

**AHST 4342-501 (27532)**  
**History of Media and New Media Art**  
**Spring 2018**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**T-Th 1:00-2:15**

**Thursday 01/16/18**

**Painting, the Daguerreotype, and Telegraph in the work of Samuel FB Morse**

# UT Dallas Writing Center

- <http://www.utdallas.edu/studentsuccess/writing/>
- **Regular hours**
- McDermott Library, MC 1.312
- Mon — Thurs: 9 am - 5 pm
- (last appointment at 4:30)
- Fri 10 am - 4 pm
- (last appointment at 3:30)
- Sun: 1 pm - 4 pm

- Syntax
- Grammar
- Active voice rather than Passive voice
- WC = word choice
- Proofread / spellcheck
- Vary language; do not repeat yourself
- Cite author and title of essay in the beginning to orient your reader
- Read your paper out loud to ensure clarity
- Avoid colloquialisms
- Avoid stilted language

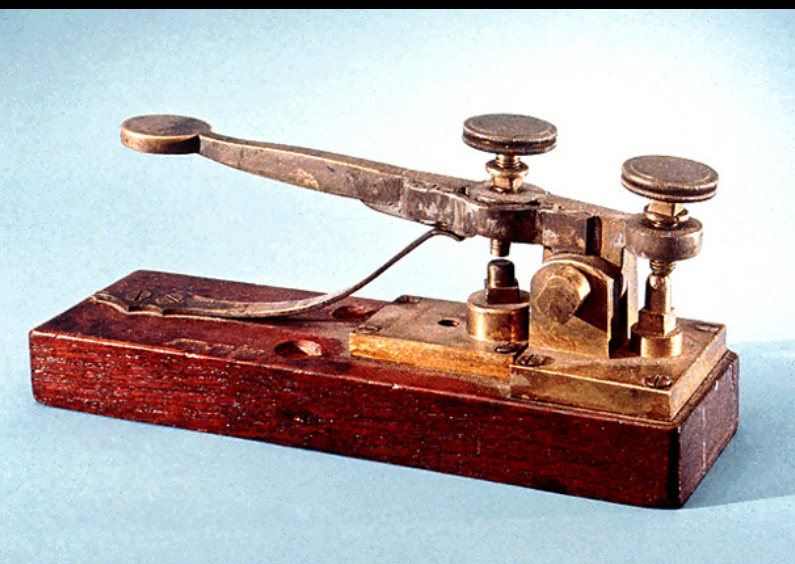
# **Painting, the Daguerreotype, and Telegraph in the work of Samuel FB Morse**





Above left: Samuel FB Morse, Gallery of the Louvre, 1831-33 Oil on canvas, 73 3/4" x 108"

Below left; Telegraph Key, improved upon (not invented by) Samuel FB Morse, 1830s-1840s



Above right:

Morse Code,  
invented by  
Samuel FB Morse,  
1838

Morse code key		
Letters		Numbers
A	• —	1 • — — — —
B	— • • •	2 • • — — —
C	— • — •	3 • • • — —
D	— • •	4 • • • • —
E	•	5 • • • • •
F	• • — •	6 — • • • •
G	— • — •	7 — — • • •
H	• • • •	8 — — — • •
I	• •	9 — — — — •
J	• — — —	0 — — — — —
K	— • —	
L	• — • •	
M	— —	
N	— •	
O	— — —	
P	• — • •	
Q	— — • —	
R	• — •	
S	• • •	
T	—	
U	• • —	
V	• • • —	
W	• — —	
X	— • — —	
Y	— • • —	
Z	— — • •	



Lower right: Samuel FB Morse and John William Draper, Still-Life, spring 1840, quarter-plate daguerreotype

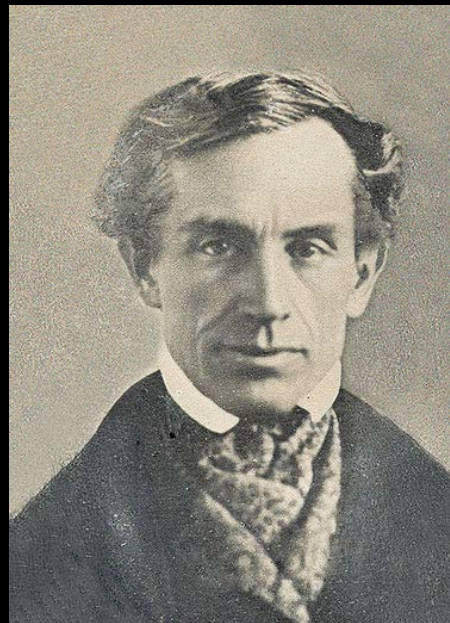
- imitation of nature
  - mechanical
  - intellectual
- reproduction
- copy/copying





Samuel FB Morse, Gallery of the Louvre, 1831-33 Oil on canvas, 73  $\frac{3}{4}$ " x 108"





Samuel FB Morse (1791-1872)



Samuel FB Morse, Samuel Morse Family Portrait, 1810



"My greatest expense next to living is for  
canvases, framers, colors, etc., and visiting  
galleries." - Samuel Morse, 1813

An avid letter writer throughout his life, Samuel Morse often lamented over money issues. Morse started selling miniature portraits for \$1 each to make ends meet.

<http://www.galleryofthelouvre.com/early-life.html>



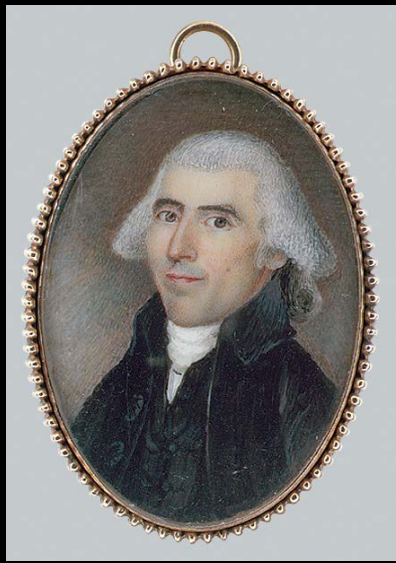
Samuel F.B. Morse, Portrait of Mrs. Thompson, c. 1818



18th-century portrait miniatures, varied artists



Unknown, Portrait Miniature, c. 1820



Above: A locket containing eight family portrait miniatures, Dutch School, c. 1600  
Portrait Miniatures – The Original Selfie?





Samuel FB Morse, Dying Hercules, 1812



Samuel FB Morse, Little Miss Hone, 1824



Samuel FB Morse, The Marquis de Lafayette, 1825-26





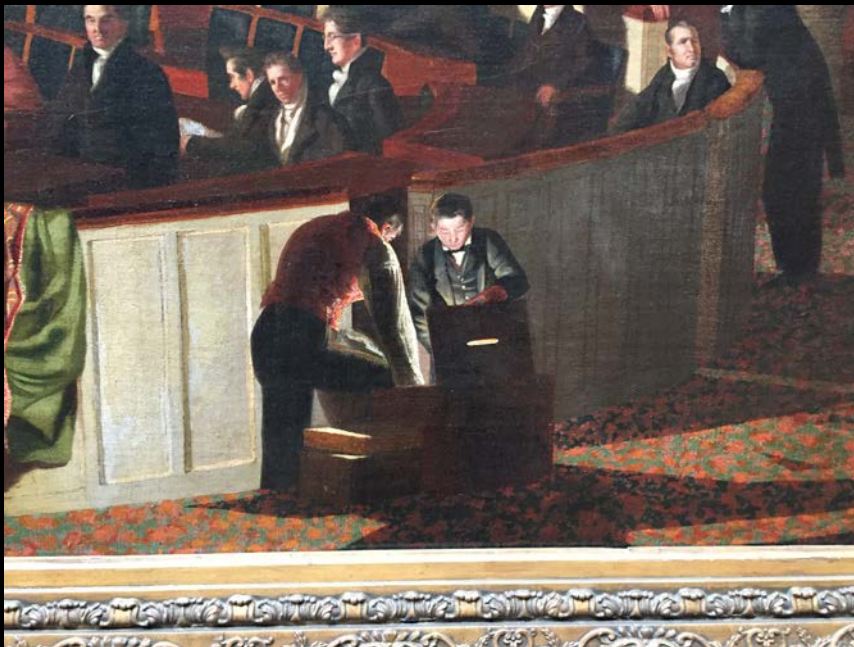
Samuel FB Morse, The House of Representatives, 1822-23 Oil on canvas, 101 × 143 × 4 1/8"

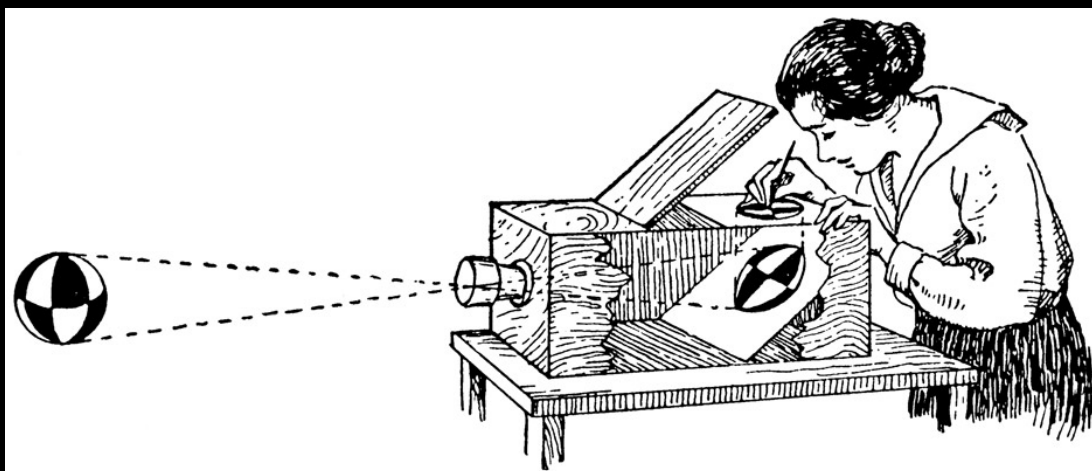
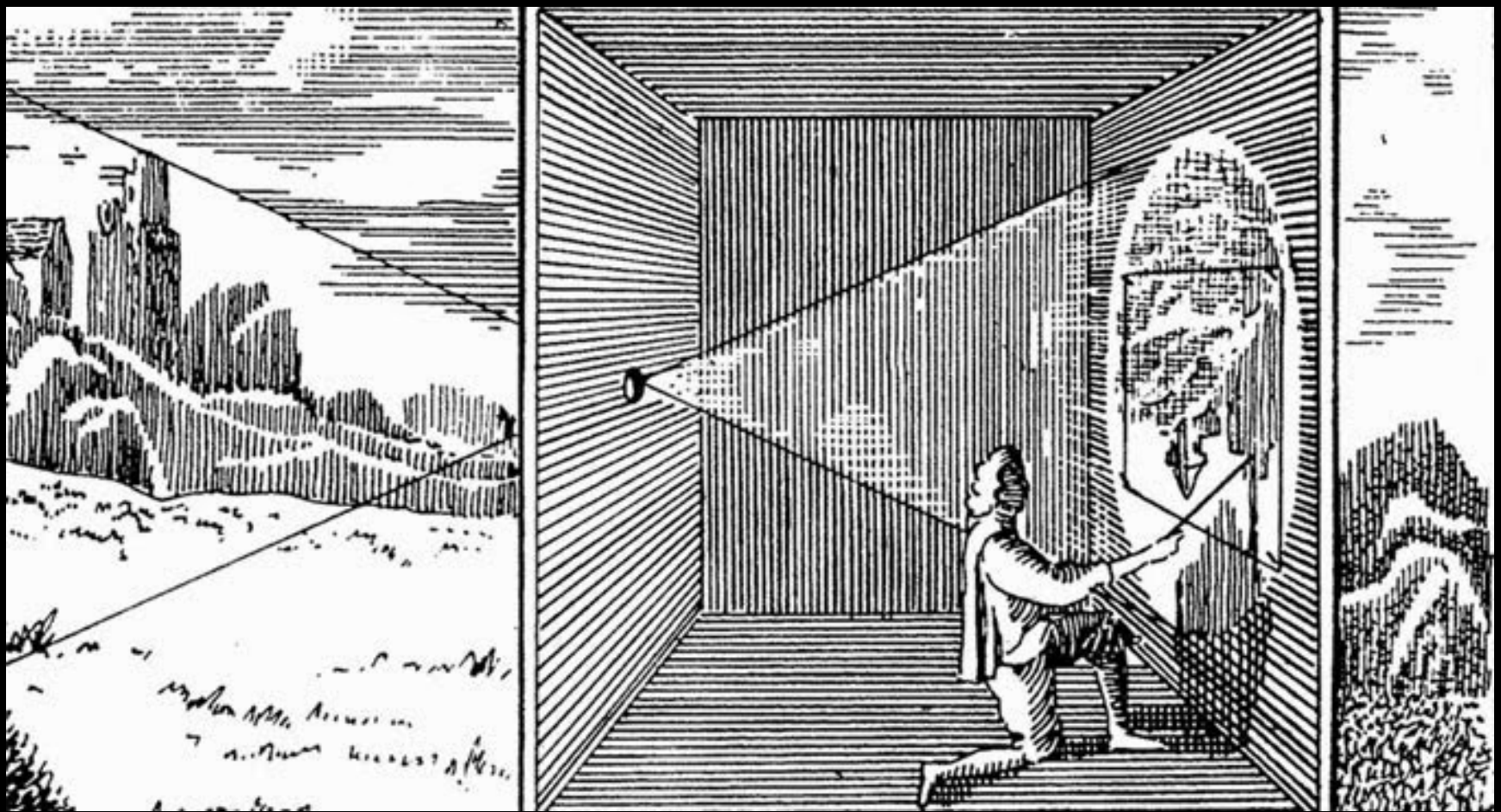




Samuel F. B. Morse, Study for the Old House of Representatives, ca. 1821, oil on panel







CAMERA OBSCURA  
“dark room”





Zoe Leonard, 945 Madison Avenue, 2014 (installation view, Whitney Museum of American Art, New York)







Samuel FB Morse, The House of Representatives, 1822-23 Oil on canvas, 101 × 143 × 4 1/8"





Samuel FB Morse, Gallery of the Louvre, 1831-33 Oil on canvas, 73 ¾" x 108"











## Key to the People and Art in Samuel F. B. Morse's *Gallery of the Louvre*

IN AN EFFORT to educate his American audience, Samuel Morse published *Descriptive Catalogue of the Pictures, Thirty-seven in Number, from the Most Celebrated Masters. Copied into the "Gallery of the Louvre"* (New York, 1833). (See Appendix.) The updated version of Morse's key to the pictures presented here reflects current scholarship. Although Morse never identified the people represented in his painting, this key includes the possible identities of some of them. Exiting the gallery are a woman and little girl dressed in provincial costumes, suggesting the broad appeal of the Louvre and the educational benefits it afforded.

### PEOPLE

- A Samuel F. B. Morse
- B Copyist, possibly a Miss Forester, who took lessons from Morse at the Louvre, or Susan Walker Morse, daughter of Morse
- C James Fenimore Cooper, author and friend of Morse
- D Susan DeLancey Cooper, wife of Cooper
- E Susan Fenimore Cooper, daughter of James and Susan DeLancey Cooper
- F Richard West Habersham, artist and Morse's roommate in Paris
- G Horatio Greenough, artist and Morse's roommate in Paris
- H Copyist, possibly Morse's recently deceased wife, Lucretia Pickering Walker, or a Miss Forester

### ART

- 1 Paolo Caliari, known as **Veronese** (1528–1588, Italian), *Wedding Feast at Cana*
- 2 Bartolomé Estéban Murillo (1618–1682, Spanish), *Immaculate Conception*
- 3 Jean Jouvenet (1644–1717, French), *Descent from the Cross*
- 4 Jacopo Robusti, known as **Tintoretto** (1518–1594, Italian), *Self-Portrait*
- 5 Nicolas Poussin (1594–1665, French), *Deluge (Winter)*
- 6 Michelangelo Merisi, known as **Caravaggio** (c. 1571–1610, Italian), *Fortune Teller*
- 7 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Christ Crowned with Thorns*
- 8 Anthony van Dyck (1599–1641, Flemish), *Venus at the Forge of Vulcan*
- 9 Claude Gellée, known as **Claude Lorrain** (c. 1602–1682, French), *Departure of Cleopatra at Tarsus*
- 10 Bartolomé Estéban Murillo (1618–1682, Spanish), *Holy Family*
- 11 David Teniers II (1610–1690, Flemish), *Knife Grinder*
- 12 Rembrandt Harmensz van Rijn (1606–1669, Dutch), *The Angel Leaving the Family of Tobias*
- 13 Nicolas Poussin (1594–1665, French), *Dionysus Casting Away His Cup*
- 14 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Supper at Emmaus*
- 15 Cornelis Huysmans (1648–1727, Flemish), *Landscape with Shepherds and Herd*
- 16 Anthony van Dyck (1599–1641, Flemish), *Portrait of a Lady and Her Daughter*
- 17 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Francis I*
- 18 Bartolomé Estéban Murillo (1618–1682, Spanish), *Beggar Boy*
- 19 Paolo Caliari, known as **Veronese** (1528–1588, Italian), *Christ Carrying the Cross*
- 20 Leonardo da Vinci (1452–1519, Italian), *Mona Lisa*
- 21 Antonio Allegri, known as **Correggio** (c. 1490–1534, Italian), *Mythic Marriage of Saint Catherine of Alexandria with Saint Barbara*
- 22 Peter Paul Rubens (1577–1640, Flemish), *Lot and His Family Fleeing Sodom*
- 23 Claude Gellée, known as **Claude Lorrain** (c. 1602–1682, French), *Sunset at the Harbor*
- 24 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Entombment*
- 25 Eustache Le Sueur and his studio (1616–1655, French), *Christ Carrying the Cross*
- 26 Salvator Rosa (1615–1673, Italian), *Landscape with Soldiers and Hunters*
- 27 Raffaello Santi, known as **Raphael** (1483–1520, Italian), *Madonna and Child with the Infant Saint John the Baptist, called La Belle Jardinière*
- 28 Anthony van Dyck (1599–1641, Flemish), *Portrait of a Man in Black (the artist Paul de Vos?)*
- 29 Guido Reni (1575–1642, Italian), *The Union of Design and Color*
- 30 Peter Paul Rubens (1577–1640, Flemish), *Portrait of Suzanne Fourment*
- 31 Simone Cantarini (1612–1648, Italian), *Rest on the Flight into Egypt*
- 32 Rembrandt Harmensz van Rijn (1606–1669, Dutch), *Head of an Old Man*
- 33 Anthony van Dyck (1599–1641, Flemish), *Jesus with the Woman Taken in Adultery*
- 34 Joseph Vernet (1714–1789, French), *Marine View by Moonlight*
- 35 Guido Reni (1575–1642, Italian), *Delianra Abducted by the Centaur Nessos*
- 36 Peter Paul Rubens (1577–1640, Flemish), *Timexis, Queen of the Scythians*
- 37 Pierre Mignard (1612–1695, French), *Madonna and Child*
- 38 Jean-Antoine Watteau (1684–1721, French), *Pilgrimage to the Isle of Cythra*
- 39 Borghese Vase (1st century BC, Greek)
- 40 Artemis with a Doe, called *Diana of Versailles*. Roman copy after Greek original attributed to Leocarchos (4th century BC, Greek)

Edited by Barbara...

**GALLERY OF THE LOUVRE EXHIBITION.**—The Picture of the GALLERY OF THE LOUVRE, painted in Paris, in the years 1831, 32, by Samuel F. B. Morse, P. N. A., containing copies in small of Thirty Seven of the Pictures of that celebrated collection, with a perspective view of the Gallery, is now open, from 9 A. M. till 10 P. M., at the corner of Pine street and Broadway, formerly the Athenæum Rooms. Admittance, 25 cents. Season Tickets, 50 cents. Catalogues, 6½ cents.

Members of the National Academy of Design are invited to visit the Exhibition gratuitously, leaving their cards with the door keeper.

oc 11-4w

FIG. 39 Morse's ad for the exhibition of *Gallery of the Louvre* in the *New York Commercial Advertiser*, October 11, 1833

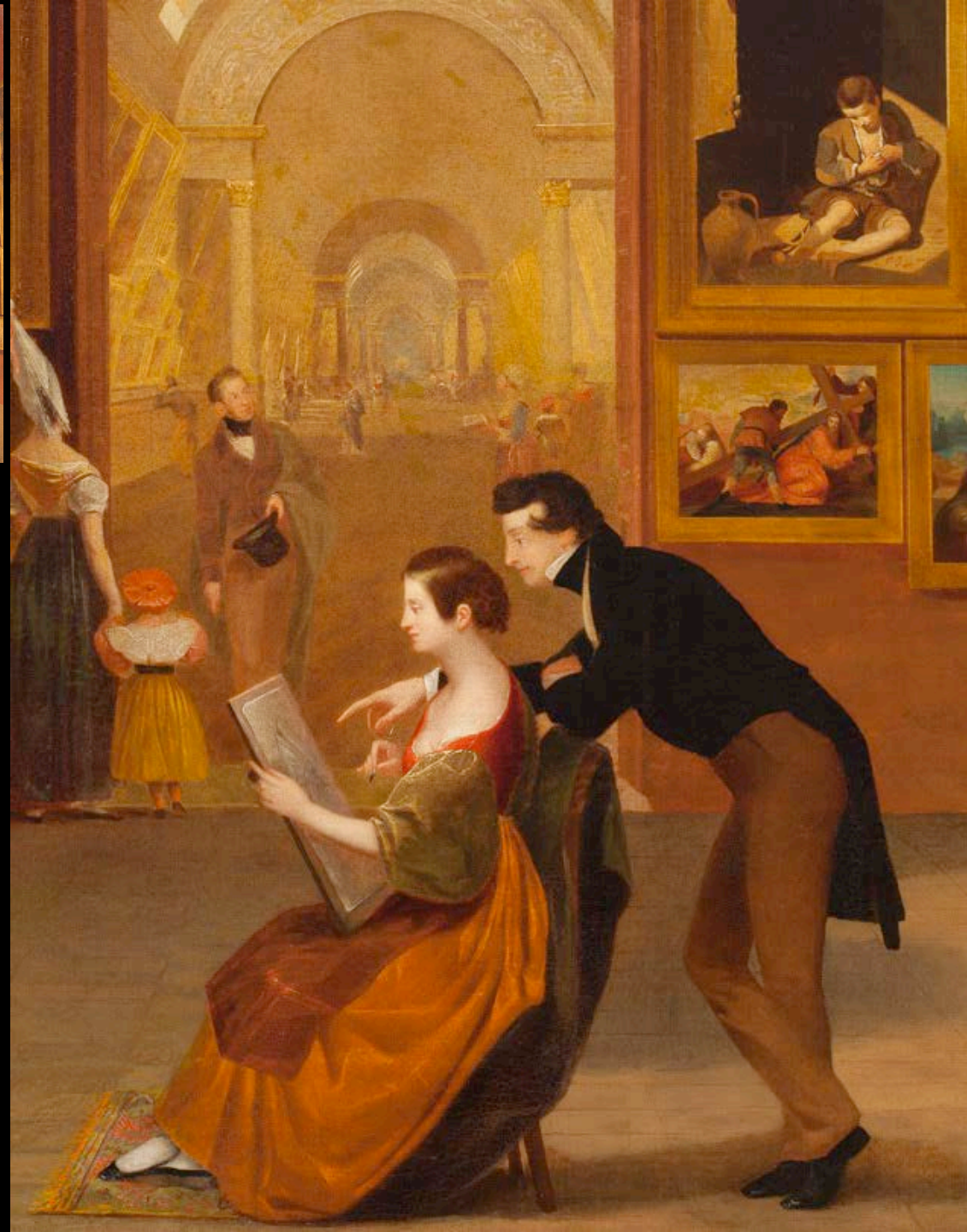




- mechanical imitation
- intellectual imitation

*Lectures on the Affinity of Painting with Other Fine Arts* first delivered at the New York Athenaeum in the spring of 1826

“There is then an Imitation which copies exactly what it sees, makes no selections, no combinations, and there is an Imitation which perceives principles, and arranges its materials according to these principles, so as to produce a desired effect. The first may be called *Mechanical* and the last *Intellectual Imitation*.”







David Teniers the Younger, *The Archduke Leopold Wilhelm in his Picture Gallery in Brussels*, 1651, 50" x 64 ½" Oil on Canvas





Giovanni Paolo Pannini, Picture Gallery with Views of Modern Rome, 1759 oil on canvas, 67" x 96 ¼"





Nicolas Sébastien Maillot, View of the Salon Carré of the Louvre in 1831, 1831, oil on canvas, 49 ½" x 56"



John Scarlett Davis, *The Salon Carré and the Grand Galerie of the Louvre*, 1831, oil on canvas, 45"x 57"





Morse, Gallery of the Louvre, 1831-33— a painting about teaching how to see, how to look, knowledge about the Great Masters, and ranking America among Europe's finest institutions







# Indoctrinating Looking and Teaching how to Look



Camille Lassalle, 1839-?, Le Salon de 1874, 1874



Louis-Léopold Boilly, The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre" begun 1808



# Natural Science

and

# Taxonomy



Charles Willson Peale, *The Artist in His Museum*, 1822, oil on canvas  
103.5 in × 80 in





Charles Wilson Peale and Titian Ramsay Peale, The Long Room – Interior of the Front Room in Peale's Museum, 1822, watercolor over graphite pencil on paper

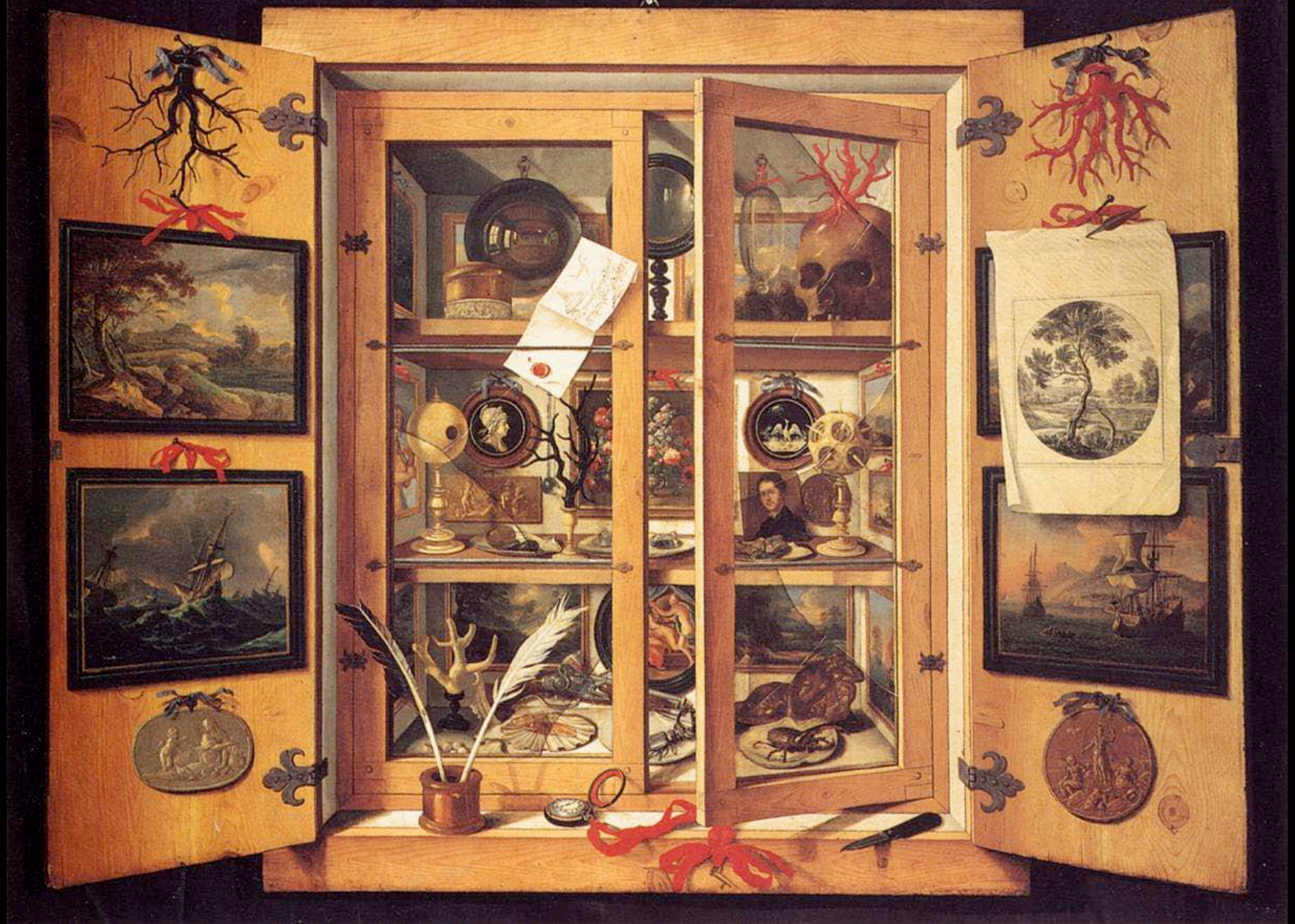
Emerging Evolutionary Theory  
Natural Science/Biology  
Taxonomy/Art Collecting  
Art/Art Making/Art History



In the works of creation we perceive connexion binding the various parts of the animal existence together. Man himself in exterior appearance stands not insulated and distinct from the animal world...Where is the line that severs the connection between beast and birds, while the bat still holds his midway parley between them? The vegetable, animal, and mineral kingdoms, themselves distinct as they appear from each other, have had their limits the subject of dispute among the ablest naturalists, nor can they be clearly defined. The sea anemone may well connect the vegetable with the animal, while the arborescent coral at the same time *stone, plant, and animal*, embodies in itself the three kingdoms of nature, an illustrious example of the universal principle of *Connexion*.

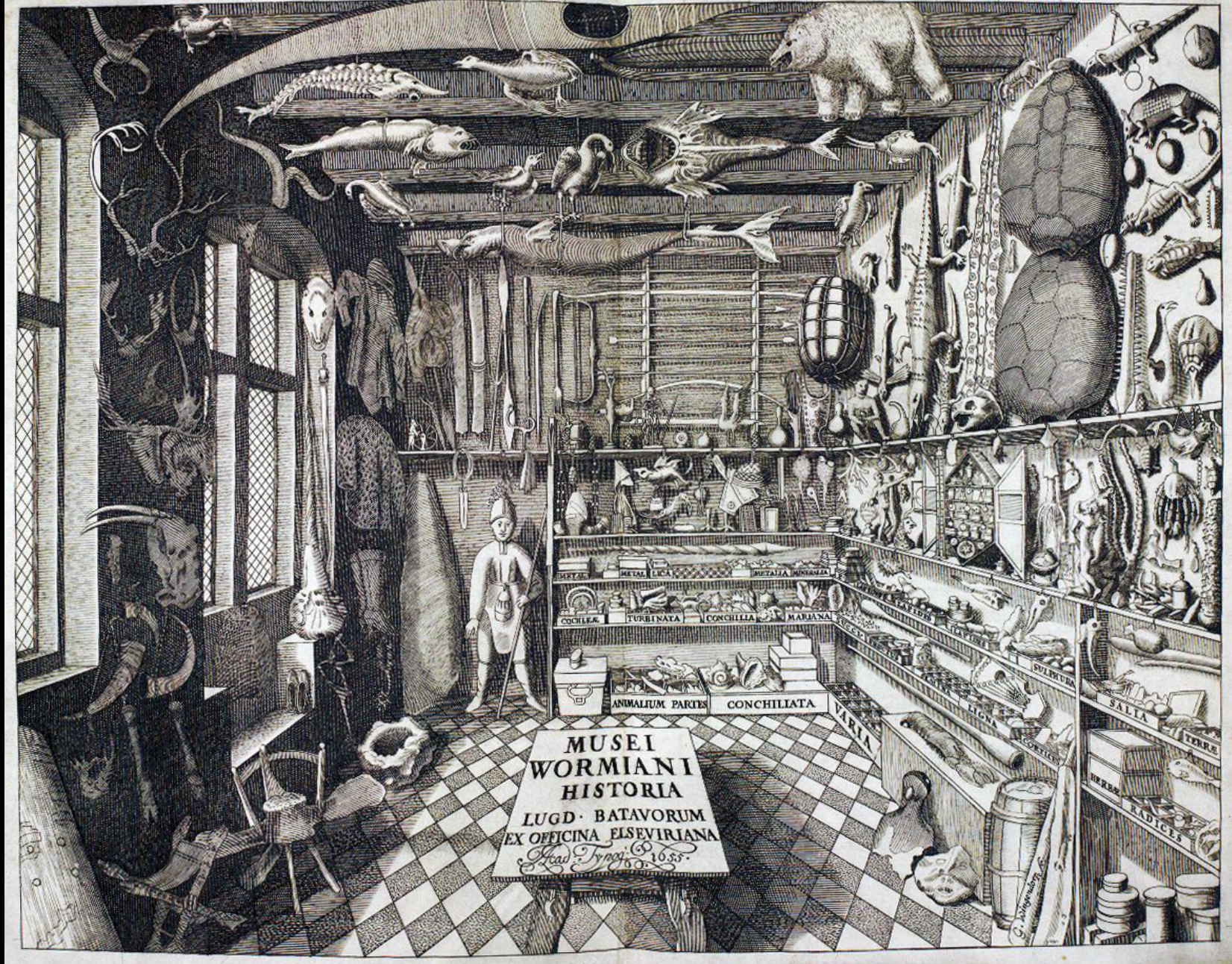
From Samuel FB Morse's *Lectures on the Affinity of Painting with the Other Fine Arts*, 1826





Domenico Remps, Cabinet of Curiosities, 1699, oil on canvas, 39" x 54"  
Kunstkammer Wunderkammer Museum



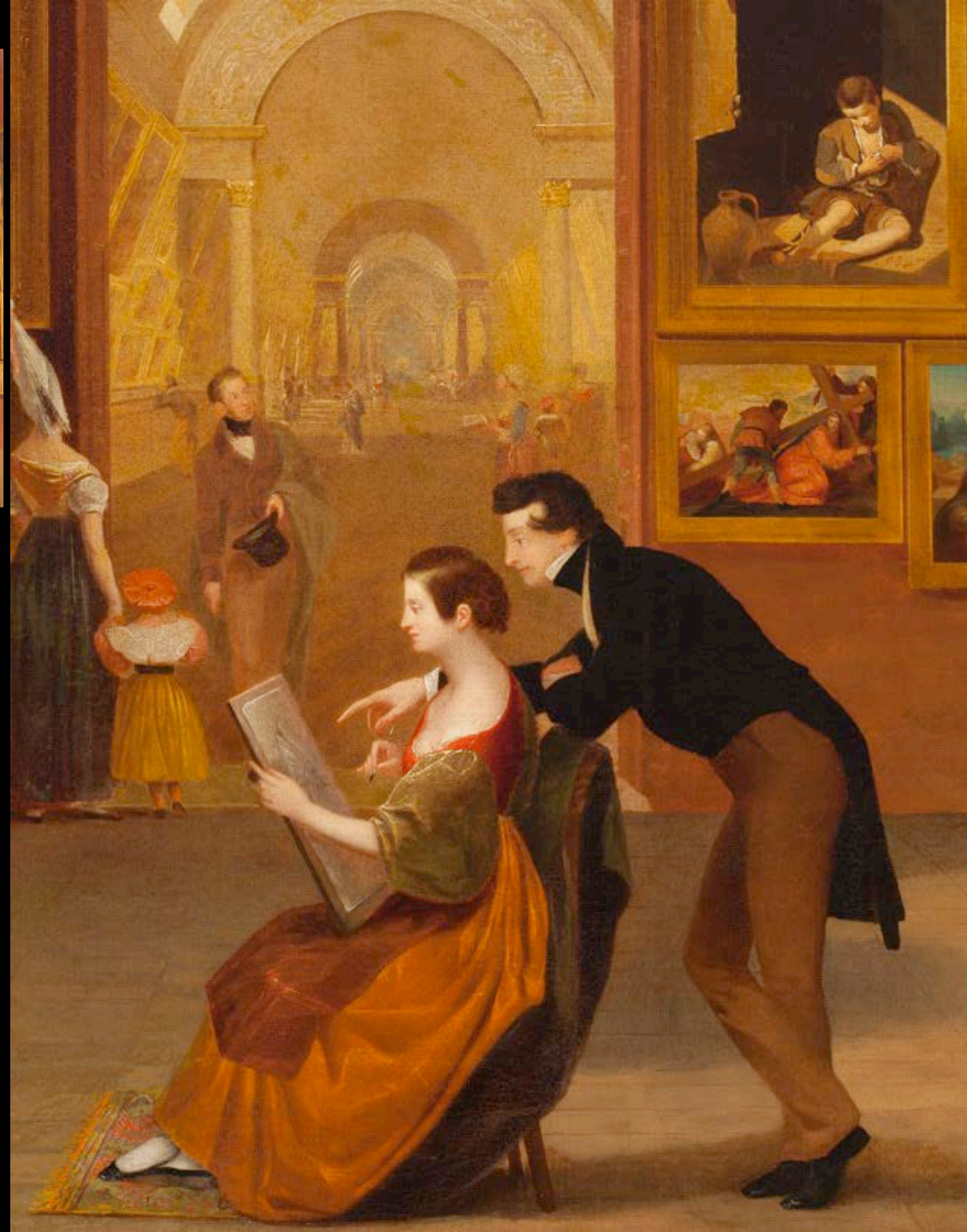


Wunderkammer/Kunstkammer, 15-16<sup>th</sup> centuries, "Musei Wormiani Historia", the frontispiece from the *Museum Wormianum* depicting Ole Worm's cabinet of curiosities



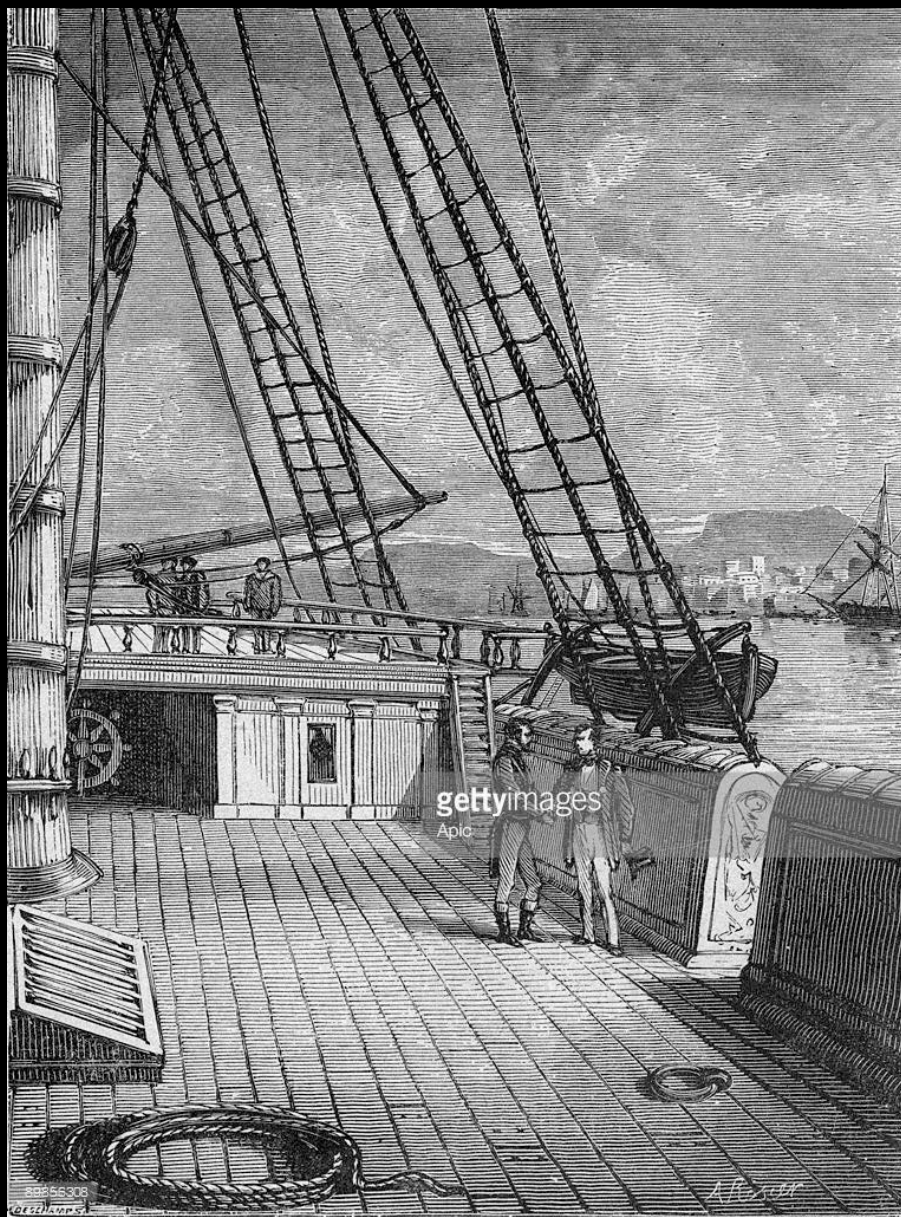


- mechanical imitation
- intellectual imitation

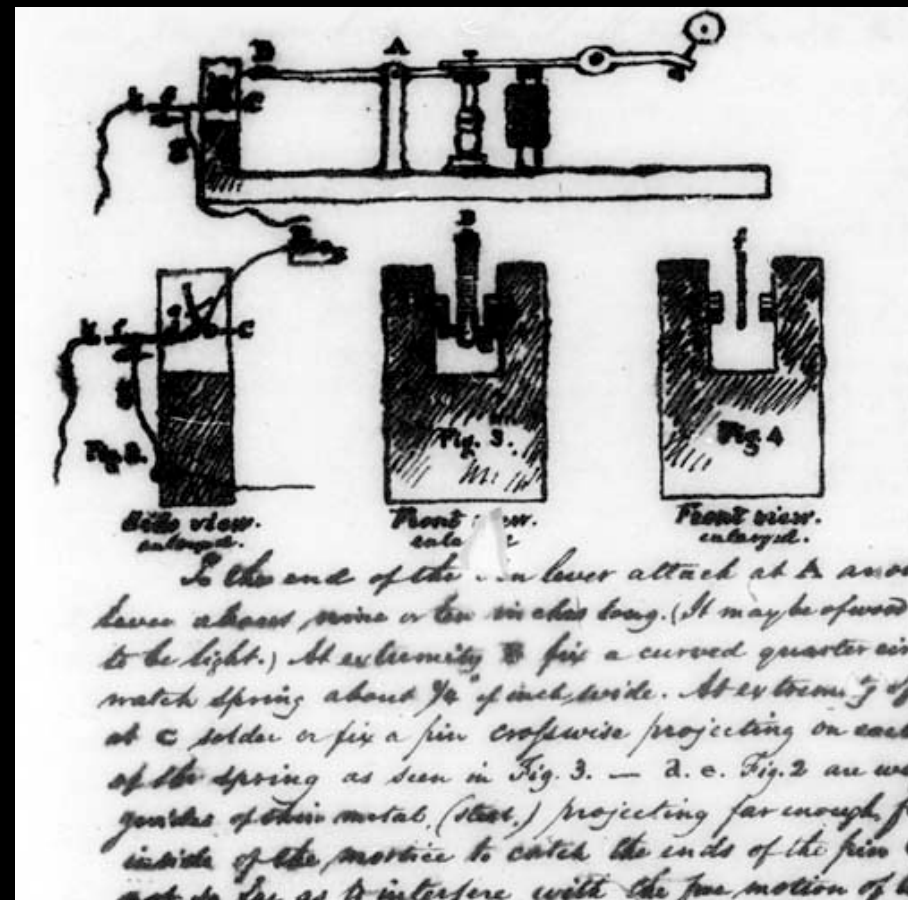
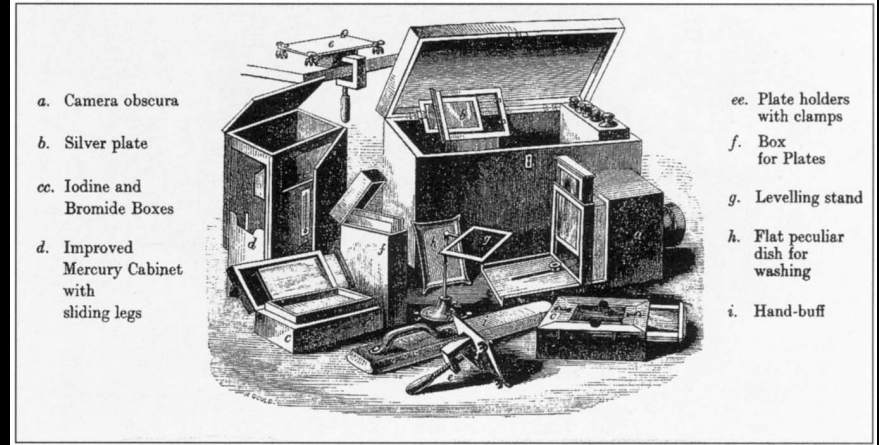


...another kind of mechanical imitation rising





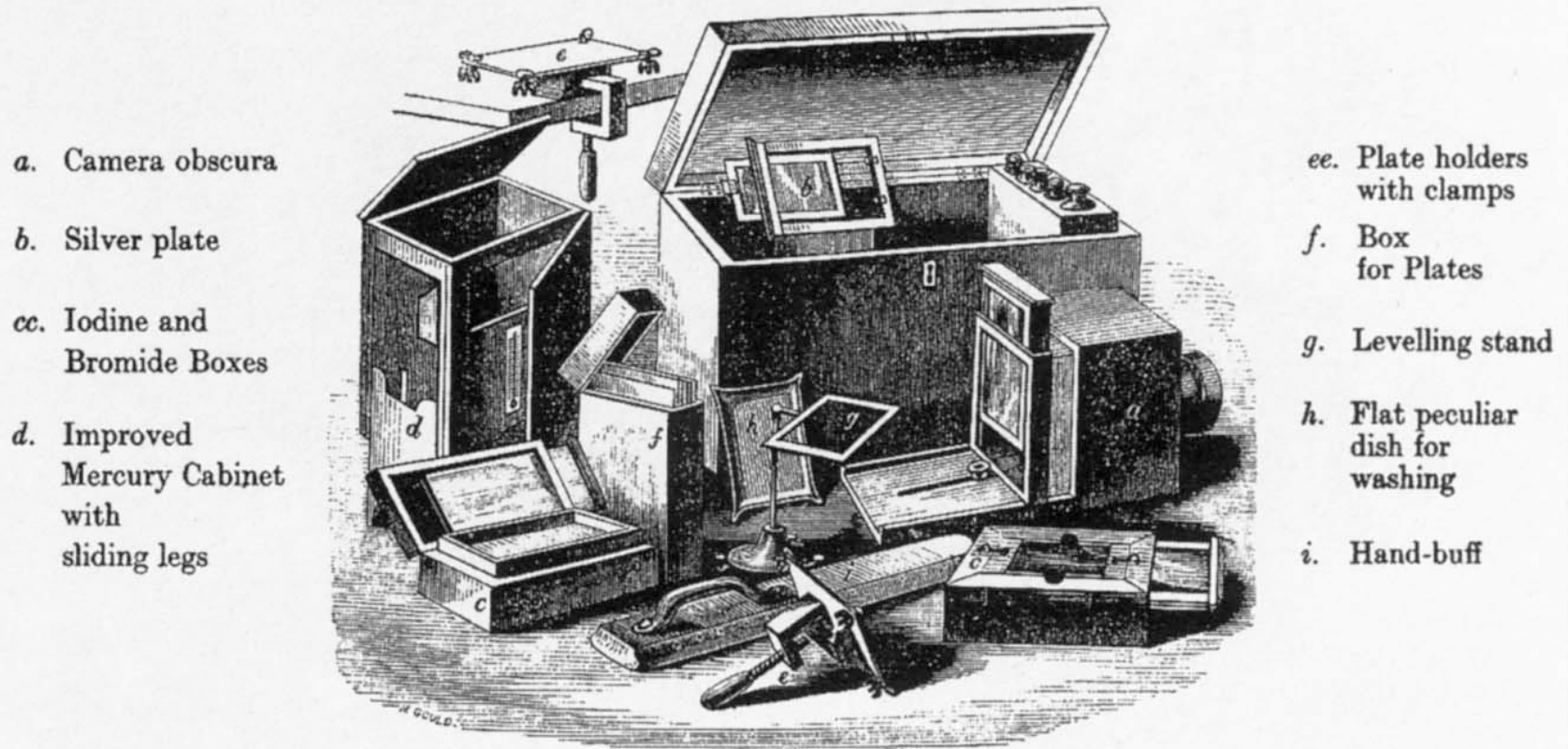
Samuel FB Morse on Board the Cruise Ship Sully, 1832, engraving from the book, Album of Science Famous Scientist Discoveries, 1899



Top: Daguerreotype Kit

Below: Samuel FB Morse, Sketch for Electromagnet Letterbook, 2 June 1854-8





Apparatus and equipment for making daguerreotypes, from an advertisement published in 1843

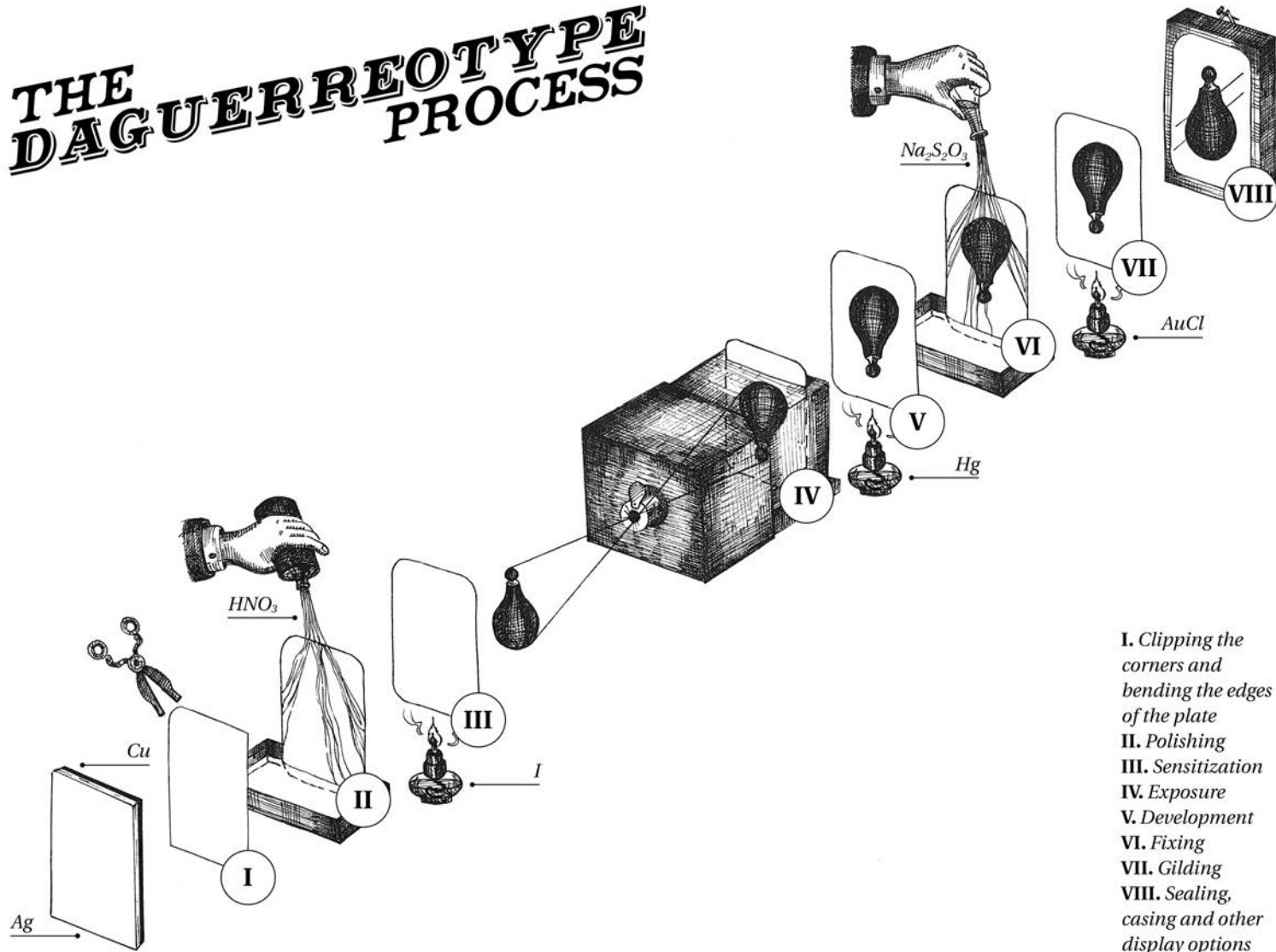
Louis Daguerre, inventor – 1839





Samuel FB Morse and John William Draper, Still-Life, spring 1840, quarter-plate daguerreotype

# THE DAGUERRETYPE PROCESS



- I. Clipping the corners and bending the edges of the plate
- II. Polishing
- III. Sensitization
- IV. Exposure
- V. Development
- VI. Fixing
- VII. Gilding
- VIII. Sealing, casing and other display options





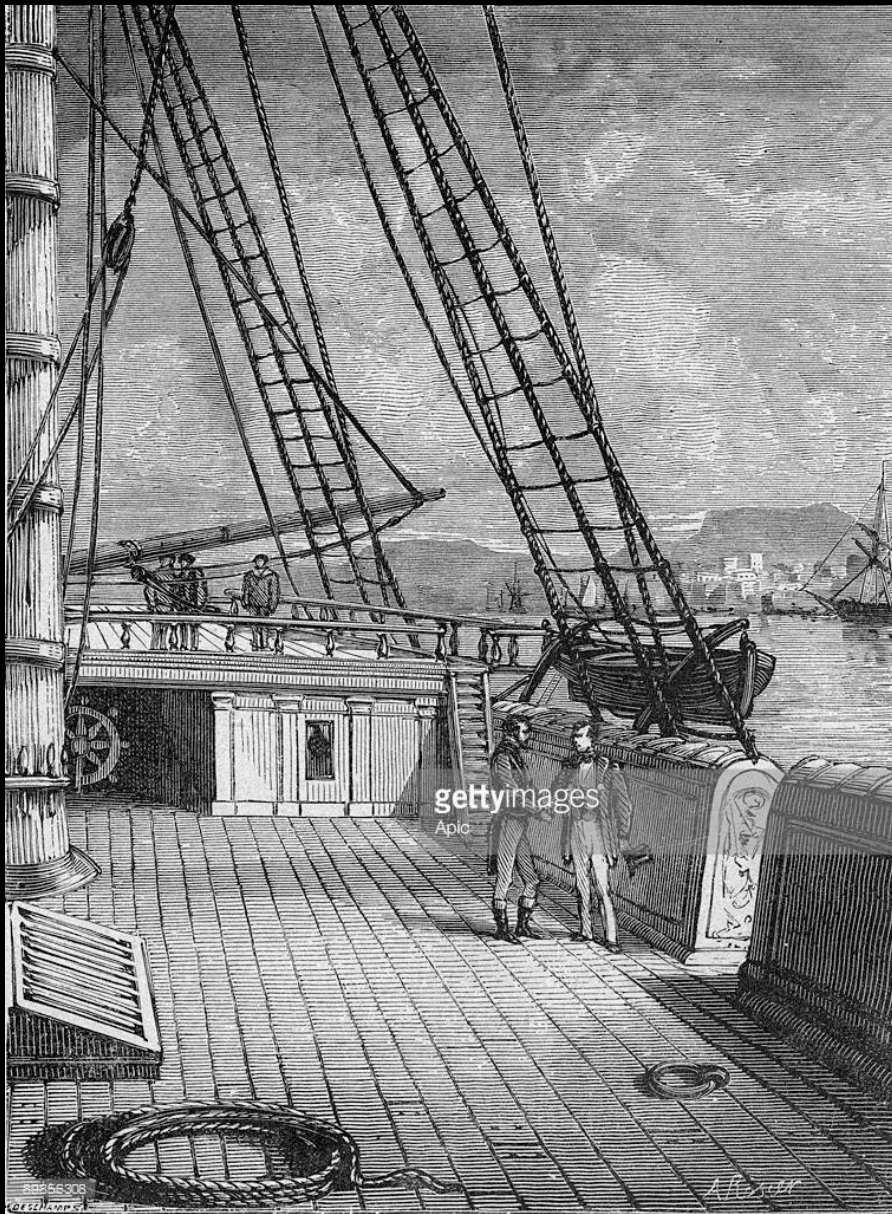
Samuel FB Morse and John William Draper, Still-Life, spring 1840, quarter-plate daguerreotype



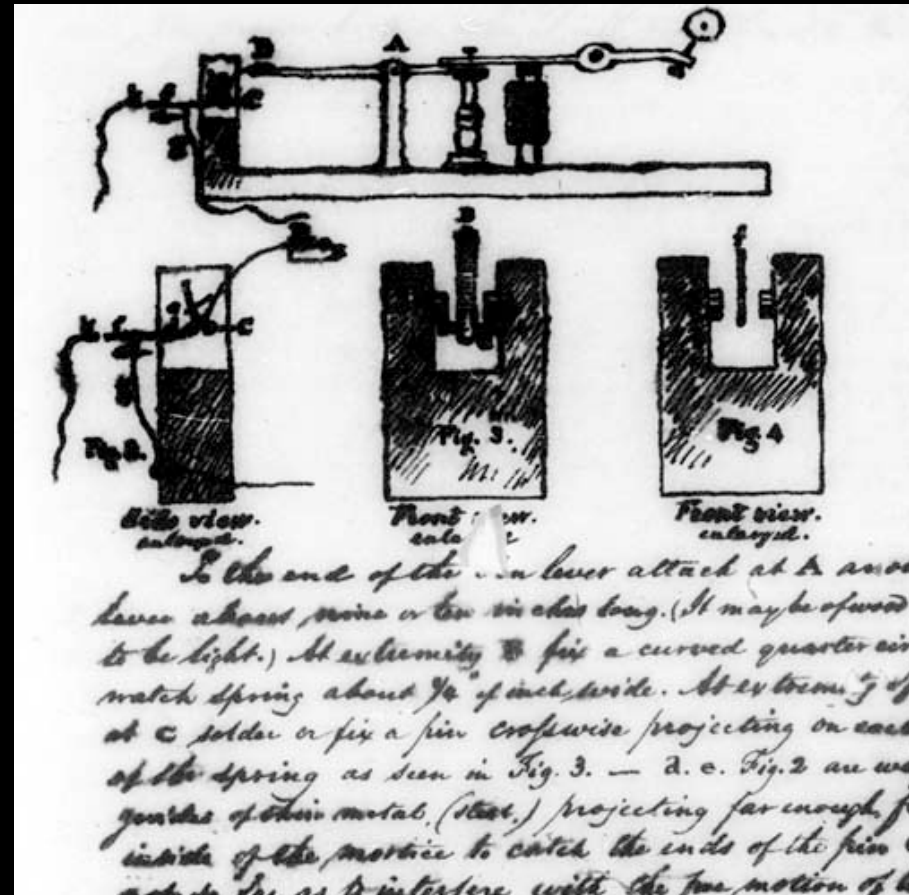
Samuel FB Morse, Portrait of Mrs. Morse and Two Children, 1824 Oil on Canvas, 43 ¼ x 34"

Note the photographic nature – temporally speaking – of the foot on the toddler in Mrs. Morse's hands. There is a snapshot quality to this family portrait.





Samuel FB Morse on Board the Cruise Ship Sully, 1832, engraving from the book, Album of Science Famous Scientist Discoveries, 1899

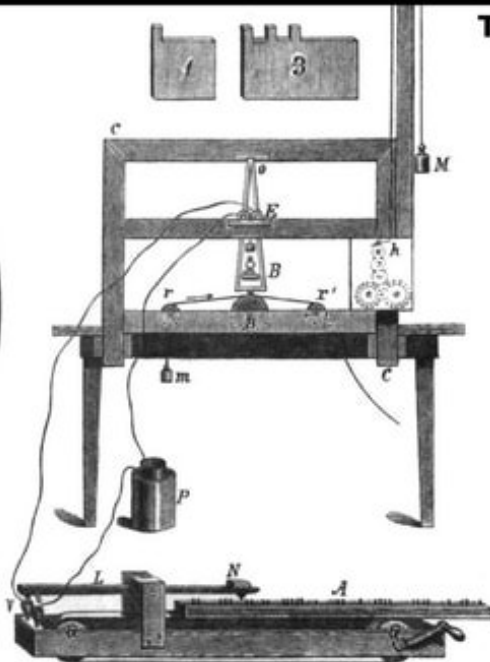


Samuel FB Morse, Sketch for Electromagnet Letterbook, 2 June 1854-8

- a.) a sender, which opened and closed an electric circuit
- b.) a receiver, which used an electromagnet to record the signal
- c.) a code, which translated the signal into letters and numbers



**Samuel Morse &  
The Original Telegraph**



### The Morse Code Alphabet

A	.-	U	..-
B	...-	V	...-
C	-. -.	W	.-.
D	-. .-	X	-. -.
E	.	Y	-. .-
F	..-. -.	Z	-.-.
G	-. -	0	----
H	....	1	.-----
I	..	2	..----
J	.-. -	3	...----
K	-. -	4	....-
L	.-. -	5	.....
M	- -	6	-....
N	-. .	7	-...-
O	---	8	---..
P	.-. -	9	----.
Q	-. -. -	Fullstop	.-.-.
R	.-. -	Comma	-.-. -
S	... -	Query	..-..
T	-		

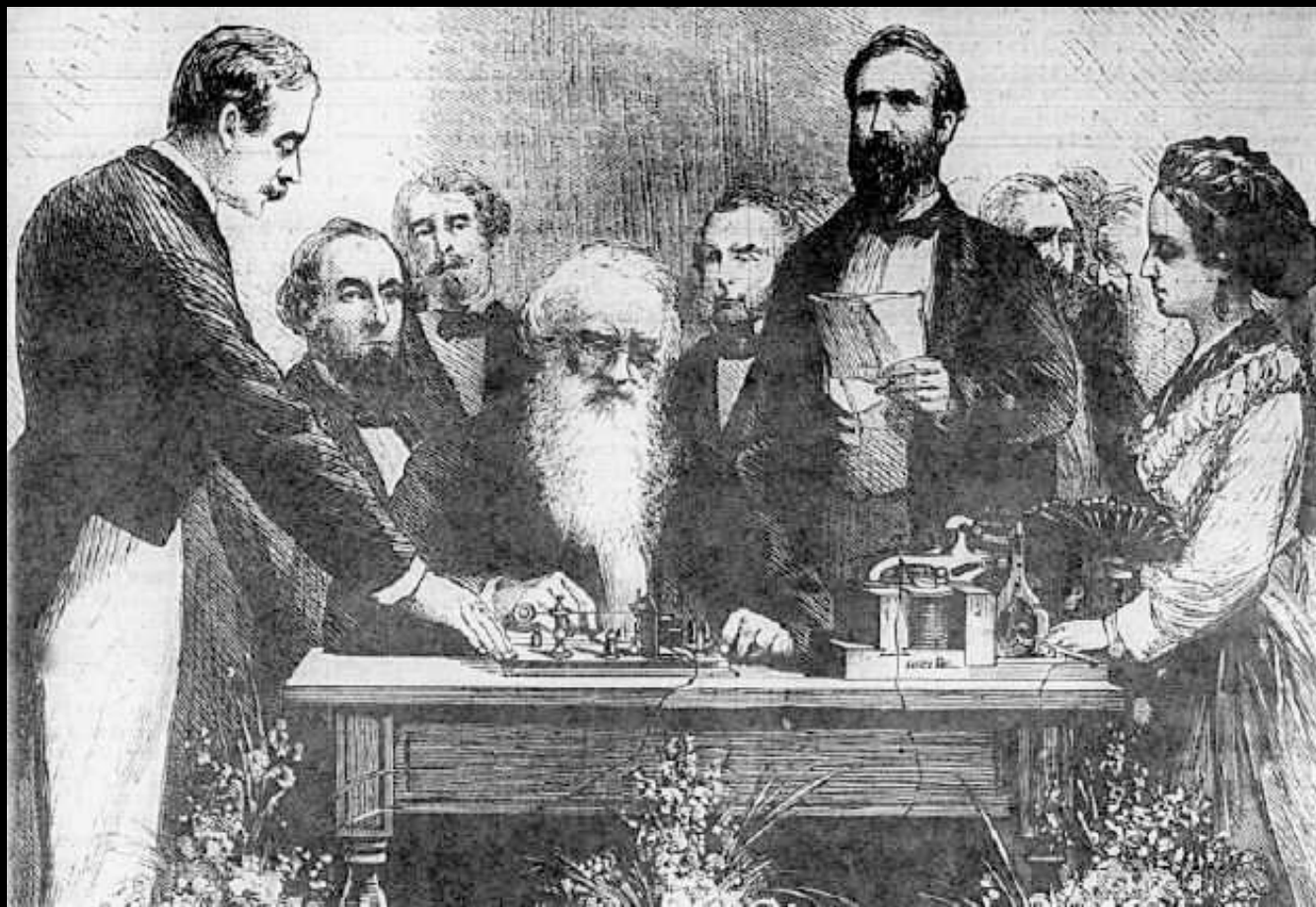


**Samuel Morse Telegraph  
Receiver – Used to receive  
the message, "What hath  
God wrought" during the  
demonstration to  
Congress in 1844.**



The telegraph was the first device to send messages using electricity. Telegraph messages were sent by tapping out a special code for each letter of the message with a telegraph key. The telegraph changed the dots and dashes of this code into electrical impulses and transmitted them over telegraph wires. A telegraph receiver on the other end of the wire converted the electrical impulses to dots and dashes on a paper tape. Later, this code became universal and is now known as Morse Code.

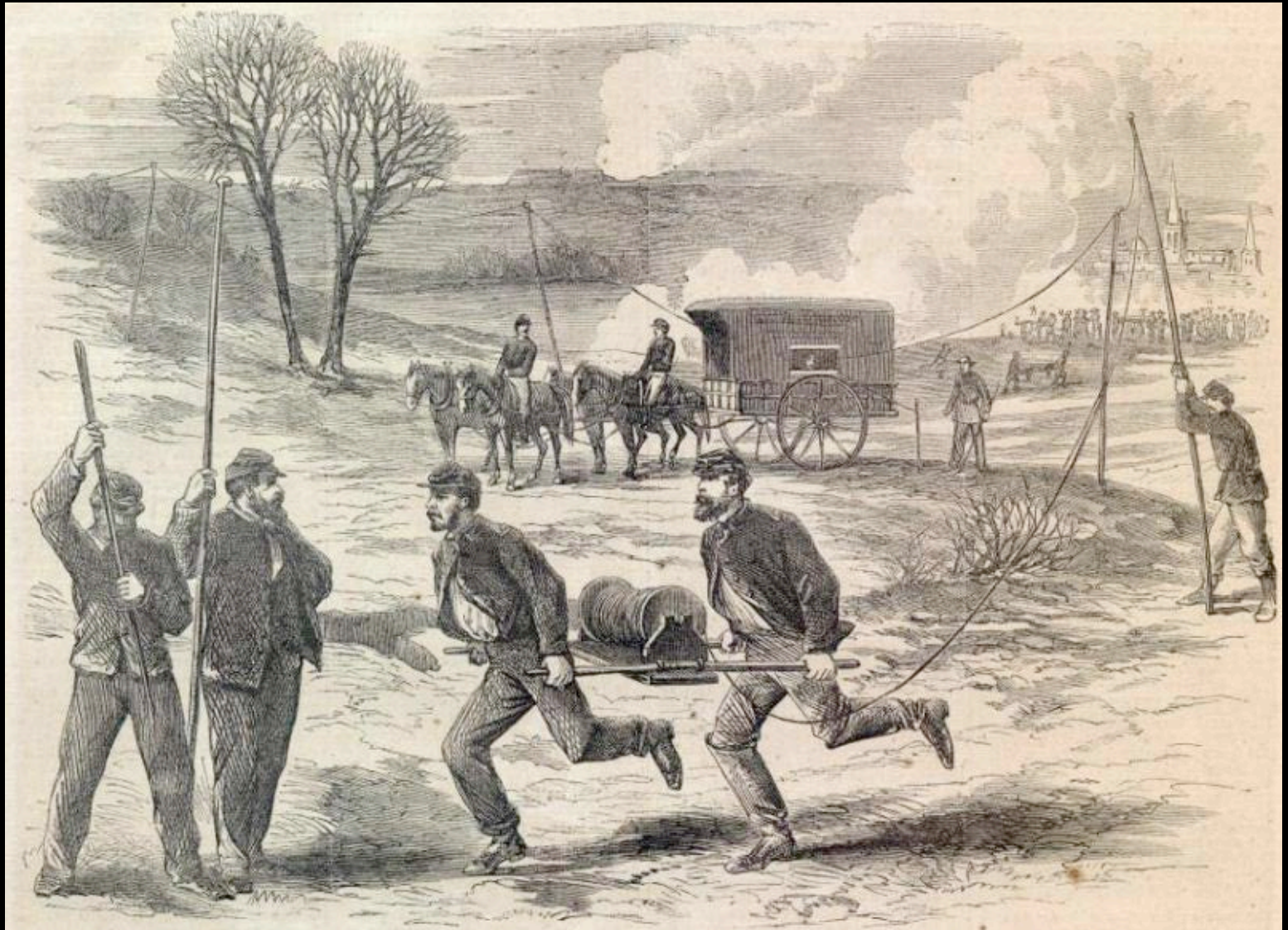
Samuel F.B. Morse demonstrated the telegraph on May 24, 1844, officially opening the Baltimore-Washington telegraph line. He invited Annie Ellsworth, the young daughter of a friend, to choose the message. She selected a verse from the Bible, Numbers 23:23, "What hath God wrought?" Morse, in the Capitol, sent the message to Vail at Mt. Claire Station in Baltimore. This paper tape at the bottom right is Vail's return message confirming what was received.



*Sent from the lower depot at Baltimore to Washington, Saturday May 25<sup>th</sup> 1844. Sent by B.F. Morse, independent of the U.S. Navy, and by the*

W h a t h a t G o d w r o u g h t .





Erection of first telegraph lines 1840s