

Contents

- 6 Director's Foreword  
ELIZABETH GLASSMAN
- 8 Acknowledgments
- 11 PLATE 1 *Gallery of the Louvre*
- 12 PLATE 2 Key to the People and Art in Samuel F. B. Morse's  
*Gallery of the Louvre*
- 14 Introduction: Samuel F. B. Morse's *Gallery of the Louvre*  
and the Art of Invention  
PETER JOHN BROWNLEE

CONTEXTS

- 34 "The most splendid . . . collection of works of art in the world":  
Morse and the Louvre  
ANDREW MCCLELLAN
- 46 Images as Evidence? Morse and the Genre of Gallery Painting  
CATHERINE ROACH
- 60 Morse's Models  
RACHAEL Z. DELUE
- 76 *Gallery of the Louvre* as a Single-Painting Exhibition  
TANYA POHRT

CONTENTS

- 88 The Sculpture Club  
WENDY BELLION
- 100 Morse and "Mechanical Imitation"  
SARAH KATE GILLESPIE

- 110 Inscribing Information, Inscribing Memories: Morse,  
*Gallery of the Louvre*, and the Electromagnetic Telegraph  
JEAN-PHILIPPE ANTOINE
- 130 Painting and Technology: Morse and the Visual Transmission  
of Intelligence  
RICHARD READ
- 148 Honey from the Louvre: Gleaning God's Word from the  
Old Masters  
DAVID BJELAJAC
- 168 The Forest of the Old Masters: The Chiaroscuro of  
American Places  
ALEXANDER NEMEROV
- 184 *Gallery of the Louvre*: Glazing and Problems of Preservation  
LANCE MAYER AND GAY MYERS
- 192 APPENDIX *Descriptive Catalogue of the Pictures, 1833*
- 202 Timeline  
COMPILED BY ALISSA SCHAPIRO
- 210 SELECTED BIBLIOGRAPHY
- 212 INDEX
- 220 CONTRIBUTORS
- 223 PHOTOGRAPHY CREDITS