BRANDYWINE COLLECTION GALLERY

The collection of the Brandywine River Museum of Art comprises over 5,000 works of American art, with a special focus on artistic practice in the Brandywine region. Presented in this gallery is a selection of landscape, still-life painting, and illustration from the permanent collection as well as extended loans.

Landscapes from the nineteenth through the early twenty-first centuries reflect the changes in the genre over the years. Early on, American artists emphasized the natural beauty of the landscape by using a highly

detailed style affiliated with the Hudson River School of artists, who saw nature as a kind of visual poetry. Later, this realistic style was succeeded by the looser brushstrokes used by the Impressionist-inspired painters who focused on capturing the momentary effects of light in the landscape by working outside, on the spot, in a practice known as plein air painting. The landscape of the Brandywine valley is represented in many of the paintings on display.

Strongly rooted in the Philadelphia region, still-life painting is represented here by examples created by some of the first

masters of the genre in the United States. These include works by the early nineteenth-century painters Raphaelle and James Peale, who helped to establish the still-life genre. These works paved the way for artists working decades later to specialize in illusionistic trompe l'oeil painting techniques. These visual deceptions—which fooled the viewer into believing they were seeing actual objects and not a painting—were popular in the late nineteenth century.

The collection has strong holdings in the field of American illustration. This reflects not only Philadelphia as an important

publishing center, but also the great many illustrators who trained in the area. Howard Pyle, a leader of the profession and a charismatic teacher, offered classes at the Drexel Institute in Philadelphia and at his own school of illustration in Wilmington, Delaware. Pyle also held a summer art school in Chadds Ford for a select group of students that included N. C. Wyeth. Together, Pyle and his students formed the Brandywine school of artists during what came to be called the "Golden Age of Illustration," roughly between 1880 and 1925.

LANDSCAPES

William Trost Richards (1833-1905)

The Valley of the Brandywine, Chester County (September), 1886-1887

Oil on canvas

Purchased through a grant from the Mabel Pew Myrin Trust, 1986

Over the course of his career, Philadelphia-born William Trost Richards

was an avid traveler in the United States and Europe. Beginning in the mid-1870s and until 1890, he divided his time between Newport, Rhode Island, and Pennsylvania—where he first lived in a house in Germantown, followed by Oldmixon Farm in Chester County, which he purchased in 1884. From there he created a series of paintings of Chester County farms, their change of seasons, and the annual harvest, seen here in a composition that juxtaposes the two small farmers with the majestic sweep of landscape in which they toil. Writing of the inspiration provided by the Brandywine Valley, Richards remarked:

“Everywhere there are pictures which make me impatient for next summer.”

Thomas Doughty (1793-1856)

Gilpin's Mill on the Brandywine, 1830

Oil on canvas

Purchased with Museum funds, 1986

The direct observation of nature was important to Thomas Doughty, one of the earliest American painters to devote himself exclusively to landscape painting. His work

influenced Thomas Cole and the Hudson River School of landscape painters. A Philadelphia native, Doughty trained himself as an artist by copying European paintings in various collections in the city. He received commissions to depict estates and public buildings and sometimes supplemented his income by painting multiple versions of a scene. This painting, along with the one hanging nearby, depicts a paper mill on the Brandywine, built in 1787 by Joshua and Thomas Gilpin.

Thomas Doughty (1793-1856)

View on the Brandywine River: Gilpin's Paper Mill, ca. 1825 - 1830

Oil on wood panel

The former snuff mill near Wilmington, Delaware, converted by the Gilpin family to a paper mill, provided Thomas Doughty with an ideal combination of elements for a

painting. The natural beauty of the site—as well as similar scenes along the Schuylkill and Connecticut Rivers—inspired Doughty and other early nineteenth-century American artists as they developed an American school of painting. Philadelphia's powerful network of Quakers, including the Gilpins, helped to sustain Doughty and other artists in the region. The subject matter must have proven popular with local art patrons as Doughty repeatedly created and exhibited different versions of his mill paintings.

Mary B. Mellen (1819-1886)

Moonlight Fishing Scene (Halfway Rock), 1854

Oil on canvas mounted on Masonite

Gift of Amanda K. Berls, 1980

For a long time, Mary Mellen was only known as a "copyist," due to the fact that she painted versions of acclaimed artist Fitz Henry Lane's marine paintings. She and

Lane worked side-by-side, with styles so similar that it is difficult to tell the work of one artist from the other. Mellen improved her skills in this informal apprenticeship with Lane. In this painting, the moonlight seen through the parting clouds illuminates Halfway Rock in Maine’s Casco Bay and its lighthouse, which is curiously dark. The scene appears particularly dangerous as a fishing boat is precariously close to the rocky ledge.

Paul Weber (1823-1916)

Sunrise in the Alleghenies, ca. 1853

Oil on canvas

Richard M. Scaife Bequest, 2015

Paul Weber immigrated to the United States from his native Germany in 1848, settling in Philadelphia just as the Hudson River School of artists were at the height of their popularity. Following their lead, Weber

traveled around Pennsylvania, up the Hudson, and into the Catskills to capture first-hand scenes of the American wilderness. His depiction of the variety of trees—including the autumn foliage, which is not a characteristic of European woodlands—conveyed the vast expanses of the young country. He both exhibited and taught at the Pennsylvania Academy of the Fine Arts, where William Trost Richards was among his students.

Asher B. Durand (1796-1886)

Landscape, Wood Scene (Sketch in the Woods), ca. 1854

Oil on canvas

Gift of Amanda K. Berls, 1980

This painting of the Catskill Mountains is one of several oil studies Asher B. Durand made in advance of the painting In the Woods (1855, Metropolitan Museum of Art).

Durand is a major figure in the Hudson River School of American landscape painters and was renowned for his detailed portrayals of nature, which he imbued with as much realism as possible. In this carefully composed study, the artist expresses his view of nature as an embodiment of God, conveying the cycle of life through the coexistence of the lush living forest and decaying trees.

John Frederick Kensett (1816-1872)

The Old Oak, ca. 1860

Oil on canvas

Private Collection, Courtesy of Art Finance Partners, LLC

John Frederick Kensett's *The Old Oak* is an excellent example of the most popular style of American landscape painting in the nineteenth century. The autumn scene,

most likely in New England or Upstate New York, features an oak tree leaning over a precipice. Its mossy trunk and great roots wrapping around boulders speak to its age. With careful detail Kensett depicts the edge of the foreground forest juxtaposed with open space and luminous light. Kensett, like other artists of his generation, sought to represent poetic views of the natural world as a reflection of America's cultural and spiritual identity.

Jasper Cropsey (1823-1900)

Autumn on the Brandywine River, 1887

Oil on canvas

Purchased with Museum funds, 1981

Jasper Cropsey painted many views of the Susquehanna and Delaware Rivers, both in Pennsylvania, during his career. He specialized in detailed and romantic views of the American fall landscape, as seen

here in Autumn on the Brandywine. When questioned about the brilliant colors in his autumnal works by disbelieving viewers in England, Cropsey sent for leaves from New England to prove the accuracy of his painted hues. His style was influenced by the Hudson River School of landscape painting, which favored hyper-realistic landscape scenes, often with heightened emphasis on botanical details and luminous atmospheric effects.

Alfred Thompson Bricher (1837-1908)

Low Tide, Cliff Island, Maine, late 19th century

Oil on canvas

Richard M. Scaife Bequest, 2015

Alfred Thompson Bricher followed in the footsteps of the Hudson River School artists, painting astonishingly precise compositions using minute brushstrokes to

create smooth surfaces. Bricher's remarkable technique combines the sense of a hazy atmosphere with the fleeting effects of light— sometimes sparkling, sometimes glowing, and always dazzling. His accomplishment is made all the more impressive by his choice of location along the seashore, where the tide is in constant motion, flocks of birds swoop overhead, sailboats glide across the horizon, and nothing stays still for the artist to capture.

Worthington Whittredge (1820-1910)

Narragansett Bay, ca. 1880

Oil on pasteboard panel

Richard M. Scaife Bequest, 2015

Worthington Whittredge began his painting career creating works that took inspiration from the Hudson River School's emphasis on the poetic moods of nature. Whittredge created some of his most

dramatic views based on sketches made on the spot during trips into the field with other artists of this movement, such as Albert Bierstadt, John Frederick Kensett, and Sanford Robinson Gifford. He was also fascinated by the tonal moods of modern French landscape painting. Those works inspired him to explore European ideas about color in paintings he made along the coast of New England, including the Narragansett Bay.

Alfred Thompson Bricher (1837-1908)

Maine Coast, late 19th century

Oil on canvas

Richard M. Scaife Bequest, 2015

Alfred Thompson Bricher began painting landscapes in the 1850s and after 1870, he focused almost entirely on marine paintings depicting the coast of New England. His Maine Coast is a tour de force of landscape

textures, colors, and light. He composed a scene of challenging proportions including the matte earth tones of the sand and rocks in the foreground, the deep blue expanse of shimmering sea, the light-infused clouds, and the rich green hills receding into the distance with an atmospheric haze. Yet with all of these elements competing for attention, Bricher nevertheless infused the scene with a sense of stillness and serenity.

John Ross Key (1832-1920)

Ladies of Lake George, 1878

Oil on canvas mounted on hardboard

Richard M. Scaife Bequest, 2015

For *Ladies of Lake George*, John Ross Key selected a favorite haunt of the Hudson River School artists as well as affluent summer residents and tourists. The two fashionably attired women, shaded by their

parasols, direct our gaze toward the glassy surface of the lake. Key's richly topographical composition of hills, lake, and distant mountains is likely a nod to his earlier work as a map-maker. In the skillful capturing of light, the abundance of botanical detail, and the carefree mood, Key creates a visual ode to a summer day.

Martin Johnson Heade (1819-1904)

New Jersey Salt March, ca. 1875-1885

Oil on canvas

Richard M. Scaife Bequest, 2015

Born in Bucks County, Pennsylvania, Martin Johnson Heade turned to landscape painting shortly after moving to New York in 1859. There he absorbed the tenets of the Hudson River School, including the

direct, highly detailed observation of nature and capturing ephemeral effects of light. Beginning in the early 1860s, Heade created a large number of paintings depicting the salt marshes of New Jersey and New England. While his contemporaries largely ignored these flat terrains, Heade, a hunter and fisherman, was drawn to the wetlands and painted them in a range of climatic moods.

N. C. Wyeth (1882-1945)

Late Spring Morning, ca. 1915/1917

Oil on canvas

Gift of Carolyn Wyeth in memory of her dog "Husky," 1976

Landscape work was extremely important to N. C. Wyeth throughout his career and he explored many different painting styles to interpret his views. As

part of Wyeth’s experimentation with the style of Impressionism, Late Spring Morning captures the play of light and shadow across a pasture. The palette is quite light and filled with fresh spring colors, where even the shadows glow. Though primarily thought of as an illustrator, Wyeth’s more personal paintings reflect his interest in the development of the broader art world.

Edward Willis Redfield (1869-1965)

Garden of the Girls, ca. 1928-30

Oil on canvas

Richard M. Scaife Bequest, 2015

A leader of the New Hope School along the Delaware River in Pennsylvania, Edward Redfield practiced a landscape style heavily influenced by both Tonalism and Impressionism. He and other Pennsylvania

Impressionists worked *en plein air* – a habit picked up while studying in France. *Garden of the Girls* dates from a particularly inspired period when the artist and his family began spending summers in Boothbay Harbor, Maine. The dazzling effect of Redfield's characteristic thick and quick paint application is in full force in this work, suggesting the frenzied pace at which he captured all the elements of a bright, beautiful Maine day.

Mary Page Evans (b. 1937)

Peonies in June, 2020

Oil on canvas

Gift of Page and John Corey, 2020

Mary Page Evans approaches painting in much the same way as the French Impressionists—working directly from nature. In fact, she has spent many summers working in Claude Monet's famed

garden in Giverny, France. In this expressionistic Pennsylvania landscape, she captures the sensual impact of the early summer's explosive peony blossoms, accentuated by a thickly painted surface. The high horizon line emphasizes the contours of Hill Girt Farm, a property along the Brandywine not far from the Museum.

Jane Freilicher (1924-2014)

Flying Point, ca. 1965

Oil on canvas

Promised gift of Heather Richards Evans

A part of the New York School of painters and writers in the 1950s, Jane Freilicher often incorporated passages of quickly painted, vigorous brushwork in her realist work. She found representational

painting more challenging than the abstraction of many of her friends and colleagues associated with Abstract Expressionism. She is best known for sweeping landscapes as viewed from her Long Island studio, including Flying Point, and scenes of still life placed before a window looking out on the Manhattan skyline. Freilicher's broad gestural style has been called painterly realism, a style that sought to evoke the sensation of movement in her landscapes, allowing viewers to feel the landscapes as well as see them.

STILL LIFE

Severin Roesen (1815-1872)

Still Life, Fruit in Landscape, 1858

Oil on canvas

Purchased with the Museum Volunteers' Fund, 1999

Beginning in 1857, Severin Roesen, a German-born artist, traveled throughout Pennsylvania where he likely painted this

elaborately staged tabletop scene. It is remarkable for the inclusion of the landscape in the upper right corner, the earliest instance of this element in Roesen's body of work. He eventually settled in the booming lumber town of Williamsport, Pennsylvania, where he developed a reliable patronage and also supported himself through teaching. Roesen exhibited and sold his still-life paintings at the American Art Union, an organization that purchased hundreds of paintings from American artists and distributed them to its members by lottery.

Raphaelle Peale (1774-1825)

Still Life with Peach Halves, 1822

Oil on canvas formerly mounted on wood panel

Purchased with Museum funds, 1983

Raphaelle Peale was among the many talented children of Charles Willson Peale, a leading artist, scientist, and public intellectual of the time, who founded the

first museum in this country. Philadelphia was a center for art and science during the early nineteenth century, and the Peale family pursued interests in both vocations. In addition to the stylistic contributions that Raphaelle Peale made to the development of still-life painting in the United States, his fruit pictures record the era's horticultural achievements. His father's Belfield estate, a farm located just outside of Philadelphia, was likely the source of many of the fruits Peale depicted.

James Peale (1749-1831)

Still Life with Fruit on a Tabletop, ca. 1825

Oil on wood panel

Purchased with the Museum Volunteers' Fund, 2004

One of the founders of the still-life painting tradition in the United States, James Peale studied art with his brother, Charles Willson Peale, one of the leading artists of the

young Republic. While serving as an officer in the Continental Army during the American Revolution, Peale had the opportunity to paint two portraits of George Washington. After the war, he settled in Philadelphia and became known for making watercolor portrait miniatures on ivory. Eventually, he developed problems with his eyesight from working at such a small scale and switched to painting still life.

Lilly Martin Spencer (1822-1902)

Raspberries, ca. 1858-1859

Oil on canvas

Richard M. Scaife Bequest, 2015

Lilly Martin Spencer managed a career as a well-respected painter at a time when women rarely rose to the level of professional artist. Her popular imagery of home and family garnered a wide audience

when her paintings were reproduced as inexpensive prints. She was the primary breadwinner in her family, with her husband taking care of their thirteen children; and although they struggled financially for years, she remained an active painter through the end of her life. In 1858, the Spencers moved to rural New Jersey, which prompted her to try still-life painting of the fruits and plants surrounding her there.

Jefferson David Chalfant (1856-1931)

Music, n.d.

Oil on canvas

Private Collection, Courtesy of Art Finance Partners, LLC

William Michael Harnett (1848-1892)

Letter to Harry Tatnall, 1878

Oil on canvas

Private collection

William Michael Harnett is credited with kindling a brief but intense period of trompe l'oeil painting in the United States. These highly detailed still-life paintings

work to deceive the eye with a kind of hyper-realism. Harnett gave this painting to Henry (Harry) Lea Tatnall to thank him for allowing Harnett to stay at Tatnall's home in Wilmington during the 1870s. In the painting, Harnett cleverly included a convincingly torn envelope addressed to his friend. Tatnall, who left the lumber business to become a noted landscape painter and founder of the Delaware Artists Association, generously took many struggling artists into his home.

William Michael Harnett (1848-1892)

A Man's Table Reversed, 1877

Oil on canvas

Gift of Amanda K. Berls, 1980

In the early 1870s, William Michael Harnett began to create highly detailed still-life paintings rendering ordinary objects with tangible realism, which he accomplished

with astonishing skill. Harnett showcases his cleverness with this painting, A Man's Table Reversed, which is the mirror image of another of his paintings from the same year titled A Man's Table. As with many of Harnett's works, the painting places the viewer in a decidedly masculine space, in this case through an informal assembly of a pipe with burning embers, burnt-out matches, and a newspaper.

George Cope (1855-1929)

Indian Relics, 1891

Oil on canvas

Purchased with the Museum Volunteers' Fund, 1977

George Cope was born near West Chester, Pennsylvania, and lived most of his life in Chester County. As the popularity of

illusionistic trompe l'oeil (paintings that "fool the eye") increased in the late nineteenth century, Cope turned his attention to still-life works. Indian Relics would have appealed to his patrons as both a trompe l'oeil and as a Western-themed painting. It depicts Native American artifacts including two pipes of the type made by Plains Indians in the early nineteenth century; trade beads, also from the nineteenth century; spear points believed to date from before 400 A.D.; a stone ax head that may date from before 800 A.D.; a Ketland trade pistol, and a bowie knife.

Clementine Hunter (1886-1988)

Birmingham Meeting House in Summertime, 1941

Oil on fabric board

Purchased with the Museum Volunteers' Fund and other funds, 2011

Horace Pippin is one of the most significant Black artists of the twentieth century. While serving in France during

World War I, an injury caused him to lose much of the use of his right arm. Nevertheless, he gradually taught himself to paint upon his return to his home in West Chester, Pennsylvania. He painted four versions of the Birmingham Friends Meetinghouse, an eighteenth-century building that still stands a few miles north of Chadds Ford. The meetinghouse served as a shelter and temporary hospital for both George Washington's and British forces during the Battle of Brandywine in 1777. Pippin's careful attention to the textures of quarried stone, tree bark and leaves—even

as he simplified their forms—is characteristic of his self-taught style.

Sugaring Off, Maple, 1943

Oil on pressed wood

Purchased with funds provided by Mr. and Mrs. Rodman Moorhead, 2018

Anna Mary Robertson Moses, better known as "Grandma Moses," was well into her seventies when she turned her hobby of painting into a serious career. The popular appeal of her paintings is due, in

part, to their nostalgic subject matter and the perception that they represented an "authentic" American vision, free of the influence of European art. As a completely self-taught artist, she trained her eye, practiced drawing and painting to suit her own aesthetic, and won acclaim for subjects that reflected her daily life. Her scenes of maple sugaring, apple-butter making, quilting bees, and other rural subjects emphasized family and community.

Ethel Franklin Betts Bains (1877-1959)

Untitled (Zinnia Bouquet), ca. 1970

Oil on canvas board

Purchased with Museum funds, 2020

A self-taught Black artist, Clementine Hunter began pursuing her talent as a painter after the age of 50. She spent most of her life as a field hand and cook at

Melrose Plantation, a cotton farm in Louisiana, which was also an artist colony in the 1930s, giving her access to paint and materials. Hunter painted narrative scenes of cotton picking, festive weddings, dancing, and church going, and became known for her bold paintings of flowers, particularly zinnias. The richly textured surface and vivid color of this zinnia bouquet are representative of Hunter's overall style in the folk art tradition.

Carolyn Wyeth (1909-1994)

Dogwood Branches Blooming, 1930

Oil on canvas

Private Collection

Carolyn Wyeth, the first child of N. C. Wyeth and Carolyn Bockius Wyeth, lived her entire life in the family home in Chadds Ford. Carolyn and her siblings Henriette and

Andrew all followed in their father’s footsteps, becoming professional artists. She trained, worked, and later taught in her father’s studio but her style differed from those of her family members. In this simple floral study, Wyeth captures the free-form, organic shapes of a dogwood branch at peak bloom.

Henriette Wyeth (1907-1997)

Autumn Flowers, ca. 1926

Oil on canvas

Gift of Margaret I. Handy, 1972

When she began classes at the Pennsylvania Academy of the Fine Arts in 1924, Henriette Wyeth had already studied with her renowned father, N. C. Wyeth.

Among the most common exercises for any student, whether in a private studio or art school, is the still-life composition. Although she often painted floral still lifes in her career, Wyeth remarked that she could "feel the death and disaster lurk[ing] right behind them" since the flowers' fleeting beauty began to fade as soon they were cut from the garden. Despite the dark overtones, Wyeth posed with this painting for her engagement portrait photograph in advance of her wedding to artist Peter Hurd.

Thomas Hart Benton (1889-1975)

Still Life, 1951

Tempera on canvas mounted on panel

Purchased with Museum funds, 2019

From prints, to easel paintings, to epic mural cycles, Thomas Hart Benton selected his subjects from the everyday lives of average people, with a great emphasis on

rural America. He created his own distinctive style, drawing on influences from realism and abstraction alike. Even in a straightforward still-life painting such as this, Benton's characteristic expressive tendencies are evident. The yellow drapery vibrates with ripples, while the flowers writhe in the vase, appearing as if to wilt before our eyes. As modern as his style may be, Benton was working in tempera paint, a medium from the Renaissance that was revived in twentieth-century America.

Horace Pippin (1888-1946)

HOWARD PYLE AND HIS STUDENTS

Howard Pyle (1853-1911) is considered one of America's most influential artists during the "Golden Age of Illustration." This cultural phenomenon began about 1880, when improvements in printing technology led to a marked increase in publishing and inspired high-quality illustrations to accompany all varieties of texts. Mass-produced illustrated magazines became the most popular form of information and entertainment until around 1925, when photographic images largely replaced

illustrations in publications. Over his thirty-year career, Pyle generated fame for drawings and paintings that richly evoke the life and character of American historical figures and events, as well as pirate lore, medieval tales, Arthurian legends, and allegorical subjects. Pyle believed that well-illustrated books and magazines fostered public understanding and appreciation of art, and he sought to advance the standards of his young profession through teaching. Beginning in 1894, at the height of his career, Pyle taught at the Drexel Institute in Philadelphia until in 1900, when he opened his own school of art in

Wilmington, Delaware. Between 1898 and 1903, Pyle led a summer school for illustration here in Chadds Ford. An extraordinarily perceptive teacher, Pyle fostered the careers of more than 150 young artists and illustrators, Including John Wolcott Adams, Harvey Dunn, Violet Oakley, Frank Schoonover, Jessie Wilcox Smith, N. C. Wyeth, and many others.

Howard Pyle (1853-1911)

The Nation Makers, ca. 1905

Oil on canvas

Purchased through a grant from the Mabel Pew Myrin Trust, 1984

One of Howard Pyle's finest paintings, *The Nation Makers* demonstrates many of the compositional lessons he passed on to his students. The action-filled scene is

tightly cropped, diagonal lines are used to create a feeling of movement, and red highlights lead the viewer's eye throughout the painting. Pyle painted this work in 1903 during a summer school session near the site of the Revolutionary War's Battle of Brandywine in Chadds Ford. He considered *The Nation Makers* among his most important works, sending it on a national tour between 1903 and 1908.

Anna Whelan Betts (1873-1959)

From Post to Post the Horseman Passed,

ca. 1899

Black and white oil on board

Purchased with Museum funds, 1972

Howard Pyle organized the illustrations for the serial publication of Paul Leicester Ford's novel Janice Meredith: A Story of the Revolution published in 1899. Not

surprisingly, several of his students were among the illustrators selected. Anna Whelan Betts studied with Pyle in Philadelphia and was invited to join his summer school in Chadds Ford in 1899. While Betts's work often focused on women's lives, here she joins in the Pyle tradition of illustrating scenes from the Revolutionary War—this time for a story centering on the daughter of a colonial Tory who assists George Washington and Paul Revere.

Violet Oakley (1874-1961)

Love Your Enemies, ca. 1897

Oil on canvas

Gift of the Violet Oakley Memorial Foundation, 1983

After studying at the Art Students League of New York and the Pennsylvania Academy of the Fine Arts, Violet Oakley joined Howard Pyle's illustration class at the

Drexel Institute. Throughout her career, she remained close with other women artists who studied with Pyle and worked in illustration. This painting was probably created for Pyle's advanced class in illustration, in which he emphasized compositional groupings of figures. Pyle often assigned themes similar to those he depicted in his own work. Oakley's painting is related to Pyle's work of the same subject titled *The Enemy at the Door*, published in Scribner's Magazine in 1895.

Howard Pyle (1853-1911)

Arnold Tells His Wife of the Discovery of His Treason, 1898

Oil on canvas

Gift of Julia Bissell Leisenring, 2005

The wealth of publications about the American Revolution in the late nineteenth and early twentieth centuries increased demand for related illustrations. Teaching

his classes in the city of Philadelphia and on the grounds of the Battle of Brandywine, Howard Pyle was very well positioned to take up this topic. He and his students examined the period from all angles, with a wealth of resources on hand. This painting illustrated Henry Cabot Lodge's The Story of the Revolution, a historical account of the war, which highlighted the transformation of Benedict Arnold from heroic Major General of the Continental Army to the most famous traitor of the Revolution.

Howard Pyle (1853-1911)

Viewing The Battle of Bunker Hill, 1901

Oil on canvas

Lent by Rita and Lawrence Pereira in memory of Anna and Hermann Moellers

Prior to his terms as President of the United States, Woodrow Wilson was a professor of history and political science at a number of colleges and universities. In

this role, he wrote “Colonies and Nation,” appearing in Harper’s New Monthly Magazine in 1901, illustrated by this Howard Pyle painting. The article was a part of Wilson’s five-volume A History of the American People, which included ten illustrations by Pyle. The Battle of Bunker Hill took place early in the American Revolution, on June 17, 1775, in Charlestown, Massachusetts. Colonists in Boston crowded onto rooftops to view the nearby skirmish, which ended in a British victory.

Ellen Bernard Thompson Pyle (1876-1936)

The Immigrants, 1899

Oil on canvas

Purchased with the Museum Volunteers' Fund, 1983

Ellen Bernard Thompson Pyle created this illustration for Paul Leicester Ford's novel Janice Meredith: A Story of the Revolution before she married Howard

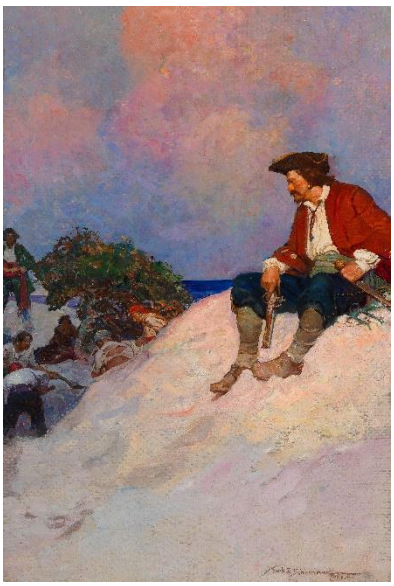
Pyle’s brother Walter. Like many women artists of the era, Ellen Pyle put her career on hold during her marriage. She returned to illustration after her husband’s death in 1919, supporting her family with her popular covers for the Saturday Evening Post featuring flappers—a generation of modern, fashionable, and intelligent young women with short hair and rising hemlines.

Frank Schoonover (1877-1972)

And so the treasure was buried, 1915

Oil on canvas

Gift of Mrs. Harold S. Schutt, Jr., 2006



Frank Schoonover began studying with Howard Pyle in 1896 and became a prolific illustrator. Over the course of his career he illustrated a vast array of literary themes, from World War stories and tales of the Old

West to pirate lore and space fantasies. Schoonover remained in the region as a professional artist and helped to found the Delaware Art Museum. This painting was created for Harper's Magazine but was never published. Evidence indicates it may have been intended for Schoonover's own pirate story, "The Treasure of St. Albans."

Clifford W. Ashley (1881-1947)

The Whaler, 1927

Oil on canvas

Gift of Harry G. Haskell, Jr., 1976

Originally from the whaling center of New Bedford, Massachusetts, Clifford W. Ashley was equal parts artist, sailor, and author. He was a classmate of N. C. Wyeth in Boston and both artists eventually came

to study with Howard Pyle in Wilmington, Delaware. This painting was made just after Ashley completed his book, The Yankee Whaler, and just before writing The Whaleships of New England. With an image like this, Ashley was observing Pyle's dictum to paint what one knows best by applying his authentic knowledge of whaling culture to his art.

Howard Pyle (1853-1911)

The Spy, 1905

Oil on canvas

Gift of Mr. and Mrs. Howard P. Brokaw, 2007

The Spy, depicting a female Civil War spy, first appeared in Harper's Monthly in February 1904 to illustrate Richard W. Chamber's story "Special Messenger."

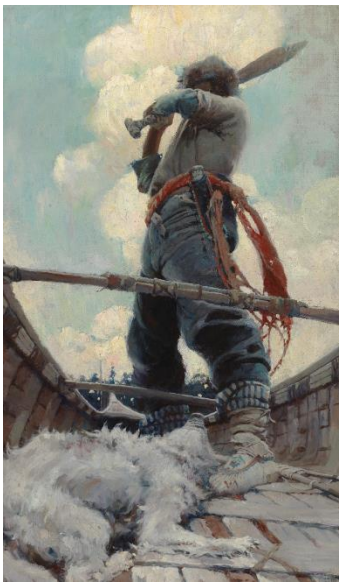
Though aspects of the character resemble the life of Confederate spy Belle Boyd, Chambers's unnamed character is fictional. As the story unfolds, we learn that the main character is carrying a message to Union officers and trying to evade Confederate soldiers in pursuit. Pyle's illustration captures perfectly the wary mood of the subject as described by Chambers: "Sitting her worn saddle, sensitive face partly turned, she listened, her eyes sweeping the bit of open ground behind her. Nothing moved there."

Frank Schoonover (1877-1972)

White Fang's free nature flashed forth again, and he sank his teeth into the moccasined foot, 1906

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Howard Pyle's student Frank E. Schoonover traveled to Canada in 1902 and became fascinated with the Canadian

wilderness. Acting on Pyle's advice to live around and be a part of his subject, Schoonover traveled on foot and by dogsled with Canadian trappers. The paintings and sketches he created from this experience would serve as reference material for illustrations for Jack London's White Fang (serialized in Outing magazine from May through October, 1906). Like London's story, Schoonover's illustration takes the viewpoint of the wild dog-wolf. The severe angle of Schoonover's composition and the tension of the figures—each poised to strike— heighten the drama of the moment.

Harvey T. Dunn (1884-1952)

The Ox Driver, an Old Time Figure of the West, 1909

Oil on canvas

Gift of Betsey Jacoby, 1980

South Dakota-born Harvey Dunn studied at art schools in the upper Midwest and the Art Institute of Chicago before joining Howard Pyle's school in Wilmington in

1904. Dunn used many of his life experiences on the prairies of South Dakota to inform his art. The Ox Driver was published in black and white as a stand-alone image in the October 1909 issue of The Century Magazine. Painted during the period of his mentorship by Pyle, Dunn’s approach to the painting shows a kinship with works by fellow student N. C. Wyeth.

Sarah S. Stilwell Weber (1877-1939)

Fairy Godmother, ca. 1907

Oil on canvas

Purchased with the Caroline Gussman Keller Fund, 1985

I had a dream the other night When I was all in bed. I thought a fairy came to me With wings about her head. She was my Fairy Godmother, I knew her right away,

And I sat down upon her lap For I wanted her to stay.

These are the opening lines of Edith B. Sturgis's poem "The Fairy Godmother," which Sarah Stilwell Weber illustrated with this painting. Weber was among Howard Pyle's most successful students, attending his classes at the Drexel Institute and his summer school in Chadds Ford. She specialized in images of children, as did many women illustrators of the period. Her artwork was highly sought after and appeared in leading publications including Scribner's, Vogue, The Century Magazine,

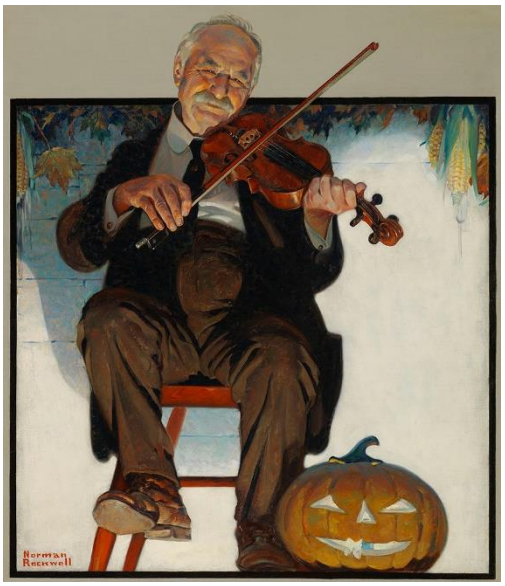
and The Saturday Evening Post, for which she created over fifty cover illustrations.

Norman Rockwell (1894-1978)

The Fiddler, 1921

Oil on canvas

Gift of Mr. and Mrs. Andrew J. Sordoni, III, 2019



Although not a student of Howard Pyle, Norman Rockwell is one of the remarkable illustrators who outlasted the period referred to as America's "Golden Age of

Illustration.” Best known for the paintings he did as cover illustrations for The Saturday Evening Post, Rockwell also did extensive work for other major publications. *The Fiddler* appeared as a cover for The Country Gentleman in October 1921, still relatively early in his career. Rockwell celebrates autumn and Halloween, represented by both the grinning jack-o’-lantern and the corn cob and autumn leaf garland. He skillfully mimics the effect of stage lighting in this painting, highlighting the musician’s expression and hands, creating an illusion of three-dimensionality.

Doris Lee (1905-1983)

Botanical Study, 1945-1950

Oil on canvas board

Purchased with funds provided by Virginia A. Logan and Joseph C. Petrille III with gratitude to Josephine Hancock Logan, 2021

In this whimsical still life, Doris Lee uses her characteristic simplified forms and

muted palette. Over her career, her highly accessible paintings drew a popular following. She won post-office mural commissions from the Works Progress Administration, created advertisements for Maxwell House Coffee, and designed prints for textiles. In the 1940s, she became a featured illustrator for Life magazine, which often sent her on assignment across the country and around the world. In this work, Lee takes a modern approach to still-life painting with a scientific study of a sprouting plant viewed under magnification.

Anna Mary Robertson (“Grandma”) Moses (1860-1961)

Mother Goose, 1906

Oil on canvas

Purchased with Museum funds, 1992

The sisters Anna Whelan Betts and Ethel Franklin Betts Bains both attended classes at the Pennsylvania Academy of the Fine Arts in the late nineteenth century before

transferring to the Drexel Institute to study with renowned illustrator Howard Pyle. Ethel went on to further study with Pyle at his Wilmington school. She worked steadily as an illustrator in the first decade of the twentieth century, but after her marriage in 1909, she only took occasional commissions. In this painting, which was used for two separate volumes of nursery rhymes, Betts imagines the mythical Mother Goose reading her stories to a group of children listening with rapt attention.

Jessie Willcox Smith (1863-1935)

Goldilocks and the Three Bowls, ca. 1900

Mixed media on illustration board

Purchased with the Museum Volunteers' Fund, 1975

Some of Howard Pyle's students, primarily the women, branched off to specialize in children's book illustration. After working several years as a

kindergarten teacher in the early 1880s, Jessie Willcox Smith studied at the Philadelphia School of Design for Women, the Pennsylvania Academy of the Fine Arts, and under Howard Pyle at the Drexel Institute. Goldilocks and the Three Bowls contains essential elements of this familiar story. Children often note one discrepancy in the image: there is steam rising from the medium-sized bowl. In the story Goldilocks complained that this bowl's porridge was too cold.

Elizabeth Shippen Green (1871-1954)

Awake – For Thou Shouldst Know Me, Cerdic, 1905

Illustration for Josephine P. Peabody, "The Wings," *Harper's Magazine*, May 1905

Charcoal on illustration board

Gift of Jane Collette Wilcox, 1982

When Elizabeth Shippen Green signed a contract to work for *Harper's* new monthly magazine in 1901, she became the publication's female staff member. Her training, first at the Pennsylvania Academy of the Fine Arts and later at Drexel Institute – both schools noted for their welcoming attitude toward women art students – prepared her well for a career as a professional artist. Green, together with her close friends Violet Oakley and Jessie Willcox Smith, whom she met while studying with Howard Pyle, made up a group that came to be known as the Red Rose Girls. All were highly respected

illustrators in the Golden Age of American Illustration.

Mayling Mack Holm (b. 1940)

Ayaa, ca. 1978

Ballpoint pen on paper

Gift of Lawrence and Barbara Seeborg, 2021

A self-taught artist, Mayling Mack Holm was born in the Philippines to an American mother and a Chinese father. She grew up in China and Hong Kong, moving to the

United States at age sixteen. *Ayaa* was intended as the frontispiece for her second children's book, which was never published. The story, written and illustrated by Holm, centered on a fairy princess with a crown of light who draws power from her natural surroundings. Holm intended *Ayaa* to be a highly autobiographical story. The exceedingly detailed nature of Holm's drawing is a technical marvel executed in the unusual medium of ballpoint pen.