

THE BRANDYWINE GALLERY

Clementine Hunter (1886-1988)

Untitled (Zinnia Bouquet), ca. 1970

Oil on canvas board

Purchased with Museum funds, 2020



A self-taught 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.

NEW ACQUISITION

Marsden Hartley (1877-1943)

Petunias from Lachaise's Garden, 1937-38

Oil on board

Purchased with funds provided by Rodman and Alice Moorhead, Pamela Biddle and Joel Fishman, Roberts and Allison Brokaw, Margaret Hamilton Duprey, Charles and Aimee Elson, Anne and Michael Moran, Thomas Padon, Claire Reid, Don and Leigh Sparks, Morris and Boo Stroud, Cuyler Walker, David Harrington, the Matz Family Trust, the Alfred Bissell Family, Clementina Brown, Mati Bonetti de Buccini, the First Cornerstone Foundation, the Rock Oak Foundation, Deborah N. Rush, Mac

Weymouth, Lance and Sophie Derrickson,
and an anonymous donor, 2022



A major figure in American modernism, Marsden Hartley was among a group of avant-garde American painters leading the charge for expressive abstraction in the early twentieth century. Though he traveled the world in his younger days, Hartley was long affiliated with his home state of Maine, which became an important place of modernist ferment in the 1920s and 1930s. Ever devoted to his Yankee roots, in 1937 Hartley wrote, "On the Subject of Nativeness – A Tribute to Maine," an essay on the artists and writers of Maine.

In the same year, Hartley decided to leave New York and return to Maine on a

more permanent basis. *Petunias from Lachaise's Garden* was painted upon his return in honor of Hartley's friend Gaston Lachaise, a celebrated French sculptor who lived in Maine. Lachaise's unexpected death in 1935, prompted Hartley's elegiac tribute to his friend represented by flowers grown in Lachaise's garden.

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 influencers 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.

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 Wilson 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, the 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 Wilson 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



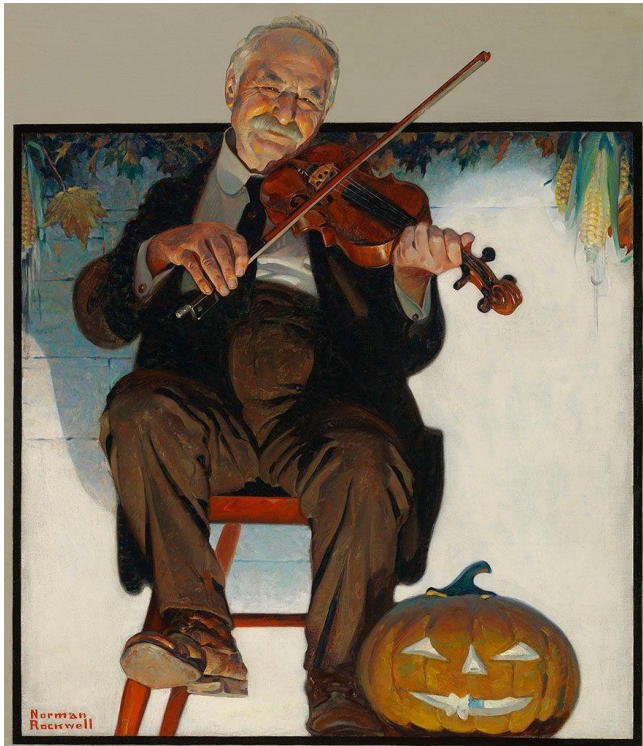
Lilly Martin Spencer managed a career as a well-respected painter at a time when women rarely rose to the level of professional artist. Her popular imagery of home and family garnered a wide audience when her paintings were reproduced as inexpensive prints. She was the primary breadwinner in her family, 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 Spencer's moved to rural New Jersey, which prompted her to try still-life painting of the fruits and plants surrounding her there.

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

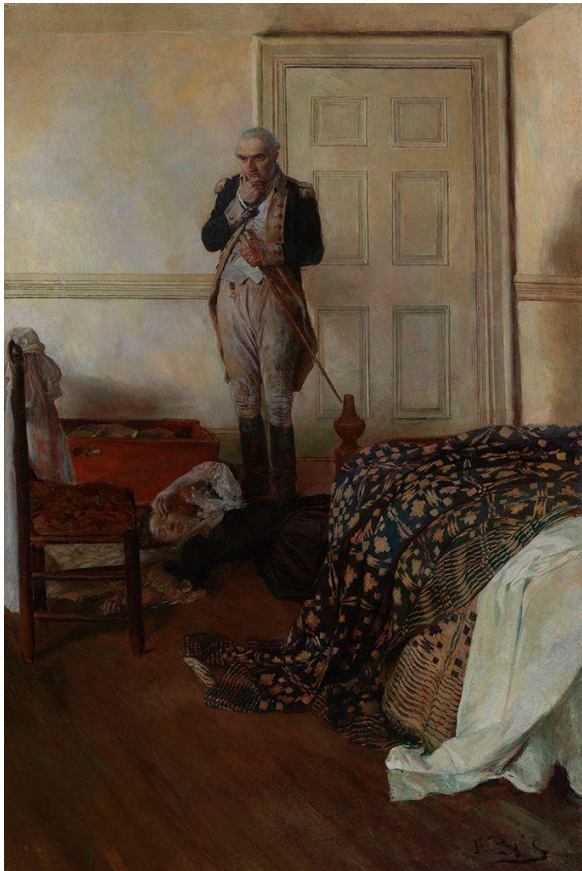
referred to as America's "Golden Age of Illustration." Best known for the paintings he did as cover illustrations for *The Saturday Evening Post*, Rockwell also did extensive work for other major publications. *The Fiddler* appeared as a cover for *The Country Gentleman* in October 1921, still relatively 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 his painting, highlighting the musician's expression and hands, creating an illusion of three-dimensionality.

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.

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 area, 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.

Howard Pyle (1853-1911)

The Nation Makers, ca. 1902

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 1902 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.

Howard Pyle (1853-911)

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.

Clifford W. Ashley (1881-1947)

The Whaler, 1927

Oil on canvas

Gift of Harry G. Haskell, Jr., 1976



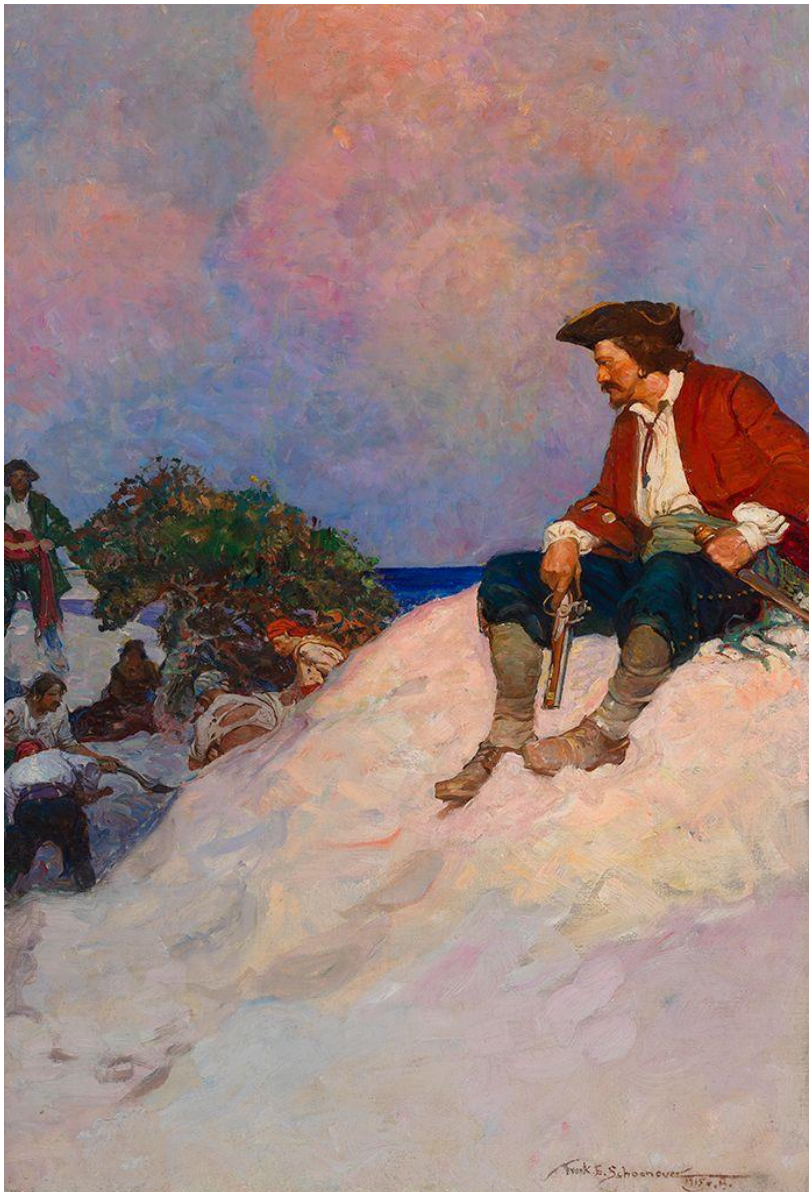
Originally from the whaling center of New Bedford, Massachusetts, Clifford W. Ashley was equal parts artist, sailor, and author. He was a classmate of N.C. Wyeth in Boston and both artists eventually came to study with Howard Pyle in Wilmington, Delaware. This painting was made just after Ashley completed 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.

Frank E. Schoonover (1877-1972)

And so the treasure was buried, 1915

Oil on canvas

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



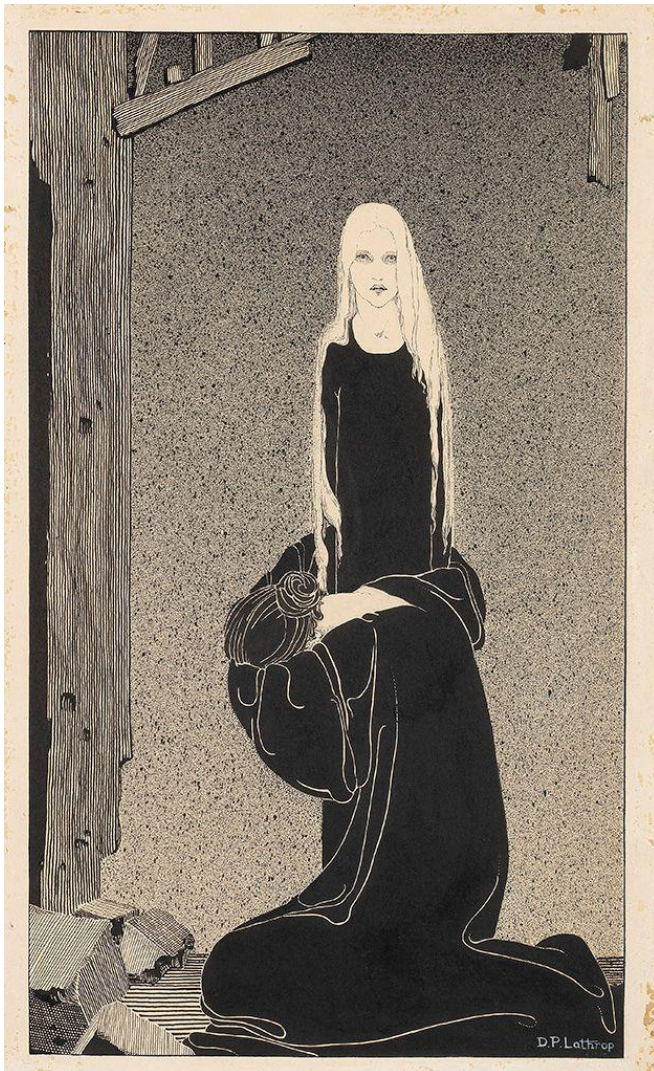
Frank Schoonover began studying with Howard Pyle in 1896 and became a prolific illustrator. Over the course of his career he illustrated a vast array of literary themes, from World War stories and tales of the Old West to pirate lore and space fantasies. Schoonover remained in the region as a professional 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."

Dorothy P. Lathrop (1891-1981)

Ruin, ca. 1919

Pen and ink on paper

Purchased with funds given in memory of
Evelyn B. Strawbridge, Anthony Barcio,
Ruth G. Harrah, and other funds, 2001



Dorothy P. Lathrop was a prolific illustrator of children's books during her long career, contributing to close to forty publications, including six by Walter John de la Mare. She also wrote and illustrated nine of her own stories. Known especially for her drawings of animals and fairies, Lathrop was the winner of the first Caldecott award, and was also awarded the Newberry Medal. It is unknown whether *Ruin* was a published drawing, but the elegance of line and the modernist, stylized form show the level of skill at even this early point in her career. *Ruin* also suggests the influence of Japanese prints and of the British Art Nouveau artist Aubrey Beardsley.

Ethel Franklin Betts Bains (1877-1959)

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.

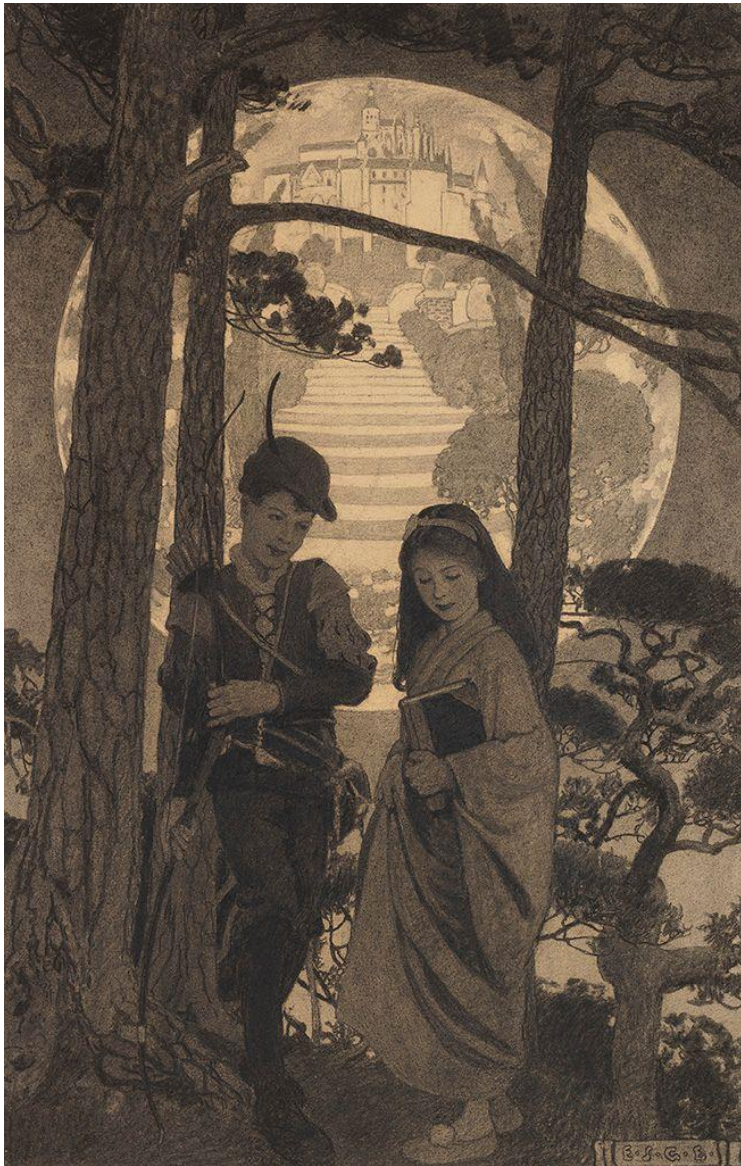
Ethel went on to further study with Pyle at his Wilmington school. She worked steadily as an illustrator in the first decade of the twentieth century, but after her marriage in 1909, she only took occasional commissions. In this painting, which was used for two separate volumes of nursery rhymes, Betts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

Elizabeth Shippen Green (1871-1954)

*I'm Goin' to the Moon, Because that's
Where You and Me Came From, 1912*

Charcoal on illustration board

Gift of Jane Collette Wilcox, 1982



Elizabeth Shippen Green learned the fundamentals of art at the Pennsylvania Academy of the Fine Arts under such notable teachers as Thomas Anshutz, Robert Vonnoh, and Thomas Eakins. After her schooling, Green began to freelance as an illustrator for Philadelphia newspapers and other magazines. She also attended classes taught by Howard Pyle at Drexel University. In 1901, Green was awarded an exclusive contract with *Harper's Monthly*, which she enjoyed for twenty-three years. This illustration first appeared in the story "The Elder Sister," published in *Harper's New Monthly Magazine*, November 1912.

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.

NEW ACQUISITION

Wolf Kahn (1927-2020)

Yellowstone Silhouette, 2008

Oil on canvas

Gift of Mr. and Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



A leading second-generation New York School artist, Wolf Kahn is recognized for his highly original use of color and his vibrant, luminous landscapes that expanded the boundaries of landscape painting by fusing abstraction with representation. From 1947 to 1949, Kahn studied with Hans Hofmann in New York, also spending a summer as Hofmann's studio assistant in Provincetown. From Hofmann, Kahn said he learned "the essence of modernism, art stripped of everything extraneous."

Absorbing the teachings of Hofmann and inspired by the painterly freedom and spontaneity of Abstract Expressionism,

Kahn used the rural landscape as a jumping off point for vivid, intuitive and chromatically brilliant compositions.

Yellowstone Silhouette is an example of Kahn's acclaimed mature style in which he loosened up his brushwork and his palette. Here he brings to the canvas a gestural intensity along with expressive color in a pulsating horizontal composition. Kahn often commented that he was not interested in being descriptive, preferring to follow his instincts and imagination as he painted.

Mary Page Evans (b. 1937)

Peonies in June, 2013

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.

NEW ACQUISITION

Jane Freilicher (1924-2014)

Flying Point, ca. 1965

Oil on canvas

Gift of Mr. and Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



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.

Barkley L. Hendricks (1945-2017)

Boxing Day (Part Deux), 2003

Oil on canvas

Purchased with Museum funds, 2020



Barkley L. Hendricks was a pioneering painter, photographer, and influential teacher who was born in Philadelphia, studied at the Pennsylvania Academy of the Fine Arts and later received his Master of Fine Arts from Yale University. Hendricks is known primarily for his series of paintings depicting Black men and women – including himself – that captured an important moment in American cultural history, particularly of the 1960s and 1970s.

In addition to his figurative paintings, Hendricks created a large body of landscapes from the 1990s until his death in 2017. Painted in Jamaica – where he

would travel each winter – these are spontaneous plein-air compositions of the island's landscapes. Like other artists in this gallery, Hendricks captured not only the physical details of the landscape, but also the atmosphere and the transient effects of light and color in the distance.

NEW ACQUISITION

Edwin Dickinson (1891-1978)

Sheldrake Winter, 1929

Oil on canvas

Gift of Mr. and Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



Edwin Dickinson occupies a position in American art history between the immediacy of American Impressionism and the gestural marks of Abstract Expressionism. He was trained by William Merritt Chase, Charles Hawthorne, and others but by the end of his career was associated with the de Koonings, Hans Hofmann, Robert Motherwell and other leaders of abstraction.

A string of tragedies in Dickinson's life is said to have influenced his painting style, which is often somber, bleak, or even surreal. His unconventional all-over compositions at times led his works to be mistakenly displayed sideways at

exhibitions. *Sheldrake Winter* is a more conservation landscape from a period in which Dickinson was still struggling for recognition. This minimalistic work is composed of wide lilac gray and white horizontal passages marked by a bare tree and other scruffy vegetation on the near shore. The location is along the shores of Lake Cayuga, near his family's cabin in Sheldrake, New York. Like many American Impressionists, Dickinson was in the habit of painting *en plein air*, creating an entire painting in one sitting.

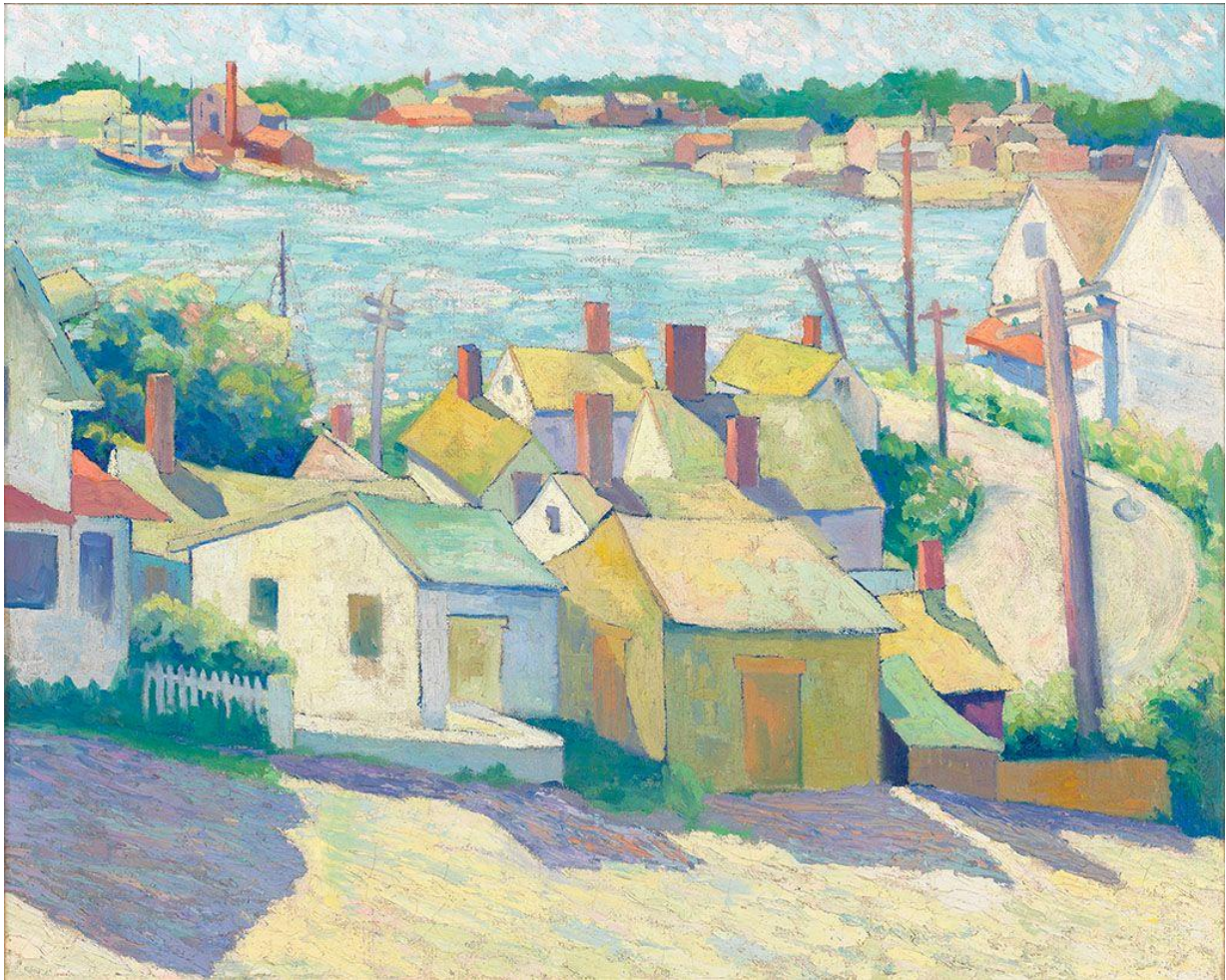
NEW ACQUISITION

Allen Freelon (1895-1960)

Gloucester Harbor, ca. 1929

Oil on canvas

Purchased with Museum funds, 2021



Artist and educator Allan Randall Freelon was born in Philadelphia in 1895 and received almost all of his artistic education in the city where he grew up and worked his entire life. After serving in World War I, Freelon was appointed assistant director of art education for the city of Philadelphia, the first African American to hold the position. Freelon lived on a Montgomery County farm near Telford, Pennsylvania called "Windy Crest," which included a studio where he worked and taught a racially diverse group of students.

Freelon studied at the Barnes Foundation from 1927 through 1929, where

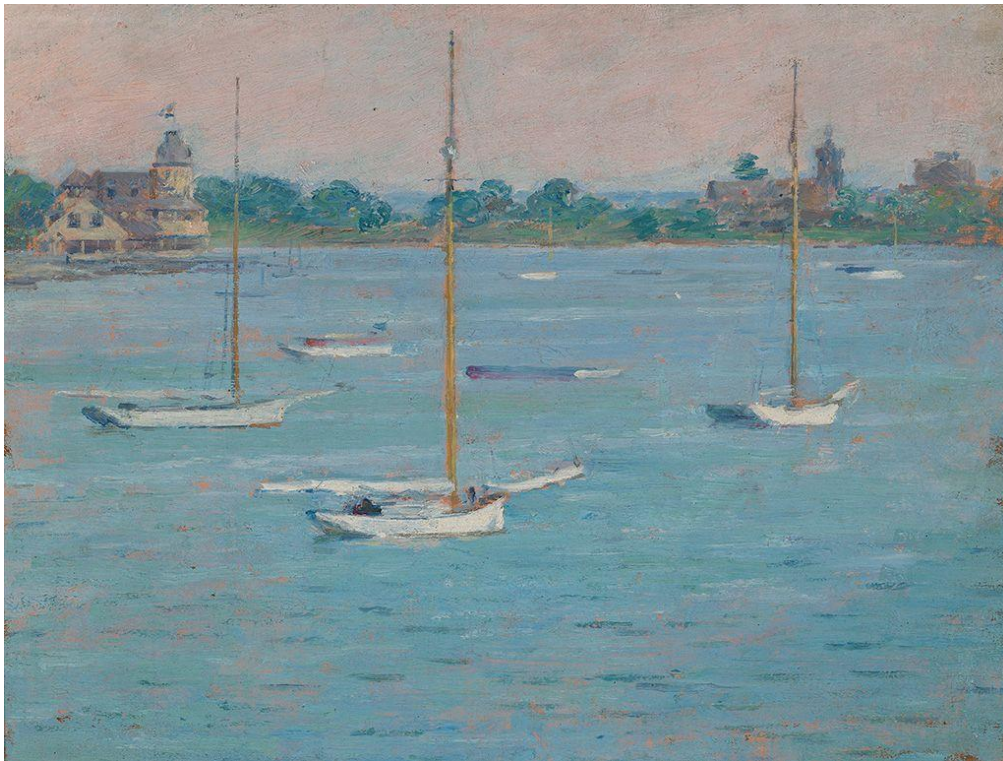
he was exposed to an outstanding collection of Impressionist and Post-Impressionist paintings. Over the summer breaks from school, beginning around 1924, he traveled to Gloucester, Massachusetts, an established summer residence of a number of artists, including many American Impressionists. Though he was also a social realist printmaker, Freelon's painted scenes, such as *Gloucester Harbor*, reflect his embrace of Impressionism through its brilliantly sunlit scene and patchwork brushstrokes.

Theodore Robinson (1852-1896)

Yacht Club Basin, Cos Cob Harbor, 1894

Oil on wood panel

Richard M. Scaife Bequest, 2015



This painting, depicting the Mianus River at Cos Cob, Connecticut, is a companion to the artist's work of the same year entitled *Low Tide, Riverside Yacht Club*

(Metropolitan Museum of Art.) Having returned from Giverny, France, in 1892, Theodore Robinson sought out the close association of an art colony, such as he had experienced abroad in the circle that formed around Claude Monet. Robinson worked among a group of American Impressionists in Cos Cob, located only a short journey by train from New York. Perhaps closer to Monet than any other American artists, Robinson imbues this painting with high key, Impressionist colors capturing the brilliant effect of the sun glinting off the river's surface in an effusion of lavender, coral, and powder blue.

Martin Johnson Heade (1819-1904)

New Jersey Salt Marsh, 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.

NEW ACQUISITION

Thomas Pollock Anshutz (1851-1912)

Along the Delaware River, ca. 1897

Oil on canvas

Purchased in Memory of Sally T. Duff with funds provided by James H. Duff, the Wyeth Foundation for American Art, Matz Family Charitable Fund, Mr. and Mrs. John W. Field Jr., Mr. and Mrs. Ian A.

Mackinnon, Mr. and Mrs. W. Donald Sparks II, Mr. and Mrs. Morris W. Stroud II, and other donors, 2022



Although known primarily as a long-time teacher at the Pennsylvania Academy of the Fine Arts in Philadelphia and as a portrait painter influenced by Thomas Eakins, Thomas Anshutz also embraced plein air painting, a practice that he immersed himself in especially after taking time off from teaching to study abroad in 1892. There he developed a new understanding of capturing the changing

effects of light and color in the outdoors before his return to the United States in 1893.

In the summer of 1897, Anshutz made a trip down the Delaware River, beginning in Millville, New Jersey. This journey resulted in a number of oils and watercolors of boats, shipyards, and landscapes along the river, including the one shown here. His quick, fluid brushwork and atmospheric effects parallels that of American and French Impressionists. Anshutz conveys a sense of quiet and stillness through his subdued palette and a composition of horizontal and vertical elements that is in perfect balance.

Walter Elmer Schofield (1867-1944)

Covered Bridge on the Schuylkill (The Red Bridge), ca. 1913

Oil on canvas

Gift of Margaret E. Phillips, 2003



Walter Schofield was an acclaimed
Philadelphia-born artist closely associated

with the Bucks County Impressionist art colony that included such painters as Edward Redfield and Daniel Garber.

Schofield studied with Thomas Anshutz at the Pennsylvania Academy of the Fine Arts from 1889 to 1892, and shortly thereafter he enrolled at the Académie Julian in Paris.

Although Schofield spent much of his career in Cornwall, England, he made annual trips to Pennsylvania. The artist became especially known for his large snow scenes, executed outdoors and painted with bold, rapid brushstrokes. *Covered Bridge*, one of his most popular works during his lifetime, depicts a no-longer extant bridge in Norristown.

Ernest Lawson (1873-1939)

An Old Saw Mill, 1915-1920

Oil on canvas

Richard M. Scaife Bequest, 2015



Although Canadian-born Ernest Lawson is affiliated with a group of American artists known as “The Eight,” he embraced the group’s desire to break from academic standards of painting rather than its

enthusiasm for gritty, urban subject matter. Both in France and in America, Lawson eschewed traditional art schools in favor of working within art colonies.

Highly regarded by collectors and his fellow artists, he developed a style, showcased in *An Old Saw Mill*, which reveled in the loose brushstrokes and the plein air painting of the Impressionists and Post-Impressionists. Here Lawson's vigorous brushwork strives to capture the complicated patterns of sunlight falling through the canopy of trees, striking with varying intensity the shimmering stream, the stark surface of the mill, and the leaf-strewn hillside.

Julian Alden Weir (1852-1919)

The Road to Nod, ca. 1889-1899

Oil on panel

Richard M. Scaife Bequest, 2015



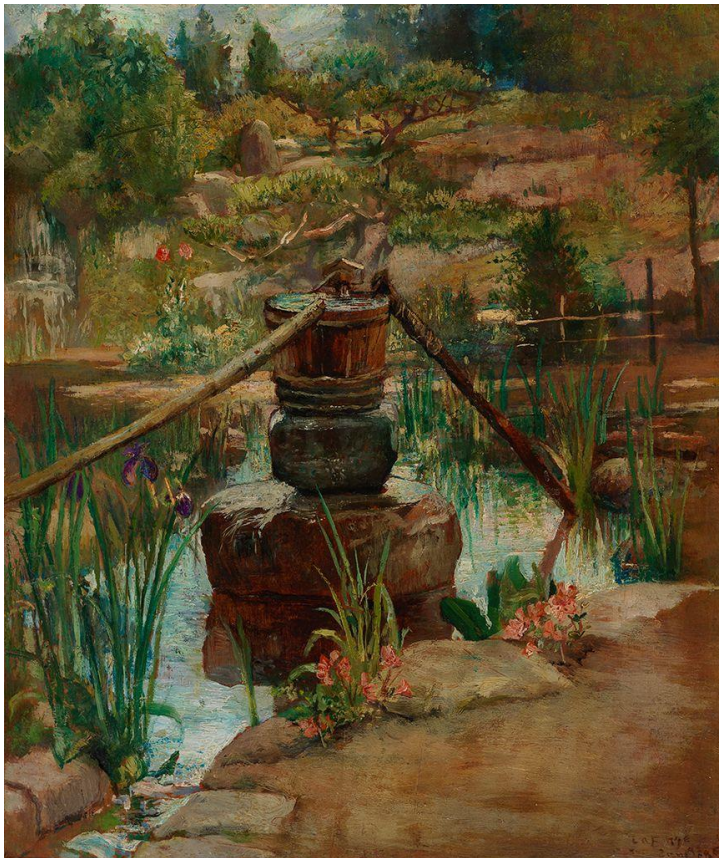
Born into a family of teaching artists, Julian Alden Weir, the youngest of the family, veered from his relatives' strictly traditional path as he chose to work in the modern style of Impressionism, becoming one of its foremost American practitioners. Many of Weir's landscapes were rural scenes of the land around his farm, located on Nod Hill Road in Branchville, Connecticut. This painting's title is a whimsical play on Weir's address, as the cool pastel landscape depicts the moonrise over the road leading to the Weir property.

John La Farge (1835-1910)

Fountain in Our Garden at Nikko, 1886

Oil on wood panel

Richard M. Scaife Request, 2015



In this painting, John La Farge reveals his intense interest in Asian art, through both subject matter and composition. He

also displays his expert knowledge of color, gathered through his work in stained glass and study of French academic and English Pre-Raphaelite painting.

As an avid and early collector of Japanese prints, La Farge absorbed and appreciated Asian cultures and aesthetics. On his first visit to Japan in 1886 he recorded this view of a garden fountain in Nikko, the town in which he and traveling companion Henry Adams spent six weeks. His journey to Kapan and the South Pacific formed the basis for a series of illustrated articles for *Century Magazine* (1890-93) and later his book *An Artist's Letters from Japan* (1897).

NEW ACQUISITION

Horace Pippin (1888-1946)

Gas Alarm Outpost, Argonne, ca. 1931-37

Oil on canvas

Purchased with funds given by The
Davenport Family Foundation in loving
memory of Peter D. Davenport, 2021



Toward the end of his life, Horace Pippin remarked that “World War I brought out all the art in me.” He had served in France as part of the all-Black 369th Infantry Regiment, nicknamed the Harlem Hellfighters. Pippin was one of almost 100,000 American soldiers wounded in this battle and was permanently injured by a sniper at Argonne. Several years after his return to his native West Chester, Pippin – without formal training – began creating burnt wood engravings and within a few years had turned to painting in oil.

Gas Alarm Outpost, Argonne is one of only seven of Pippin’s World War I-related paintings. In this haunting composition, the

artist depicts three soldiers assigned to sound an alarm when they heard the hiss of a gas cylinder. Pippin reworked the color of the sky several times making it increasingly lighter. In adopting a brilliant shade of blue, he emphasizes two ominous details painted in dark contrast: relentless strands of razor wire and a soldier parachuting overhead. This iconic painting was one of the most visible works in Pippin's lifetime, being shown in exhibitions regularly beginning the very year it was completed.

Horace Pippin (1888-1946)

Birmingham Meeting House in Summertime,
1941

Oil on fabric board

Purchased with the Museum Volunteer's
Fund and other funds, 2011



Located a few miles north of Chadds Ford, the building shown here is an eighteenth-century Quaker Meeting House that also served as a shelter and temporary hospital for both George Washington's and British forces during the Battle of Brandywine in 1777. Pippin had been asked to submit a painting of the building as part of a celebration of the 250th anniversary of the Quakers' first meeting for worship in Birmingham Township. In response, Pippin created four versions of the subject, one for the celebration and three that were sold to local patrons of the artist. The Meeting House's storied past and its connection to the Quakers – who

advocated for peace – likely resonated deeply with the war veteran whose paintings often reflected his interest in American history and harrowing reality of war.

Pippin's career was in full flight when he painted this work. His 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.

Anna Mary Robertson ("Grandma") Moses
(1860-1961)

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 own 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.

NEW ACQUISITION

David Ellinger (1913-2003)

Amish School, ca. 1940s

Oil on canvas

Purchased with funds given in memory of
Jeffery Michael Patrick, 2022



Folk artist David Ellinger painted nostalgic views of regional life in the past. Hired by the Works Progress Administration in the 1940s, he had his first exposure to making art when he was assigned to draw Pennsylvania hand-crafted pottery for the *Index of American Design*. By the time his work with Project ended in 1947, he was painting on his own and showing his work in Montgomery and Chester County, Pennsylvania, including at his own antiques shop in Trappe.

Ellinger worked in a classically folk style, imitating decorations on Pennsylvania German frakturs and reviving the theorem paintings of an earlier era. He

is best-known for scenes of Pennsylvania German life, including the plain sects of the Amish and Mennonites. His paintings, including *Amish School*, celebrate both local history and a simpler way of living.

William Langson Lathrop (1859-1938)

The Delaware Valley, ca. 1899

Oil on canvas

Purchased with funds provided by Mrs.

David Craven, 1985



Originally from Painesville, Ohio, William Langson Lathrop moved to New York City and in the 1870s began his career as an illustrator. He worked for *Harper's* magazine, among other publications, and then as an etcher for the Photoengraving Company. He studied briefly at the Art Students League in 1887 with William Merritt Chase and then traveled abroad. In England, Lathrop sketched and painted with American artist Henry Ward Ranger, who introduced him to Tonalism, a progressive American art movement that developed in the 1880s out of an abiding spiritual feeling for the landscape. Lathrop often painted landscapes at dawn or dusk

with soft effects of light and shadow as if seen through a misty or colored veil.

Lathrop was also influenced by Impressionism, as seen in his broad brushstrokes and patchy blocks of color. In 1899, Lathrop and Edward Redfield founded the "New Hope School," a colony of American impressionists located in Bucks County, Pennsylvania.

William Merritt Chase (1849-1916)

The Tow Path, ca. 1880

Oil on canvas

Richard M. Scaife Bequest, 2015



One of the leading practitioners and teachers of American Impressionism, William Merritt Chase studied in Europe, primarily in Munich in 1878. On his return to the United States, he sought out the same artistic comradery he enjoyed abroad and established himself at The Tenth Street Studio Building in New York, where other important American painters such as Frederic Church and Winslow Homer had previously worked.

The Tow Path lends an entrée into Chase's time spent with fellow artists as a member of the Tile Club, an association of lively young artists, writers, and musicians. As a member, he participated in several of

the club's summer excursions in a canal boat outfitted as a floating studio up the Hudson River, to the Erie Canal, to Lake Champlain, and around Long Island. On these trips, the artists would set up their easels along canal tow paths to sketch the view to the delight of the curious onlookers.

Thomas Moran (1837-1926)

A Passing Shower, 1885

Oil on wood panel

Richard M. Scaife Bequest, 2015



Like Albert Bierstadt and his panoramic paintings of the West, English-born Thomas Moran's reputation rests on his celebrated views of Yellowstone and the Grand

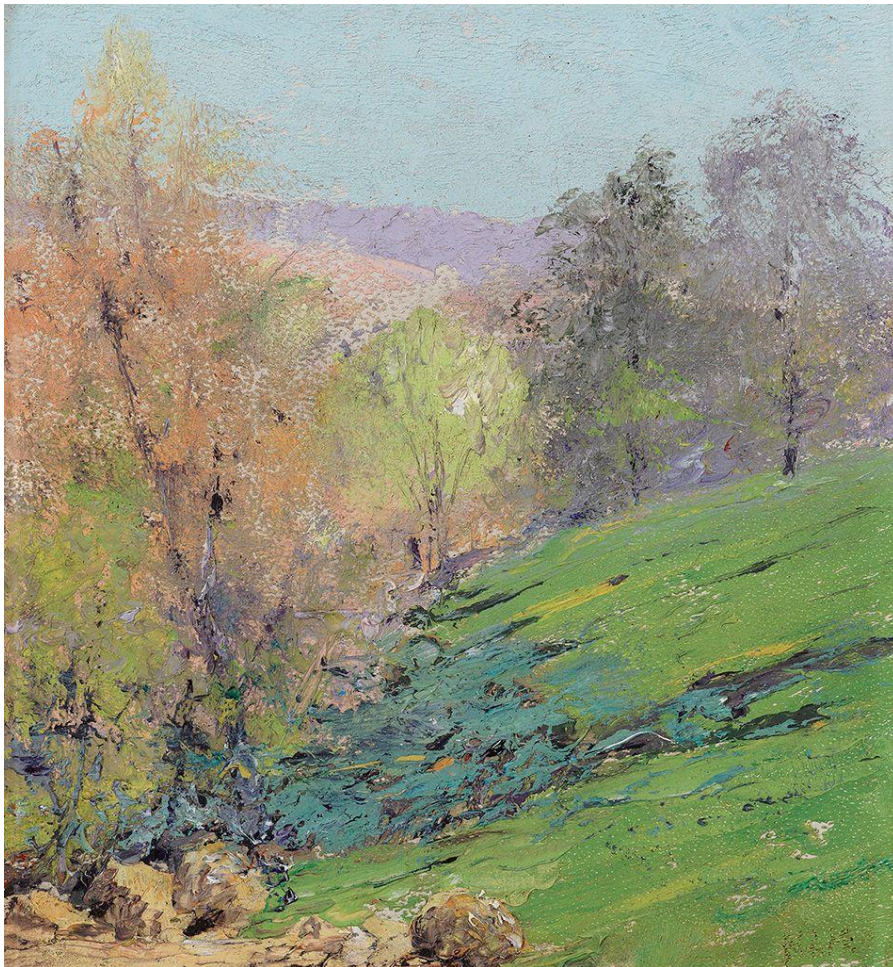
Canyon. His extraordinary images of these scenic wonders astonished the American public and became a catalyst for the birth of the National Park System. Shortly before this work was painted, Moran built a cottage and studio in East Hampton, New York. There the artist made a remarkable series of works quite unlike the supercharged drama of his Western scenes. In this intimately scaled work, with its subdued palette, Moran used rapid strokes to depict a small sailboat taking refuge from the approaching storm, dramatically rendered by the mass of dark clouds.

Julian Alden Weir (1852-1919)

Springtime, ca. 1890-1910

Oil on pasteboard panel

Richard M. Scaife Bequest, 2015



This diminutive painting is precisely the type of quick study an American

Impressionist such as J. Alden Weir would make out in the field. Portable easels, pre-mixed paints, and an array of brushes could easily be packed up and carried – along with an umbrella and camp stool for comfort – for a day of plein air painting. Weir frequently did this type of painting in Connecticut, where he worked at the Cos Cob art colony and later around his own home in Ridgefield. Weir captured the fresh green fields and new leaves in combination with the coral and lavender atmospheric effects for a small remembrance of the dazzling, although brief, appearance of spring.

Detleff Samman (1857-1938)

Monterey Cypress, Pebble Beach, 1915

Oil on canvas

Richard M. Scaife Bequest, 2015

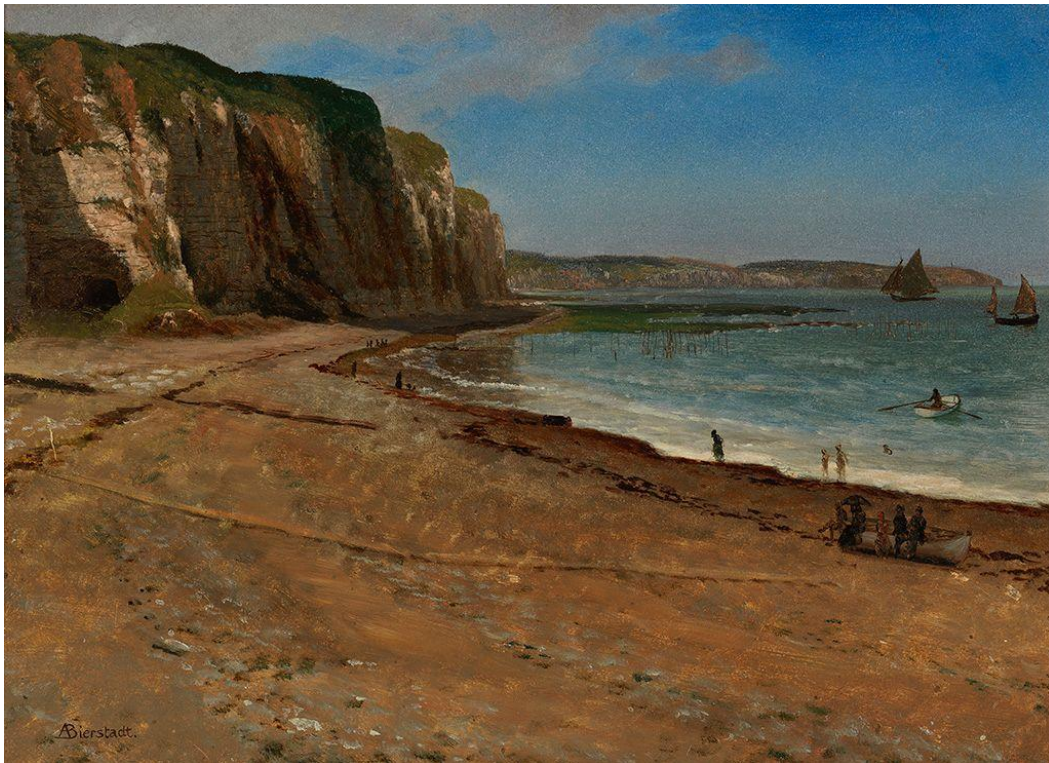


Albert Bierstadt (1830-1902)

Coast of California, 1870s

Oil on paper mounted to canvas

Richard M. Scaife Bequest, 2015



Bierstadt first traveled to California in 1863 at the height of his fame and made sketches and studies on which he based his large-canvases of Yosemite Valley. The

small format of this work and the artist's loosely handled brushwork indicate that is one of Bierstadt's plein air studies, most likely made during his stay in California from 1871 to 1873. Basing himself in San Francisco, the artist took sketching trips to the Farallon Islands, just offshore, and further afield to points along the Pacific Coast and the High Sierras. In contrast to the high finish and romantic drama of his more formal oil paintings, Bierstadt rendered this appealing study in a quiet mood, lavishing attention on the effects of light, in particular those figures or areas of landscape on which the soft, flat light falls, and those in shadow.

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 with the coast of New England, including the Narragansett Bay.

John Frederick Kensett (1816-1872)

Hudson River View from Dobbs Ferry, New York, n.d.

Oil on canvas

Richard M. Scaife Bequest, 2015



The paintings of Hudson River School founders Thomas Cole and Asher Durand capture nature in a range of moods. John Kensett was one of several painters associated with this group, including Fitz Henry Lane and Martin Johnson Heade, who emphasized the transcendental qualities of light and atmosphere in peaceful sunrise or sunset scenes. Like his Hudson River School colleagues, Kensett restrained his brushworks in order to accentuate the subtle gradations of tone. His signature works are coastal, river, or lake scenes with selective, spare compositions that highlight landmasses against glass-smooth water.

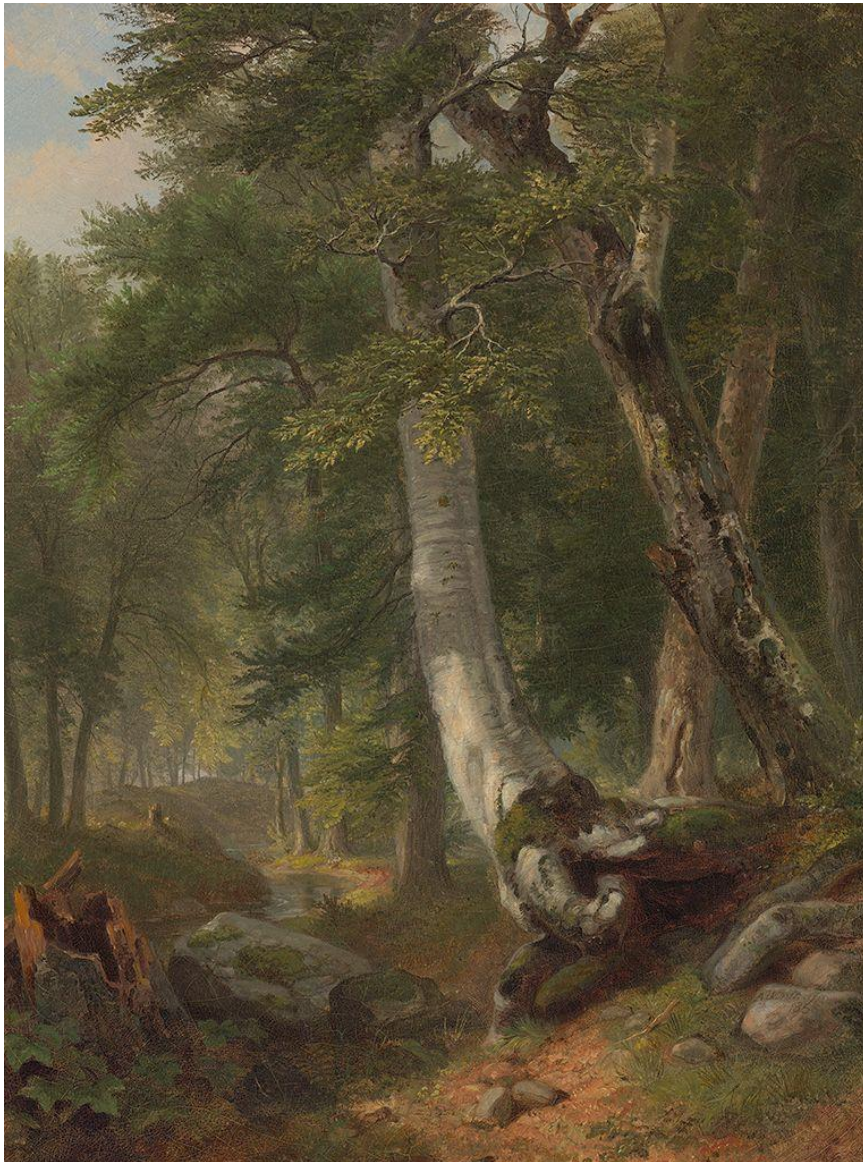
In Kensett's sweeping view of Dobb's Ferry on the Hudson, the artist juxtaposed the reflective expanse of the river between the dense masses of the riverbanks. His topographical, bird's-eye view meticulously encompassed the buildings, fields, and woodlands, and the delicately illuminated boats on the water. The masterfully created twilight atmosphere draws the eye into the distance.

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.

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 Cosco Bay and its lighthouse, which is curiously dark. The scene appears particularly dangerous as a fishing boat is precariously close to the rocky ledge.

Edward Moran (1829-1902)

On the Brandywine, 1862

Oil on canvas

Purchased with Museum funds, 1972



NEW ACQUISITION

Thomas Birch (1779-1851)

On the Schuylkill River, ca. 1820

Oil on panel

Gift of Gerold M. Wunderlich, 2021



Although celebrated for his marine and naval battle images, Thomas Birch also specialized in landscapes. He exhibited hundreds of paintings at the Pennsylvania Academy of the Fine Arts and other annuals over the course of his career, the titles of which reveal that he painted far more river scenes and landscape scenes than marines.

Emigrating from England with his artist father in 1794, the Birch family made their home in Philadelphia, where the art scene was dominated by the Peale family of artists. Birch's landscapes can be seen as a foil to the works of Hudson River School artists, appearing as pastoral scenery

rather than wild and strikingly dramatic. Thomas Cole, a founder of the Hudson River style, only began painting landscapes after seeing the work of Philadelphia painters Thomas Doughty and Birch. Not only was Birch influencing among his contemporaries, he was also an influence on the next generation of Philadelphia painters including William Trost Richards.

William Trost Richards (1833-1905)

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

Oil on canvas

Purchased through a grant from the Mobel
Pew Myrin Trust, 1996



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

Purchased with Museum funds, 2005



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.

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 this 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.

Philadelphian John F. Peto studied briefly at the Pennsylvania Academy of the Fine Arts, where he met painter William Michael Harnett, whose work is often mistaken for Peto's own, and vice-versa. Both men favored close-up, informal arrangements of objects symbolizing nineteenth-century masculinity in a *trompe l'oeil* style that was meant to "fool the eye" into believing the objects were not painted, but real. Peto showed a greater interest in depicting older and more worn objects than Harnett. The torn papers and patched door in this painting show Peto's interest in infusing his still-life paintings with a sense of the passage of time.

George Cope (1855-1929)

Indian Relics, 1891

Oil on canvas

Purchased with Museum Volunteer's Fund,
1977



George Cope was born near West Chester,
Pennsylvania, and lived most of his life in

Chester County. AS the popularity of illusionistic *tromp 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.

John Haberle (1856-1933)

Torn in Transit, 1890-1895

Oil on canvas

Gift of Amanda K. Berls, 1980



Torn in Transit is one of three painting-within-a-painting compositions John Haberle created to resemble a torn parcel. The artist's closely rendered detail of the painted shipping label and packaging materials contrast with the loosely brushed painterly landscape. The twine and torn edges of the paper cast a believable shadow onto the landscape, which depicts a popular chromolithograph of the time. The exacting detail and clever depiction reportedly caused viewers of the work at an exhibition to advise the owner to seek damages from the express company that had delivered it.