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Mr. Alfred H. Barr, Jr.



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Jose Maria Velasco
1840-1912

Para
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FOTO
LUIS MARQUEZ

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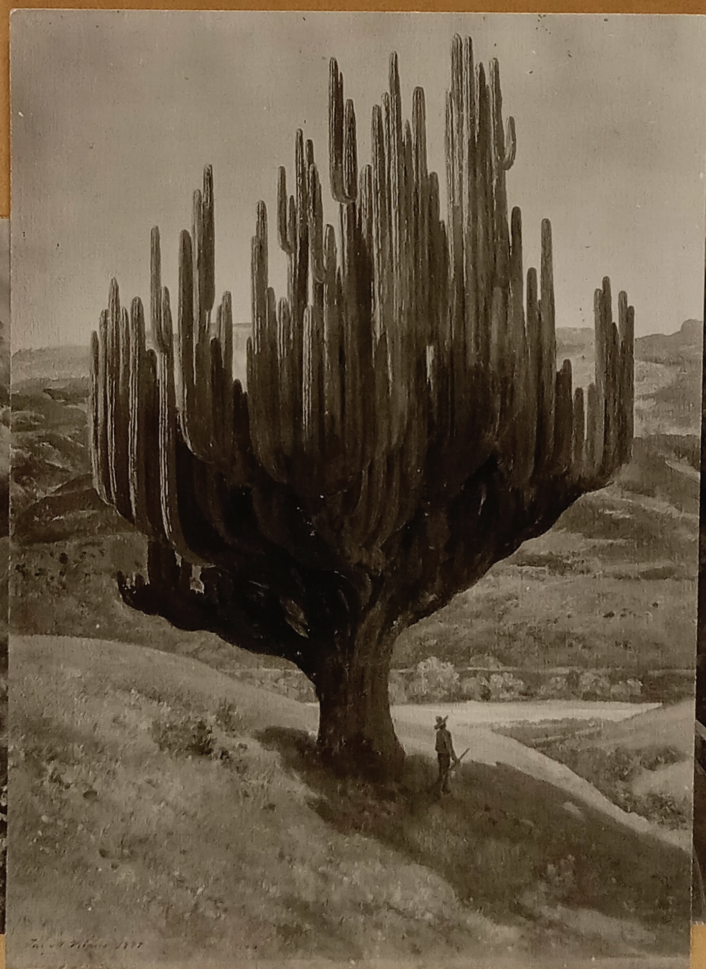
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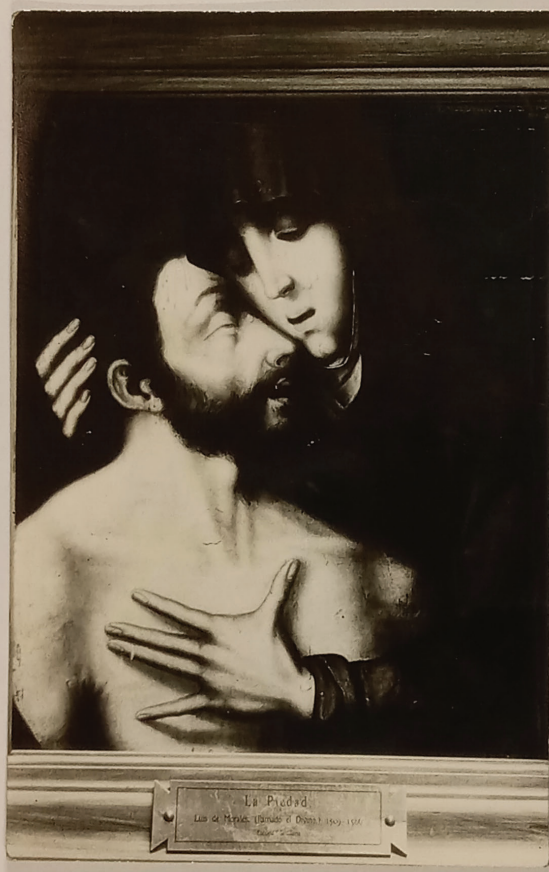
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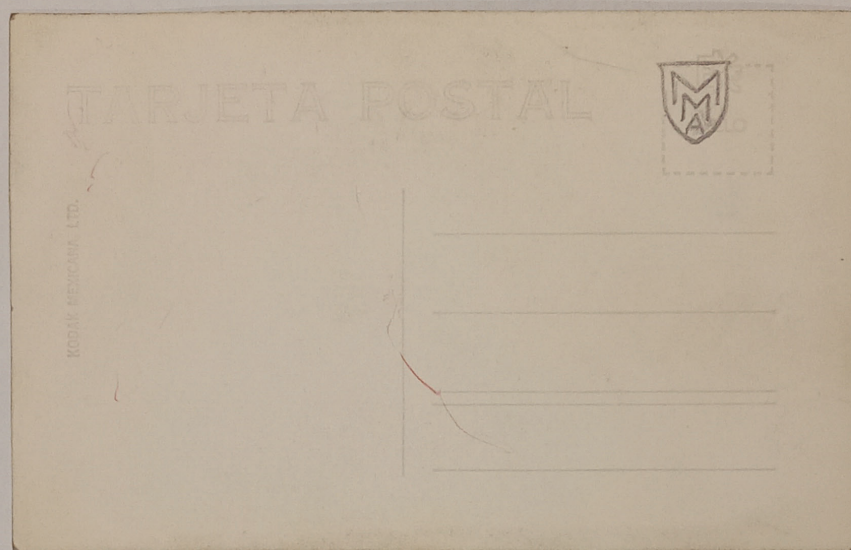
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Portrait of a Youth, by Bellini

(Note: In the finished book, the title of each painting, together with Mr. Craven's description, will appear on an opposite page—not directly under the painting.)

This is one of 144 paintings in the form in which it will appear in the finished book. Mr. Craven's description and comments will appear on a facing page in the volume itself. Any picture may conveniently be removed from the book and framed for hanging.

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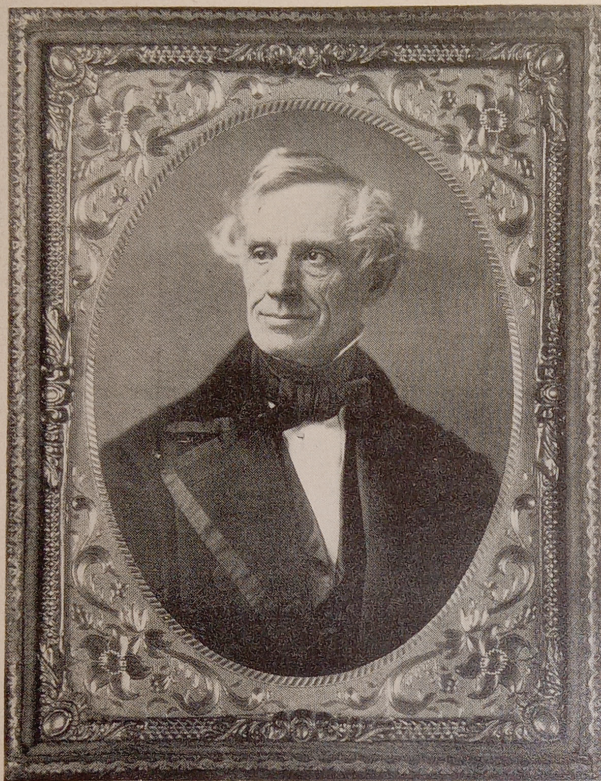
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SAMUEL MORSE daguerreotype was made when artist-inventor was 59. Morse himself helped perfect daguerreotypes and experimented with first inventions of camera.

S.F.B. MORSE

INVENTOR WAS FINE ARTIST

Americans have a habit of devaluating their great, versatile men by remembering them for a single one of their several sides. They best remember the editor-statesman Franklin for having flown a kite, the scientist-philosopher-architect Jefferson for having written a declaration. Popular acclaim thus knows Samuel Finley Breese Morse only as the inventor of the telegraph. Relatively few people know that Morse was a lesser Leonardo da Vinci whose eager intelligence led him into many varied fields, usually successfully. One was painting. Had he never given telegraphy to the world, Morse would be justly renowned as one of America's important painters.

Morse turned to art in 1807 when he was 16, a student at Yale and too ebullient to conform with scholastic requirements. He spent too much of his time painting miniatures of his classmates. He left Yale and, a few years later, encouraged by Gilbert Stuart, he went to England to study painting. Returning at 24, he found his hopes of success dashed by public indifference. Except for three years in Charleston, S. C. where a vogue for his portraits earned him as much as \$9,000 a year—he married on the strength of it—Morse lived in unhappy dependence on his relatives for years. Meanwhile he made the first U. S. daguerreotype camera, taught art, helped found the National Academy of Design, tried to perfect a marble-carving machine, painted many fine canvases. Wealth came only after "What hath God wrought" ticked over Morse-designed telegraph equipment from Washington to Baltimore in 1844, 12 years after Morse conceived the idea.

A widower, Samuel Morse at 57 married a 26-year-old cousin of his son Charles's bride and raised a second family. Internationally honored and wealthy at last, he died at 81, having failed in only one major ambition: politics. He had been an unsuccessful candidate for mayor of New York, had run unsuccessfully for Congress on a proslavery ticket, had supported McClellan against Lincoln.



SECOND MORSE FAMILY around 1860: (in front) children Cornelia and William, second Mrs. Morse, Morse, daughter Susan, his second mother-in-law, (standing) son

Finley and Susan's husband. Susan and Finley were children of Morse's first wife (shown on opposite page). Morse had four children by second wife, youngest at 67.

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"MRS. S. F. B. MORSE AND HER TWO CHILDREN," Charles and Susan, posed for this portrait by her husband in 1823. As an experiment Morse mixed colors

with buttermilk for this canvas which he considered his masterpiece. Today picture is owned by Mrs. Mabel Lloyd Morse, who was married to grandson of baby Charles (left).

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S. F. B. MORSE (continued)



"DAVID CURTIS DE FOREST" is one of 11 Morse canvases owned by Yale University. De Forest posed for this portrait in 1823 after he retired as an American merchant in Buenos Aires and with \$5,000 set up De Forest scholarships for Yale students.



"MRS. DAVID CURTIS DE FOREST" left her home in Huntington, Conn. in 1812 to accompany her husband to Buenos Aires. Her portrait also hangs at the Yale art gallery. De Forest gave another Morse portrait of himself to Buenos Aires University.



"THE REVEREND NATHANIEL BOWEN" was done during Morse's three-year spell of painting prosperity in Charleston, S. C. between 1818 and 1821. This canvas is now hanging in New York's Grace Church, of which Dr. Bowen was the first rector.



"MISS EMMA GORDON SHIELDS," a belle of New Orleans, sat for this portrait while visiting in Charleston. In New England, Morse could get only \$15 for a painting but wealthy art patrons in Charleston gladly paid the artist from \$50 to \$300.

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"LAFAYETTE" took time out during his triumphal visit to America in 1825 to pose for Morse, who won this job in a \$700 competition offered by the City of New York. On two of the three pedestals beside Lafayette, Morse placed busts of Wash-

ington and Benjamin Franklin. The third one he left vacant "awaiting that of Lafayette." Today the painting, which has been valued at \$250,000, hangs in New York's City Hall. Morse did not like the portrait, said, "As a work of art I cannot praise it."

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S. F. B. MORSE (continued)



"EXHIBITION GALLERY OF THE LOUVRE" is a replica of room in 1832 filled with the Paris museum's famous masterpieces, including the *Mona Lisa*. Thinking that

untraveled Americans would be eager to see these pictures in color, Morse exhibited his painting in New York and charged admission. But only a few people came to look.



"ALLEGORICAL LANDSCAPE SHOWING NEW YORK UNIVERSITY" was done by Morse in 1836 after he was made professor of art at the university. Morse oc-

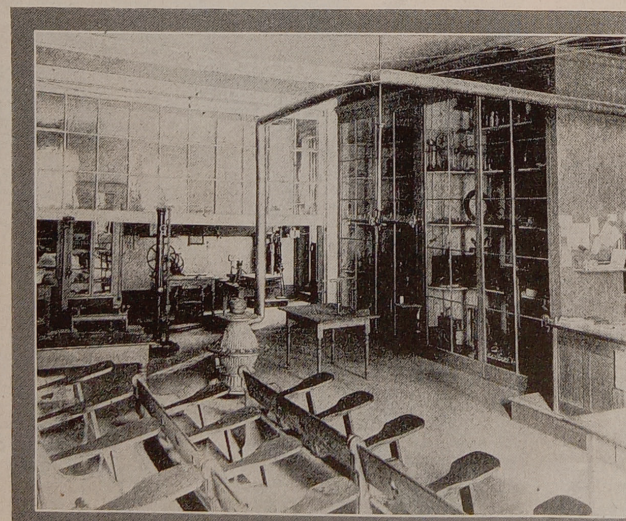
cupied top room of first square tower in building at left. Here he worked out his invention of the telegraph. Everything in landscape except this building is imaginary.

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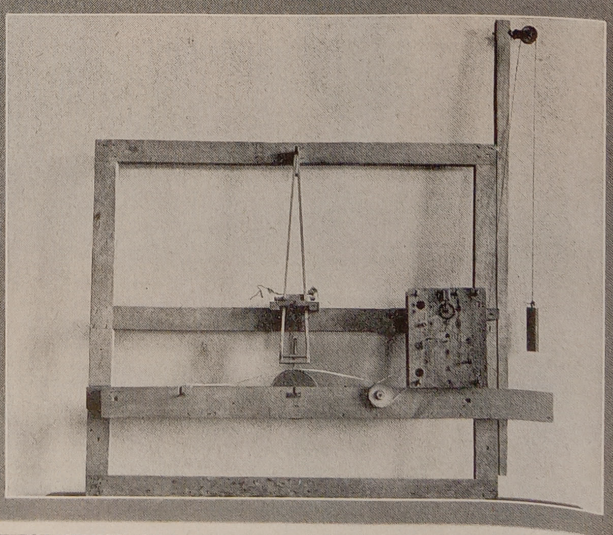


MORSE'S SKETCHBOOK is treasured by New York's National Academy of Design of which Morse was founder and president. Above the head of President Tyler is Lafayette.

ette. Most of others are unidentified sketches made by Morse between 1840 and 1842 after he had given up painting to spend all his time on the telegraph and on politics.



FIRST TELEGRAPH ROOM where he demonstrated in 1833 that his device worked was in old New York University. Morse ran wires around room and into another room.



FIRST TELEGRAPH instrument was made by Morse from canvas stretcher and bits of material. Western Union owned instrument, later gave it to Smithsonian Institution.