

THE LINDA L. BEAN GALLERY

N. C. Wyeth (1882-1945)

Newell Convers Wyeth was one of America's foremost illustrators of the 20th century. His renowned images of armor-clad knights and swashbuckling pirates fueled the imaginations of readers for generations.

In 1902 Wyeth moved from Needham, Massachusetts, to Wilmington to study at the Howard Pyle School of Art. Pyle was not only a teacher to Wyeth but also a mentor, and the student quickly developed into one of the period's most sought-after magazine

illustrators. The early success of his paintings created as illustrations for *Treasure Island* in 1911 led to further commissions for *Kidnapped* (1913), *The Boy's King Arthur* (1917), *The Last of the Mohicans* (1919), and *The Yearling* (1939), all done while continuing his own private artistic pursuits.

Wyeth settled in Chadds Ford in 1907, later building a house and studio that are now part of the Brandywine River Museum of Art and open seasonally to the public. He and his wife, Carolyn, raised five talented children, among them artist Andrew Wyeth. Though he died prematurely in 1945, N. C.

Wyeth's imagination and larger-than-life personality helped shape two generations of artists in his own family and many more in the broader art world.

Treasure Island

In 1911, Charles Scribner's Sons engaged N. C. Wyeth to illustrate Robert Louis Stevenson's *Treasure Island*, his first commission in Scribner's popular series of classic stories. The seventeen paintings that make up the set are masterpieces of American illustration. Their large scale, unusual in illustrations of the period, give the paintings a heroic quality that is apparent even in smaller reproductions. Action and character study are united in each painting to further the narrative beyond the text. In every canvas, Wyeth's superb sense of color and his ability to mix

painterly passages with authentic detail prove him a master of the art. Complex compositions and his skillful use of intense light contrasted with deep shadow contribute to a palpable dramatic tension in the paintings. These pictures made the Wyeth-illustrated edition of *Treasure Island* a favorite of generations of readers.

For all the world, I was led like a dancing bear, 1911

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson,
Treasure Island (New York: Charles
Scribner's Sons, 1911)

Oil on canvas

Bequest of Gertrude Haskell Britton, 1992



*Tapping up and down the road in a frenzy,
and groping and calling for his comrades,*
1911

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson,
Treasure Island (New York: Charles
Scribner's Sons, 1911)

Oil on canvas

The Andrew and Betsy Wyeth Collection



*To me he was unweariedly kind; and
always glad to see me in the galley, 1911*

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson,
Treasure Island (New York: Charles
Scribner's Sons, 1911)

Oil on canvas

The Andrew and Betsy Wyeth Collection



The boarders swarmed over the fence like monkeys, 1911

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson,
Treasure Island (New York: Charles
Scribner's Sons, 1911)

Oil on canvas

Purchased with funds provided by Mr. and
Mrs. Bayard Sharp, 1995



*All day he hung around the cove, or upon
the cliffs, with a brass telescope, 1911*

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson,
Treasure Island (New York: Charles
Scribner's Sons, 1911)

Oil on canvas

Bequest of Gertrude Haskell Britton, 1992



Treasure Island, endpaper illustration,
1911

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson,
Treasure Island (New York: Charles
Scribner's Sons, 1911)

Oil on canvas

Purchased with funds given in memory of
Hope Montgomery Scott, 1997



The Last of the Mohicans

After the popular success of N. C. Wyeth's illustration of Robert Louis Stevenson's *Treasure Island* for Charles Scribner's Sons, the publisher engaged the artist to illustrate several more classic adventure tales. Originally published in 1840, James Fenimore Cooper's *The Last of the Mohicans: A Narrative of 1757* was one of the most highly regarded American novels when Wyeth took up the task of illustrating it in 1919. In a series of seventeen paintings, Wyeth produced some of the most culturally complex illustrations of his career.

Wyeth visited Glen Falls, New York, site of much of the action in the novel, to take in the landscape firsthand, using photographs as aids to his memory while working back in his studio. His representations of the Mohican people and their artifacts, however, are filtered through accounts by writers, printed images, and his collection of studio props. The imagery, both in the novel by Cooper and in the illustrations by Wyeth, are romanticized characterizations that contributed to the settler myth of Native Americans as a “vanishing race.”

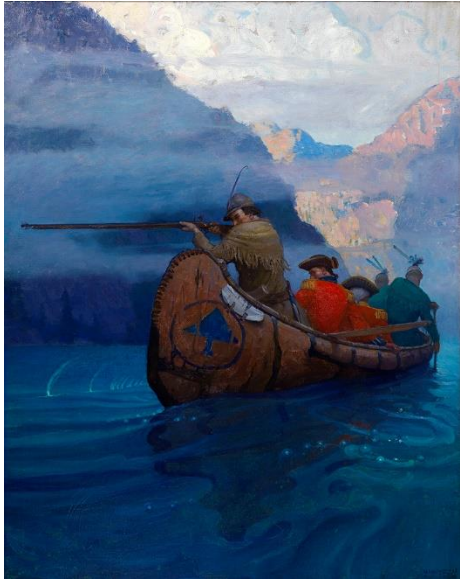
*The Flight Across the Lake The scout
having ascertained that the Mohicans were
sufficiently of themselves to maintain the
requisite distance, deliberately laid aside his
paddle, and raised that fatal rifle, 1919*

N. C. Wyeth (1882-1945)

Illustration for James Fenimore Cooper, *The
Last of the Mohicans: A Narrative of 1757*
(New York: Charles Scribner's Sons, 1919)

Oil on canvas

Bequest of Mrs. Russell G. Colt, 1986



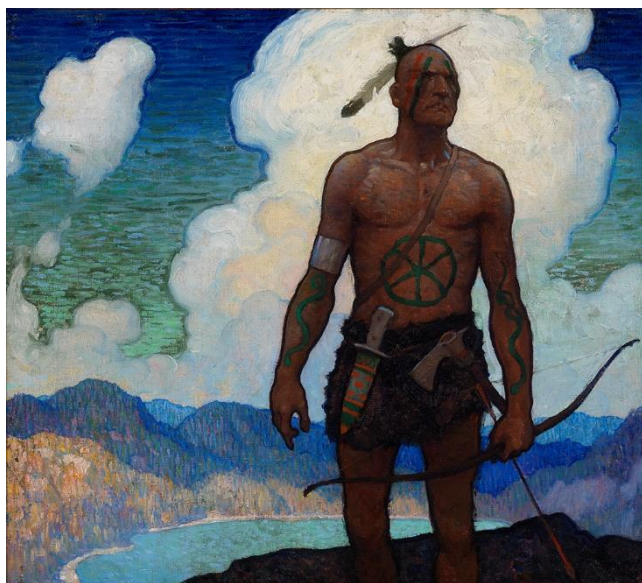
The Last of the Mohicans, cover illustration,
1919

N. C. Wyeth (1882-1945)

Illustration for James Fenimore Cooper, *The Last of the Mohicans: A Narrative of 1757*
(New York: Charles Scribner's Sons, 1919)

Oil on canvas

Anonymous gift, 1981



*The Last of the Mohicans, endpaper
illustration, 1919*

N. C. Wyeth (1882-1945)

Illustration for James Fenimore Cooper, *The
Last of the Mohicans: A Narrative of 1757*
(New York: Charles Scribner's Sons, 1919)

Oil on canvas

Given in memory of Raymond Platt Dorland
by his children, 1973



N. C. Wyeth's Paintings

Untitled (Chadds Ford Landscape), 1903

N. C. Wyeth (1882-1945)

Oil on canvas

Purchased with Museum funds, 2019



In this very early depiction of Chadds Ford, N. C. Wyeth examines the landscape around his new home. Though Wyeth settled in nearby Wilmington, Delaware,

Chadds Ford was the location of famed illustrator Howard Pyle's summer school, which Wyeth attended. Having only recently moved from Needham, Massachusetts, he painted this work to send back home to his parents to show them his new surroundings. After Wyeth married Carolyn Bockius, the couple moved to Chadds Ford in 1908, where the Wyeths would eventually build a home and raise their family.

Fairy Cove, Port Clyde, ca. 1925/1930

N. C. Wyeth (1882-1945)

Oil on canvas

Bequest of Carolyn Wyeth, 1996



The lush, loose brushwork of this painting demonstrates N. C. Wyeth's growing range of styles in the 1920s. Painting over a 1921 illustration for *The Ladies Home Journal*, Wyeth casts off the

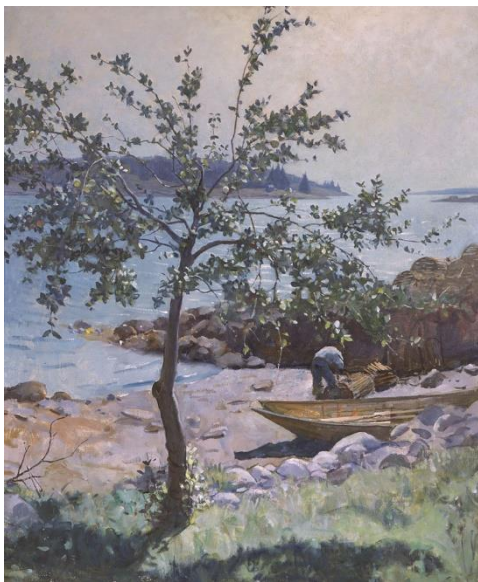
business of commercial illustration for a much more personal painting done during a summer spent with his family in Maine. The tall spindly pines block the view of the beach beyond, which the Wyeth children called Fairy Cove. The glints of sunlight filtering through the trees enliven the foreground and contrast with the hazy atmosphere of the background.

Untitled (Coastal Scene with Apple Tree in Foreground), ca. 1936

N. C. Wyeth (1882-1945)

Oil on canvas

Private collection



Working in Port Clyde, Maine, N. C.

Wyeth captures a scene on the property of the Hupper family, the Wyeths' neighbors, in this untitled painting. The sun beats

down on the lobsterman working on his traps just onshore. Although the mid-1930s was a period of great experimentation for Wyeth as he stretched his style toward more modern techniques, a painting such as this demonstrates that he also continued to work in more traditional styles as well.

The Drowning, 1936

N. C. Wyeth (1882-1945)

Oil on canvas

Bequest of Carolyn Wyeth, 1996



N. C. Wyeth made this work in response to the death of sixteen-year-old Douglas Anderson, the Wyeth family's friend and neighbor in Port Clyde, Maine. Anderson

disappeared while lobstering in September 1935. Months later, Anderson's father and younger brother Walt found the boy's body floating in the water off Horse Point—a rocky, tree strewn landscape very similar to that which is rendered by Wyeth. His stormy sea kicks up sharp-edged waves tossing the empty boat, which itself played a painful role in the tragedy: Anderson was not in the sturdy dory represented by Wyeth, but in a much more flimsy skiff, a craft sadly unsuited for his task.

Island Funeral, 1939

N. C. Wyeth (1882-1945)

Egg tempera and oil on hardboard

Gift of E. I. du Pont de Nemours and
Company in honor of the Brandywine
Conservancy and Museum of Art's 50th
Anniversary, 2017



Originally conceived as an illustration for
Kenneth Roberts's 1938 book *Trending into*

Maine, Island Funeral developed into an independent composition. In this painting, N. C. Wyeth used an aerial view to depict people gathering for the funeral of the patriarch of a large and historic Maine lobstering family. Wyeth was inspired by the sight of boats arriving on the family island, each bearing mourners for 96-year-old Rufus Teel. While Wyeth had painted members of the Teel family on other occasions, this painting focuses not on specific individuals but rather on the rituals of the funeral. Like Wyeth himself, his gallerist Robert Macbeth saw the painting as a major achievement of Wyeth's career

and insisted on its presence in Wyeth's first solo exhibition in New York in 1939.

Herring Gut, 1932

N. C. Wyeth (1882-1945)

Oil on canvas

Gift of John Biggs III, Charles R. Biggs, and
Anna B. Pierce, 1982



Herring Gut is a harbor in Port Clyde, Maine, where the Wyeth family kept a summer home. In this painting of the harbor, N. C. Wyeth composes a scene that

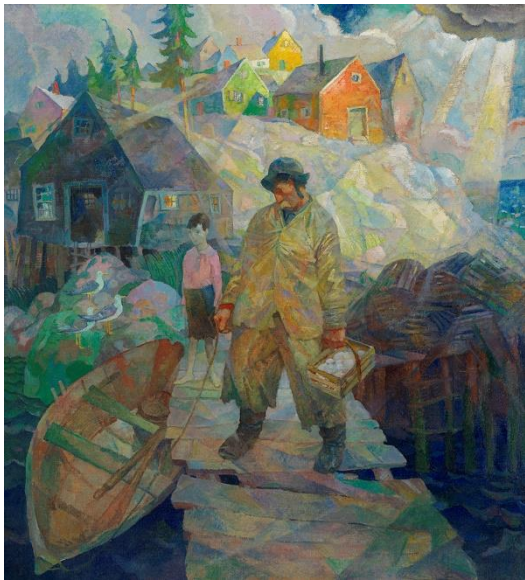
emphasizes the simple geometry of the houses and fish shacks that gradually rise up the hill. The water seems particularly solid, with the boats resting on the surface, rather than in the water. The choice to render the scene in this way reflects Wyeth's interest in developments in Modernist painting, which was mainstream by the 1930s.

John Teel, Port Clyde, ca. 1934

N. C. Wyeth (1882-1945)

Oil on canvas

Bequest of Carolyn Wyeth, 1996



The beaming rays of sunlight in *John Teel, Port Clyde* send a prismatic ripple of color across the surface of the canvas. The houses atop the hill virtually jitter with energy as they are struck by the sun's rays.

John Teel anchors the painting with his weighty stance, even as the dock on which he is standing crumbles beneath his feet. N. C. Wyeth painted four similar portraits of Teel between 1933 and 1940, all in this experimental Modernist style. The *Boston Herald* reviewed one version quite favorably, calling it “the artist’s symbol of Americans facing uncertainty with hope, grim determination, and a rock-ribbed intent to stand fast.”

Three Fisherman, ca. 1934

N. C. Wyeth (1882-1945)

Oil on canvas

Bequest of Carolyn Wyeth, 1996



N. C. Wyeth's painting of three fisherman set against the backdrop of the sea has been compared to the Maine work of both Rockwell Kent (1882-1971) and Marsden Hartley (1877-1943). The broad

and solid masses of the fishermen themselves, with their feet planted firmly on the dock, lend an air of monumentality to the figures. Their triangular forms rise up against their environment, culminating in their heads, which Wyeth placed directly on the horizon. This composition of *Three Fishermen* stayed with Wyeth, who painted another version of it in 1938, with only minor changes.

Nightfall, 1945

N. C. Wyeth (1882-1945)

Tempera on hardboard

Bequest of Helen and John Kenefick, 2019



Nightfall is the last of the monumental temperas that occupied N. C. Wyeth in the 1940s prior to his sudden death. The painting demonstrates his mastery, decades into his career, in creating a powerful sense

of narrative. Correspondence reveals that the artist based the composition on a Chadds Ford farmer whose wife was dying, her presence symbolized by light emanating from the upstairs window in the distant house. The enigmatic expression on the farmer's face denotes both strength and vulnerability. Wyeth's letters at the time indicate his own dark mood, fueled by anxiety related to the ongoing war as well as concern for his own artistic legacy.

Captain Nemo, 1918

N. C. Wyeth (1882-1945)

Illustration for Jules Verne, *The Mysterious Island* (New York: Charles Scribner's Sons, 1918)

Oil on canvas

The Andrew and Betsy Wyeth Collection



Jules Verne's novel *The Mysterious Island* was originally published in 1875 as a sequel to his *Twenty Thousand Leagues Under the Sea*, with the famed Captain Nemo appearing in both books. N. C. Wyeth's portrait of the character is an unforgettable image. The captain's eerie skin color is Wyeth's interpretation of the effect of electric light in the undersea salon of the legendary recluse. Wyeth conceived the sumptuous peacock tapestry behind the figure to allude to Nemo's past life as the wealthy and learned Prince Dakkar of India, the peacock's native habitat.

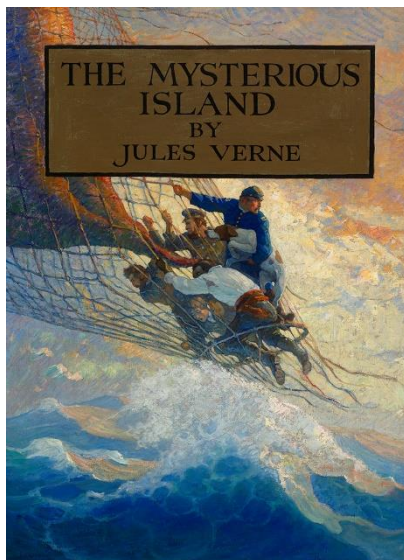
The Mysterious Island, cover illustration,
1918

N. C. Wyeth (1882-1945)

Illustration for Jules Verne, *The Mysterious Island* (New York: Charles Scribner's Sons, 1918)

Oil on canvas

Gift of Mr. and Mrs. S. Hallock du Pont, Jr.,
1992



In his cover illustration for Jules Verne's *The Mysterious Island*, N. C. Wyeth presents the daring escapade that sets the story's adventure in motion. The five characters (and one dog) featured on the cover are escaped prisoners of war at the Siege of Richmond during the American Civil War. The group takes flight on a hydrogen-filled observation balloon. As depicted by Wyeth, they precariously hang on to the remnant of the balloon as it is carried into darkness by a strong wind. The castaways finally land on the titular "Mysterious Island," which they eventually learn is the secret base for the legendary

Captain Nemo and his submarine, the
Nautilus.

Westward Ho! cover illustration, 1920

N. C. Wyeth (1882-1945)

Cover illustration for Charles Kinglsey,

Westward Ho! (New York: Charles
Scribner's Sons, 1920)

Oil on canvas

Gift of Margaret D. Williamson, Ray

Williamson, Ann Williamson Yunkins, 1985



The Pledge, 1921

N. C. Wyeth (1882-1945)

Illustration for Jane Porter (Kate Douglas Wiggin and Nora A. Smith, eds.), *The Scottish Chiefs* (New York: Charles Scribner's Sons, 1921)

Oil on canvas

Gift of the Estate of Louisa d'A. Carpenter, 1976



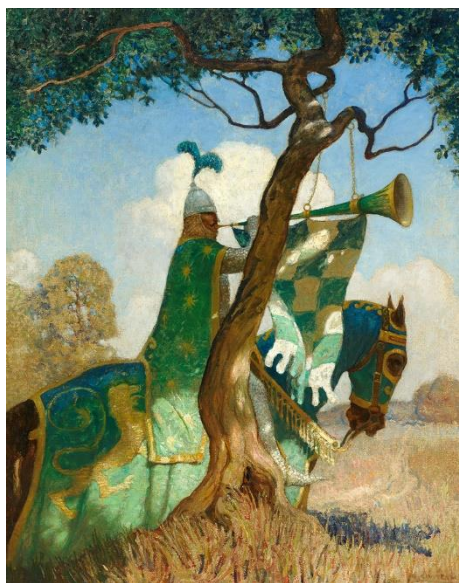
*It hung upon a thorn, and there he blew
three deadly notes, 1917*

N. C. Wyeth (1882-1945)

Illustration for Sidney Lanier, ed., *The Boy's
King Arthur* (New York: Charles Scribner's
Sons, 1917)

Oil on canvas

The Andrew and Betsy Wyeth Collection



*And putting their mouths to the level of a
starry pool, they drank their fill, 1916*

N. C. Wyeth (1882-1945)

Illustration for Robert Louis Stevenson, *The
Black Arrow: A Tale of Two Roses* (New
York: Charles Scribner's Sons, 1916)

Oil on canvas

Anonymous gift, 1981



The Runaway, 1903

N. C. Wyeth (1882-1945)

Oil on canvas

Gift of Frank J. and Doris M. Guest, 2010



*Sometimes Two or Three Would Make Up a
Partnership for the Sake of Greater Safety,*
1905

N. C. Wyeth (1882-1945)

Illustration for Emerson Hough, "The
Wasteful West: How America's Most
Wasteful Blunder Cost the West a Great
Opportunity and the Country a Food
Supply," *The Saturday Evening Post*,
October 14, 1905

Oil on canvas

Bequest of Edward H. Porter, Jr., 1994



Jamie Wyeth (b. 1946)

Over a period of six decades, Jamie Wyeth has created a highly personal body of work. Familiar subjects—whether they be people, animals, or landscapes—are transformed by the artist's hand and limitless imagination.

The youngest child of Andrew and Betsy Wyeth, Jamie Wyeth demonstrated an advanced drawing ability as a child while he studied under his aunt, Carolyn Wyeth. Although embracing the figurative tradition of his father and grandfather early on, Wyeth developed a distinctive approach that incorporated a vast array of

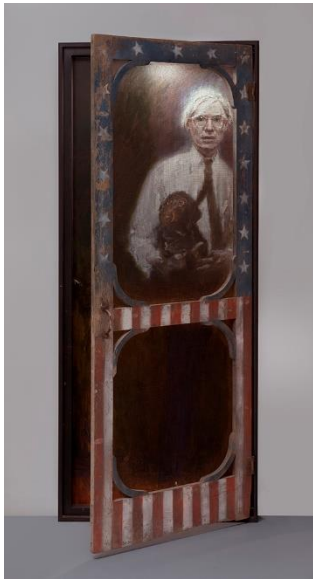
experiences, including his immersion in Andy Warhol's Factory and the New York art scene in the 1970s. Wyeth has continued the family tradition of painting in Chadds Ford and in Maine, but his dramatic compositions—featuring pronounced shifts of scale and viewpoints, dream-like imagery, visceral gestures, and bold color palette—are entirely his own.

First in the Screen Door Sequence, 2015

Jamie Wyeth (b. 1946)

Oil on canvas on honeycomb aluminum support with American folk art "found object" construction of wood, metal, screen and hardware

Gift of George A. Weymouth, 2016



In some of Jamie Wyeth's more recent work he has begun to cross the boundaries

between painting, sculpture, and real life by using objects like doors and windows as the starting point of his compositions. He adds paintings, specialty lighting, and other objects to make what is sometimes called an “assemblage”—a collection of things brought together to make a single work of art. *First in the Screen Door Sequence* is an actual wooden screen door that Wyeth found decorated with patriotic stars and stripes. It was already a piece of American folk art when Wyeth added a painted panel depicting a life-size portrait of Andy Warhol holding his dog Archie.

The Raven, 1980

Jamie Wyeth (b. 1946)

Oil on canvas

Purchased with Museum funds, 1992



"I was alone for two months when I was doing [*The Raven*], and I got this whole thing of, 'Is it alive with me, in the dark?' Totally freaked me out." -*Jamie Wyeth*

This large-scale painting marks Jamie Wyeth's transition from New York City to the worlds of Monhegan Island and Southern Island in Maine. After seeing the painting at Wyeth's solo exhibition at the Pennsylvania Academy of the Fine Arts in 1980, Andy Warhol noted in his diary that "Jamie is painting bigger—more Pop—pictures now. I told him he should go even bigger." With mottled, glossy feathers and one gleaming, beady eye, this larger-than-life raven approaches the edge of the canvas with its beak partly open, ready to attack its prey.

A Very Small Dog, 1980

Jamie Wyeth (b. 1946)

Oil on canvas

Gift of MBNA America, 2003



Nestled in an ornate wicker pram, under a lacy parasol, is, indeed, a very small dog, as the title of this painting suggests.

Although the fierce little creature is being treated like royalty, it is clearly very

displeased. Baring its tiny teeth amidst the swirls, hearts, and flowers of its elaborate confine, the tiny dog's aggression contrasts sharply with the loving attention lavished upon it.

Hill Girt Farm, 2000

Jamie Wyeth (b. 1946)

Oil on canvas

Purchased with the Museum Volunteers'
Fund, 2000



In this seasonal scene, a jack-o-lantern
glows in the midst of a moonlit field. The
painting records a haunting dream Jamie

Wyeth had in which he was walking through a field of pumpkins. A strange scratching sound led him farther into the field where he discovered a pumpkin mysteriously carving itself from the inside out. As the face appeared, Wyeth realized the rows of pumpkins looked to him like rows of human heads strewn throughout the field. Wyeth's point of view is down low to the ground, with a rising mound of earth giving the sense that the pumpkins (or heads) may all come rolling toward the viewer. The background story adds a deeply unsettling aspect to an already spooky painting.

Portrait of Pig, 1970

Jamie Wyeth (b. 1946)

Oil on canvas

Gift of Betsy James Wyeth, 1984



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.

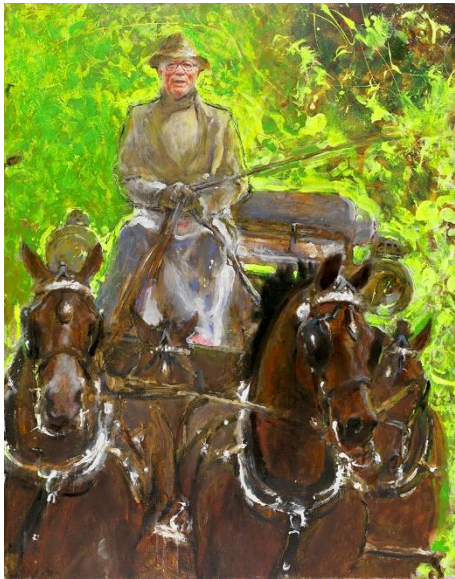
Wyeth works closely with his portrait subjects, whether human or animal. To occupy her during long hours of posing, Wyeth fed her sweet feed, a mixture of grains and molasses, and played classical music. Wyeth's thickly applied oil paint reveals Den Den as both a personality and an interesting shape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

Frolic, 2016

Jamie Wyeth (b. 1946)

Acrylic, enamel, oil on canvas

Gift of Mr. and Mrs. Herbert V. Kohler, Jr. in
honor of the 50th Anniversary of the
Brandywine Conservancy & Museum of Art,
2018



In this exuberantly handled painting, Jamie Wyeth honors his close friend, George A. “Frolic” Weymouth (1936-2016). Weymouth was one of the founding board members of the Brandywine Conservancy & Museum of Art and its chairman for almost fifty years. Working with a variety of media, textures, and colors, Wyeth presents Weymouth driving four horses, all rendered so loosely that some areas of canvas are visible. Together with the vigorous, animated brushwork of the background—in vibrant green and yellow hues denoting the first signs of spring—Wyeth not only creates an impression of the carriage’s swift

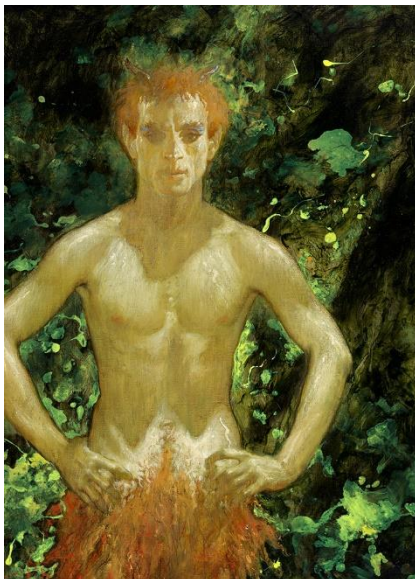
movement through the landscape but also draws attention to Weymouth's richly hued face and steely concentration.

The Faune, 2002

Jamie Wyeth (b. 1946)

Oil on canvas

Purchased with funds from the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, the Roemer Foundation, the Margaret Dorrance Strawbridge Foundation of PA I, Inc. and an anonymous donor, 2006



Beginning in 1976, Jamie Wyeth and the dancer Rudolf Nureyev partnered in an artistic conversation resulting in a series of portrait studies. Wyeth measured Nureyev's muscled frame with calipers, taking down detailed notes on the dancer's anatomy in his sketchbooks. The studies from 1976 and 1977 came into service for a second series of portraits Wyeth embarked upon well after the dancer's death in 1993. While the 1970s studies are exacting and careful renderings, the twenty-first century works are colorful, daring, and vivacious. Some of the 1970s works were even repurposed and revised, combining Wyeth's firsthand

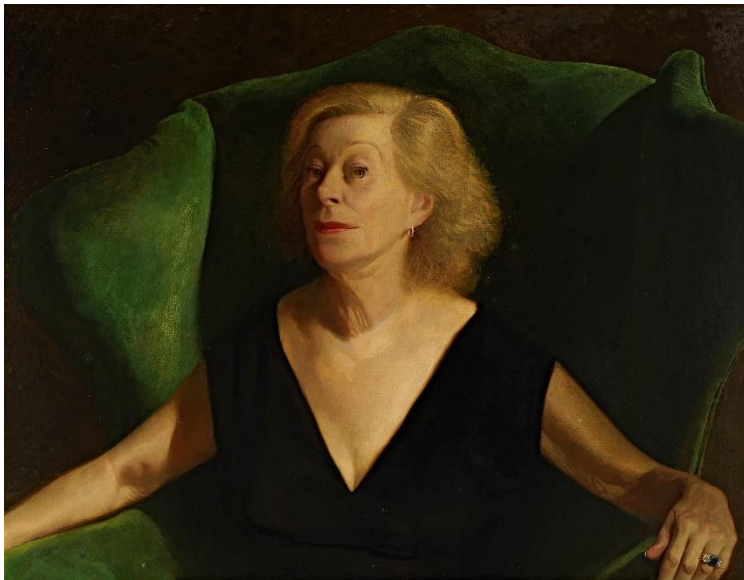
observations of Nureyev with an
expressionistic memorial to the dancer.

Deo du Pont Weymouth, ca. 1966

Jamie Wyeth (b. 1946)

Oil on canvas

Gift of McCoy duPont Weymouth in honor
of the 50th Anniversary of the Brandywine
Conservancy & Museum of Art



The elegant sitter in this portrait by
Jamie Wyeth is Dulcinea Ophelia Payne du

Pont Weymouth, better known as Deo. Born in 1909 into the prominent du Pont family of Wilmington, Delaware, she led a life of racing and breeding horses and quiet philanthropy, including major support to the Brandywine River Museum of Art. She was an artist herself, as was her son George A. Weymouth, one of the founders of the museum. In his dramatically lit portrait of her, Wyeth emphasizes her arched brow and engaging gaze as she perches in an unusually asymmetrical chair.

Overhang, 1965

Jamie Wyeth (b. 1946)

Oil on canvas

Anonymous gift, 1997



In this early farm scene, Jamie Wyeth creates a strictly balanced composition of forms and light. The central stucco support bisects the darkness created by the shadow

of the overhanging barn. The strong horizontal of the barn is offset by the gently suggested boards of the vertical siding. The off-center window with missing panes adds an element of asymmetry to the canvas. Fitting for a farm, the overall palette presents a wide range of earth tones. Farm life and scenery, from ominous barns to playful livestock, are a staple of Wyeth's long career.

Lime Bag, ca. 1964

Jamie Wyeth (b. 1946)

Oil on panel

Gift of Mr. and Mrs. Andrew Wyeth, 1970



Completed while Jamie Wyeth was still a teenager, *Lime Bag* records a view into the dusty and dark recesses of a stone barn. Wyeth's technique, subject matter, and

palette at this stage of his career are still closely tied to those of his father, Andrew Wyeth, and grandfather N. C. Wyeth. As viewer, we stand at the threshold of the barn, where a bag of lime—added to soil to improve its quality and also used to make whitewash—has split open and spilled.

Lester, 1963

Jamie Wyeth (b. 1946)

Oil on canvas

Private Collection



Just seventeen years old when he completed this remarkable portrait, Jamie Wyeth demonstrated near mastery of the realist tradition in his youth. *Lester* shows

off a variety of technical feats: from capturing a strikingly realistic portrait, to orchestrating the variety of white tones needed to delineate the wrinkles of the shirt, to the expert handling of the subtle shifts in skin tone. Wyeth's work in this phase of his career has often been compared with that of seventeenth-century Dutch painters who were known for rendering meticulous detail.