

THE LINDA L. BEAN GALLERY

Jamie Wyeth (b. 1946)

The Raven, 1980

Oil on canvas

Purchased with Museum funds, 1992



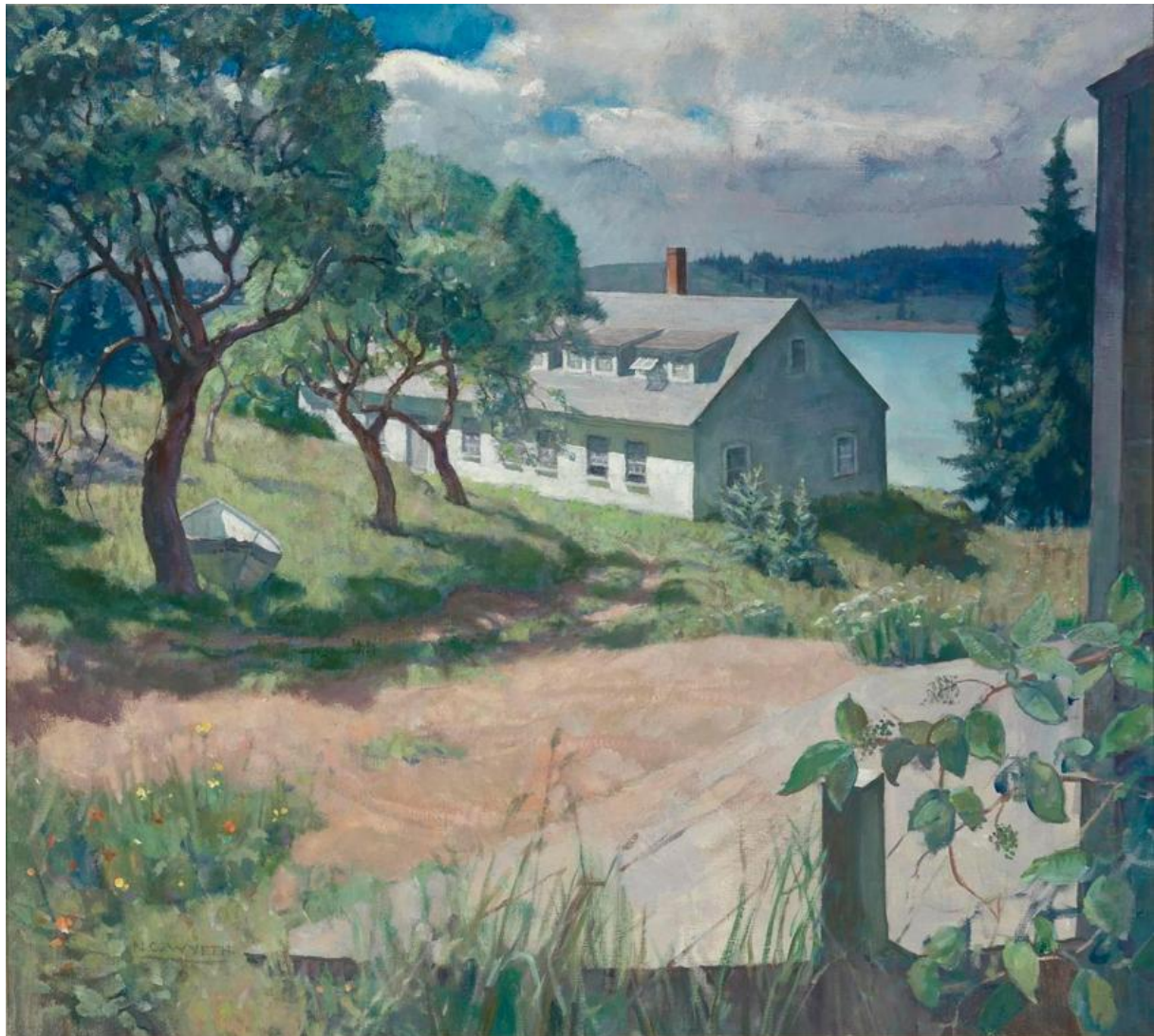
With mottled, glossy feathers and one gleaming, beady eye, this larger-than-life raven approaches the edge of the canvas with its beak partly open, ready to attack its prey. This painting marks Jamie Wyeth's transition from New York City, where he had been working with Andy Warhol, to the more solitary 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, Warhol noted in his diary that "Jamie is painting bigger—more Pop—pictures now. I told him he should go even bigger."

N.C. Wyeth (1882-1945)

Untitled (view of Eight Bells), ca. 1932

Oil on canvas

Gift of Mrs. Eugene Ormandy, 1991



This painting of the Wyeth family's home in Port Clyde, Maine, offers a view into the fishing communities of the state's Midcoast. Some of N.C. Wyeth's most experimental work came from summers spent along the shore there. The house is named Eight Bells, after a painting by another Mainer and an artist much admired by Wyeth, Winslow Homer. The phrase "eight bells" refers to a ship's watch-keeping system, in which a bell is rung every half hour to track time at sea.

Carolyn Wyeth (1909-1994)

The Dark Shore, 1933

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Carolyn Wyeth began studying with her father, N.C. Wyeth, in his Chadds Ford studio around age 12. After a few years, she progressed from making realist drawings to working in oil, usually making still-life paintings. Eventually, she veered into depicting more stylized forms with surrealist characteristics, such as this mysterious dream-like setting. *The Dark Shore* foreshadows an eerie subject her father would take up in his 1936 painting *The Drowning*, hanging nearby.

N.C. Wyeth (1882–1945)

The Drowning, 1936

Oil on canvas

Bequest of Carolyn Wyeth, 1996



A stormy sea kicks up sharp-edged waves, tossing an empty boat in a rocky harbor. N.C. Wyeth made this work in response to the death of 16-year-old Douglas Anderson, a family friend and neighbor in Port Clyde, Maine. Anderson disappeared while lobstering in September 1935, only to be found months later in the water off Horse Point. Anderson was not in the sturdy dory represented here, but in a flimsy skiff, a craft unsuited for his task.

N.C. Wyeth's *Island Funeral*

Island Funeral was the centerpiece of N.C. Wyeth's first and only one-artist gallery exhibition at New York's Macbeth Gallery, which presented Wyeth as a fine artist rather than an illustrator. All his life, he struggled to shed the pejorative connotations associated with illustration, and more than any other painting, the multi-layered *Island Funeral* demonstrates his consummate artistry of composition, color, and expression.

Island Funeral was inspired by the funeral of Rufus Washington Teel, a Main

fisherman, who died in September 1934. Teel was born, lived, and died on Teel Island, about a mile offshore from the village of Port Clyde where the Wyeths had a summer home. N.C. Wyeth's daughter Ann Wyeth McCoy remembered that the family sat on the porch of their home and watched the boats pass on the way to and from the funeral.

One of the most striking features of the painting is the intensity of the blues and greens Wyeth used, the result of an informal collaboration with the DuPont Company. Chemists employed at the company's Jackson Laboratory provided

Wyeth with pigments made from new vibrant light-fast dyes that had been recently developed at DuPont.

N.C. Wyeth (1882–1945)

Island Funeral, 1939

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



N.C. Wyeth (1882-1945)

Herring Gut, 1932

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. This scene emphasizes the simple geometry of the houses and fish shacks that gradually rise up the hill. The water appears solid, with the boats seemingly resting on the surface, reflecting N.C. Wyeth's interest in modernist painting, which was mainstream by the 1930s.

Andrew Wyeth (1917-2009)

Alone Study, 2004

Watercolor on paper

Collection of the Wyeth Foundation for
American Art

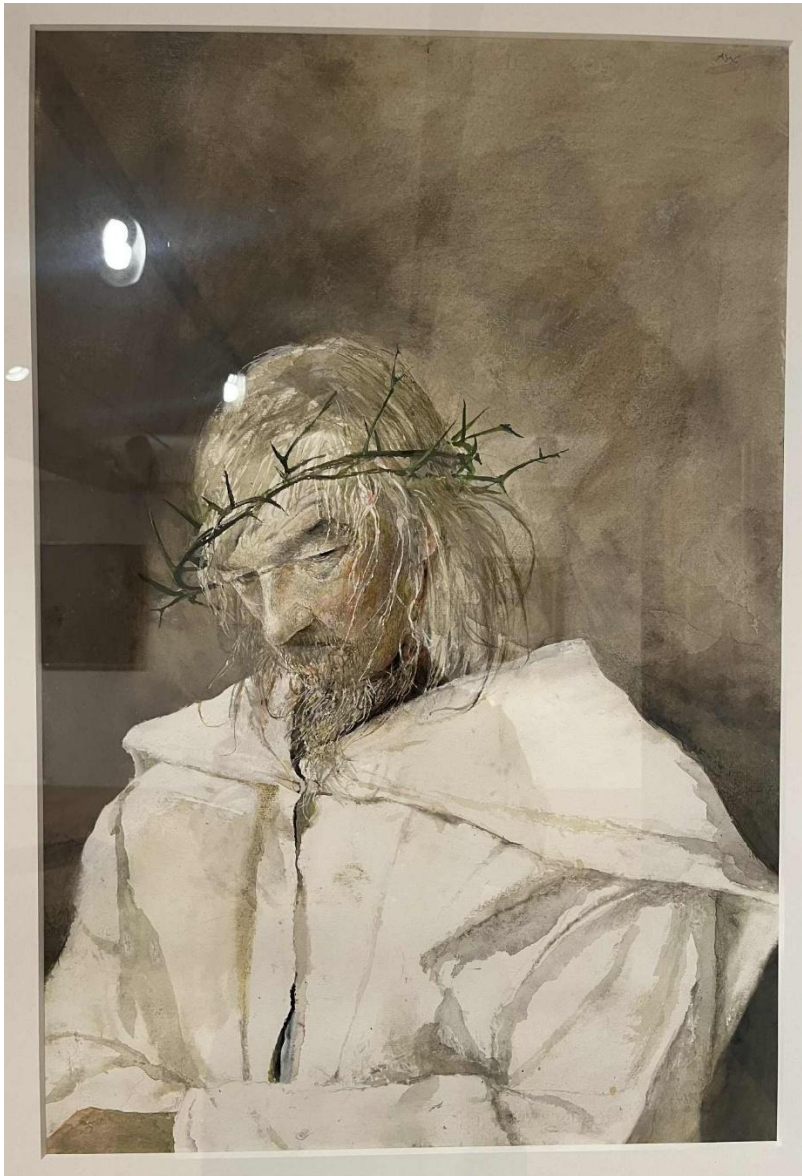


Andrew Wyeth (1917-2009)

Alone, 2004

Watercolor on paper

Collection of the Wyeth Foundation for
American Art



Andrew Wyeth was not particularly religious, so this Christian-themed painting is a rare occurrence in his work. The model is Allen Messersmith, who Wyeth painted many times, from childhood to old age. Depictions of Christ were plentiful in popular culture in 2004, when the controversial film *The Passion of the Christ* debuted. While not as graphic as the film's focus on the visceral depiction of Christ's suffering, the painting of Messersmith crowned with thorns distinctly references the brutality of the Passion story.

Jamie Wyeth (b. 1946)

Crown of Thorns, 2022

Enamel and oil on canvas

Collection of Jamie and Phyllis Wyeth



Founded in 1880, the Spring Valley African Methodist Episcopal Church in nearby Concord Township, stood as a pillar of the Black community until an arson destroyed the building in 1997. When it was renovated in 2022, Jamie Wyeth offered to paint an image of Christ in tribute to one that had hung over the altar. As a boy, Wyeth attended events at the church with his family. Not intending to duplicate the original painting, Wyeth said, "All I wish for is that my painting depicts a living, feeling human being."

N.C. Wyeth (1882-1945)

*Age grows calculating, but youth is
spendthrift in its generosity. Even if the
boy trudged home hungry, he intended
that Jesus should be fed. He gave his
evening meal to the Master, 1929*

Oil on canvas

Gift of Lydia B. Betts and Elinor Betts

Hirzel in honor of Dr. and Mrs. William W.
Betts, 1991



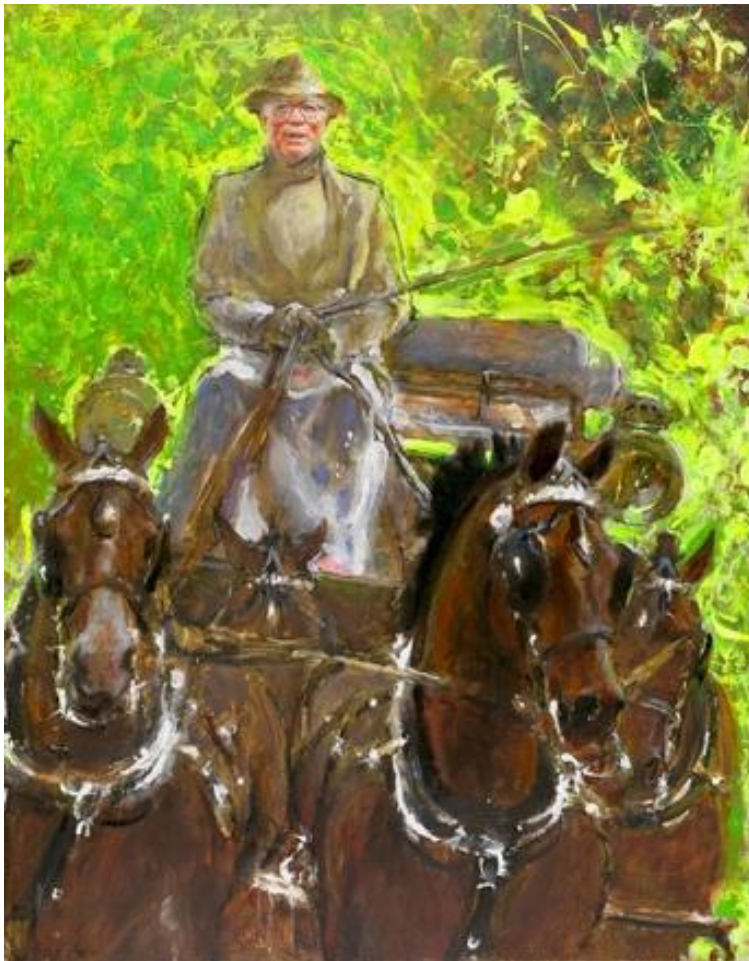
N.C. Wyeth completed a small number of religious paintings, such as this one that appeared in Good Housekeeping magazine in September 1929. Part of a yearlong series on children in the Bible, the story "The Boy with the Basket" asked readers to meditate on the act of giving. The text and illustration relay the miracle of Christ feeding the multitudes with only five loaves and two fish.

Jamie Wyeth (b. 1946)

Frolic, 2016

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



This painting honors Jamie Wyeth's close friend George A. "Frolic" Weymouth (1936–2016), a founding board member of the Brandywine Conservancy and Museum of Art and its chairman for almost 50 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. He not only creates an impression of the carriage's swift movement but draws attention to Weymouth's richly hued face with its steely concentration by setting it against the contrasting-colored background formed by vigorous, animated brushwork.

Jamie Wyeth (b. 1946)

Draft Age, 1965

Oil on canvas

Purchased with funds provided by Mr. and Mrs. Randy L. Christofferson; Mr. and Mrs. George Strawbridge, Jr.; Mary Alice Dorrance Malone Foundation; Margaret Dorrance Strawbridge Foundation of PA I, Inc.; The William Stamps Farish Fund; Mr. and Mrs. James W. Stewart, III; and MBNA America, 1999



The attire and bad-boy stance of Jamie Wyeth's childhood friend Jimmy Lynch embody the rebellious attitude of many young people during the politically turbulent 1960s. Lynch originally posed wearing an aviator's scarf and goggles, but, after having seen Marlon Brando in *The Wild One* (1953), he arrived at the studio dressed as he is here.

Jamie Wyeth (b. 1946)

Portrait of Jeffrey, 1966

Oil on canvas

Private collection



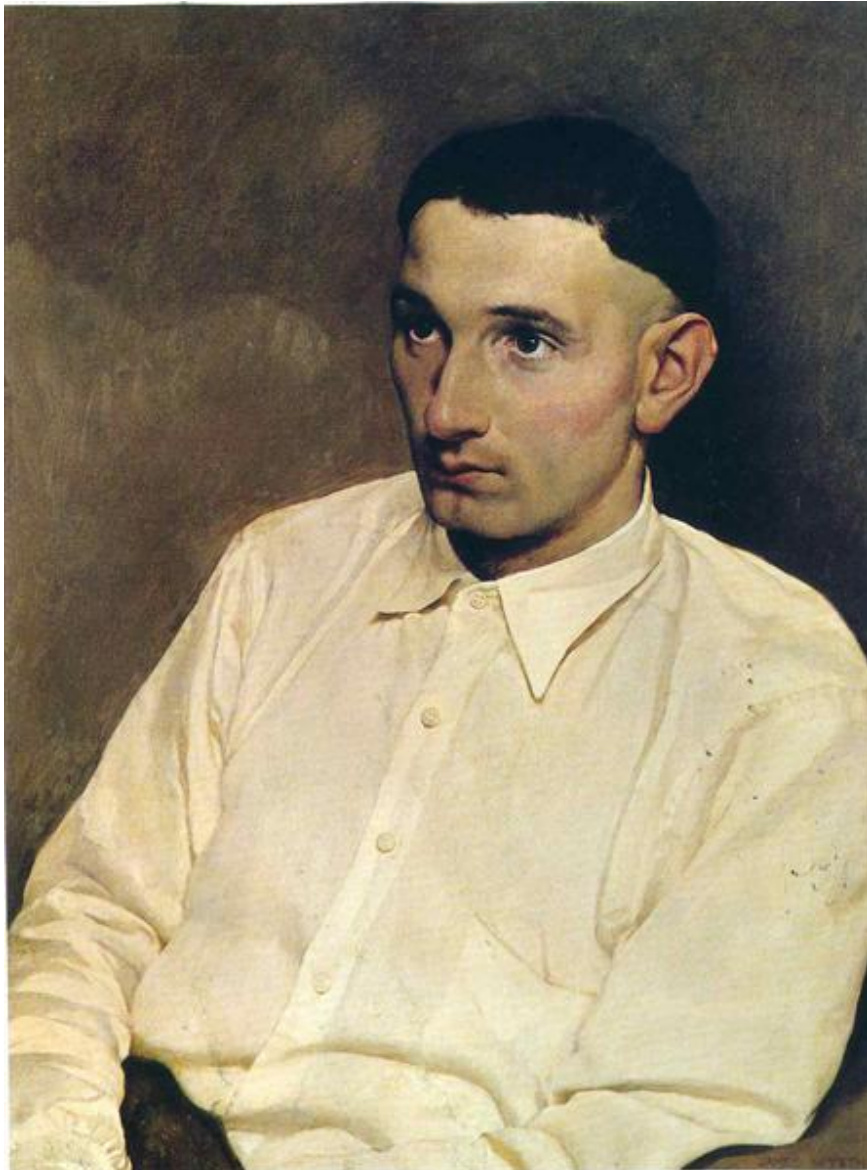
In this portrait, a great darkness envelops the sitter, yet a bright light originating beyond the scene creates a glare on his glasses, which obscures our view of his eyes. Early in Jamie Wyeth's career, he used the techniques of Realism to paint expressive portraits, both commissioned and noncommissioned. His models ranged from friends and locals, such as Jeffrey, depicted here, to the president of the United States.

Jamie Wyeth (b. 1946)

Lester, 1963

Oil on canvas

Private Collection



This depiction of Chadds Ford local Lester Stanley shows a variety of technical aspects, from capturing a strikingly realistic rendering to handling a range of white tones to controlling subtle shifts in skin color. Jamie Wyeth's early work has been compared with that of 17th-century Dutch painters, who were known for capturing meticulous detail with extreme clarity of vision.

Nightfall, 1945

Tempera on hardboard

Bequest of Helen and John Kenefick,
2019



The expression on the farmer's face
connotes both strength and vulnerability.
Correspondence reveals that N.C. Wyeth

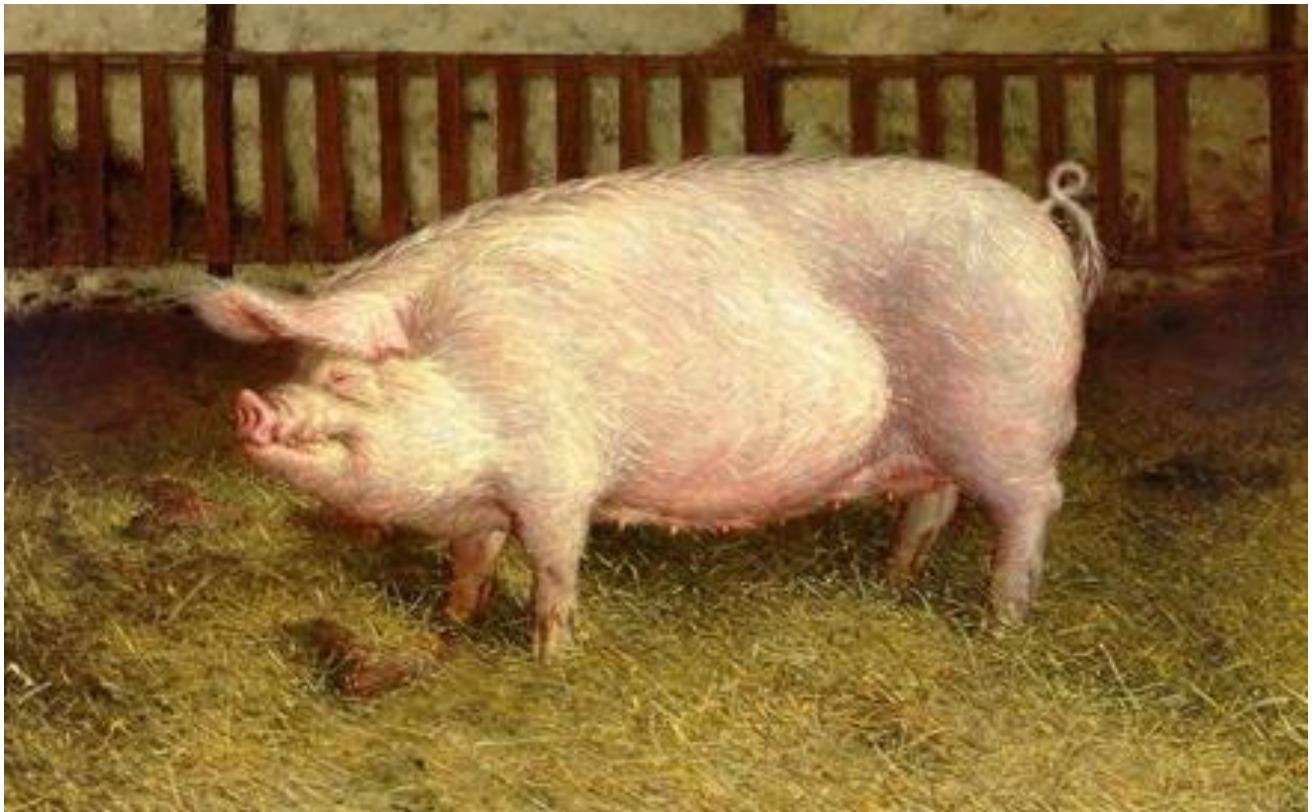
based the composition on a Chadds Ford farmer whose wife was dying, her presence symbolized by light emanating from the upstairs window in the distant house. Wyeth's letters at the time indicate his own dark mood, fueled by anxiety related to the war and his artistic legacy. *Nightfall* is the last of the monumental temperas that occupied the artist prior to his sudden death.

Jamie Wyeth (b. 1946)

Portrait of Pig, 1970

Oil on canvas

Gift of Betsy James Wyeth, 1984



Den Den, the pig depicted here, belonged to a neighboring farmer of Jamie Wyeth, but the animal endeared herself to the artist, who brought her to his farm, Point Lookout. To occupy her during long hours of posing, Wyeth fed her sweet feed, a mixture of grains and molasses, and played classical music. The thickly applied oil paint conveys Den Den's singular personality and her interesting texture. Life-size scale adds to the impact of this portrait.

Andrew Wyeth (1917-2009)

Fox Grass Below Adam's, 1934

Oil on canvas

Collection of the Wyeth Foundation for
American Art



This early work by Andrew Wyeth depicts the Chadds Ford home of Adam Johnson, a farmer and groundskeeper for local properties. Johnson was a model for Wyeth for almost 40 years, but the man here is unknown. Taking advantage of the opaque nature of oil paint, Wyeth renders lush waving red grass behind the figure. Along with the grass, the foreground tree, distant farmhouse, and undulating snow echo the type of stylization made popular in the 1930s by American Regionalist painters, especially Thomas Hart Benton.

Andrew Wyeth (1917-2009)

Bill Loper with Big Tree Trunk, 1934

Oil on canvas

Collection of the Wyeth Foundation for
American Art



This dynamic composition comes alive through Andrew Wyeth's handling of the transient clouds and light. At the center is Chadds Ford resident William Loper, a frequent model for Wyeth. Early in his career, Wyeth worked in oil, producing canvases that are lush in color with loose, fluid brushstrokes. These qualities contrast with the finely detailed brushwork of his paintings in tempera, a medium he turned to several years after this work.

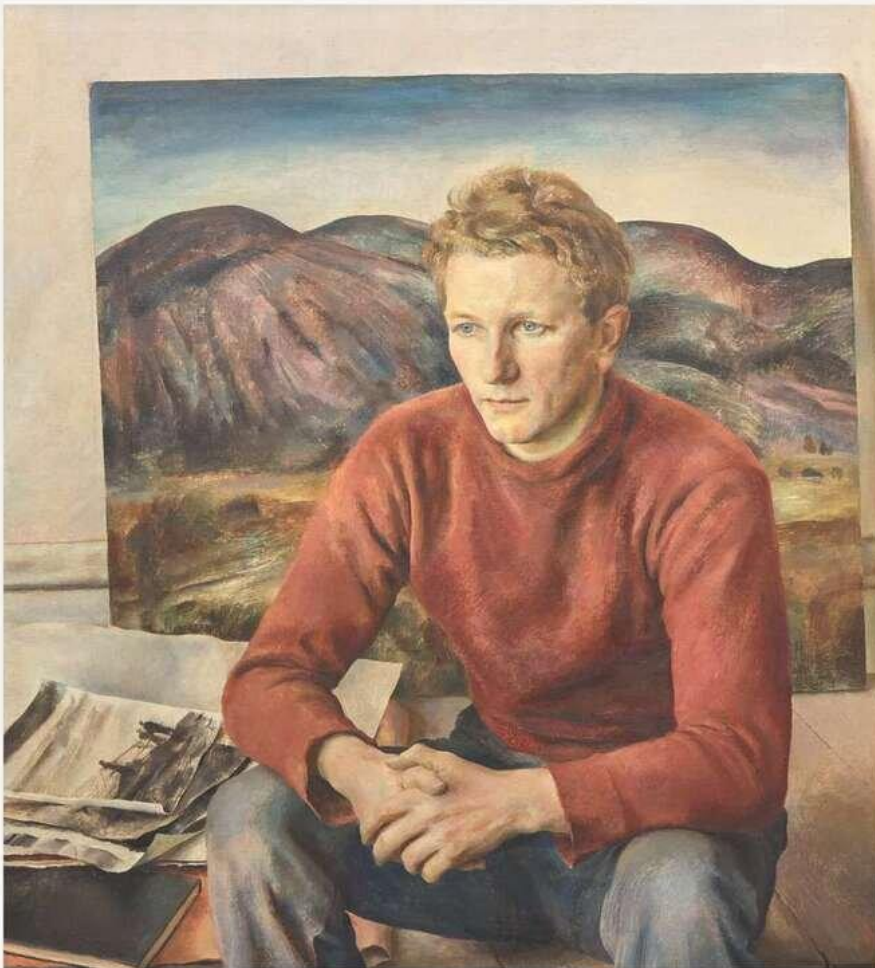
Henriette Wyeth (1907–1997)

Portrait of Peter Hurd, ca. 1936

Oil on canvas

Thomas H. and Diane DeMell Jacobsen

Ph.D. Foundation



This portrait of artist Peter Hurd by his wife, Henriette Wyeth, captures a period when they were each pursuing careers with success and dividing their time between the East Coast and the Southwest. Wyeth was most comfortable painting portraits of Wilmington's social elite while Hurd preferred his native New Mexico. Wyeth also painted her father, N.C. Wyeth, and her brother Andrew Wyeth in similarly composed portraits, with a figure standing before one of their own paintings, proving not only her proficiency in portraiture but also in replicating the works of her male family members.

N.C. Wyeth (1882–1945)

Portrait of Henriette Wyeth, 1922

Oil on canvas

Bequest of Carolyn Wyeth, 1996



While N.C. Wyeth painted several formal portraits as commissions, for his liveliest portraits he used his family (or himself) as models. The fanciful floral background and the book held casually in the lap of his 15-yearold daughter Henriette speak to her interests in floral painting and reading. The image later appeared on the cover of The Ladies Home Journal in November 1924.

N.C. Wyeth (1882-1945)

Portrait of a Dog, 1933

Oil on canvas

Bequest of Carolyn Wyeth, 1996



This painting is a portrait within a portrait—a combination of both human and canine figures. N.C. Wyeth captures 15-year-old Andrew Wyeth drawing a profile portrait of the Wyeth family dog, Lupe, held by his friend David Lawrence. The mottled brushwork of the surrounding room is distinctly different from the crisp renderings of Wyeth's illustrations. His more personal paintings allowed Wyeth the freedom to experiment with styles and techniques that his commercial work did not.

N.C. Wyeth (1882-1945)

Self-Portrait in Top Hat and Cape, 1927

Oil on canvas

Thomas H. and Diane DeMell Jacobsen

Ph.D. Foundation



The artist's son Andrew Wyeth recalls his father describing this work as a "prism painting," referring to the background's fractured planes. The futuristic backdrop contrasts with the old-fashioned cape and top hat, creating the sense of a man out of step with his own time. His facial expression, however, conveys satisfaction and self-assurance. During N.C. Wyeth's lifetime, this portrait hung in his studio between portraits he had painted of his mother and father.

Henriette Wyeth (1907–1997)

Venus Comb, 1973

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



In this delicate work, Henriette Wyeth depicts a whelk shell at left, a Venus comb murex shell at center, and a snowdrop flower at right. By 1973, when she painted this still life, Wyeth and her husband, Peter Hurd, had moved to New Mexico, far from her family in Pennsylvania and Maine. Just as Wyeth herself was, the objects depicted are far from their native homes—strangers to the desert landscape.

Carolyn Wyeth (1909-1994)

Open Window, 1944

Oil on canvas

Gift of Carolyn Wyeth in memory of Mark
L. Arnold, 1979



Carolyn Wyeth reduced the elements in this still life to their essence. The wide-open window, the billowing curtain, and the single flower create an air of mystery and poignancy, moods often present in her paintings. She trained in the studio of her father, N.C. Wyeth, making numerous still-life studies of fundamental forms such as cones and cubes. This work reflects her ongoing appreciation of the beauty of simple, abstract shapes.

Andrew Wyeth (1917-2009)

Life Mask of Abraham Lincoln, 1934

Oil on canvas

Collection of the Wyeth Foundation for
American Art



Completed in N.C. Wyeth's studio, this still life by Andrew Wyeth gives insight into his father's teaching methods. N.C. used plaster casts, like the one depicted here of Abraham Lincoln, to train his children in rendering three-dimensional forms. The strong light source on the face casts a long shadow against the wall while the mask hovers ominously over black velvet drapery, challenging him to achieve different tones and textures.

Carolyn Wyeth (1909-1994)

Mask of Keats, 1940

Oil on canvas

Purchased with Museum funds, 2003



Carolyn Wyeth painted the objects and places for which she felt the most affinity: her studio and its contents and her surroundings in Chadds Ford. In this work, she pays homage to English Romantic poet John Keats (1795–1821), whom she greatly admired. Together, the roses and Keats's death mask, placed carefully on the black cloth lying over the chair, read as symbols of both mourning and commemoration.

N.C. Wyeth (1882–1945)

The Pledge, 1921

Oil on canvas

Gift of the Estate of Louisa d'A.

Carpenter, 1976



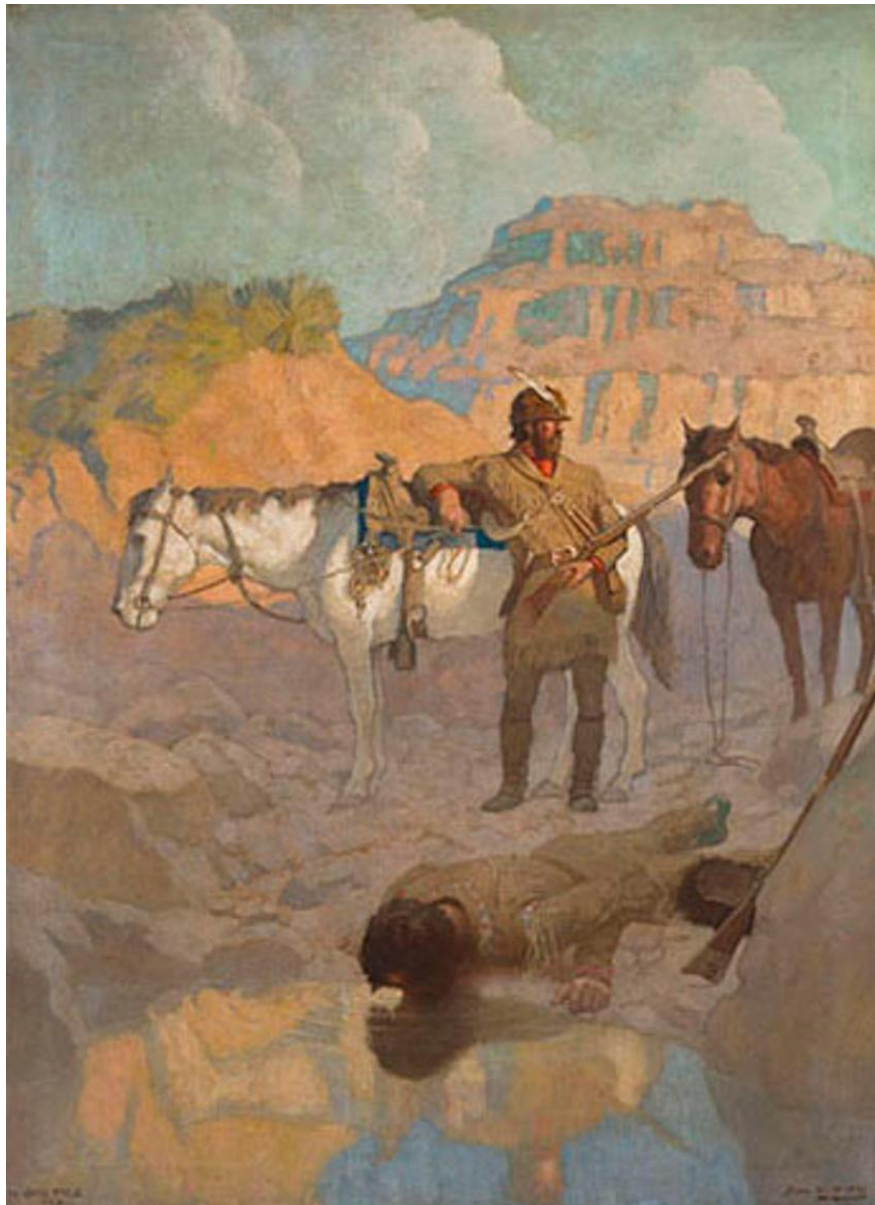
An illustrator of adventure tales, N.C. Wyeth depicts a scene described in chapter four of *The Scottish Chiefs* by Jane Porter, for a 1921 reprint of the 1809 original. Scottish patriot Sir William Wallace gives a stirring speech after having learned of his wife's murder at the hands of an English governor. He cries out for vengeance for both his wife and his country. In his conclusion, he gives the pledge referred to in the painting's title.

N.C. Wyeth (1882-1945)

Trappers, 1925

Oil on canvas

Gift of Jane Pyle Bartholomew, 2015



Francis Parkman's account of his travels in the American West in 1846 is relayed in his book *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life*. In 1925, N.C. Wyeth was asked to create a new set of illustrations, which were published alongside Frederic Remington's from the 1892 edition. In the preface, Wyeth wrote: "The Oregon Trail has always been deep in my blood. I feel very much stirred to interpret my dreams into pictures." Wyeth knew that his ancestor Nathaniel Jarvis Wyeth (1802–1856) had led several expeditions in the 1830s via the Oregon Trail.

N.C. Wyeth (1882-1945)

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

Oil on canvas

Anonymous gift, 1981



N.C. Wyeth delved deeply into medieval research to illustrate Robert Louis Stevenson's *The Black Arrow: A Tale of the Two Roses*, a novel of murder and romance set in 15th-century England.

While working on this commission, Wyeth wrote to his mother of his studies: "The medieval period is gradually drawing me down. . . . The history of those times is after all rather suffocating. . . . [M]y head is clogged with long-bows, spears, salets, doublets, mail, quarter staffs, jousting bouts, ferries, skerries, and moats."

N.C. Wyeth (1882–1945)

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

Oil on canvas

The Andrew and Betsy Wyeth Collection



Scribner's 1917 publication of *The Boy's King Arthur* included the tale of Sir Gareth of Orkney, which recounts the quest that led one of King Arthur's nephews, Gareth, to knighthood. N.C. Wyeth illustrates the moment the Green Knight blows a horn, calling for his weapons to signal that his battle with Gareth is about to begin. The setting, though meant to evoke the surroundings of the mythical Camelot, appears remarkably similar to Wyeth's environment in Chadds Ford, a hallmark of his fantasy paintings.

N.C. Wyeth (1882-1945)

The Siege of the Round-House, 1913

Oil on canvas

Bequest of Mrs. Russell G. Colt, 1986



In an illustration for Robert Louis Stevenson's *Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751*, N.C. Wyeth reinterprets a scene depicted by his teacher Howard Pyle in 1895. Wyeth shows the inside of a ship's roundhouse with Alan Breck Stewart running an attacker through with his sword. Pyle had depicted the scene from the opposite side of the doorway, with David Balfour kneeling in the foreground and a view of the sword exiting the mate's body. Pyle represents the scene as it is relayed in the text, but Wyeth imagines what the author does not describe.

N.C. Wyeth (1882-1945)

The Last of the Chestnuts, ca. 1916

Oil on canvas

Gift of Amanda K. Berls, 1980



This painting marks a significant environmental moment in Chadds Ford when a fungus accidentally introduced to North America in 1904 devastated the population of chestnut trees. Letters that N.C. Wyeth wrote as early as March 1912 document the effect the chestnut blight had on the Wyeth property. Here, he records the harvesting of the last of his chestnut trees.

N.C. Wyeth (1882-1945)

Late Spring Morning, ca. 1915/1917

Oil on canvas

Gift of Carolyn Wyeth in memory of her
dog "Husky," 1976



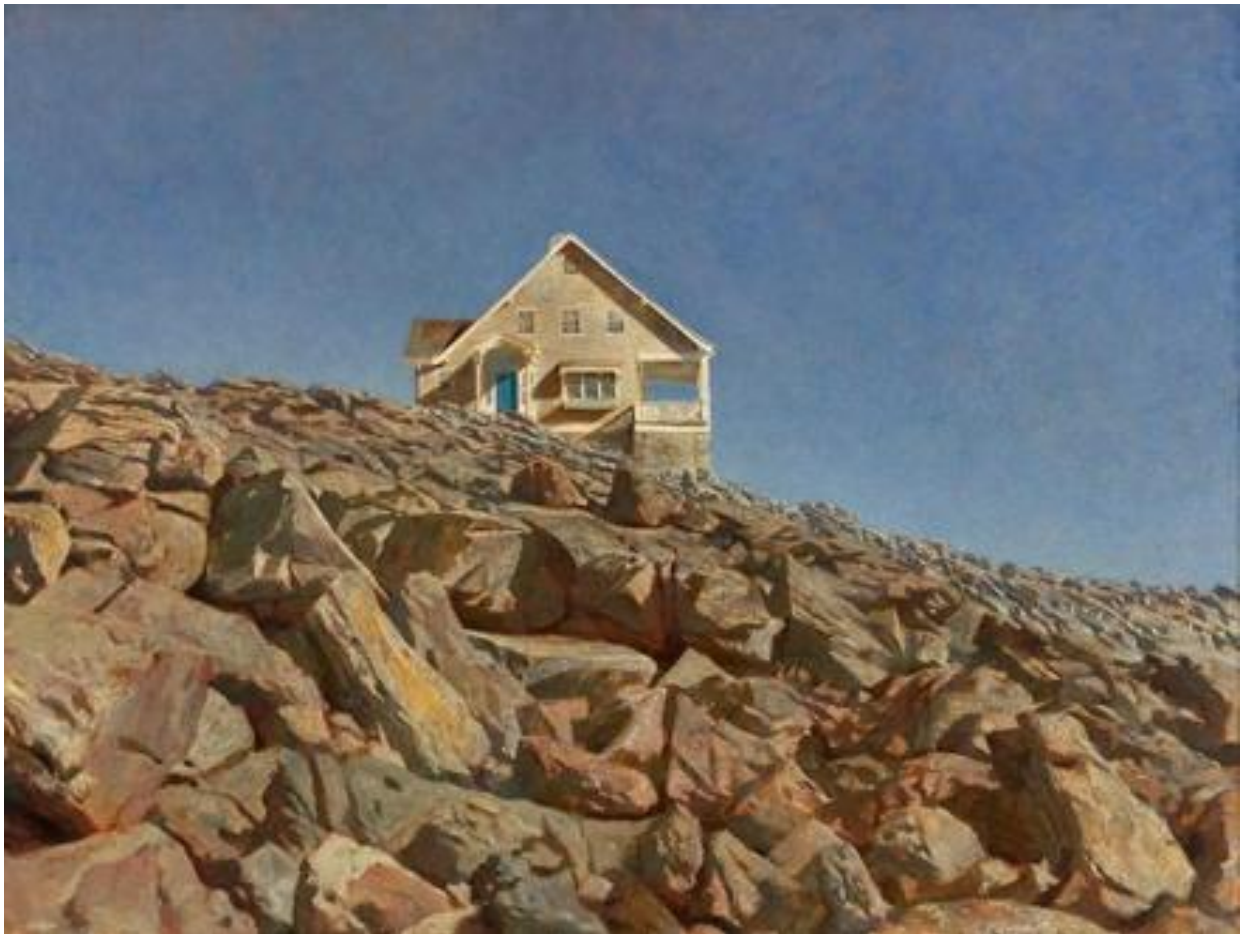
Late Spring Morning captures the play of light and shadow across a pasture. N.C. Wyeth explored different painting styles to interpret his depictions of landscapes. Here, as part of his experimentation with Impressionism, he used a soft palette filled with fresh spring colors—even the shadows glow. Although primarily an illustrator, Wyeth did create more personal paintings such as this that reflect his interest in the developments in the broader art world.

Jamie Wyeth (b. 1946)

Kent House, 1972

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



The clear delineation of land and sky seen here recalls painter Rockwell Kent's geometric approach to composing landscapes. Jamie Wyeth lives and often paints on Monhegan Island in a house built by Kent in 1907; the structure rests perilously above the sea on a rocky outcrop. Rather than emphasize the precarious placement of the house, Wyeth's perspective depicts it atop a massive foundation of rock.

Carolyn Wyeth (1909-1994)

A Stand of Fir Trees, n.d.

Oil on canvas

The Andrew and Betsy Wyeth Collection



Carolyn Wyeth traveled with her family to Port Clyde, Maine, most summers, which provided a change of scenery for her work. Here, she explores the organic shapes of the trees and wheat-colored grasses with soft brushwork. The foreground tree is set off against the others with a glowing halo, an effect sometimes seen in paintings by her nephew and student Jamie Wyeth.

N.C. Wyeth (1882-1945)

Dying Winter, 1934

Oil on canvas

Purchased with Museum funds, 1982



In contrast to N.C. Wyeth's crisp and clear style of his illustrations, his personal paintings show the evidence of the changing stylistic influences prevailing on him more clearly. In *Dying Winter*, the loose, mottled brushwork creates a hazy vision of nature on the verge of reawakening, reflecting echoes of American Impressionism. The background landscape resembles Kuerner Hill, a landmark on a farm close to the Wyeth residence, which his son Andrew depicted in *Spring Landscape at Kuerner's* with a similar palette.

THE WYETH FAMILY OF ARTISTS

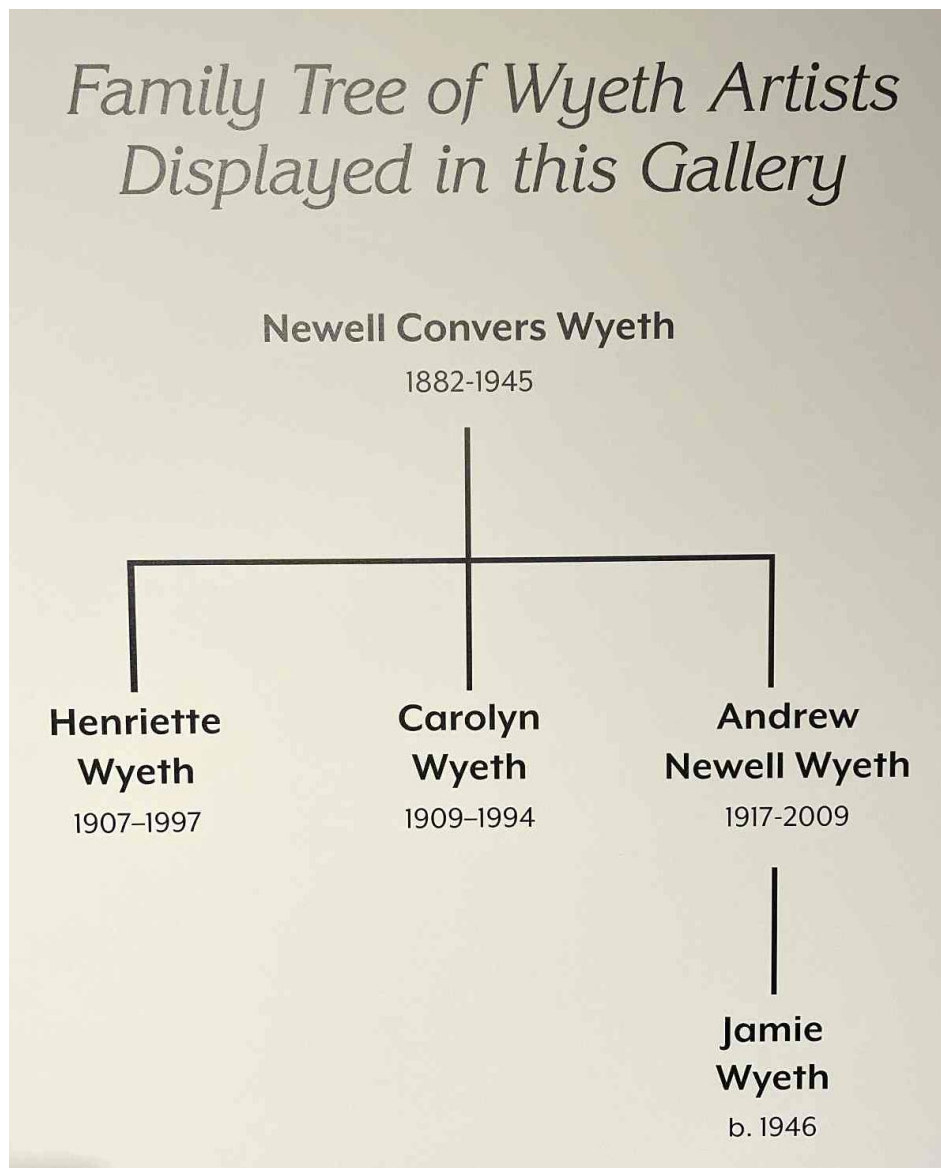
This gallery highlights the work of three generations of artists in the Wyeth family. The patriarch, N.C. Wyeth, studied art with Howard Pyle and became one of America's foremost illustrators in the early 1900s. His images of armor-clad knights and swashbuckling pirates fueled the imaginations of readers for generations.

The young Wyeth family settled in their Chadds Ford home in 1911 where three of the children practiced art under their father's watchful eye. Henriette, the eldest daughter, who also went to art

school in Boston and Philadelphia, found her niche in painting portraits and still lifes. Carolyn, the second daughter, studied only with her father, producing visionary works of stylized realism. She taught in her father's studio for decades after his death.

Andrew, the youngest child, became renowned for his realistic temperas in the 1940s after having made a name for himself with his boldly handled watercolors. He remained tied to Chadds Ford and Midcoast Maine, where he found a limitless supply of subjects, for his entire career. The same can be said of his son Jamie, who studied under his

aunt Carolyn. In the Brandywine Valley, he paints the animals on his farm and in Maine, the people and lore of seaside life occupy his canvases and his imagination.



Jamie Wyeth (b. 1946)

A Very Small Dog, 1980

Oil on canvas Gift of MBNA America, 2003



Nestled in an ornate wicker pram under a lacy parasol is, indeed, a very small dog. The canine bares its teeth amid the swirls, hearts, and flowers of its elaborate confine; its aggression contrasts sharply with the loving attention lavished upon it by its owner. The tiny creature is well hidden in Wyeth's heavily worked, highly patterned canvas, but one can readily imagine the sound of the snarling, yipping dog drawing attention.