

# THE BRANDYWINE GALLERY

## NEW ACQUISITION

Thomas Anshutz (1851–1912)

*Along the Delaware*, 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.



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An influential teacher at the Pennsylvania Academy of the Fine Arts in Philadelphia and a portrait painter following in the footsteps of Thomas Eakins, Thomas Anshutz also embraced plein air painting. He immersed himself in the practice 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.

On his return to the United States, Anshutz produced a series of watercolors depicting New Jersey seaside scenes. In the summer of 1897, he made a two-and-a-half-month trip down the Delaware River, resulting in a number of oils and watercolors of boats, shipyards, and riverside views, including *Along the Delaware*. His fluid brushwork and atmospheric effects parallel work produced by American Impressionists in the period. Here, Anshutz conveys a sense of quiet and stillness through his subdued palette and a perfectly balanced composition of horizontal and vertical elements.

Albert Bierstadt (1830–1902)

*Coast of California, 1870s*

Oil on paper mounted to canvas Richard M.  
Scaife Bequest, 2015



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Albert Bierstadt first traveled to California in 1863, at the height of his fame as a landscape painter, and made sketches and

studies on which he based his large-scale canvases of Yosemite Valley. The small format of this work and the artist's loosely handled brushwork indicate that it 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. He lavished attention on the effects of soft flat light and shadow on the figures and landscape.



## NEW ACQUISITION

Thomas Birch (1779–1851)

*On the Schuylkill River, ca. 1820*

Oil on panel

Gift of Gerold M. Wunderlich, 2021



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Celebrated for his marine and naval battle images, Thomas Birch also specialized in landscapes and river views, exhibiting hundreds of paintings at the Pennsylvania

Academy of the Fine Arts and other annuals over the course of his career.

Emigrating from England with his artist father in 1794, Birch family made their home in Philadelphia, where the artistic community was dominated by the Peale family. Birch's landscapes act as a foil to the works of Hudson River School artists, appearing as quiet pastoral scenery rather than being wild and strikingly dramatic. He was an inspiration to his contemporaries, among them Thomas Cole, a founder of the Hudson River style, who only began painting landscapes after seeing the work of Philadelphia painters Birch and Thomas Doughty. Birch's work influenced

the next generation of Philadelphia painters,  
including William Trost Richards.

## NEW ACQUISITION

Arthur B. Carles (1882–1952)

*Stone Pines in the South of France*, ca. 1904–  
1907

Oil on panel

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





Arthur B. Carles was a Philadelphia artist renowned as a brilliant, expressive colorist and as an important force in the development of American modernism, especially in his native city. He studied at the Pennsylvania Academy of the Fine Arts between 1900 and 1907. As a student, Carles received two scholarships that allowed him to study abroad in Paris, where he immersed himself in avant-garde circles and absorbed the most recent trends in art.

It is likely that this was painted on Carles' earliest trip to Paris in either 1904 or 1907 and demonstrates the artist's bold embrace of Fauvism—a movement that emphasized painterly qualities and strong color over

realism. It is one of many spontaneous landscape sketches that Carles painted in France, revealing his love of composing beautiful and expressionistic color harmonies.

## 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



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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 and nineteenth century artists, 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 believed to have influenced his painting style, which is often somber, bleak, or even surreal. *Sheldrake Winter* is a conservative landscape from a period in which Dickinson was still struggling for recognition. Painted along the shores of Lake Cayuga, near Sheldrake, New York, his minimalistic work is composed of wide lilac gray and white passages marked by a bare tree and scruffy vegetation. Like many American Impressionists, Dickinson was in the habit of painting en plein air, creating an entire painting in one sitting.

Thomas Doughty (1793–1856)

*Gilpin's Mill on the Brandywine*, 1830

Oil on canvas

Purchased with Museum funds, 1986



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The direct observation of nature was important to Thomas Doughty, one of the earliest American artists 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



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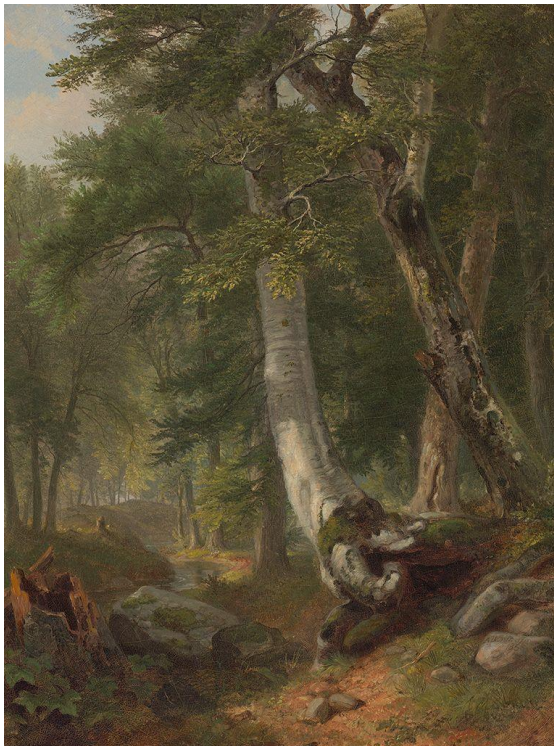
The former snuff mill near Wilmington, Delaware, converted by the Gilpin family to a paper mill, provided Thomas Doughty with an ideal combination of elements for a painting.

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 Gilpin’s, 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.

Asher B. Durand (1796–1886) *Landscape,  
Wood Scene (Sketch in the Woods)*, ca. 1854

Oil on canvas

Gift of Amanda K. Berls, 1980



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This painting is one of several studies of a woodland interior Asher B. Durand made in 1854, in the Catskill Mountains. From these studies and sketches, he composed a larger

finished work, *In the Woods* (1855), now in the collection of the Metropolitan Museum of Art. The date of 1856, by his signature, marks the date the painting was sold, not when it was created.

Durand is a major figure in the Hudson River School of American landscape painters. In this carefully composed study, he expressed his view of nature as an embodiment of God, conveying the cycle of life through the contrast of the lush living forest and the decaying trees.

Mary Page Evans, (b. 1937)

*Peonies in June, 2013*

Oil on canvas

Gift of Page and John Corey, 2020



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Mary Page Evans approaches painting in much the same way as the French Impressionists—working directly from nature.

She drew further inspiration from Impressionism as she 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.



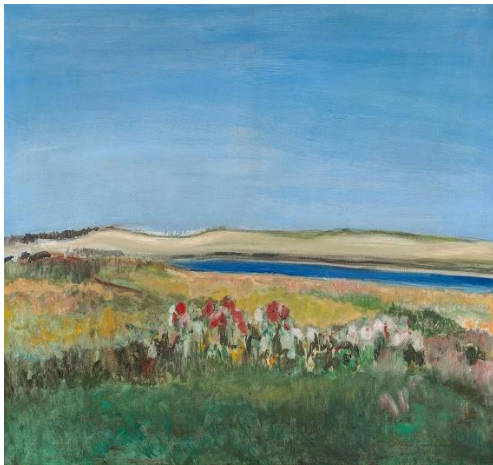
## NEW ACQUISITION

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



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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 paintings. 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.

Martin Johnson Heade (1819–1904)

*New Jersey Salt Marsh*, ca. 1875–1885

Oil on canvas

Richard M. Scaife Bequest, 2015



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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 the importance of capturing the 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.

Barkley L. Hendricks (1945–2017)

*Boxing Day (Part Deux)*, 2003

Oil on canvas

Purchased with Museum funds, 2020



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Barkley L. Hendricks was a pioneering Black painter, photographer, and influential teacher originally from Philadelphia. He studied at the Pennsylvania Academy of the Fine Arts and Yale University, and taught for decades at

Connecticut College. He is recognized primarily for his series of paintings depicting life-size Black men and women dressed in colorful fashions. In addition to his figurative paintings, Hendricks created a large body of lesser-known 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 scenery.



George Hetzel (1826–1899)

*Untitled Landscape (View of White Clay  
Creek), 1877*

Oil on canvas

Private collection



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Renowned for his bucolic landscape and still life paintings, George Hetzel was born in Alsace, France. He emigrated with his family as a young child, settling near Pittsburgh, Pennsylvania. Hetzel traveled to Germany in

1847 to study at the Arts Academy in Düsseldorf. Returning to Pittsburgh in 1849, he focused on landscape, inspired by a visit to Scalp Level, a small rural village located in western Pennsylvania. Entranced by the area's natural beauty, Hetzel drew other artists there as well and the Scalp Level school was born.

Hetzel was similarly captivated by other Pennsylvania landscapes, as can be seen in this view of White Clay Creek, an eighteen-mile-long waterway that starts in southern Pennsylvania and runs into northern Delaware. Hetzel captures the peaceful, lush beauty of the stream surrounded by woods, trees, plants, and farm animals. Sunlight

filters though the softly detailed trees and illuminates the waterway, where cows graze quietly along the bank.

Ida Ella Ruth Jones (1874–1959)

*Birds Like Cherries*, 1951

Oil on canvas board

Collection of the Family of Milton Jones

Searles



Self-taught artist Ida Ella Ruth Jones lived and worked in the nearby village of Ercildon, Pennsylvania, earning herself the nickname "The Grandma Moses of Chester County."

The Quaker community of the area provided a support network for Jones's parents, who were both formerly enslaved, and helped her father to found a church in the village. Jones did not begin painting until she was in her seventies, but still made hundreds of works depicting local life, landscapes, and family memories. She was recognized with her first solo exhibition in 1951 at Lincoln University and showed her work at several Philadelphia galleries and organizations. *Birds Like Cherries* is a simple scene of blackbirds

stealing from her cherry tree, which is depicted as an ornate pattern of branches, leaves, and fruit.

## 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. He expanded the boundaries of landscape painting by fusing abstraction with representation. From 1947 to 1949, Kahn studied with Hans Hofmann, from whom Kahn said he learned “the essence of modernism, art stripped of everything extraneous.”

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 expanded his palette. In this work, he displays a gestural intensity, expressive color, and a pulsating composition.

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 in the 1870s to begin his career as an illustrator, working for *Harper's* magazine, among other publications. Although he struggled as an artist early in his career, even giving it up for a time to return to farming, by the end of the nineteenth century Lathrop had reached his stride.

American artist Henry Ward Ranger introduced him to Tonalism, a progressive American art movement that developed in the 1880s out of an abiding spiritual feeling for the landscape. After reinvigorating his career, Lathrop moved to a country mill along the Delaware River in Pennsylvania and



founded an art colony in New Hope, where he taught and welcomed artist visitors for decades to come. The *Delaware Valley* displays the momentary brightening of Lathrop's palette from the dark and brooding landscapes associated with his early career.

Ernest Lawson (1873–1939)

*An Old Saw Mill, 1915–1920*

Oil on canvas

Richard M. Scaife Bequest, 2015



Canadian-born Ernest Lawson was best known as part of a group of American artists identified as "The Eight." He embraced The Eight's desire to break from academic standards and subjects, as did many artistic movements in the early twentieth century. Both in France and in the United States, Lawson turned his back on traditional art schools in favor of working within informal art colonies. He developed a style, showcased in *An Old Saw Mill*, which revealed in the loose brushstrokes and the plein air painting of the Impressionists and Post-Impressionists.

Mary B. Mellen (1819–1886) *Moonlight  
Fishing Scene (Halfway Rock)*, 1854

Oil on canvas

Gift of Amanda K. Berls, 1980



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For a long time, Mary Mellen was only known as a "copyist," due to the fact that she often 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.

## NEW ACQUISITION

Dale Nichols (1904–1995)

*Chopping Ice from the Water Trough,*  
1935

Oil on canvas

Purchased with Museum funds, 2023



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Rising to popularity during the Great Depression, a style known as American Regionalism brought modern stylization to images of rural life. In his landscape

painting *Chopping Ice from the Water*

*Trough*, Dale Nichols engages Regionalism by bringing a clean, minimal approach to his representation of daily farm chores by highlighting the smooth contours of the snowy slopes and the sharp-edged geometry of the barn. Nichols, a native of Nebraska, trained and taught for many years at the Art Institute of Chicago but returned throughout his career to the farm subjects most familiar to him from his childhood. His work was so attuned to farm life that International Harvester Company commissioned him to depict a series of works marking the development and use of the famous McCormick Reaper in agriculture.



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



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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.



Horace Pippin (1888–1946)

*Gas Alarm Outpost, Argonne,*

ca. 1931–1937

Oil on canvas

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



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Toward the end of his life, Horace Pippin  
remarked that “World War I brought out all

the art in me.” He served in France as part of the all-Black 369th Infantry Regiment, nicknamed the Harlem Hellfighters. Wounded permanently by a sniper at the Battle of Meuse-Argonne in the fall of 1918, Pippin was discharged from service in 1919. He soon after returned to live in West Chester, Pennsylvania, where—without formal training—he began making art.

*Gas Alarm Outpost, Argonne* is one of only seven World War I-related paintings by Pippin. In this haunting composition, the artist depicts soldiers assigned to sound an alarm whenever they heard the hiss of a gas cylinder. Pippin reworked the color of the sky several times making it increasingly lighter,

emphasizing the relentless strands of razor wire and a soldier parachuting overhead. This iconic painting was one of Pippin's most visible works in his lifetime, being shown in exhibitions regularly beginning the very year it was completed.

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



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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. He created a series of paintings of Chester County farm scenes, recounting the change of seasons as seen in this painting.

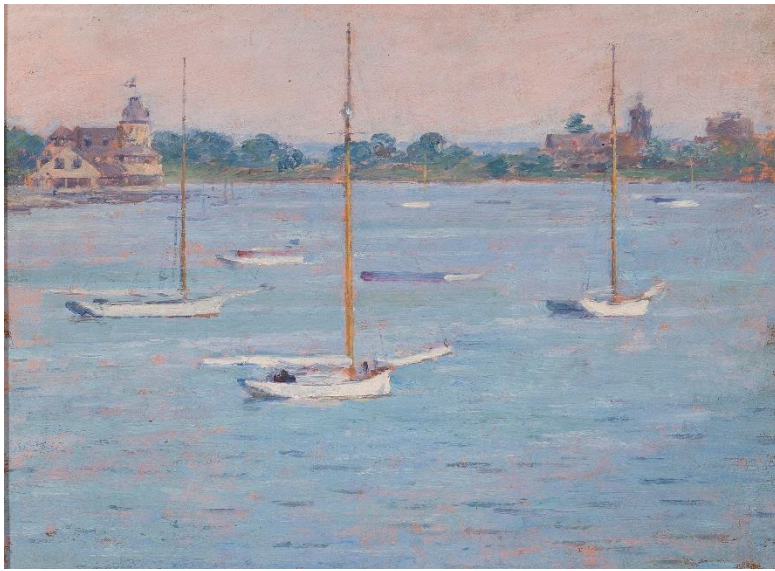
This composition juxtaposes two small farmers with the majestic sweep of rural landscape. Writing of the inspiration provided by the Brandywine Valley, Richards remarked: “Everywhere there are pictures which make me impatient for next summer.”

Theodore Robinson (1852–1896)

*Yacht Club Basin, Cos Cob Harbor, 1894*

Oil on wood panel

Richard M. Scaife Bequest, 2015



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Having returned from Giverny, France, in 1892, Theodore Robinson sought out the close association of an art colony, such as he had experienced in the circle that formed around Claude Monet. Robinson worked

among a group of American Impressionists in Cos Cob, Connecticut, located only a short journey by train from New York. This painting, depicting the Mianus River at Cos Cob, is a companion to the artist's work of the same year entitled *Low Tide, Riverside Yacht Club* (Metropolitan Museum of Art). Perhaps closer to Monet than any other American artist, 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.



Detleff Samman (1857–1938)

*Monterey Cypress, Pebble Beach, 1915*

Oil on canvas

Richard M. Scaife Bequest, 2015



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Born and raised in Germany, Samman studied at the Industrial Art School in Dresden before emigrating to New York in 1881. When he relocated to California in 1896, he painted many frescoes in local



residences, before eventually turning to easel painting and adopting an Impressionist style. In 1912, he settled in Pebble Beach, California, where, inspired by the local scenery, he created coastal scenes and landscapes.

Here Samman portrays the lone, iconic Cypress tree that stands on a hillside along the shore of the Monterey Peninsula between Cypress Point Club and the Pebble Beach Golf Links. The tree has been a popular subject among painters and photographers since the nineteenth century.

Walter Elmer Schofield (1867–1944)

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

Oil on canvas

Gift of Margaret E. Phillips, 2003



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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 on the Schuylkill*, one of his most popular works during his lifetime, depicts a no-longer extant bridge in Norristown, Pennsylvania.

## NEW ACQUISITION

Walter Stuempfig (1914–1970)

*Untitled (River Scene)*, n.d.

Oil on canvas

Gift in Memory of Walter Stuempfig by Alan  
Wood IV, his friend, 2021



Born in Germantown, Pennsylvania, Walter Stuempfig spent most of his career in Philadelphia. He attended the Pennsylvania Academy of the Fine Arts from 1931 to 1934, studying with Henry McCarter, Daniel Garber, and Francis Speight. His art was greatly influenced by his extensive European travel, and he would later list his inspirations as Poussin, Caravaggio, and Corot.

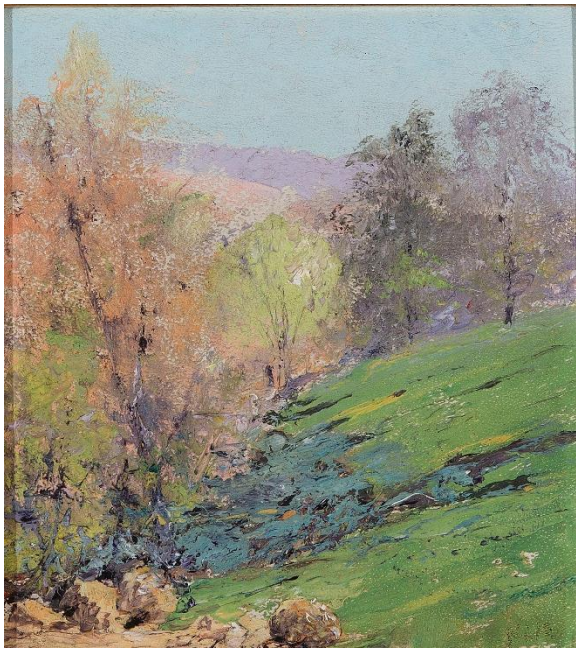
Stuempfig was a prolific artist and highly regarded in his lifetime for his still-lives, portraits, urban scenes and regional landscapes. He exhibited frequently in Philadelphia and New York, receiving his first solo gallery show in 1943. Some critics of his day described him as a "romantic realist" for

the melancholic and meditative quality of his work. In this haunting river scene, the figures seem isolated from one another, both physically and psychologically. It was likely painted along the Schuylkill, a favorite site of the artist.

Julian Alden Weir (1852–1919)

*Springtime*, ca. 1890–1910

Oil on pasteboard panel Richard M. Scaife  
Bequest, 2015



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This diminutive painting is precisely the type of quick study an American Impressionist such as Julian 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.

He 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.



Julian Alden Weir (1852–1919)

*The Road to Nod*, ca. 1889–1899

Oil on panel

Richard M. Scaife Bequest, 2015



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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.

George A. Weymouth (1936–2016)

*August*, 1974

Tempera on panel

Gift of George A. Weymouth and McCoy  
duPont Weymouth in honor of Mr. and Mrs.  
George T. Weymouth, 2017



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In preparation for this work, George A.  
Weymouth made extensive pencil drawings

and watercolor studies of native grasses and Queen Anne's lace around his farm located along the Brandywine. The final painting, completed in the studio, captures the hazy atmosphere of a late summer day. The painting's unusual perspective provides views of both the nearby ground and the distant hills.

Weymouth was one of three founders of the Brandywine Conservancy & Museum of Art in 1967 and was instrumental in preserving the natural and cultural resources of the region. Its beauty continually inspired his art. He said: "I live it. I love the feeling of the land – the atmosphere, the smell of it."

Carolyn Wyeth (1909–1994)

*N.C. Wyeth's Barn, 1974*

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



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Carolyn Wyeth received her first artistic training from her father, N. C. Wyeth, in his studio when she was 12 years old. The traditional lessons she received were passed

along to her own students later in life as well as to her nephew Jamie Wyeth, who began studying with her at age 12. Never driven by the market or a desire to follow trends in the art world, Carolyn Wyeth worked slowly, producing only a handful of paintings each year. She painted for herself and for no one else, even her famous family members.



Thomas Hart Benton (1889–1975)

*Still Life*, 1951

Tempera on canvas mounted on panel

Purchased with Museum funds, 2019



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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 experiences

in 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.



George Cope (1855–1929)

*Indian Relics*, 1891

Oil on canvas

Purchased with the Museum Volunteers'

Fund, 1977



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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.

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 carefully 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 convincing shadow onto the landscape, which depicts a popular chromolithograph of the time. The exacting detail and clever deception reportedly caused confused viewers of the work at an exhibition to advise the owner to seek damages from the express company that had delivered the painting.

Marsden Hartley (1877–1943)

*Petunias from Lachaise's Garden,*

1937–1938

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



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A major figure in American modernism, Marsden Hartley was among a group of avant-garde American painters leading the charge of 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, Hartley wrote “On the Subject of Nativeness—A Tribute to Maine” in 1937, 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.



Clementine Hunter (1886–1988)

*Untitled (Zinnia Bouquet)*, ca. 1970

Oil on canvas board

Purchased with Museum funds, 2020



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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 artists' colony in the 1930s, giving her access to art-making 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.

Peter Hurd (1904–1984)

*Portrait of Mina Curtiss*, 1939

Egg tempera

Anonymous Gift, 1988



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The subject of this painting, Mina Curtiss (1896-1985), appears to be perfectly matched to her Southwestern surroundings. Curtiss, however, was raised on the East

Coast where she earned degrees from Smith College and Columbia University and worked for the cause of women's suffrage in Washington, DC. By the time she sat for this portrait by Peter Hurd, she had been married (and widowed the following year), taught English at Smith for more than a decade, and wrote scripts with Orson Welles and John Houseman. Her brother the ballet impresario Lincoln Kirstein was a friend of the Wyeth family and perhaps connected his sister to Hurd, who was then living in New Mexico with his wife, the artist Henriette Wyeth.

## NEW ACQUISITION

Norman Lewis, (1909–1979)

*Untitled (Family Portrait)*, ca. 1936

Oil on burlap

Purchased with funds provided by Mr. and  
Mrs. Rodman Moorehead, 2023



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Norman Lewis was born in Harlem and lived there his entire life. In the 1930s, he emerged as a Social Realist artist, working

in a figurative style while taking classes and teaching at Columbia University. He was a founding member of the 306 Group, an informal association of African American artists living in and inspired by Harlem that included Jacob Lawrence and Romare Bearden.

In this dynamic composition, Lewis combines his interest in social subjects with a growing modernist approach, already reducing extraneous details from the figures and contorting the intimate space they inhabit. Lewis began to abandon figurative art in the early 1940s, and by the end of the decade was recognized as a part of the Abstract Expressionist movement.

Anna B. McCoy (b. 1940)

*Clouds*, n.d.

Oil on canvas

Private collection



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The eldest daughter of painter John W. McCoy and artist/composer Ann Wyeth McCoy, and granddaughter of N. C. Wyeth, Anna B. McCoy studied with her aunt Carolyn

Wyeth, and with Brandywine Valley artists Charles Vinson and Rea Redifer. McCoy's strong interests in architecture and design have shaped her work and she is recognized for her skill at conveying the transitory effects of light in her interior scenes as well as in her landscapes of Chadds Ford and Maine. She is also acclaimed for her table-top still lifes.

Here, she unites these motifs, using the wide expanse of windows to bring in the light and blue of the sky, delicately depicting the soft frothiness of the clouds. The varied shells that line the top of the window bring a subtle lyrical note to the starkness of the dark window frames.



John W. McCoy (1910–1989)

*Tom Clark*, ca. 1950

Tempera on panel

Gift of Mr. and Mrs. Andrew Wyeth, 1970



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Thomas “Tom” Clark (1876-1962) was a farmer and resident of Chadds Ford who worked on several local farms and as a landscaper on other properties in the area.



He was the subject of paintings by the brother-in-laws John McCoy and Andrew Wyeth from the 1950s until Clark's death in 1962. In this tranquil, pastoral view, Clark is depicted in front of nearby Craigs Mill Run where the McCoy residence was located.

## NEW ACQUISITION

Peter Paone, (b. 1936)

*Self-Portrait, 2012*

Acrylic on panel

Gift of the artist in honor of Alma Alabilikian,  
2022



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Over the course of his long and successful career as an artist and teacher at the Pennsylvania Academy of the Fine Arts, Philadelphia native Peter Paone engaged in

the figurative tradition, creating paintings that are suspended between the real and surreal worlds.

In this self-portrait, there is a sense of psychological unrest that suggests both strength and vulnerability. Paone's head seems to be dissolving into the background and the eyes are almost entirely blocked by the white over the subject's eyeglass lenses, creating a feeling of poignancy and tension. The hands—always a focus in Paone's work—are here folded and locked together in an anxious grip. The richly textured surface is animated with vigorous brushstrokes that further deepen the expressiveness of the portrait.

James Peale (1749–1831)

*Still Life with Fruit on a Tabletop*, ca. 1825

Oil on wood panel

Purchased with the Museum Volunteers'

Fund, 2004



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A founder 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, James 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.

Raphaelle Peale (1774–1825)

*Still Life with Peach Halves*, 1822

Oil on canvas formerly mounted on wood panel

Purchased with Museum funds, 1983



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Raphaelle Peale was among the many talented children of Charles Willson Peale, a leading artist, scientist, and public intellectual of the Revolutionary era, 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 Raphaëlle 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.

John Frederick Peto (1854–1907)

*Five Dollar Bill*, ca. 1885

Oil on canvas

Gift of Amanda K. Berls, 1980



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The Philadelphia-born painter John Frederick Peto was one of the leading American practitioners of trompe l'oeil painting—a style that attempts to deliberately fool the eye with hyper realistic technique.



Peto is perhaps not as well-known as he should be; for years his primarily unsigned work was confused with that of William Harnett, another trompe l'oeil artist in Philadelphia.

The Philadelphia region was the seat of an American still-life tradition encompassing members of the Peale family, John F. Francis, and Severin Roesen. In this composition, Peto depicts torn bits of paper tacked to a board—a common trompe l'oeil conceit—as well as a five dollar note with the portrait of President Andrew Jackson visible.

Horace Pippin (1888–1946)

*Saying Prayers*, 1943

Oil on canvas

Purchased with the Betsy James Wyeth Fund,  
1980



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Horace Pippin is one of the most significant self-taught artists of the twentieth century. While serving with the all-Black

369th Infantry Regiment, known as the Harlem Hellfighters, in France during World War I, an injury caused him to lose full use of his right arm. Nevertheless, he gradually taught himself to paint upon his return to his home in West Chester, Pennsylvania.

Domestic scenes, including *Saying Prayers*, were among the most popular works by Pippin during his lifetime. Intimate family moments in an African American home, often around the stove or hearth—such as this scene of a mother and two children sharing their evening prayers—reflect Pippin’s nostalgia for his own childhood.

Lilly Martin Spencer (1822–1902)

*Raspberries*, ca. 1858–1859

Oil on canvas

Richard M. Scaife Bequest, 2015



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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 responsibility for their thirteen children.

Although they struggled financially for years, Spencer 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 she found plentiful there.

Henriette Wyeth (1907–1997)

*Venus Comb*, 1973

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



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Like all of her artist family members,  
Henriette Wyeth engaged in still-life painting  
throughout her life. In this particularly

delicate work, executed well into her career, she depicts three natural objects: a whelk shell at left, a Venus comb murex shell at center, and a snowdrop flower at right. By 1973, when this work was painted, Wyeth and her husband Peter Hurd had moved to New Mexico, far from the rest of her family in Pennsylvania and Maine. Just as Wyeth herself was, all three of the objects depicted are far from their native homes—strangers to the desert landscape of the American Southwest.



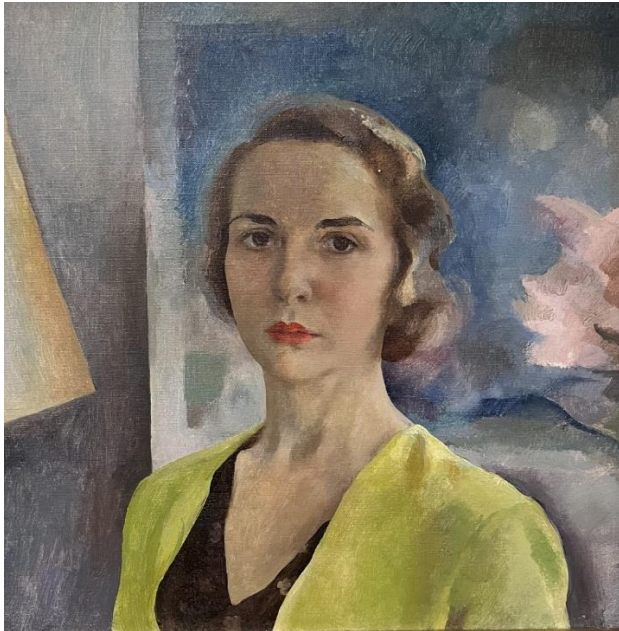
## NEW ACQUISITION

Henriette Wyeth (1907–1997)

*Self Portrait*, ca. 1928

Oil on canvas

Purchased with funds provided by Joyce  
Creamer, 2023



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Henriette Wyeth's confident self portrait depicts the artist early in her career. Considered a child prodigy, by her early

twenties, she was fully trained as an artist—first by her father N. C. Wyeth, then at the Boston Museum of Art Academy and the Pennsylvania Academy of the Fine Arts by the time of this portrait.

Depicting herself in her studio, she gazes confidently at the viewer, vivacious and serious. In 1920, she chose a similar pose for her engagement photographs published in local newspapers, where she stood before one of her still life paintings on an easel, with palette and brushes in hand, and an equally intent gaze. She had likely already met her future husband, the artist Peter Hurd, when she made this self portrait.

Jamie Wyeth (b. 1946)

*Giuliana and the Sunflowers*, 1987

Oil on board

Purchased with Museum funds, 1987



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In this ominous painting, a woman and young girl walk through a stand of wilting sunflowers. Hand in hand, mother and

daughter appear to have different reactions to the landscape. The mother, based on local resident Laurie Haskell-Degrazia, glances cautiously around the scene as the heads of the sunflowers seem to bow to the duo. Holding tight to her mother's hand, Giuliana steps out ahead and pulls her mother along. The intensely glowing and striated clouds, a feature of several of Jamie Wyeth's landscapes, add to the air of mystery in this painting.



Jamie Wyeth (b. 1946)

*Portrait of Pig*, 1970

Oil on canvas

Gift of Betsy James Wyeth, 1984



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Den Den, the pig in this portrait, belonged to a neighboring farmer, but endeared herself to Jamie Wyeth, who brought her to his farm, Point Lookout. Wyeth works closely with his

portrait subjects, whether human or animal. To occupy her during long hours of posing, Wyeth fed her sweet feed, a mixture of grains and molasses, and played classical music. Wyeth's thickly applied oil paint reveals Den Den as both a personality and an interesting shape with texture. Life-size scale adds to the impact of this portrait.

Maxfield Parrish (1870-1966)

*The Artist*, 1909

Oil on paper

Gift of Betsy James Wyeth, 1980



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Maxfield Parrish's highly popular images for books, magazines, posters, and fine art reproductions are often a unique blend of



reality and fantasy. In 1904, Parrish signed an exclusive six-year contract with *Collier's* to illustrate the magazine's large-format covers. *The Artist*, a self-portrait, was one of the last in the *Collier's* cover series. The composition, drawn from photographic studies, was sketched on stretched paper and painted in layers of thin, luminescent oil glazes. He represents himself as a common stereotype of an artist—an overly refined aesthete disconnected from the land he represents, with palette and brushes, but no easel or canvas before him to do the work of an artist.