

The background of the entire page is a fine-art landscape painting. It depicts a wide river or stream in the foreground, with several cows of various colors (black, white, brown) wading through the water. The banks are lined with lush green trees and vegetation. In the middle ground, a small farm with several white buildings is visible. The background features rolling hills and mountains under a soft, hazy sky. The overall style is characteristic of 19th-century landscape art.

NATURE REVERED

THE ESTATES OF JULIE HART BEERS (1835-1913)
AND MARION ROBERTSON BEERS BRUSH (1853-1945)
MOTHER AND DAUGHTER

The logo for Hawthorne Fine Art, featuring a stylized leaf or branch design.

HAWTHORNE
Fine Art

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THE ESTATES OF JULIE HART BEERS (1834-1913)
AND MARION ROBERTSON BEERS BRUSH (1853-1945)
MOTHER AND DAUGHTER

FOREWORD BY
Jennifer C. Krieger, Owner

ESSAYS AND DESIGN BY
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Hawthorne Fine Art, LLC



HAWTHORNE
Fine Art

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Clockwise from top left: William Hart (1823-1894), James McDougal Hart (1828-1901), Marion Robertson Beers Brush (1853-1945), and Julie Hart Beers (1834-1913).
Photographs courtesy of the Estates of the Artists.

WELCOME

I remember very well my first steps into the home of Marianne and Tony Brush, the great-grandson of Julie Hart Beers, in 2009. I was greeted warmly and was impressed to see an interior where family history remained so well intact. As I passed through the entry hall, I noticed a family portrait by Seymour Joseph Guy. I later found out that the painting depicted inside Guy's composition was one of Julie's forest scenes. I was there for the purpose of exploring the sketches and photographs of Julie Hart Beers. I was working with professor and scholar Nancy Siegel on an exhibition titled, *Remember the Ladies: Women of the Hudson River School* which was presented at the Thomas Cole National Historic Site in May of 2010. Tony and Marianne shared the sketchbooks of Julie as well as one of William Hart. Looking at them side by side, I beheld the similarities of their draftsmanship and realized the creation of art was very much a family affair—that James, William and Julie all sketched and traveled together and learned from each other. I also enjoyed looking at family photos of Julie and found wonderful material that was displayed in the *Remember the Ladies* exhibition. Before I left, Marianne handed me a biography of Julie Hart Beers she handwrote which remains the most accurate account of her life.

About 15 years later, I was called back to visit the family home. Tony had since passed away and Marianne was ill with dementia and bed bound. It didn't stop her from greeting me warmly when I re-entered the home. This time, our Senior Researcher, Megan and I were there to catalogue the paintings, sketchbooks, photographs of Julie, her daughter, Minnie, as well as works by her brothers, James and William, grandson Carleton, and friend James David Smillie. Tony and Marianne's daughters, Julie and Clare, followed in their parents' footsteps by proudly sharing the family treasures and recounting related anecdotes. It took several visits to catalogue everything and upon each viewing, Megan and I were struck by the links between Julie's landscape paintings and drawings and those of her daughter, Minnie (Marion Robertson Beers Brush). What a beautiful relationship they shared. Minnie inherited not only her mother's delicate draftsmanship but also her love for nature, uniquely expressed in her works which combined written poetry with related images. It was then that the idea of this book was born. Megan and I wanted to document this special working relationship and our discovery of the depth of their talents, best explored side by side.

I am particularly grateful for Megan's deep dive into this material and her creation of the scholarship which now documents it. Her piecing together of family history with exhibition records, newspaper clippings, photographic records, notations on sketches, etc., has allowed her to build a chronology that did not exist previously and will serve as a window into two very important lives and talents.

Megan and I wish to thank Clare and Julie for all of their kind efforts, time and patience while we catalogued and recorded Julie Hart Beers and Minnie's body of work and their entrusting us with the handling of their Estates.

This book is dedicated to Marianne and Tony Brush, dutiful stewards of Julie and Minnie's works who believed in their talents and the relevance of their work to posterity.

*Jennifer C. Krieger, Owner
Hawthorne Fine Art, LLC*



Julie Hart Beers with her students.
Photograph courtesy of the Estate of the Artist.

Among the late arrivals at the Washington hotel are Mrs. Julia H. Beers, artist, of New York city, and her class of six or seven ladies, including her two daughters. They are here for a few weeks sketching our mountain and valley scenery.

--Rutland Daily Globe, 1875

JULIE HART BEERS (1834-1913)

*The landscapes and choice bits of woodland scenes, which Mrs. Beers' has exhibited in this city and Brooklyn, have made her name familiar to every lover of art. Ferns and lichens and birch trees have been so carefully studied in their native woods, that it has become a second nature to Mrs. Beers to portray them on canvass.*¹

Julie Hart Beers was born in Pittsfield, Massachusetts to Scottish-born parents Marion (Robertson) and James Hart. The youngest of ten children, Beers was raised in Albany. Her elder siblings included artists William Hart (1823-1894) and James McDougal Hart (1828-1901). Recognized as leaders in the American School of Art, the Hart brothers began their careers painting panel decorations for a coach-maker in Albany. Their father may have held a similar occupation. Census records for the year 1855 indicate the elder James Hart was employed as a painter.²

While little is known of Beers's early life and education, she began her artistic training under the tutelage of her brother James.³ By the age of twenty, she had married George Washington Beers, an editor for the *Albany Evening Journal*.⁴ The couple resided in Albany with her parents and James.⁵ Their daughter Marion Robertson Beers was born in Albany in 1854.⁶ A second daughter, Kathryn Schreiber Beers, was born two years later. In 1855, James moved to New York City where he established a studio in the Dodworth building. William had arrived in the city two years earlier and became an associate member of the National Academy of Design.⁷ Beers soon followed suit.

Sadly, after just four years of marriage Beers's husband passed away. A widow with two young daughters to raise, Beers continued to take up her brush. In the 1860's, she began exhibiting regularly with the Brooklyn Art Association. Her work attracted the attention of prominent collectors including the Belgian art dealer Albert d'Huyvetters.⁸ In 1866, her work was included in an exhibition and sale at the Somerville Art Gallery on Broadway near 14th Street. The sale included the work of esteemed Hudson River School artists including Frederic Church, Thomas Cole and John F. Kensett, as well as her brothers James McDougal and William Hart.⁹

In 1868, Beers exhibited a landscape painting at the Pennsylvania Academy of the Fine Arts. At the Brooklyn Art Association the following spring Beers's small cabinet-sized work depicting a mountain lake prompted a contributor of the *Brooklyn Union* to declare, "If Miss Julia H. Beers would only inform me how to get to 'Brookside.'" I should immediately have a copy of *The Union*, morning and evening, addressed to me there for the rest of my natural life."¹⁰

One could make a similar declaration regarding Beers's *Eagle Cliff, Franconia Notch, NH*. The small but majestic scene captures nature in all its glory while a vacant rowboat and distant boathouse suggest the presence of man. Painted *en plein air*, the work was likely executed during a summer sketching trip to the White Mountains in 1870. Like her male counterparts, Beers traveled during the summer months to gather ideas and inspiration for studio work during the long winter months. To help make ends meet, Beers often led groups of women on sketching trips throughout New York and New England.

In 1869, Beers and her brother William spent most of the summer season sketching together at Lake George.¹¹



Julie Hart Beers in her home studio at Fir Tree Cottage, Metuchen, New Jersey. Photo courtesy of the Estate of the Artist.

published by D. Appleton & Co., 1879.

In 1875, Beers also traveled to Dorset, Vermont with her daughters and a class of students. Beers made numerous sketches of birch trees while her daughter Marion, an artist in her own right, worked on studies of wildflowers and ferns.¹⁵ Marion Robertson Beers (also known as Minnie) was an oil painter and watercolorist. She exhibited with the Brooklyn Art Association and the American Watercolor Society.

In 1876, Beers married a second time. Her husband Dr. Peter Tertius Kempson was a journalist and an editor of the *New York Insurance Times*. Kempson resided in Metuchen, New Jersey where he was joined by Beers and her daughters Marion and Kathryn. Following her marriage Beers continued to paint and exhibit under the name Julie Kempson.¹⁶ Julie Hart Beers (Kempson) died in 1913 at the age of 79.

During her lifetime, Beers exhibited regularly at the Brooklyn Art Association, the National Academy of Design, and in cities throughout the country. A respected artist and teacher, she exhibited beside all the major names of the day but never achieved the same enduring recognition as her male counterparts.

In recent years, as interest in historic women artists has grown, Beers has finally gained recognition as an

In August, Beers led a class of young ladies, including her daughters, at Haines Falls while William worked nearby.¹² It was during the same summer that Beers completed *Fishing near a Cascade*. A tranquil waterfall scene with a muted palette except for a note of red in the fisherman's shirt.

In 1870, Beers again captured the movement of water flowing over rocks. In *Forest Interior with Rivulet*, Beers portrayed the delicate and often overlooked details found within a forest interior. Here, water pools and flows over moss-covered rocks near the base of a tree. She continued this theme in 1875, when she painted birch trees, "with a brook dancing along at their roots."¹³

During the summer of 1871, Beers took 6 young lady artists sketching in Elizabethtown, a small hamlet in the foothills of the Adirondacks. There they sketched along the banks of the Boquet River. The *Brooklyn Daily Eagle* noted that, "Some of the lady artists, under the accomplished direction of Mrs. Beers, are working hard and have made fine progress."¹⁴ In 1875, she returned to Elizabethtown where she joined her brother James and his family. During their time there, Julie and James painted the same small herd of cows, each from different vantage points along the river. James's painting entitled *A Summer Day on the Boquet River* was later engraved for the volume *American Painters* by G.W. Sheldon and

important figure within the American school of art. Today, more than a hundred years after her death, her work can be found in major museum collections including the Allen Memorial Museum, Baltimore Museum of Art, Birmingham Museum of Art, Art Institute of Chicago, Metropolitan Museum of Art, Mint Museum of Art, Mount Holyoke College Art Museum, Newark Museum, Rockwell Museum, Toledo Museum of Art, and others.



JULIE HART BEERS (1834-1913)

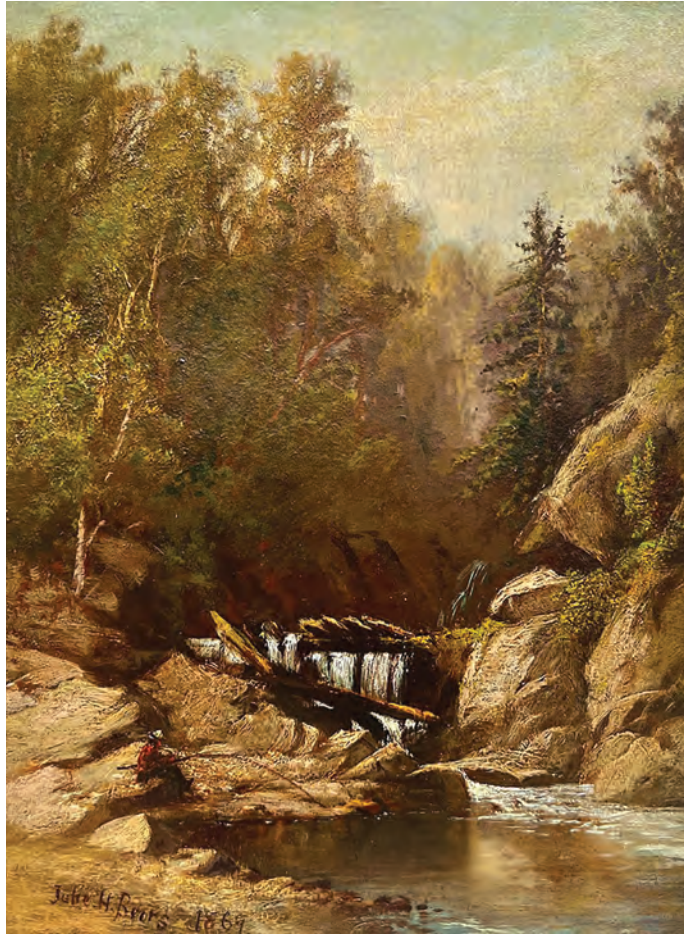
Summer Landscape, 1866

Oil on canvas

12 ½ x 20 ½ inches

Signed and dated 1866, lower right

Collection of Hawthorne Fine Art, LLC



JULIE HART BEERS (1834-1913)

Fishing near a Cascade, 1869

Oil on board

12 ³/₈ x 9 ¹/₈ inches

Signed and dated 1869, lower left

Estate of the Artist



JULIE HART BEERS (1834-1913)

Forest Interior with Rivulet, 1870

Oil on canvas

11 ⁵/₈ x 19 ³/₈ inches

Signed and dated 1870, lower right

Estate of the Artist



JULIE HART BEERS (1834-1913)

Summer along the Boquet River, 1875

Oil on canvas

9 x 11 inches

Signed and dated 1875, lower left

Collection of Hawthorne Fine Art, LLC



JULIE HART BEERS (1834–1913)

River Landscape

Oil on canvas

11 ¼ x 17 ½ inches

Signed lower right

Estate of the Artist

Mrs. Julie H. Beers is represented by a little wood study [. . .] The subject, with its wood grasses, ferns, fallen leaves and other debris of the forest, is delineated with remarkable truth and brilliancy. The bit of water in the foreground, with its single floating leaf, is so real that we almost expect to see a trout strike for it as we gaze at its cool and limpid depths.

--Brooklyn Daily Eagle, 1871



JULIE HART BEERS (1834–1913)

Ferns Along Water's Edge

Oil on canvas

12 x 20 inches

Signed lower left

Estate of the Artist



JULIE HART BEERS (1834–1913)

Landscape with Bridge

Oil on canvas

12 x 19 ½ inches

Signed lower left

Estate of the Artist



JULIE HART BEERS (1834-1913)

Sailboats on the Hudson River

Oil on board

10 x 20 inches

Signed lower right; inscribed J.W.B Dec 1, 1911, lower right

Estate of the Artist

*Inscribed with the initials and birthdate of the artists's grandson, the work was painted in honor of his 13th birthday.



JULIE HART BEERS (1834–1913)

Eagle Cliff, Franconia Notch, NH, c. 1870

Oil on board

6 x 8 inches

Estate of the Artist



JULIE HART BEERS (1834-1913)

Birch Trees beside a Brook

Oil on artist's card stock

20 x 10 inches

Signed lower left; Inscribed W.C.B. 1911 in birch trunk

Estate of the Artist



JULIE HART BEERS (1834–1913)

Birch Tree beside a Woodland Path

Oil on canvas

19 ½ x 11 ¾ inches

Signed lower left

Estate of the Artist

MARION ROBERTSON BEERS BRUSH (1853-1945)

She belongs to a professional family, and it is not strange that her works show genius. . . There is a delicate poetical vein running through all of Miss Beers' pictures, which is worthy of notice.¹

The daughter of Julie Hart Beers, Marion “Minnie” Robertson Beers Brush was born in Albany in 1853. She moved to New York City as a child with her parents and younger sister Kathryn “Kitty” Schreiber Beers. While little is known about the life of her father George Washington Beers, he was born in Albany and worked as an editor for the *Albany Evening Journal*. He died shortly after the family moved to New York City leaving Julie to raise their young daughters on her own.²

Brush came of age in the New York City art studios of her mother, and her uncles William and James McDougal Hart. She joined her mother on sketching trips in New York and New England developing her skills as an artist. By the age of twenty, Brush was exhibiting regularly with the Brooklyn Art Association and the American Society of Painters in Watercolors. Her vibrant floral subjects, painted in oil and watercolor, attracted the attention of critics. She shared a studio building, located at 212 Fifth Avenue, with her mother and her uncle James. Other studio neighbors within the building included artists Alexander Lawrie, James D. Smillie, and Laura Woodward.

In 1873, Brush contributed *A Birchen Page* to the National Academy of Design's 48th annual exhibition. The “clever work,” according to critics, depicted a sheet of bark from a birch tree with flowers on it.³ The same year, Brush's work was included in an exhibition and sale featuring “the most esteemed” American artists of the day. Along with her mother, and her uncles, Brush was included among a roster of notable Hudson River School painters including J.F. Cropsey, Asher B. Durand, J.F. Kensett, Jervis McEntee, Winslow Homer, David Johnston, and William Trost Richards.⁴ The following year the Somerville Gallery contributed work by Brush, and her uncle William Hart, to the Inter-State Exposition in Chicago.⁵

In 1874, Brush exhibited *Apple Blossoms* and *Trailing Arbutus* with the Brooklyn Art Association. Her floral works caught the attention of the critic for the *Brooklyn Eagle* who said, “There is a delicate poetical vein running through all of Miss Beers' pictures, which is worthy of notice.”⁶ Her mother and uncles were represented in the same exhibition.

In the spring of 1875, Brush exhibited an “an exquisite clump of wild flowers growing in the shade of a log” at the National Academy of Design.⁷ Her painting of *Primroses* at the Brooklyn Art Association was sold for \$30.⁸ Brush accompanied her mother on a sketching trip to Dorset, Vermont where she focused on studies of wildflowers and ferns.⁹ That same year, Brush contributed two floral works to the Chicago Inter-State Exposition.

In 1877, while in her early twenties, Brush married Dr. Edward F. Brush. An Irish immigrant, Dr. Brush came to the United States as a teenager. He served in the Union army during the Civil War and later became the first elected Mayor of the City of Mount Vernon, New York, serving four terms. Together they had fourteen children.

Skilled in oil and watercolor, Brush often depicted the rich and vibrant flora of the landscape rather than the

pastoral scenes often depicted by her mother and uncles. Brush exhibited with the Brooklyn Art Association and the American Watercolor Society. She exhibited with many prominent artists of the day, including her mother, and her uncles James McDougal and William Hart, at the Brooklyn Art Association (1874), at the Cincinnati Industrial Exposition (1875) and the Inter-State Industrial Exposition of Chicago (1877).

Marion "Minnie" Robertson Beers Brush died in Mount Vernon, New York in 1945.



MARION "MINNIE" ROBERTSON BEERS BRUSH (1853-1945)

Wildflower Meadow beside a Stream

Oil on canvas board

8 x 10 inches

Signed with monogram (MRB) at lower right

Estate of the Artist



MARION “MINNIE” ROBERTSON BEERS BRUSH (1853-1945)

Woodland Interior with Cascade

Oil on board

9 ¼ x 6 ½ inches

Signed with monogram (MRB) at lower left

Estate of the Artist



MARION "MINNIE" ROBERTSON BEERS BRUSH (1853-1945)

Garden Path, 1918

Oil on board

8 ½ x 11 inches

Signed with monogram (MRB) and dated July 9, 1918 at lower right

Estate of the Artist



MARION “MINNIE” ROBERTSON BEERS BRUSH (1853-1945)

Hollyhocks along a Garden Path

Oil on board

11 ³/₄ x 8 ¹/₄ inches (sight)

Inscribed “Who loves a garden still his Eden Keeps” at lower left; signed with monogram (MRB) at lower right

Estate of the Artist

MOTHER AND DAUGHTER SKETCHES

Julie Hart Beers, her daughter Marion Robertson Beers Brush, and her brothers James McDougal and William Hart were a close-knit family of professional artists. Like the renowned Peale family and the Wyeth family, the Hart family encouraged and nurtured each other's shared artistic endeavors. They learned from each other, traveled together, and sketched together.

The prolific body of sketches produced by Julie and Minnie provide insight into their dedicated drawing practice and reverence for nature. The sketches, annotated with dates and locations, provide a unique record of their travels throughout New York and New England. Working *en plein air* using graphite heightened with opaque white watercolor, Julie and Minnie sketched expansive mountain views and farmlands as well as detailed studies of forest flora.

While their primary relationship was that of mother and daughter, Julie and Minnie were also creative peers who shared ideas and inspiration. For example, while in Elizabethtown during the summer of 1872, Minnie sketched a sweeping pastoral landscape with a footbridge and distant intersecting mountains. Julie, perhaps inspired by her daughter's scenic composition, sketched a near identical view one week later. In September of 1874, the two artists spent several consecutive days sketching along the Boquette River.

While Julie and Minnie accompanied each other on sketching excursions in the Catskills and the White Mountains, they also sketched together closer to home. On June 20th, 1874, they sketched beside each other in Central Park. In the park on that summer day, Julie delineated ferns and other vegetation while Minnie captured one of the park's many stone arches designed by Calvert Vaux.

Like many 19th century artists, including James McDougal and William Hart, Julie and Minnie sketched out of doors to sharpen their observational skills and to create preliminary studies for paintings. These works on paper provide a fascinating glimpse into their working process.

The delicate draftmanship of the drawings herein belie the strength of their makers. Two extraordinary 19th century women whose love of nature and art led them to challenge societal norms and pursue careers as artists.



JULIE HART BEERS (1834-1913)

Elizabethtown, 1872
Graphite on paper
11 ½ x 14 ½ inches
Signed, inscribed 'Etown', and dated Aug 12,
1872 at lower left
Estate of the Artist



JULIE HART BEERS (1834-1913)

Central Park, 1874
Graphite on paper
13 x 10 inches
Signed, inscribed Central Park, and dated
June 20, 1874 at lower left
Estate of the Artist



**MARION ROBERTSON BEERS
BRUSH (1853-1945)**

Footbridge, Elizabethtown, 1872

Graphite with Chinese White

7 ½ x 10 ½ inches

Signed, inscribed Elizabethtown, and dated August 5th 1872 at lower right. Inscribed with verse from *An April Walk* by Ellis Yette at lower left.

Estate of the Artist



**MARION ROBERTSON BEERS
BRUSH (1853-1945)**

Central Park, 1874

Graphite and Chinese white on paper

9 x 12 inches

Signed, dated June 20th, 1874 and inscribed Central Park at lower left

Estate of the Artist



JULIE HART BEERS (1834-1913)

Elizabethtown, 1874
Graphite with white gouache on paper
14 x 10 inches
Signed Julie H. Beers, inscribed 'Etown', and
dated Sept 10, 1874 at lower left
Estate of the Artist



JULIE HART BEERS (1834-1913)

Elizabethtown, 1874
Graphite on paper
10 x 10 $\frac{3}{4}$ inches
Signed Julie H. Beers, Inscribed Elizabeth-
town, and dated Sept. 12th 1874
Estate of the Artist



**MARION ROBERTSON BEERS BRUSH
(1853-1945)**

Forest Study with Stream, 1874

Graphite with Chinese white

12 x 9 inches

Signed Marion R. Beers, dated August 28th, 1874, and
inscribed Elizabethtown at lower right

Estate of the Artist



**MARION ROBERTSON BEERS BRUSH
(1853-1945)**

Boquette River, 1874

Graphite on paper

7 x 9 inches

Signed Marion R. Beers, dated Sept. 11, '74 at lower
right and inscribed Boquette River at lower center

Estate of the Artist



**JULIE HART BEERS
(1834-1913)**

Dorset, VT, 1875
Graphite and white gouache on paper
14 x 10 inches
Signed, inscribed Dorset, and dated Aug. 26th 1875
at lower right
Estate of the Artist



**MARION ROBERTSON BEERS
BRUSH (1853-1945)**

Gilbert Brook, Dorset, VT, 1875
Graphite with Chinese White
10 ½ x 8 ½ inches
Signed, inscribed Gilbert Brook, Dorset, and
dated July 21st 1875 at lower right
Estate of the Artist



MARION ROBERTSON BEERS BRUSH (1853-1945)

Child sitting in a Landscape, Dorset, VT, 1875

Graphite and Chinese white on paper

9 x 11 ½ inches

Signed, dated Aug. 30th, '75 and inscribed Dorset at lower right
Estate of the Artist



**MARION ROBERTSON BEERS BRUSH
(1853-1945)**

Fern study, 1873

Graphite on paper

9 x 10 inches

Signed, dated August 2nd, 1873 and inscribed
Hoosick Falls at lower right

Estate of the Artist



JULIE HART BEERS (1834-1913)

Hastings on Hudson, 1898

Graphite and pencil on paper

10 x 14 inches

Signed, dated Aug 4th '98 and inscribed Hastings
on Hudson at lower right

Estate of the Artist

CHRONOLOGY

- 1834** Born in Pittsfield, MA on December 28.
- 1853** Marries George Washington Beers.
- 1854** Marion “Minnie” Robertson Beers (Brush) born in Albany, December 8.
- 1856** Kathryn “Kitty” Schreiber Beers born in Albany, July 12.
- 1857** Moves to New York City with husband George W. Beers and daughters.
- 1864** Exhibits in Brooklyn and Long Island Sanitary Fair with siblings, James McDougal and William Hart.
- 1866** Represented with James and William in exhibition and sale, Somerville Art Gallery, NYC.
- 1867** Studio in Dodworth building, 212 5th Avenue; exhibits *Autumn Flowers* (No. 314) at the First Winter Exhibition of the National Academy of Design; exhibits at the Boston Athenaeum; with James in American Artist’s Sale, an auction with Miner & Somerville, NYC.
- 1868** Exhibits landscape in spring exhibition at the Pennsylvania Academy along with James; exhibits *A View Near Bethel, Maine* (No. 182) at the Brooklyn Art Association.
- 1869** Auction and sale at Miner & Baker’s Fine Art Gallery, NYC in March; exhibits *Brookside* (No. 145) at Brooklyn Art Association, with James; spends summer season at Lake George with William; visits Haines Falls with William and class of young ladies; landscape from the collection of Albert D’Huyvetters sells for \$17 at Barker & Theall Art Gallery, 845 Broadway, in November.
- 1870** Exhibits *Lake George* (No. 186) and *Nothing but Leaves* (No. 342) at National Academy of Design; exhibition at 845 Broadway with William Hart, Wyant, Huntington, and others; completes *Fallen Leaves*, a companion piece to *Easter Morning* by Mrs. James M. Hart; spends summer sketching in Conway, N.H.; exhibits at Bogardus Art Gallery in St. Louis along with William and James.
- 1871** Exhibits *A Breath from the Woods* at the Brooklyn Art Association in March; exhibits at the Union League Club in March; exhibits *Near Bethel, Maine* at the Western Art Gallery, Detroit, MI in March; exhibits *Conway Arches* at National Academy of Design; summer in Elizabethtown with class of lady artists; exhibit and sale, with James and William, at Leavitt Art Rooms to benefit artists affected by great Chicago fire; exhibits again at Brooklyn Art Association in December.
- 1872** Exhibits *In the North Woods* (No. 193) at Buffalo Fine Art Gallery, with James; exhibits *Ferny Bank* and *The Spring* at Brooklyn Art Association; exhibition and sale of American and European Paintings at Edward Schenk Auctioneers, with William; at work in studio on *Wood Path* and *The Mountain Stream*; teaches class of lady artists.
- 1873** Exhibition and sale of American and European oil paintings with Arch. Johnston, Auctioneer, with William; exhibition and Sale at Somerville Gallery with Minnie, James, and William; sells *Tanglewood* and *Hiding Place of the Ferns* at Brooklyn Art Association. Minnie exhibits *A Birchen Page* (No. 77), National Academy of Design; has studio in Dodworth Building with Julie and James; Minnie exhibits *Four O’Clock in the Morning* at the Brooklyn Art Association.
- 1874** Exhibits *On Silver Creek* (No. 229) at National Academy of Design; sale of Modern Paintings with Edward Schenk Auctioneer, along with James and William. Minnie’s *Daisies* and *Roses* and work by Wil-

liam sent to Inter-State Exposition. Minnie exhibits *Apple Blossoms* and *Trailing Arbutus* at Brooklyn Art Association. Julie, James, and William are also represented.

1875 Sale of private collection at Leavitt Art Gallery along with James and William in May; exhibits *An Old Fence*, *Lady of the Woods*, and *The Rock Fernery* at Brooklyn Art Association; July sketching trip to Dorset, VT with daughters and class of lady artists; Stays at Washington Hotel; stops at Catskill Mountain House in August; exhibits *Scene on the Croton near Hudson* and *A Lady of the Wood* while Minnie exhibits *A Few Pole Stars Tarrying Late* and *Wild Violets* at the Inter-State Exposition in Chicago, along with William and James; exhibits *The Elm by the River* (No. 489) and *Twilight* (No. 505) and Minnie exhibits *Flowers of the Field* and *Garden Blooms* (No's. 127-28) at National Academy. Minnie exhibits and sells *Primroses* for \$30 at Brooklyn Art Association.

1876 Marries Peter T. Kempson on May 23, 1876 in Brooklyn home of Isabel Hart; exhibits *Birchenfells* (No. 177) at the 31st Exhibition of Brooklyn Art Association; *Autumn Landscape* represented in sale of Francis James collection at Leavitt Art Rooms in February; exhibits *A Wildwood Tangle* (No. 271) and Minnie exhibits *In the Heart of the Winter the Summer still Lives* (No. 124) National Academy of Design.

1877 Exhibits at Chicago Inter-State Industrial Exposition along with James, William and Minnie; Julie exhibits *Near Dorset, Vermont* (No. 553) and *A Hidden Brook in the Leafy Month of June: That to the Woods All Day Ringeth a Quiet Tune* (No. 562) and Minnie exhibits *No Fruit, No Flowers, No Leaves, No Birds, November!* (No. 650) at National Academy of Design. Minnie marries Dr. Edward Brush in Metuchen, NJ in June.

1878 Spring exhibition at National Academy of Design with Julie, James, and William; landscape by

Julie purchased by Horace W. Power, state agent for Travelers Insurance Company for office at St. Louis. Minnie exhibits *September Greeting* with the American Watercolor Society.

1879 Julie exhibits *Love Will Abide*, an illustrated poem

at Brooklyn Art Association.

1880 Julie exhibits at first annual sale of the Brooklyn Art Fund; exhibits *A Clover Song* (No. 528) and *A Jersey Beach* (No. 614) at National Academy of Design.

1882 Exhibits *The Woodland Stream* (No. 291) at National Academy of Design.

1885 Exhibits *A Corner in Fir Tree Cottage* (No. 277) at National Academy of Design; Contributes several paintings to New Jersey State exhibition at the World's Exposition in New Orleans.

1894 William Hart dies, June 17.

1901 James McDougal Hart dies, October 24.

1913 Kathryn "Kitty" Schreiber Beers dies at Mount Vernon, NY, June 8. Julie Hart Beers Kempson dies in Trenton, NJ, August 13.

1945 Marion "Minnie" Robertson Beers Brush dies at Mount Vernon, NY.

NOTES

Julie Hart Beers (1834-1913)

- 1 *The New York School Journal* (New York, New York) April 8, 1875, 216.
- 2 1855 United States Census, Albany County, New York, Population Schedule, Albany, ward 3, household 508, James Hart accessed via Ancestry.com
- 3 Edward Everett Hale, *Art Matters in New York, Old and New*, Volume III, February 1871, No. 2 (Boston: Roberts Brothers, 1871) 358.
- 4 Dorothy Gay Gordon, *The Social and Cultural Development of Mount Vernon, New York* (Mount Vernon, New York: Mount Vernon Public Library, 1951) 21.
- 5 1855 United States Census, Albany County, New York,
- 6 “Mrs. Marion Brush Dies At 92; Widow of City’s First Mayor,” *The Daily Argus* (White Plains, New York), Thu, Sep 20, 1945, 1.
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- 8 “Auction Sale of Paintings,” *New York Herald* (New York, New York) Thu, Nov 18, 1869, 5.
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- 11 “The Lake George correspondent,” *The Brooklyn Union* (Brooklyn, New York) Sat, Aug 28, 1869, 2.
- 12 “Art Notes,” *Brooklyn Eagle* (Brooklyn, New York) Sat, Sep 25, 1869, 2.
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Marion Robertson Beers Brush (1853-1945)

- 1 “Local Art,” *Brooklyn Eagle* (Brooklyn, New York) Sat, Dec 12, 1874, 4.
- 2 “Local Art,” *Brooklyn Eagle* (Brooklyn, New York) Sat, Dec 12, 1874, 4.
- 3 Ibid
- 4 Dorothy Gay Gordon, *The Social and Cultural Development of Mount Vernon, New York* (Mount Vernon, New York: Mount Vernon Public Library, 1951) 21.
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- 6 “Art Auction,” *New York Times* (New York, New York) Sun, Apr 27, 1873, 6.
- 7 “The Railroad Rates,” *Indiana State Sentinel* (Indianapolis, Indiana), Tue, Aug 25, 1874, 3.
- 8 “Local Art,” *Brooklyn Eagle* (Brooklyn, New York) Sat, Dec 12, 1874, 4.
- 9 “Our New York Letter.,” *The Times Leader* (Wilkes-Barre, Pennsylvania) Thu, Feb 25, 1875, 1.
- 10 “Fine Arts,” *Brooklyn Eagle* (Brooklyn, New York) Tue, May 25, 1875, 2.
- 11 “Art and Artists,” *Boston Evening Transcript* (Boston, Massachusetts), Tue, Nov 2, 1875, 6.



MARION ROBERTSON BEERS BRUSH (1853-1945)

Floral Study

Oil on artists' palette

Inscribed Julie Hart Brush and dated Aug 17th; also inscribed "The fear of the Lord is the beginning of wisdom" (Proverbs 9:10)

Estate of the Artist

*Painted by Minnie Brush, the palette is inscribed with the name and birthdate of her daughter, Julie Hart Brush, Aug 17 (1878)



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