / 2013-005:032:1&2)

C. Bracelet, c. 1875
Etruscan revival
Gold
Unknown maker,
American
(2013-005:240)



D. Bracelet, 1881

Etruscan revival

Gold, diamonds

Jeweler: probably Charles

E. Mason, American,

1847–1922

Marks: *PAT NOV 12 78*

(2013-005:156)

Based upon an ancient bangle purchased by New York City's Metropolitan Museum of Art in 1875.

E. Brooch, c. 1860–79

Etruscan revival

Gold, diamond, ruby

Unknown maker

(2013-005:181)

F. Stickpin, c. 1880–1910

Etruscan revival

Gold, ruby, diamond

Unknown maker

(2013-005:317)

G. Bracelet, c. 1870s

Etruscan revival

Gold, gems

Unknown maker

(2013-005:046)

H. Bracelet, c. 1880

Etruscan revival

Gold

Maker: probably S. F.

Myers & Co., New York

City, 1873–c. 1911

Patent, wire rope process:

N. Van Loos, St. Cloud,

Minnesota

Marks: *PAT FEB 77*

(2013-005:235)

I. Bracelet, c. 1860–79

Etruscan revival

Gold, enamel

Unknown maker

(2013-005:214)

**J. Demi-parure,
c. 1860–79**

Etruscan and

Elizabethan revival

Pendant and earrings

Various metals, enamel,
fabric

Unknown maker

(2013-005:026 /

2013-005:027:1&2)

K. Stickpin and box, c. 1900

Etruscan revival
14K gold, diamond, ruby
Probably Lebolt &
Company, Chicago,
1899–1980s
(2013-005:089)

L. Brooch, c. 1880s

Renaissance revival
Moonstone, pearl,
sapphire, gold
Unknown maker
(2013-005:033)

M. Pair of bracelets,

c. 1880–90
Renaissance revival
Gold mesh, enamel, seed
pearls
Jeweler: W. C. Edge & Sons,
Newark, New Jersey,
c. 1870s–c. 1940s
Marks: *14K*
(2013-005:342:1, 2)

N. Pendant brooch, c. 1875

Renaissance revival
Gold, enamel
Unknown maker
(2013-005:255)



O. Brooch, c. 1880s

Rococo revival
Mother-of-pearl, sterling
silver, freshwater baroque
pearl, semi-precious
stones
Unknown maker
Marks: *STERLING*
SILVER / 935
(2013-005:135)

P. Pendant watch, c. 1890

Louis XVI revival
Case: Gold, enamel, glass
Unknown maker
Marks, clockworks: *57970 /*
5 / 3,3367 / 11,3216
Marks, dial: *R / A*
(2005-041)

Mourning

The Civil War coincided with Queen Victoria's loss of Prince Albert in 1861, and Americans joined her in decades of mourning. Death became an industry and mourning a culture as citizens grappled with how to cope with the loss of 600,000 people. Ritual stages of grief were expressed through a variety of materials and layers of mourning attire, including veils, silks, and jewelry.

33. *The Fugitive's Story*, 1869

Unidentified woman and
infant before abolitionists
Painted plaster

John Rogers, American,
1829–1904

Marks: *THE FUGITIVE'S
STORY / JOHN G. WHITTIER,
H.W. BEECHER, W. LLOYD
GARRISON / PATENTED /
SEP 1869*
(SC-122-88)



34. *Clockwise from top:*

Pendant locket, c. 1860–89
Gilt metal, pearls, diamonds,
glass, fabric, human hair
Unknown maker, American
(2013-005:247)

Earrings, c. 1860–89
Gold, onyx, pearls
Unknown maker
(2013-005:290)

Necklace, c. 1880s–1890s
Gold-plated metal,
velvet ribbon
Unknown maker
(2013-005:159)

Mourning ring, c. 1890
Gold, seed pearl, enamel
Jeweler: Charles F. Chouffet,
Buffalo, New York, active
1888–1912
Inscribed: *IN MEMORY OF*
(2013-005:092A)

Confronting Injustice

The Civil War and Reconstruction forced Americans to confront the horrors of slavery. Artist John Rogers (1829–1904) created sculptures that he called “groups” which reflected the politics and ideals of a changing America. *The Fugitive’s Story* [object #33], created after the war, depicts an enslaved woman comforting her infant as she shares their story of escape with prominent abolitionists of the time. Her tattered clothing and meager belongings attest to the hardship endured and foretell the solitude and challenge they will face going forward. While the actual scene is fictional, the group was important in conveying and emphasizing, to a broad national audience, the injustice suffered and challenges that lay ahead.

Abandoning the popular style of Neoclassical Idealism, Rogers created art that reflected the current time and dress. His groups captivated middle-class Americans eager to adorn their homes with contemplative sculpture at an affordable price. Produced in plaster and reproduced in editions sometimes numbering in the thousands, his groups ultimately adorned tens of thousands of homes. Rogers was embraced as the “people’s sculptor,” and his messages gave form and character to America’s developing identity as a people.

Floral brooch, c. 1860s
Gold, shell, jet, glass
Unknown maker
(2013-005:111)

Bracelet, c. 1870s
Silver, enamel
Unknown maker
Inscribed: *GOTT MIT DIR*
[translation from German:
God with you]
(2013-005:288)

Pendant brooch with drop,
1868

Gold, enamel, diamonds

Unknown maker, American

Marks: *C.H.M. to M.J.O. /*

June 30.68

Etched: *118 / 811*

(2013-005:086, 015)

35. *Top to bottom:*

The Veteran, 1878

Oil on canvas

Gilbert Gaul, American,

1855–1919

Signed, lower right:

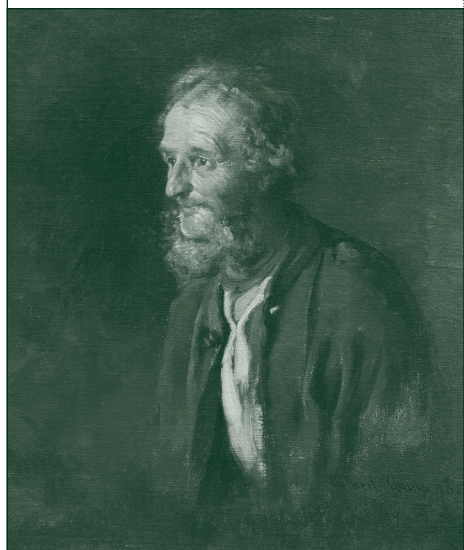
Gilbert Gaul. 78.

Signed, lower left: *Gaul. / 78.*

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:15)



*Fifth Corps, Army of the
Potomac, c. 1864–65*

Gouache on paper

Alfred R. Waud, American,

1828–91

Signed, lower center: *A.R.W.*

Gift of Theodore E. and

Susan Cragg Stebbins

(2019-009:21)

36. *Fan and box, c. 1890*

Wood, paper, paint

Retailer: Galathea,

Havana, Cuba

(NY-013-003)

37. *Study for “Memory”, 1867*

Oil on panel

Elihu Vedder, American,

expat (Italy), 1836–1923

Signed, lower right: *V*

Inscribed, reverse:

Rome 1867

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:38)

Aesthetic Movement

By the nation's centennial, many Americans had grown tired of the postwar gloom and eagerly sought reimagined spaces conducive to respite and rejuvenation. This they would find in a new cult of beauty.

Aestheticism grew popular in the United States from the 1870s through the 1890s. Less defined by visual rules or morality than by faith in beauty's restorative power, Aesthetes did not discriminate between the machine-made and hand-crafted, or between the locally sourced and internationally acquired, so long as harmonious beauty was the result. In their view, art was not a means to convey an ethical or prescriptive message. Their medium was the message; art should be produced for its own sake.

38. *The Visit*, c. 1900–1910

Watercolor on paper

Arthur Ignatius Keller,
American, 1866–1924

Signed, lower left: *A.I. Keller*

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:24)





Elements from the Kemp House,
720 Fifth Avenue,
New York City, 1879–81

Louis Comfort Tiffany (1848–
1933) was commissioned to
decorate the entrance hall,
library, and salon in the home
of George Kemp (1826–93), a
pharmaceutical and chemical

manufacturer. The interior was the first completed by Tiffany.
The dining room combined material and texture in the leaded-
glass eggplant and squash transoms and the furniture is believed
to be created by Herter Brothers (1864–1906) after Louis Comfort
Tiffany's designs.

*Visit Louis Comfort Tiffany's Life and Art in the Laurelton Hall wing
to see the companion eggplant transom.*

39. Left to right, top to bottom:

Dining Room, George Kemp
House, c. 1880

Photographic reproduction

Armchair, c. 1880

White oak, leather
upholstery, brass

Maker: attributed to Herter
Brothers, New York City,
1864–1906

Designer: Louis Comfort
Tiffany, American,
1848–1933
(2022-012:9)



Transom, c. 1879

Squash
Leaded glass

Manufacturer: Louis C.
Tiffany & Company, New
York City, 1878–81, 1883–85
(71-006)

40. *Case, clockwise starting at number:*

Pocket watch, c. 1880s
with Kashira (Japanese sword heads)
Silver, diamond, enamel, gold, cord, unknown material (cord ornaments)
Importer: David J. Magnin, New York City, 1800–1882
Marks, case: *39 G D 18K 47739 GENEVA David J. Magnin No 47739 47739*
Marks, clockworks: *FAST / SLOW*
(2013-005:040)

Vase, 1887
Hungarian Faience
Glazed white clay, gold paint
The Cincinnati Art Pottery Co., Cincinnati, Ohio, 1879–91
Decorator: Marie Evans, American
Marks: *Marie Evans / Cin O / 1887*
Gift of Herbert O. and Susan C. Robinson
(PO-012-88)

Pair of vases, c. 1883

Glazed faience, gold paint
Matt Morgan Art Pottery Company, Cincinnati, Ohio, 1882–84
Modeler: Herman Mueller, German-American, 1854–1941
Marks, base: *MATT MORGAN / ART POTTERY CO / 234*
(PO-114-81:1, 2)

Teapot, 1882

Copper, silver, wood
Gorham Manufacturing Company, Providence Rhode Island, 1865–1967
Marks: [anchor in a shield] / *GORHAM & CO. / 85 / 0*
(2013-011)





Vase, 1885

Shape no. 238, Pond lily

Glazed yellow clay

Rookwood Pottery,

Cincinnati, 1880–1967

Designer, shape: William

Watts Taylor, American,
1847–1913

Decorator: Matthew A. Daly,
American, 1860–1937

Modeler: William Watts

Taylor, American, 1847–1913

Marks: 238 / *ROOKWOOD* /
1885 / Y / *M.A.D.*

Gift of Herbert O. and

Susan C. Robinson

(PO-069-93)

Brooch, c. 1900

Citrine, pearls,

diamonds, gold

Jeweler: Marcus & Co.,

New York City, 1892–1942

Marks: *MARCUS & CO*

(2013-005:028)

Brooch and box, c. 1885

Amethyst, pearl, gold

Jeweler: Jaques & Marcus,

New York City, 1882–92

(2013-005:087)

Tea jar, 1883

Spiders

Shape no. 97, English model

Glazed sage green clay

Rookwood Pottery,

Cincinnati, 1880–1967

Decorator: Matthew A. Daly,

American, 1860–1937

Marks: *M.A.D* / *ROOKWOOD* /
[kiln mark] / 1883 / [anchor

mark] / 97 / S

(PO-034-65:A–C)

41. Mantel, c. 1890

Wood, mirror glass
Unknown maker
(23007)

Mantel facing, c. 1885

Cherry branch and
Rudbeckia
Embossed Art Tile, no. 1015 F.
Glazed clay
American Encaustic Tiling
Company, Zanesville, Ohio,
1875–1937
(2001-006:01–17)

On mantel, left to right:

Vase, c. 1880

Model no. 889
Glazed clay, silver
Linthorpe Art Pottery,
Middlesbrough, England,
1878–90
Designer: Christopher
Dresser, British, 1834–1904
Marks: *Ch. Dresser* / 889
(PO-051-79)

Vase, c. 1895

Amberina
Glass, metal, and cork
(acting as a buffer between
mount and glass)

Maker, glass: Libbey Glass
Company, Toledo, Ohio,
1888–present

Maker, mount: Wilcox
Silverplate Co., Meriden,
Connecticut, 1867–98

Marks, mount: *QUADRUPLE
PLATE / WILCOX SILVER
PLATE Co* / [crossed hammers
logo] / 1872

Gift of Jay and Micki Doros
(2021-001:1)

Pitcher, 1882

Shape no. 26, Persian,
one handle

Glazed white clay
Rookwood Pottery,
Cincinnati, 1880–1967
Marks: *ROOKWOOD* / 1882 /
W / 26
(PO-054-68)



42. *Left to right:*

Mashrabiya plant stand,
c. 1885

Mahogany

Retailer: Liberty & Co.,
London, 1875–present

Marks: *LIB[ERTY] & Co*
R[EGENT] St LONDON
(FURN-091-88:1)

Baluchi prayer rug, *c. 1900*

Wool, cotton

Unknown maker, Afghan
(22025)



43. *Top to bottom:*

A Visit to the Studio, c. 1885

Oil on wood panel

Attributed to Alfred Émile
Léopold Stevens, Belgian,
1823–1906

Signed, lower right:

[illegible]

(P-030-92)

Chair, c. 1880

Bella apartment, New York
City; Laurelton Hall, Long
Island, New York, 1902–57
Ebonized wood, rush

Unknown maker
(2022-014:1)



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