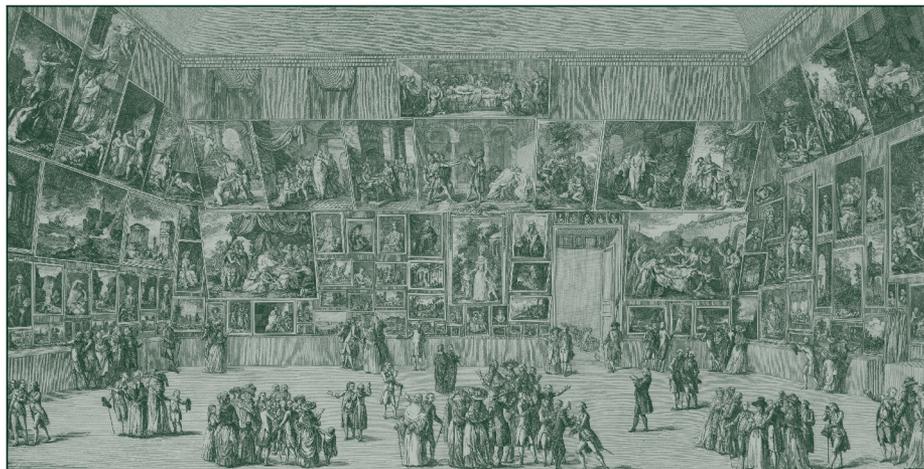


Gallery XIV

Salon-Style Paintings



Originating in seventeenth-century France, salons were important exhibitions that fostered art appreciation and intellectual discussion. In the earliest years, salons were sponsored by the French monarchy, held at the Louvre, and open only to members of France's Royal Academy of Painting and Sculpture. They were characterized by their signature floor-to-ceiling displays of densely packed paintings. By the nineteenth century, the tradition was adopted abroad as American art exhibitions used both the name and characteristic



Top: View of the Salon of 1785. Etching; Pietro Antonio Martini, Italian, 1738–97; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 2009; The Metropolitan Museum of Art, New York City (2009.472).

Below: In the National Academy of Design, 1882. Wood engraving on paper; William St. John Harper, American, 1851–1910; Clark Art Institute, Williamstown, Massachusetts (1955.4375).

hanging style. Today, “salon-style” has become a general term to describe this type of vertical display. This exhibition brings together paintings from the Morse collection, exhibited in

the traditional salon hang. Groupings of portraits, landscapes, and still lifes recall the types of scenes possibly encountered by visitors to a nineteenth-century salon.



Portrait

Portraiture is one of the earliest artistic traditions, often associated with sentimental, commemorative, and political meaning. Over time, this art form has evolved in response to changing cultural values and tastes. Once reserved for the elite, portraiture became more accessible in the nineteenth century, extending to the growing middle class. Artistic taste in portraits also shifted, placing greater emphasis on emotional expression and the individual personality of the sitter.

East and South walls:

**Portrait of Richard Aldrich
C. McCurdy, 1835–1916,
1890**

Oil on canvas

John Singer Sargent,
American, 1856–1925

Label, on reverse:

John S. Sargent 1890
(P-002-81)

Reverie, 1878

Oil on canvas

John George Brown,
British, 1831–1913

Signed, lower right:

J.G. Brown. N.A. / 1878.
(P-016-86)

**Portrait of Mrs. Louisa
Herring, 1802–68, c. 1848**

Oil on canvas

Rembrandt Peale,
American, 1778–1860
(P-059-85)

**Portrait of Mrs. Henry La
Barre Jayne (Elizabeth
Matthews), 1864–1955,
c. 1895**

Oil on canvas

Cecilia Beaux,
American, 1855–1942
(P-072-93)

Portrait of a Young Girl,
c. 1910

Oil on canvas

Robert Henri,
American, 1865–1929
(P-059-87)



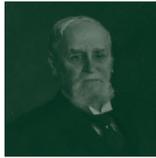
**Portrait of
Sylvester S.
Marvin,**
1842–1924,
c. 1905

Oil on canvas

William Merritt Chase,
American, 1849–1916

Signed, lower left:
W M M. Chase

Gift of Leslie and
Kathryn Grammer
(2016-009)



**Portrait of James
Preston, Esq.,**
1904

Oil on canvas

Robert Henri,
American, 1865–1929

Signed, lower left:
Robert Henri 1904

Gift of Mr. and Mrs. Martin
Andersen in memory of
Hugh F. McKean (1908–95)
(P-001-95)



Landscape

Though artists have depicted the natural world across time, landscape became a popular genre of painting in seventeenth century Europe, where artists used nature to convey both religious and secular ideas. At that time, idealized pastoral scenes allowed artists to express regional and national identity and respond to shifting economic and social conditions. In the nineteenth century, as industrialization expanded, artists again created landscapes to communicate personal experiences of nature and concerns about the modern world.

West wall:

The Stag, 1886

Oil on canvas

Rosa Bonheur, French,
1822–99

Signed, lower left:

Rosa Bonheur / 1886
(P-048-80)

**Sunset, Tropical Marshes,
Florida, c. 1880**

Oil on canvas

Martin Johnson Heade,
American, 1819–1904

Signed, lower right:

MJ Heade
(P-054-80)

**The Fishel Newell
Homestead, Medfield,
Massachusetts, c. 1868–69**

Oil on canvas

George Inness,
American, 1825–94

Signed, lower left:

G. Inness
(P-025-94)

**After the Storm, Catskills,
c. 1850**

Oil on canvas

Thomas Doughty,
American, 1793–1856
(P-040-80)

**Winter Scene,
Elizabethtown, New York,
1872**

Oil on wood panel

George Bacon Wood Jr.,
American, 1832–1910

Signed, lower left:

*G.B. Wood Jr. /
Elizabethtown 1872*

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:11)

**Summer on the
Esopus Creek,
c. 1860–65**

Oil on board

John Frederick Kensett,
American, 1816–72

Signed, lower right: *JF. K*

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:25)



Mountain Landscape, 1860

Oil on canvas

Herman Ottomar Herzog,
German-American,
1831–1932

Signed, lower right:

H. Herzog 1860
(P-104-80)

*Twilight
Landscape,*
c. 1860–65

Oil on canvas

Attributed to

Thomas Charles Farrer,
English, 1839–91

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:14)



Dutch Farm, c. 1890

Oil on canvas

Charles Paul Gruppe,
American, 1860–1940

Signed, lower right:

CP Gruppe

Gift of Herbert O. and
Susan C. Robinson
(P-031-87)

*Brook in the
Catskills, c. 1880*

Oil on canvas

Worthington

Whittredge,

American, 1820–1910

Signed, lower right:

W Whittredge

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:40)



Landscape with Fjord, 1895

Oil on canvas

Anders Monsen Askevold,

Norwegian, 1834–1900

Signed, lower left:

A. Askevold. Ddf. 1895

(P-085-94)

*Winter
Landscape, 1893*

Oil on canvas

Edward Willis

Redfield,

American, 1869–1965

Signed, lower right:

E.W. Redfield .93.

(P-033-78)



Ferns in a Glade, 1859

Oil on wood panel

William Trost Richards,

American, 1833–1905

Signed, lower left:

WTR / 1859

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:31)

**Two Dogs
Cowering Before
Rats, 1866**

Oil on panel

James Henry Beard,
American, 1812–93

Signed, lower left:
[conjoined *JHB*]eard / 1866
(P-044-80)



***View on the Hudson at
Irvington, c. 1865–76***

Oil on paper mounted
to board

Albert Bierstadt,
American, 1830–1902

Signed, lower right:
ABierstadt; signed, lower
left: *ABierstadt*
(2019-015:2)

Castle of Chillon, 1859

Oil on canvas

Sanford
Robinson Gifford,
American, 1823–80

Signed, lower left:
S R Gifford 1859.
Gift of Theodore E. and
Susan Cragg Stebbins
(2020-008)

**Summer in New England,
c. 1882–83**

Oil on canvas

Childe Hassam,
American, 1859–1935
Signed, lower left:

Childe Hassam
(P-012-86)

***Fountain on the
Campagna, 1858***

Oil on
artist's board

Worthington Whittredge,
American, 1820–1910

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:10)



Winter Quiet, No. 9, 1923

Oil on canvas

Guy Carleton Wiggins,
American, 1883–1962

Signed, lower right:
Guy Wiggins
(P-022-92)

Barnard Castle,
1862

Watercolor
and gouache
on blue-green paper

Thomas Moran,
American, 1837–1926

Signed, lower right:
T. MORAN 1862

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:14)



A Memory of Lake George,
c. 1860

Oil on canvas
Samuel Colman,
American, 1832–1920

Signed, verso: *A memory of
Lake George— / Painted by
Saml. Colman*
(P-027-81)

Landscape, c. 1890

Oil on canvas
Attributed to
Ralph Albert Blakelock,
American, 1847–1919
(P-026-81)

Winter Landscape, c. 1925

Oil on canvas
John F. Carlson,
Swedish-American,
1874–1945
Signed, lower right:
John F. Carlson.
(P-012-78)

Tropical Forest Scene,
c. 1870–74

Oil on canvas
Martin Johnson Heade,
American, 1819–1904
Signed, lower left:
M.J. Heade
Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:19)

*View of Rome
and the
Coliseum,*
c. 1860

Oil on wood panel
John Linton Chapman,
American, 1839–1905
Signed, lower right:
[CHA]PMAN
Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:7)





Still life

Still life paintings depict inanimate objects like flowers, food, and even common household items. This genre of painting was especially prominent in the seventeenth century, when the represented objects were used as symbols to convey the owner's wealth or piety. In the nineteenth century, artists increasingly used still life to experiment with color and composition. During this period, *trompe l'oeil*, or trick of the eye, still life paintings became popular as artists showcased their skills with deceptively realistic renderings of everyday objects.

North wall:

Study of Flowers, c. 1876

Oil on artist's board

Elihu Vedder, American, expat (Italy), 1836–1923
Signed, lower right:

Perugia-Study, Vedder;
marks, verso (by daughter
Anita Vedder): *Studietto di
fiori / fatto da mui padre /
Elihu Vedder circa 1876 /
Anita Vedder*

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:37)

An Orange with Strawberries and Currants on a Table, c. 1860s



Oil on canvas

Paul Lacroix,

American, 1827–69

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:7)

*Apple Blossoms
and Field*

Flowers, c. 1870

Oil on wood panel

John La Farge,

American, 1835–1910

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:26)



*Hanging Bunch of Grapes,
1880*

Oil on canvas

Morston Constantine Ream,

American, 1840–98

Signed, lower left:

Morston Ream. / 80

Gift of Theodore E. and

Susan Cragg Stebbins

(2019-009:9)

Calla Lilies, 1874

Oil on panel

George Cochran

Lambdin,

American, 1830–96

Signed, lower right:

Geo. C. Lambdin / 1874

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:28)



*Mixed Flowers in
a White Vase, 1861*

Oil on canvas

Martin Johnson Heade,

American, 1819–1904

Signed, lower left:

M.J. Heade 61.

(2019-015:1)

*Still Life, Bucket
of Cherries,*

c. 1895

Oil on canvas

Carducius

Plantagenet Ream,

American, 1838–1917

Signed, lower center:

C.P. Ream.

(P-027-92)



Cherries, 1886

Oil on canvas

Joseph Decker,

American, 1853–1924

Signed, lower right:

J Decker '86

Gift of Theodore E. and

Susan Cragg Stebbins

(2020-004:10)

*Red Plums,
Purple Plums,
c. 1890s*

Oil on canvas

Levi Wells Prentice,
American, 1851–1935

Signed, lower right:

L. W. Prentice

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:8)



*Still Life, Purple
Grapes, c. 1885*

Oil on wood panel

Carducius

Plantagenet Ream,
American, 1838–1917

Signed, lower right:

C.P. Ream.

(P-028-92)



Wine and Oranges, 1903

Oil on academy board

John Frederick Peto,
American, 1854–1907

Signed, upper right:

JF Peto; signed (verso):

J.F. Peto / 1903

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:30)

*Citrus Fruits,
c. 1850s*

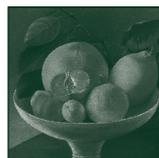
Oil on canvas

James H. Cafferty,

American, 1819–69

Signed, lower right: *JHC*

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:2)



*Onions and
Garlic,*

c. 1861–63

Oil on wood panel

Arnoud Wydeveld,
American, 1823–88

Signed, lower right:

A. Wydeveld / N.Y.

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:12)



*Vegetables on
a White
Tablecloth, 1889*

Oil on artist's
board

William Oscar Roelecke,
German-American,
1833–1910

Signed, lower right:

O. Roelecke. / 1889.

Gift of Theodore E. and
Susan Cragg Stebbins
(2020-004:33)



*Farmyard Fowl,
c. 1895*

Oil on panel

Carl Jutz I,
German, 1838–1916
Signed, center right:

C. Jutz

(P-029-92)



*Still Life, Fruit
and Dishes,
c. 1895*

Oil on panel

Gottfried Schultz,
German, 1842–1919

Signed, upper left:

G. Schultz.

(P-042-92)



*Apple Blossoms,
c. 1862*

Oil on canvas

William M. Davis,
American, 1829–1920

Signed, lower right:

W.M. Davis

Gift of Theodore E. and
Susan Cragg Stebbins
(2019-009:4)



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