

*A Class of Their Own*

PHILADELPHIA ART COLLECTORS  
OF THE GILDED AGE

October 26–November 24, 2012

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OF THE GILDED AGE

AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, PA 19010

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# Foreword

It is a commonly observed truth that we all overlook the treasures in our own backyard. We residents of the Main Line travel all over the world to see the wonders it has to offer, yet some of us have never taken an afternoon to visit the Liberty Bell or Independence Hall. Many of us walk the same streets and live in the same neighborhoods that were the homes of the people who made Philadelphia one of the great industrial engines of the United States. Our gallery is located in the carriage house of one such home. “If only these walls could talk!” Perhaps we’re too close, and these buildings are too familiar for us to recognize them for what they are and what they represent.

Philadelphia was home to the people who created the infrastructure of our country. They built railroads and steam engines, they developed energy sources that catapulted agrarian nineteenth-century America into the twentieth century. These same people sat in the pews of our local churches and founded many of the clubs we enjoy today. Many of their homes still dot the landscape. These individuals’ pursuit of business success and wealth was accompanied by a pursuit of cultural distinction as well. Without having the advantage of aristocratic titles, these families had to distinguish themselves by surrounding themselves with the trappings of nobility—magnificent homes filled with art and antiquities. As is the case in all human endeavor, the success that these people had in creating a place in society’s top echelon was uneven. Popular taste is a shifting landscape and many of these “nouveau riche” made choices that proved regrettable! Nevertheless, many Philadelphians and Main Liners built magnificent collections of art and, in time, much of this work has found its way into the permanent collections of our local institutions. Upstart American artists vied with their well-established European counterparts for the patronage of these enthusiastic new collectors. A few found sympathetic ears and open wallets. In these pages we share with you a few of their stories.

We are deeply grateful to the “keepers of our memory,” who so diligently safeguard our storied past. In particular we would like to thank Ted Goldsborough of the Lower Merion Historical Society, Lynn Ellis of the Radnor Historical Society and David Roland of the Old York Road Historical Society for providing the invaluable material and information that has greatly enriched this exhibition.

Richard Rossello, owner





**Philadelphia Art Collectors During the Gilded Age:  
The Lure of Europe and Eventual Rise of American Art**





THE GILDED AGE marked a period of widespread, rapid change in all facets of American life and culture. Mark Twain coined the term as the title of his 1873 novel as a way to descriptively capture the great wealth and great corruption that often characterized this era of unprecedented growth and transformation. For Twain and many other critics, it was a time of excess, waste, and corruption. For industrious businessmen, it was a period of tremendous opportunity and by consequence vast fortunes were made. As the titans of American industry were born, so was their hearty appetite for worldly goods.

*A Class of Their Own: Philadelphia Art Collectors of the Gilded Age* brings together a choice collection of objects that captures the flavor of some of the most important art collections in Philadelphia and the Main Line during the Gilded Age. The artists included in this exhibition were key players in the push to make American art palatable to the wealthy clients who were amassing collections at an often-breakneck pace. These artists vied with their European counterparts and artistic forebears for the coveted patronage that would not only bring them critical acclaim and financial success but also elevate the standing of American art as a whole. As the country worked to understand and promote its newfound identity as a major industrial player on the world stage, so did its artists in their quest to define American art to the collecting public and the art world at large.

In the pages that follow we will examine the cultural and economic impetus to collect art during the Gilded Age and how American artists responded to the call for such objects. We will then take a closer look at the particular circumstances of the period in the city of Philadelphia and the Main Line. While we will not study in detail any one local collection, we will look at how the collecting strategies of the Gilded Age in general affected what objects and what artists were desirable for Philadelphia's collectors to call their own.

## **Great Changes**

Between the end of the Civil War and the turn of the century, the United States went from an agrarian society to an economic, industrial powerhouse. The Civil War itself was a period of significant economic growth, as both armies needed large amounts of varied supplies. For example, Peter A. B. Widener, one of Philadelphia's most powerful and wealthy men, experienced his first wave of success by providing mutton to the Union Army. After the war the pace of change continued unabated. The country's rich natural resources and the ample opportunities it afforded hard-working, bright entrepreneurs were unsurpassed. Men like Widener, who was born to poor parents and began

as a butcher, could become extraordinarily wealthy in a short amount of time. Without government regulation or taxation the amplitude of these men's fortunes is difficult to quantify even by today's standards. With so much money being made so quickly, American businessmen and their families set about to spend it lavishly. They established themselves as an elite class and simultaneously found ways to legitimize their social standing amongst themselves at home and to their European counterparts abroad.

Collecting art has always carried with it considerable cachet. Papal Rome and ducal Florence are but two examples in history where great wealth was accompanied by an intense fervor for collecting art. In *Families of Fortune: Life in the Gilded Age* Alexis Gregory writes: "Popes, princes, and monarchs alike sought immortality by amassing masterpieces as a demonstration of their enlightened identification with the finer things in life."<sup>1</sup> It is thus no surprise that art collecting became an important part of the cultural lives of the wealthy during the Gilded Age. Barbara Gallati in *High Society: American Portraits during the Gilded Age* argues that there was an unprecedented need for culture that developed parallel to the economic innovation of the period. "Art was in demand as a distinguishing feature of social status." Paintings, sculpture, and the decorative arts became the means by which a person could garner greater social prestige; owning these objects in abundance advertised and solidified one's claim to high society.<sup>2</sup>

It seems reasonable to think that America's newly made tycoons would want to collect American art as a way to solidify the country's standing and innovative prowess. However, the reality was quite the opposite. After the Civil War American artists were bedeviled by the widely held notion that American art was provincial. The once acclaimed Hudson River School, which majestically captured the country's wilderness in a grand manner, was deemed out of touch with the rapidly changing nation and the American public's opinion of what constituted great art. By the 1880s artists like Frederic Church and Albert Bierstadt (fig. 1) came to embody what was wrong with American art.<sup>3</sup> Instead wealthy American collectors wanted European art (specifically Old Masters, then French paintings) to fill their palatial homes, as they believed it best asserted their privileged status and "validated" their good taste.<sup>4</sup> These freshly minted millionaires looked to the art of the past to legitimize their perch atop a highly competitive and ever-changing social ladder. Owning a sizable and significant art collection offered them membership to a time-honored club of the world's most powerful families.

The American artist of the Gilded Age had the daunting challenge to overcome the perception that he or she lived in a cultural backwater. In order for American art to be collectable, the artist had to create work that demonstrated the newest European

trends set against a distinctively American subject.<sup>5</sup> This was no easy feat and the critical response to the art made during the period was often derogatory. American critics railed against the collectors who filled their homes with European art and they railed against the artists who they felt perpetuated a superficial, “foreign” style that solely catered to the tastes of American collectors. Randall Griffin argues in *Homer Eakins, and Anshutz* that many artists consciously blurred the “American” and “European” in their work as a measure to gain the acceptance and patronage of prominent American art buyers.<sup>6</sup>

Part of the American artist’s struggle to form a national identity in their art was that the country itself was trying to determine who and what it was in the face of radical change. As attention began to shift toward the American art market in the late nineteenth century, American collectors did not want images of urban industrialization, immigrants, or an increasingly desolate countryside. They wanted reassuring pictures of leisure (cats. 2, 17), beautiful landscapes (cats. 5, 9, 12), fashionably dressed women (cats. 18, 21), darling children (cat. 19), and of course formal portraits of themselves in their best finery (cat. 10). James McNeill Whistler and John Singer Sargent emerged as sophisticated ex-patriots who cultivated a demand for society portraits in the grand and noble manner of Velázquez. William Merritt Chase (cat. 2) worked hard to champion the importance of American art and the relevance and beauty of the American landscape itself. Winslow Homer (cat. 1) chose not to embrace European style and focused on creating art that was distinctly “American” in its naturalism and simplicity. By contrast, Thomas Wilmer Dewing (cat. 11), Augustus Saint-Gaudens (cat. 3), and Albert Herter (cat. 4) all appealed to the Gilded Age collector’s love of rarified, precious and almost ethereal objects. For the collectors in Philadelphia who were interested in pursuing American art, the artists mentioned here were important to include in their holdings. By consequence some of Philadelphia’s museums greatest treasures came as gifts from these esteemed collections.

## Philadelphia during the Gilded Age

At the close of Civil War, Philadelphia was transformed into an industrial nerve center of transportation and heavy industry, with strong interests in iron and steel, shipbuilding,



FIG. 1. Albert Bierstadt (1830–1902). *Platte River, Nebraska*, 1863. Oil on canvas, 36 x 57 ½ inches (91.4 x 146.1 cm). Signed and dated lower right: *ABierstadt / 1863*. Private collection

FIG. 2. Pennsylvania Railroad Station, Market Street West at Penn Square, 1889. Courtesy of the Free Library of Philadelphia



coal, and of course the railroad. Textiles were also vital to Philadelphia's thriving economy, as were its many breweries. At the Centennial Exposition of 1876 Philadelphia reemerged nationally as a critical hub of technology and William Penn's dream for the city to be a "green country town" was all but lost. The Iron Age was immensely transformative for Philadelphia: neighborhoods were improved and better connected by streetcars and civic infrastructure; the middle class grew and prospered with a steady supply of work and commerce; the Pennsylvania Railroad became the nation's largest and most powerful rail network (fig. 2); and the city's captains of industry, who had profited handsomely from the many long hours they spent toiling in the office, founded and supported some of the finest public institutions in America. Indeed the advent of serious-minded philanthropy was one of the greatest achievements of the Gilded Age and Philadelphia was a leading light in the enterprise.

Two of Philadelphia's most notable citizens and collectors were Peter A. B. Widener (1834–1915) and William Lukens Elkins (1832–1903). The two men were also business partners, friends, and neighbors. As mentioned earlier Widener made a small fortune by supplying meat to the Union Army. After the war, he invested his profits in trolley cars and public transit systems. Elkins began as a grocer, started his own



FIG. 3. Interior of Lynnewood Hall, showing one of the art galleries. Courtesy of the Old York Road Historical Society



FIG. 4. Exterior Lynnewood Hall, home of Peter A. B. Widener. Courtesy of the Old York Road Historical Society

produce business, and eventually became a pioneer in the refinement of crude oil. In 1875 Widener and Elkins commenced the systematic buying of transit lines that would eventually become the Philadelphia Transportation Company in 1883. Through their connections they expanded their streetcar holdings to Chicago, Pittsburgh, and Baltimore, and came to control and operate over 500 miles of track. From there they diversified their holdings even more. Widener became a founder of U.S. Steel and the American Tobacco Company. Elkins was a partner at Standard Oil and held sizable share portions in the American Tobacco Company and the International Mercantile Marine Company.

Both men were avid art collectors. Widener collected in the princely tradition. His vast holding of antique furniture, tapestries, and decorative arts created a lavish setting for his extensive collection of Old Master paintings and sculpture (fig. 3). His mansion in Philadelphia at Broad and Girard and his sprawling estate Lynnewood Hall (fig. 4) were magnificent expressions of Gilded Age opulence. Elkins's lifestyle and appetite for worldly good was no less grand. His estate, Elstowe Manor (fig. 6), was decorated by the French interior designers Allard et Fils and was appointed with the most exquisite decorative details. Elkins' extensive collection of European art featured prominently throughout the 45 rooms (fig. 5).



FIG. 5. Interior of Elstowe Manor. Courtesy of Mrs. B.H. Bonechi

FIG. 6. Exterior of Elstowe Manor, home of William Lukens Elkins. Courtesy of the Old York Road Historical Society



Widener and Elkins were Philadelphia's quintessential Gilded Age collectors: they were extraordinarily wealthy, eager to convey the dynastic claims of their family, and passionate collectors of European Old Masters. There were only a few modern American paintings in either man's collection when they came into public hands. They both seem to have enthusiastically subscribed to the belief that the greatest testament of their hard-won position in society was the accumulation of as much art from the Old World as their money could buy. Elkins's eldest son, George, would add some marvelous modern American paintings to his family's collection, including Winslow Homer's *The Life Line* of 1884, which is now a cornerstone of the Philadelphia Museum of Art's American art collection.

John Graver Johnson (1841–1917) and Alex Simpson, Jr, (1855–1935) two more important Philadelphia collectors during the Gilded Age, were more inclusive of American art. Simpson, in fact, only collected modern American art. Both men were prominent Philadelphia lawyers; Simpson later became a judge. Johnson was the son of blacksmith and gained admission to Philadelphia's prestigious Central High School, where he likely met Widener and became a lifelong friend. Johnson was a brilliant corporate lawyer and represented the interests of many of Widener and Elkin's companies, including Standard Oil, U. S. Steel, and American Tobacco. He also acted as counsel to the Pennsylvania Railroad, the New York Central Railroad, and the Baldwin Loco-

motive Company. Johnson did not have the wealth that Widener and Elkins did and his more modest resources likely “dictated his interest in the then relatively economical field of early Italian paintings,” as Carl Stehlke writes in his volume on the Johnson Collection.<sup>7</sup> What Johnson might have lacked in funds, he made up for in enthusiasm. He became a prodigious collector and amassed one of the finest collections of early Italian Renaissance panel paintings in the country. Johnson truly loved the act of collecting; he primarily relied on his own judgment and extensive research. Unlike the luxury and refinement of Widener and Elkin’s estates, Johnson’s home in Philadelphia was overflowing with paintings, so much so that they were lined up on the floors of every room (fig. 7).

Johnson’s initial interest in painting centered on American works. He owned numerous paintings by such artists as Whistler, Sargent, Homer, Inness (c.f. cat. 12), Alexander Harrison (c.f. cat. 13), and Birge Harrison. It was not until later that he turned his attention to the Italian pictures. On the contrary, Alex Simpson, Jr. set out to build a collection of modern American art. Like Johnson, Simpson was a highly regarded Philadelphia lawyer. He was one of the founders of the Pennsylvania Bar Association and served as its president and chairman of its Committee on Law Reform for more than twenty years. The treatise he wrote on federal impeachments in England and the United States was recognized as authoritative worldwide. In 1918 he was appointed for life to the Pennsylvania Supreme Court.

In 1928 Simpson bequeathed eleven American paintings from his collection to the Philadelphia Museum of Art, then called the Pennsylvania Museum. Interestingly, Arthur Edwin Bye wrote an article in the 1928 *Museum Bulletin* that acknowledged that the museum’s holding of American art was woefully inadequate because of the premium American collectors had attached to acquiring European art. Bye writes: “For years it has been a matter of regret that the collections of the Pennsylvania Museum have included so few examples of the work of our modern American painters. ... Those men who blazed new trails in American art from 1870 onward, and scorned the apathy of a public which thought all good art must come from Europe, have not, until lately, been sufficiently honored.”<sup>8</sup> This backdrop makes Simpson’s idea for his own art collection all the more visionary. His paintings by William Merritt Chase, Thomas Eakins, Abbott



FIG. 7. Frederick Gutekunst (American, 1831–1917). Photograph of John G. Johnson’s parlor, c. 1884. Philadelphia Museum of Art, John G. Johnson Collection Archives

Thayer (c.f. cat. 15), and Thomas Wilmer Dewing (c.f. cat. 11), to name only a few, are superb examples from each artist's oeuvre and highlight the distinction of Simpson's collection. Whether it was a matter of economy, personal taste or timing, Simpson's collecting interest bucked the prevailing trend during the Gilded Age, and consequently makes his collection in its scope and quality all the more interesting today.

There were many more important collectors who emerged in Philadelphia during the Gilded Age. Joseph Harrison, Jr. (1810–1874) is one such collector who deserves more attention, as are Edward L. Carey (1806–1845), John S. Phillips (1800–1876) and W. P. Wiltach (1816–1870). We chose to focus on the collectors in this catalogue because the similarities and differences in their collecting strategies speak to larger trends that developed during the period. Widener and Elkins used their extraordinary means to amass princely collections; yet, Johnson and Simpson built exceptional collections with more modest resources. What these four men shared was a love of collecting itself and the means to acquire the objects that interested them. They were part of a burgeoning group of Americans who saw their involvement in the arts as vital to their role as the nation's cultural stewards and critical to their individual legacies. In keeping with this mindset, they all bequeathed their collections to public institutions. Widener's went the National Gallery of Art in Washington, D.C.; Elkins's and Simpson's both went to the Philadelphia Museum of Art; and Johnson's went to the City of the Philadelphia, which later transferred it to the Philadelphia Museum of Art.

The passion for collecting and spirit of philanthropy that marked these men's endeavors were often matched by their colleagues and peers who lived in Philadelphia's storied suburb of the Main Line. It is to a few of those collections that we turn next.

### **Away to the Country: The Main Line during the Gilded Age**

As Philadelphia grew into an industrial metropolis, so did its population, which by 1880 had more than doubled and by 1900 had tripled. More people and industry brought more dirt and heat. For those who could, escaping the city to a country home became a popular exercise and yet another way to advertise one's wealth and social standing. Indeed, a country estate was as important of a symbol as an art collection during the Gilded Age and Philadelphia's Main Line emerged as an elite enclave of such homes.

The history of the Main Line is inextricably linked to the history of the Pennsylvania Railroad. In fact the most immediate and permanent impact of the Pennsylvania Railroad was the creation of the Main Line, which is strictly defined as a rail corridor



but has come to embody a whole geographical area as well as a lifestyle. It was not always that way. After a 1683 land grant from William Penn, Welsh Quakers settled the region with the intention to farm, but the soil was rocky and not conducive to crop cultivation. Thus by the mid-nineteenth century the so-called Welsh Tract was a sparsely populated region of small dairy farms and mills stationed along meandering streams. The expansion of the Pennsylvania Railroad transformed the area; it purchased all of the surrounding farmland, straightened the existing tracks (fig. 8), consolidated rail service, and offered regular daily trains from Philadelphia to Paoli and back. The question then became how was the surrounding land to be developed.

Railroad executives originally conceived of the area as a summer resort destination, but this idea failed because of the lack of notable attractions. The Railroad then encouraged its senior executives, board of directors, and major suppliers to buy the land around its new Gothic-style stations in order to build their country homes there. This concept gained traction in the late 1860s and early 1870s. The Railroad instructed the buyers to build “homes of more than ordinary architectural interest.”<sup>9</sup> The residential development that took place along the Main Line thus reflected not only Philadelphia’s growing economy but also the Gilded Age taste for a large and sumptuous country estate.<sup>10</sup> By the 1880s, the houses of Main Line had grown in size, grandeur and importance; they also came to symbolize the confidence, achievement, and wealth of their



FIG. 8. Pennsylvania Railroad tracks at Wynnewood, 1861. Shows the tracks as they were straightened. Courtesy of the Lower Merion Historical Society

FIG. 9. Bryn Mawr train station, 1876. The Gothic-style station was the pride of Pennsylvania Railroad. Courtesy of the Lower Merion Historical Society



FIG. 10. Maybrook, Wynnewood, home of Henry C. Gibson. Gibson hired G. W. & W. D. Hewitt to design and build Maybrook in 1881. Courtesy of the Lower Merion Historical Society

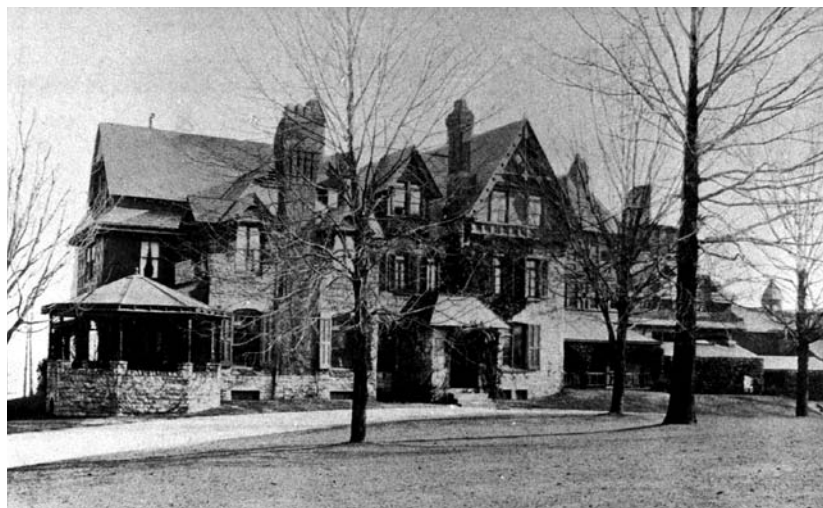


FIG. 11. Cheswold, Haverford, country home of Alexander Cassatt, Jr. Cassatt hired Henry A. Sims to design Cheswold in 1872. Additions were made by Furness and Hewitt in 1880 and Furness, Evans, & Company in 1910. Courtesy of the Lower Merion Historical Society

owners. Of course the interiors of these homes had to be well-appointed expressions of sophistication and grace.

The Main Line developed quickly and became a suburban jewel. Residents could enjoy the fresh air and idle hours of the country, but also be a short train ride away from Center City Philadelphia for work, shopping, and society events (fig. 9). The architectural character of the homes that were built reflected a strong interest in English country life, which was ironic given that America had won its independence from Britain only a hundred years earlier. That said, the houses that were built were large but natural. They evolved over time and often rambled on. Stephanie Hetos Cocke writes in *Gilded Age Estates of Lower Merion* that despite the Gilded Age values of conspicuous consumption, the houses of the Main Line were influenced by the region's strong Quaker roots. Thus, they were not nearly as opulent as Widener or Elkins' estates, nor did the Main Line as a whole rival the extravagance of such places like Newport.<sup>11</sup> Instead a quieter expression of wealth prevailed. The same could be said of the Main Line's art collectors.

It is difficult to re-create or even discuss at length any one Gilded Age art collection from the Main Line. We know that art collecting was an important exercise for men like Henry C. Gibson (1830–1891) of Maybrook in Wynnewood (fig. 10), Alexander Cassatt, Jr. (1839–1906) of Cheswold in Haverford (fig. 11), Clement A. Griscom (1841–1912) of Dolobran in Haverford (fig. 12), and John H. Converse of Chetwynd (1840–1910) in Bryn Mawr (fig. 13), and we have excellent archival photographs that show residential painting galleries in their homes (fig. 14). However, it's hard to



know exactly, with the exception of Gibson's and Griscom's collections, just how much American art was in these men's holdings. For example, we know that in 1891 John Converse—a partner at Baldwin Locomotive Works—gave the Pennsylvania Academy of the Fine Arts an 1888 painting by Daniel Ridgeway Knight, but other than that it is difficult to determine what else was in his collection. By contrast in 1892 Henry Gibson—the heir to John Gibson & Son, a whiskey distillery and wine importer—generously bequeathed over one hundred works from his extensive art collection to PAFA, but only ten were by American artists. Clement Griscom—a shipping magnate and president of International Navigation Company—built his ever-evolving mansion Dolobran, designed by Frank Furness, to accommodate his extensive collection of Old Master and European paintings, but it was auctioned off after his death. From the 1914 auction catalogue we know he had paintings by Mary Cassatt and George Inness, and of course there is the famed portrait of his wife and daughter by Cecilia Beaux titled *Mother and Daughter* of 1898, now at the Pennsylvania Academy of the Fine Arts. Finally, Alexander Cassatt, Jr. —the president of the Pennsylvania Railroad from 1899 to 1906 and Mary Cassatt's brother—primarily collected the French Impressionist paintings his sister recommended to him, but also owned at least one work by Whistler.<sup>12</sup>

Despite not knowing exactly how many American artists were part of these collections, it is once again clear that the impetus to collect modern American art during the Gilded Age was weak. Of course there were American artists who stood out: Whistler, Sargent, Inness, and Homer were a few. Having the Pennsylvania Academy of the Fine Art's *Annual Exhibition* every year certainly helped matters too, as the best

FIG. 12. Dolobran, Haverford, home of Clement A. Griscom. Griscom hired Furness and Evans to design Dolobran. Construction continued between 1881 and 1895. Courtesy of the Lower Merion Historical Society

FIG. 13. Chetwynd, Bryn Mawr, home of John H. Converse. Converse hired Wilson Brothers to design Chetwynd in 1883. Courtesy of the Radnor Historical Society



FIG. 14. The picture gallery at John H. Converse's Chetwynd. Courtesy of the Radnor Historical Society

and brightest American artists vied to have their work included in the show and many local collectors did purchase important works there. But the push to collect American art on a comprehensive level did not take place until the early twentieth century, when American subject matter and iconography came to dominate the American art scene. At that point the tables turned: the lure of the Old World and its conventions were eclipsed by the new nation's stronger sense of itself. The demand for American art grew and so did the strength of the American art market. Artists and collectors alike seemed to perk up and listen when Theodore Roosevelt implored them to "be Americans, pure and simple."

Even though collecting American art during the Gilded Age was not a widespread practice, it clearly was accomplished. The fact that American artists continued to create compelling works

of art in spite of the obstacles they faced is evidenced by the objects included in this exhibition. When we look at these artworks now, we see what is distinct and "American" about them, and knowing their place in the history of collecting American art makes them all the more exceptional.

<sup>1</sup> Alexis Gregory, *Families of Fortune: Life in the Gilded Age* (1993), p. 133.

<sup>2</sup> Barbara Gallati, *High Society: American Portraits of the Gilded Age*, exh. cat. (2008), p. 11.

<sup>3</sup> Randall C. Griffin, *Homer, Eakins, & Anshutz: The Search for American Identity in the Gilded Age* (2004), p. 6.

<sup>4</sup> Gallati, *High Society*; p. 17.

<sup>5</sup> Griffin, *Homer*, p. xxi.

<sup>6</sup> *Ibid.*

<sup>7</sup> Carl Brandon Strehlke, "John G. Johnson and the Italian Painting Collections at the Philadelphia Museum of Art," in *Italian Paintings, 1250–1450: John G. Johnson Collection and the Philadelphia Museum of Art* (2004), p. 1.

<sup>8</sup> Arthur Edwin Bye, "The Collection of Alex Simpson, Jr.," *Bulletin of the Pennsylvania Museum*, vol. 24, no. 122 (October 1928), pp. 21–26.

<sup>9</sup> William Morrison, *The Main Line: Country Houses of Philadelphia's Storied Suburb, 1870–1930* (2002), p. 5.

<sup>10</sup> *Ibid.*, p. 17.

<sup>11</sup> Stephanie Hetos Cocke, "Gilded Age Estates of Lower Merion." Master's Thesis, University of Pennsylvania (1987), p. 210.

<sup>12</sup> Erica E. Hirshler, "Helping 'Fine Things Across the Atlantic': Mary Cassatt and Art Collecting in the United States," in *Mary Cassatt: Modern Woman*, exh. cat. (1998), pp. 187–89.



Modern photograph of the Chetwynd's carriage house, which is now home to Avery Galleries.





# Catalogue





CAT. 1

**Winslow Homer** (1836–1910)

*Rendezvous*, 1884

Watercolor, 8 ½ x 11 ½ inches (21.6 x 29.2 cm)

Signed and dated lower left: *Homer / 1884*

Courtesy of Michael Altman Fine Art & Advisory Services, New York



CAT. 2

**William Merritt Chase (1849–1916)**

*Shinnecock no. 27, c. 1895*

Oil on canvas, 12 ¼ x 10 ¼ inches (31.1 x 26 cm)



CAT. 3

**Augustus Saint-Gaudens (1848–1907)**

*Amor Caritas*, 1898

Bronze relief, 40 x 17 ½ inches (101.6 x 43.2 cm)

Signed, dated and inscribed lower left (on pilaster): AVGVSTVS / SAINT GAUDENS / MDCCCXCVIII [1898]; (at lower right):  
COPYRIGHT BY A SAINT- GAUDENS MDCCCXCVIII; (at upper center, on tablet): AMOR.CARITAS. [Love-Charity]



CAT. 4

**Albert Herter** (1871–1950)

*Garden of Hesperides*

Oil on canvas, 40 x 60 inches (101.6 x 152.4 cm)

Signed lower left: *Albert Herter*



CAT. 5

**John La Farge** (1835–1910)

*Winter Evening Sky*

Watercolor, 10  $\frac{3}{4}$  x 9 inches (27.3 x 22.9 cm)

Inscribed on verso: *La Farge*



CAT. 6

**John La Farge** (1835–1910)

*On the Beach, Satapuala, Upolu, Samoa, Moonlight, c. 1891*

Watercolor, 7 x 9 ½ inches (17.8 x 24.1 cm)



CAT. 7

**Emil Carlsen** (1848–1932)

*Peonies in Kang-Hsi Vase*

Oil on canvas, 53 x 42 inches (134.6 x 106.7 cm)

Signed lower right: *Emil Carlsen*



CAT. 8

**George Hitchcock** (1850–1913)  
*The Annunciation (L'Annonciation)*

Oil on canvas, 65 x 39 ½ inches (165.1 x 100.3 cm)

Signed lower right: *G Hitchcock*



CAT. 9

**Childe Hassam** (1859–1935)

*Looking Over Frenchman's Bay at Green Mountain, 1896*

Oil on canvas, 26 ½ x 36 ⅛ inches (67.2 x 91.8 cm)

Signed and dated lower right: *Childe Hassam 1896*

Courtesy of Questroyal Fine Art, New York



CAT. 10

**John Singer Sargent** (1856–1925)

*Portrait of Charlotte Cram*, 1900

Oil on canvas, 34  $\frac{3}{4}$  x 24 inches (88.3 x 61 cm)

Signed and dated upper right: *John S. Sargent / 1900*



CAT. 11

**Thomas Wilmer Dewing** (1851–1938)

*Lydia in Green*, 1898

Oil on panel, 20 x 15  $\frac{5}{8}$  inches (50.8 x 39.6 cm)

Signed lower left: *T.W. Dewing*

Courtesy of Adelson Galleries, New York



CAT. 12

**George Inness** (1825–1894)

*Palisades on the Hudson*, c. 1876

Oil on canvas, 20 x 30 inches (50.8 x 76.2 cm)

Signed lower right: *G. Inness*



CAT. 13

**Alexander Harrison** (1853–1930)

*Beach Tides*, c. 1895

Oil on canvas, 12 x 39 inches (30.5 x 99.1 cm)

Signed lower left: *A. Harrison*

Courtesy of Thomas Colville Fine Art, Guilford, Connecticut



CAT. 14

**Walter Launt Palmer (1854–1932)**

*An Early Snow, 1887*

Oil on canvas, 22 ½ x 26 ½ inches (57.2 x 67.3 cm)

Signed lower left: *Palmer 1887*



CAT. 15

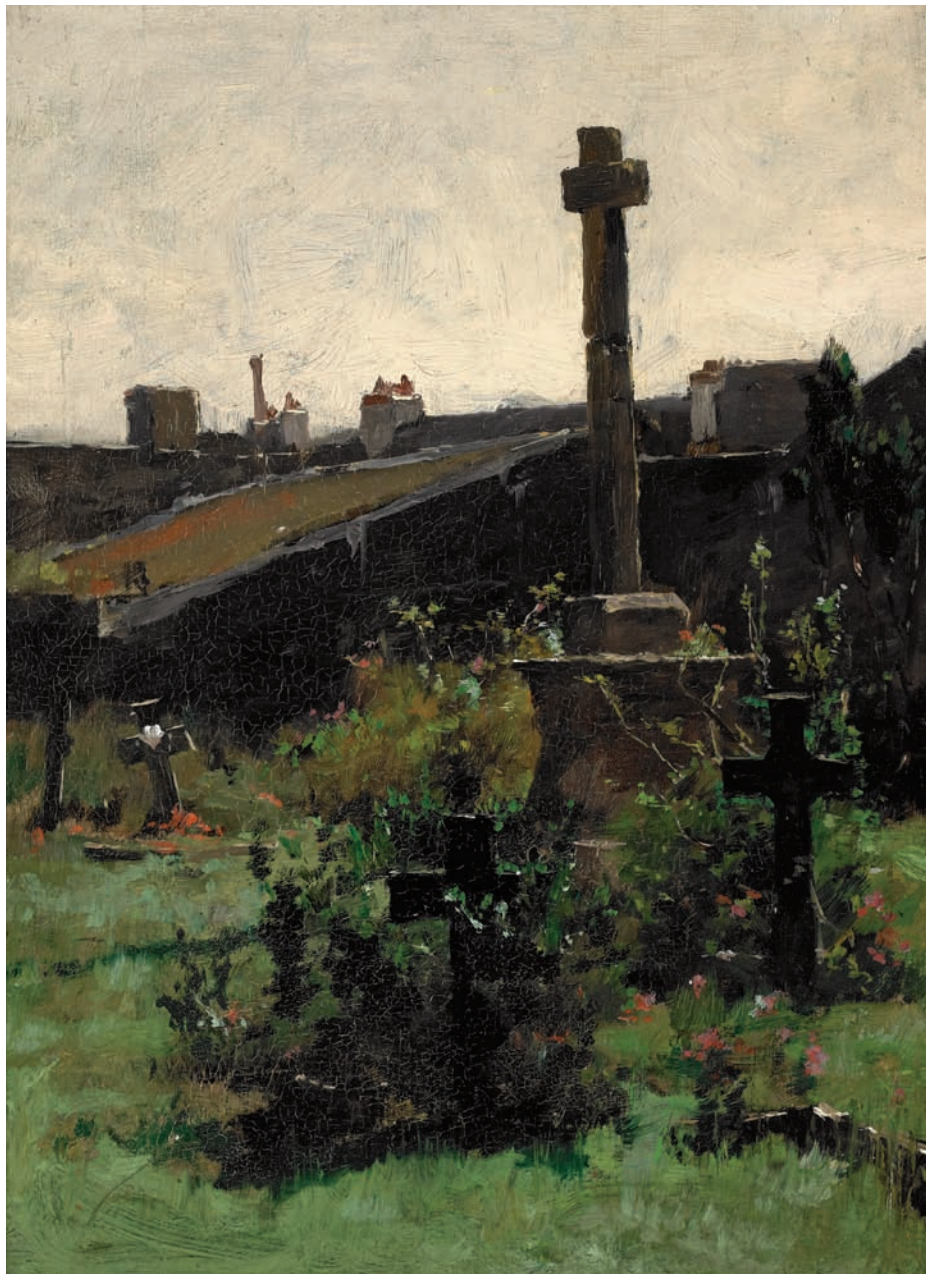
**Abbott Thayer** (1849–1921)

*Water Lily*, c. 1881

Watercolor on paper, 6 x 5 ½ inches (15.2 x 14 cm)

Signed and inscribed lower left: *A H Thayer. / to EMMA*

Courtesy of Meredith Ward Fine Art, New York



CAT. 16

**Dennis Miller Bunker** (1861–1890)

*Brittany Crosses*, 1884

Oil on panel, 12  $\frac{7}{8}$  x 9  $\frac{1}{2}$  inches (32.7 x 24.1 cm)



CAT. 17

**Bessie Potter Vonnob (1872–1955)**

*Girl Dancing*

Bronze, 13  $\frac{3}{4}$  inches (34.9 cm)

Signed on base: *Bessie Potter*



CAT. 18

**John White Alexander** (1856–1915)

*Silhouette of a Young Girl*

Charcoal on paper, 14 ½ x 10 ¾ inches (36.8 x 27.3 cm)

Signed lower left: *J.W. Alexander*

Courtesy of Michael Altman Fine Art & Advisory Services, New York



CAT. 19

**Lilian Westcott Hale** (1881–1963)

*Black Eyed Susans*

Charcoal and colored pencil, 22 ½ x 25 ½ inches (57.2 x 64.8 cm)

Signed upper right: *Lilian Westcott Hale*



CAT. 20

**Irving Ramsey Wiles (1861–1948)**

*Reverie*, 1893

Pastel on paper, 18 ½ x 15 inches (49 x 38.1 cm)

Signed lower center: *Irving R. Wiles*

Courtesy of Adelson Galleries, New York



CAT. 21

**Hugh Breckenridge** (1870–1937)  
*Youth (Portrait of Alice Morley Meyers)*, 1907

Pastel on board, 26 x 20 inches (66 x 50.8 cm)

Signed lower right: *Hugh H. Breckenridge*



CAT. 22

**George de Forest Brush (1855–1941)**

*Nude*

Chalk on paper, 20 x 13  $\frac{1}{8}$  inches (50.8 x 33.3 cm)

Signed lower right: *Geo. de Forest Brush*

# Exhibition Checklist

## CAT. 1

Winslow Homer (1836–1910)

*Rendezvous*, 1884

Watercolor

8 ½ x 11 ½ inches (21.6 x 29.2 cm)

Signed and dated lower left: *Homer / 1884*

Courtesy of Michael Altman Fine Art and Advisory Services,  
New York

## Provenance

William MacBeth; Millicent H. Rogers, 1942; to her son, Arturo Peralta-Ramos, since 1953; Michael Altman Fine Art and Advisory Services, New York

## Exhibition

University of Arizona Art Gallery, *Yankee Painter: A Retrospective Exhibition of Oil, Watercolors, and Graphics by Winslow Homer*, October 12–December 1, 1963, no. 105.

## CAT. 2

William Merritt Chase (1849–1916)

*Shinnecock no. 27*, c. 1895

Oil on canvas

12 ¼ x 10 ¼ inches (31.1 x 26 cm)

## Provenance

M.A. Newhouse and Son, Inc., St. Louis; Davis Galleries, New York; Hirschl & Adler Galleries, New York, by 1973; Private collection, Palm Beach, Florida; John H. Surovek Gallery, Palm Beach, Florida

## Exhibition

Heckscher Museum, Huntington, New York, and the Parrish Art Museum, Southampton, New York, *The Students of William Merritt Chase*, 1973, no. 49.

## Literature

Ronald G. Pisano, *The Students of William Merritt Chase*, exh. cat. (1973), cat. no. 49, p. 24.

Ronald G. Pisano, Frederick Baker and Carolyn Lane, *William*

*Merritt Chase: Landscapes in Oil. Volume 3: Complete Catalogue of Known and Documented Works by William Merritt Chase* (2007), pp. 103–4, #L206.

## CAT. 3

Augustus Saint-Gaudens (1848–1907)

*Amor Caritas*, 1898

Bronze relief

40 x 17 ½ inches (101.6 x 43.2 cm)

Signed, dated and inscribed lower left (on pilaster): AVGVSTVS / SAINT GAVDENS / MDCCCXCVIII [1898]; (at lower right): COPY-RIGHT BY A SAINT- GAUDENS MDCCCXCVIII; (at upper center, on tablet): AMOR.CARITAS. [Love-Charity]

## Provenance

The artist; to Spencer Trask (1844–1909), New York; to the Corporation of Yaddo, Saratoga Springs, New York, until 2012; Michael Altman Fine Art and Advisory Services, New York

## Literature

cf. K. Greenthal, *Augustus Saint-Gaudens, Master Sculptor* (1985), pp. 29 pl. XIV, 107–9 fig. 99.

cf. Wayne Craven, *Sculpture in America* (1984), p. 392.

cf. John H. Dryfhout, *The Work of Augustus Saint-Gaudens* (1982), pp. 234–35, no. 169 illus.

cf. L. Taft, *The History of American Sculpture* (1969), p. 296, fig. 42.

## CAT. 4

Albert Herter (1871–1950)

*Garden of Hesperides*

Oil on canvas

40 x 60 inches (101.6 x 152.4 cm)

Signed lower left: *Albert Herter*

**Provenance**

The artist; Estate of the artist; Beatrice Stein, New York, c. 1955; A. Gleades, New York; Jack Nicholson, Beverly Hills, California, c. 1985; Langdale Price, Potomac, Maryland, by 1993; George Turak; Christie's, New York, Important American Paintings, Drawings and Sculpture, May 20, 2010, lot 119

**Exhibitions**

National Academy of Design, New York, *85th Annual Exhibition*, 1910, no. 191.

Sendecor Gallery, New York, *Albert Herter*, 1912.

**Literature**

T.W. Higginson, *Tales of the Enchanted Islands of the Atlantic* (1923), n.p. (illus.).

## CAT. 5

John La Farge (1835–1910)

*Winter Evening Sky*

Watercolor

10 ¾ x 9 inches (27.3 x 22.9 cm)

Inscribed on verso: *La Farge*

**Provenance**

With Doll and Richards, Boston, 1890; Charles Fairchild, Boston, purchased from the above; by descent to his wife, Mrs. Charles Fairchild, Boston; by descent to her son, Gordon Fairchild, Boston; by descent to his sister, Sally Fairchild, Boston; by descent to her niece, Mrs. Warner (Clara Fuller) Taylor, Boston; Private collection; William Vareika Fine Arts Ltd., Newport, Rhode Island

**Exhibitions**

Doll and Richards, Boston, *Catalogue of Drawings, Watercolors, and Paintings by Mr. John La Farge on Exhibition and Sale*, 1890, no. 12. Exhibited as “Winter Evening Sky. Out-of-doors study, from nature. Water Color.” Charles Fairchild purchased the picture at the exhibition.

Museum of Fine Arts, Boston, “La Farge Memorial Exhibition,” January 1–31, 1911.

Museum of Fine Arts, Boston [deposit known from loan records] 1921–30.

**Literature**

“List of Pictures by Mr. John La Farge sold by Doll & Richards, Inc. Boston” (Boston: Typescript: Vose Galleries Papers, [1874-1910]), p. [1] La Farge 1934a, p. card 63.

Museum of Fine Arts, Boston, Prints and Drawings Department, Loan Card No. 1753.10 (1910).

Museum of Fine Arts, Boston, Prints and Drawings Department, Loan Card No. 143.21 (1921) (also numbered 52.23).

## CAT. 6

John La Farge (1835–1910)

*On the Beach, Satapuala, Upolu, Samoa, Moonlight*, c. 1891

Watercolor

7 x 9 ½ inches (17.8 x 24.1 cm)

**Provenance**

Mrs. John Briggs Potter, 1954; William Vareika Fine Arts Ltd., Newport, Rhode Island; Private collection, Rhode Island until 2011

**Exhibitions**

Durand-Ruel Galleries, New York, *Paintings, Studies, Sketches and Drawings, Mostly Records of Travel 1886 and 1890-91 by John La Farge*, February 25–March 25, 1895, no. 81.

Société Nationale des Beaux-Arts, Paris, *Études, esquisses, dessins, Souvenirs et notes de voyage (1886 et 1890-91) par John La Farge*, April 24– May 24, 1895, no. 80 as *Sur la plage – Satapuala, Upolu, Samoa (clair de lune)*.

William Vareika Fine Arts Ltd., Newport, Rhode Island, *John La Farge (1835–1910): American Artistic Genius and Renaissance Man*, August 28–November 30, 2009, no. W46 as *Samoa, Sail by Moonlight*.

CAT. 7

Emil Carlsen (1848–1932)

*Peonies in Kang-Hsi Vase*

Oil on canvas

53 x 42 inches (134.6 x 106.7 cm)

Signed lower right: *Emil Carlsen*

### Provenance

Private collection

CAT. 8

George Hitchcock (1850–1913)

*The Annunciation (L'Annonciation)*

Oil on canvas

65 x 39 ½ inches (165.1 x 100.3 cm)

Signed lower right: *G Hitchcock*

### Provenance

Location unknown; with Raydon Gallery, New York, by 1986; Private collection, New York; Private collection

### Exhibition

Königliche Akademie der Künste zu Berlin, *Ausstellung Amerikanischer Kunst*, March–April 1910.

### Literature

Michael David Zellman, ed., *American Art Analog, Volume II, 1842–1874* (1986).

CAT. 9

Childe Hassam (1859–1935)

*Looking Over Frenchman's Bay at Green Mountain*, 1896

Oil on canvas

26 ½ x 36 ⅞ inches (67.2 x 91.8 cm)

Signed and dated lower right: *Childe Hassam 1896*

Courtesy of Questroyal Fine Art, New York

### Provenance

Mr. and Mrs. Orton P. Jackson, by 1949; The Pennsylvania Academy of the Fine Arts, gifted in the memory of Emily Penrose Jackson from the above, 1983; Private collection, New York

### Exhibitions

The Pennsylvania Academy of the Fine Arts, Philadelphia, *A Growing American Treasure: Recent Acquisitions and Highlights from the Permanent Collection*, September 21, 1984–April 14, 1985.

The Pennsylvania Academy of the Fine Arts, Philadelphia; Greenville County Museum of Art, North Carolina; Orlando Museum of Art; Akron Art Museum, Ohio; Memorial Art Gallery, Rochester, New York; Beaverbrook Art Gallery, New Brunswick, Canada; Huntsville Museum of Art, Alabama, *Light, Air, and Color: American Impressionist Paintings from the Collection of the Pennsylvania Academy of the Fine Arts*, June 8, 1990–July 25, 1993.

Farnsworth Art Museum, Rockland, Maine, *Inventing Acadia: Artists and Tourists at Mount Desert*, 1999.

### Literature

The Pennsylvania Academy of the Fine Arts, *A Growing American Treasure: Acquisitions Since 1978*, exh. cat. (1984), p. 57, cat. 60.

Susan Danly, *Light, Air, and Color: American Impressionist Paintings from the Collection of the Pennsylvania Academy of the Fine Arts* (1990), p. 47, no. 20.

Pamela J. Belanger, *Inventing Acadia: Artists and Tourists at Mount Desert*, exh. cat. (1999), p. 10, figs. 1, 14.

CAT. 10

John Singer Sargent (1856–1925)

*Portrait of Charlotte Cram*, 1900

Oil on canvas

34 ¾ x 24 inches (88.3 x 61 cm)

Signed and dated upper right: *John S. Sargent / 1900*

### Provenance

Formerly in the collection of Mrs. Henry Augustus Cram, 1905; Mrs. Robert Ludlow Fowler, Jr., until 1971; Private collection, Europe; Private collection; Private collection

### Exhibitions

National Academy of Design, New York, *Eighty-third Annual Exhibition*, 1908, no. 27.

Brooklyn Museum, *Great Expectations: John Singer Sargent Painting Children*, October 8, 2004–January 16, 2005; Norfolk, Chrysler Museum of Art, February 25–May 22, 2005; Portland Museum of Art, Oregon, June 18–September 11, 2005.

Vero Beach Museum of Art, Florida, *Masters of Light: Selections of American Impressionism from the Manoogian Collection*, January 30–April 23, 2006.

### Literature

David McKibbin, *Sargent's Boston* (1956).

Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings. Vol. 3: The Later Portraits* (2003), no. 391.

Barbara Dayer Gallati, *Great Expectations: John Singer Sargent Painting Children* (2004), pl. 61, p. 192.

CAT. 11

Thomas Wilmer Dewing (1851–1938)

*Lydia in Green*, 1898

Oil on panel

20 x 15  $\frac{5}{8}$  inches (50.8 x 39.6 cm)

Signed lower left: *T.W. Dewing*

Courtesy of Adelson Galleries, New York

### Provenance

The artist, 1898; John Gellatly, New York, 1899–1928; Milch Galleries, New York, 1928; Paul Magriel, New York, 1960s–1973. Kennedy Galleries, New York, 1973; Private collection, 1973–89; Coe Kerr Gallery, New York, 1989; Private collection, 1989 until the present

### Exhibitions

The St. Botolph Club, Boston, 1898, no. 9, as *In Green*.

*The Ten American Painters*, 1898, no. 40, as *In Green*.

Montross Gallery, New York, *Loan Collection of Paintings by Mr. T.W. Dewing*, February 27–March 20, 1900, no. 12, as *In Green*, lent by John Gellatly, catalogue endorsed Lydia by Elizabeth Dewing Kaup (copy, Archives of American Art, Smithsonian Institution).

*Pan American Exposition*, Buffalo, New York, 1901, no. 662, as *Green Dress*, lent by John Gellatly (illustrated installation photograph, Gallery One).

Carnegie Institute, Pittsburgh, *Twenty-seventh Annual International Exposition of Paintings*, October 18–December 9, 1928, no. 19, as *Green Dress*, lent by Milch Galleries, New York.

Kennedy Galleries, New York, *The Turn of the Century*; September 1977, no. 151, illustrated, as *Portrait of Miss Dewing*.

Coe Kerr Gallery, New York, *American Impressionism II*, May 19–June 23, 1989, no. 11, illustrated in color.

### Literature

Dewing to Charles L. Freer, letter 149 (1899) refers to as *Lydia in Green*, [owned by] Gellatly.

Dewing to Freer, February 16, 1901, letter 110, as *Gellatly's green dress*.

Orson Lowell, “Three Important New York Exhibitions,” *Brush and Pencil* (vol. 2) May 1898, p. 89.

Royal Cortissoz, “Art at Buffalo II,” *New York Herald Tribune*, July 13, 1901, Cortissoz Scrapbook, Box 1, Avery Library.

Estate of Edith R. Gellatly, Affidavit and Appraisal, June 5, 1916, as *In Green*, \$1,500 *Who's Who in American Art*, vol. 18, 1921, p. 402.

Letter, Susan Hobbs, head of Thomas Wilmer Dewing Catalogue Raisonné Project, January 5, 1988, providing most of the above information.

CAT. 12

George Inness (1825–1894)

*Palisades on the Hudson*, c. 1876

Oil on canvas

20 x 30 inches (50.8 x 76.2 cm)

Signed lower right: *G. Inness*

### Provenance

Lyman A. Mills, Middlefield, Connecticut; Estate of the above;  
Parke-Bernet Galleries, New York, October 24, 1946, lot 71; John  
Nicholson Galleries, New York, 1946; LeRoy Ireland, New York,  
1948; Private collection; Estate of Margaret B. Nichols

### Exhibitions

Municipal Art Society of Hartford, Connecticut, 1915.

John Levy Galleries, New York, *George Inness Exhibition*, February–  
March 1947.

Utica Public Library, New York, June 1948.

John Nicholson Galleries, New York.

### Literature

Elliot Daingerfield, *Fifty Paintings by George Inness* (1919), n.p.,  
pl. 10.

LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue  
Raisonné* (1965), p. 280, no. 1128.

Note: This work will be included in Michael Quick's forthcoming  
supplement to the catalogue raisonné.

CAT. 13

Alexander Harrison (1853–1930)

*Beach Tides*, c. 1895

Oil on canvas

12 x 39 inches (30.5 x 99.1 cm)

Signed lower left: *A. Harrison*

Courtesy of Thomas Colville Fine Art, Guilford, Connecticut

### Provenance

Private collection

### Literature

David Cleveland, *A History of American Tonalism, 1880–1920*  
(2010), p. 112 (illus.).

CAT. 14

Walter Launt Palmer (1854–1932)

*An Early Snow*, 1887

Oil on canvas

22 ½ x 26 ½ inches (57.2 x 67.3 cm)

Signed and dated lower left: *Palmer 1887*

### Provenance

Ann Smith Finn; Private collection, 2006

CAT. 15

Abbott Thayer (1849–1921)

*Water Lily*, c. 1881

Watercolor on paper

6 x 5 ½ inches (15.2 x 14 cm)

Signed and inscribed at lower left: *A H Thayer. / to EMMA*

Courtesy of Meredith Ward Fine Art, New York

### Provenance

The artist; by gift to Emma Beach (later Emma Beach Thayer), c.  
1881; to his daughter, Gladys Thayer; by gift to Nelson C. White,  
Boston; by descent in the family

CAT. 16

Dennis Miller Bunker (1861–1890)

*Brittany Crosses*, 1884

Oil on panel

12 7/8 x 9 ½ inches (32.7 x 24.1 cm)

**Provenance**

Berry Hill Galleries, New York; Private collection

**Literature**

Erica Hirshler, *Dennis Miller Bunker: American Impressionist*, exh. cat. (1994), cat. 15.

CAT. 17

Bessie Potter Vonnoh (1872–1955)

*Girl Dancing*

Bronze

13 ¾ inches (34.9 cm)

Signed on base: *Bessie Potter*

**Literature**

c.f. L. Monroe, “Bessie Potter,” *Brush and Pencil*, vol. 2 (1898), pp. 3

CAT. 18

John White Alexander (1856–1915)

*Silhouette of a Young Girl*

Charcoal on paper

14 ½ x 10 ¾ inches (36.8 x 27.3 cm)

Signed lower left: *J.W. Alexander*

Courtesy of Michael Altman Fine Art and Advisory Services,  
New York

**Provenance**

Grand Central Art Galleries, New York; Private collection, acquired from the above; Christie’s, New York, Important American Paintings, Drawings, and Sculpture, November 29, 2007, lot 85; Avery Galleries, Bryn Mawr, Pennsylvania; Private collection

**Exhibitions**

Grand Central Art Galleries, New York, *La Femme: The Influence of Whistler and Japanese Print Masters on American Art, 1880–1917*, October 26–December 30, 1983, no. 24.

Museum of Fine Arts, St. Petersburg, Florida, *In the American Spirit: Realism and Impressionism from the Lawrence Collection*, March 21–June 13, 1999, no. 1.

**Literature**

J. Hardin and V.A. Leeds, *In the American Spirit: Realism and Impressionism from the Lawrence Collection*, exh. cat. (1999), pp. 28–30, 56, 84, no. 1 (illus.).

CAT. 19

Lilian Westcott Hale (1881–1963)

*Black Eyed Susans*

Charcoal and colored pencil

22 ½ x 25 ½ inches (57.2 x 64.8 cm)

Signed upper right: *Lilian Westcott Hale*

**Provenance**

The artist; Estate of the above; Hirschl & Adler Galleries, New York, acquired from the above, 1969; Meredith Long Fine Art, Houston, Texas, acquired from the above, 1970; Private collection, acquired from above; Christie’s, New York, Important American Paintings, Drawings, and Sculpture, 2008, lot 46

CAT. 20

Irving Ramsey Wiles (1861–1948)

*Reverie*, 1893

Pastel on paper

18 ½ x 15 inches (49 x 38.1 cm)

Signed lower center: *Irving R. Wiles*

Courtesy of Adelson Galleries, New York

**Provenance**

Private collection; by descent in the family; Sotheby’s, New York, May 29, 1986, lot. 161; Private collection, New Jersey, by 1988, until the present

## Exhibitions

National Academy of Design, New York, *Irving R. Wiles*, catalogue by Gary A. Reynolds, February 11–March 27, 1988, pp. 89, illus. p. 47, plate 15. Exhibition also traveled to the Butler Institute of American Art, Youngstown, Ohio, April 10–June 19, 1988 and the Fine Arts Center at Cheekwood, Nashville, Tennessee, July 31–October 2, 1988.

Adelson Galleries, New York, *American Works on Paper, 1880–1930*, October 20–December 19, 2009, no. 18, illus. in color.

### CAT. 21

Hugh Breckenridge (1870–1937)

*Youth (Portrait of Alice Morley Meyers)*, 1907

Pastel on board

26 x 20 inches (66 x 50.8 cm)

Signed lower right: *Hugh H. Breckenridge*

## Provenance

The artist; Alice Morley Meyer, the sitter; Sarah F. Macauley until 1975; Elinor Vail de Roulhac until 1995; Joseph Symanski

### CAT. 22

George de Forest Brush (1855–1941)

*Nude*

Chalk on paper

20 x 13 ⅓ inches (50.8 x 33.3 cm)

Signed lower right: *Geo. de Forest Brush*



Designed by Jenny Profy, Jenny Profy Design  
Printed by CRW Graphics, Pennsauken, New Jersey



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