

# **THE LINDA L. BEAN GALLERY**

## **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

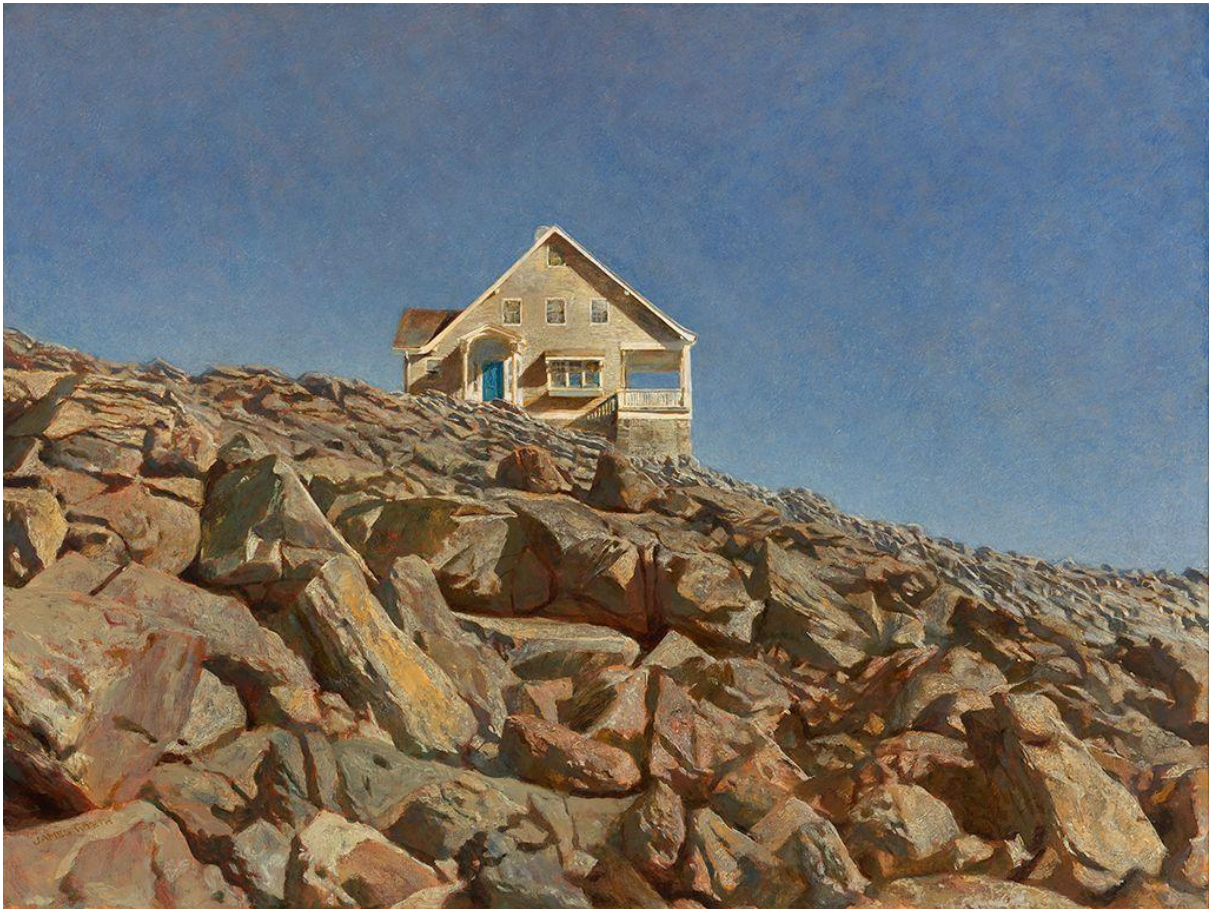
of his father and grandfather early on, Wyeth developed a distinctive approach that incorporated a vast array of experiences, including his immersion in Andy Warhol's Factory and the New York art scene in the 1970s. Wyeth has continued the family tradition of painting in Chadds Ford and in Maine, but his dramatic compositions – featuring pronounced shifts of scale and viewpoints, dream-like imagery, visceral gestures, and bold color palette – are entirely his own.

Jamie Wyeth (b. 1946)

*Kent House, 1972*

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Jamie Wyeth lives and paints on Monhegan Island in a house built by the artist Rockwell Kent in 1907. Wyeth purchased the property when he was 22 years old, using proceeds from his first solo exhibition. His admiration for Kent is reflected in the dramatic depiction of the structure, which hangs perilously above the sea on a rocky outcrop. Rather than emphasize the precarious placement of the house, Wyeth's perspective depicts the house atop a massive foundation of rock. The clear delineation of land and sky seems inspired by Kent's geometric approach to composing landscapes.

Jamie Wyeth (b. 1946)

*Portrait of Pig*, 1970

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.

Jamie Wyeth (b. 1946)

*Lime Bag*, ca. 1964

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.



Jamie Wyeth (b. 1946)

*Overhang*, 1965

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.

Jamie Wyeth (b. 1946)

*Angus*, 1974

Oil on canvas

Purchased with the Frolic Fund, 2008



As popular and exacting as his portraits of people are, Jamie Wyeth's studies of animals are equally as engaging. Wyeth's Brandywine Valley farm, Point Lookout, provided the opportunity for him to work with a great number of animals – from horses, cows, and pigs, to vultures, owls, and turtles. He bought a herd of Black Angus cattle just so he could paint them. Setting up his easel in the back of a truck, Wyeth lured his models in with fresh hay. The promise of another snack kept the cattle's attention focused on the artist.

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, 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.

Jamie Wyeth (b. 1946)

*The Raven*, 1980

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.

Jamie Wyeth (b. 1946)

*Wolfbane*, 1984

Mixed media on paper

Museum purchase, 1984



In *Wolfbane*, Jamie Wyeth creates a metaphorical portrait of his wife, Phyllis Mills Wyeth, by depicting inanimate objects associated with her. The glowing hat perched on the back of the chair appears to float in a darkened room, while the strong horizontal and vertical lines of the hat, chair, and door provide stability to the image. Wyeth combined media including watercolor pigments, charcoal, India ink, and acrylic varnish to create the richly textured background.

Jamie Wyeth (b. 1946)

*Frolic*, 2016

Acrylic, enamel, oil, on canvas

Gift of Mr. and Mrs. Herbert V. Kohler, Jr.  
in honor of the 50<sup>th</sup> Anniversary of the  
Brandywine Conservancy and Museum of  
Art



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 and Museum of Art and its chairman for almost fifty years. Working with a variety of media, textures, and colors, Wyeth presents Weymouth driving four hours, all rendered so loosely that some areas of the 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.

Jamie Wyeth (b. 1946)

*Deo du Pont Weymouth, 1966*

Oil on canvas

Gift of McCoy duPont Weymouth in honor  
of the 50<sup>th</sup> Anniversary of the Brandywine  
Conservancy and 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.



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



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This bold image of Jamie Wyeth's closest childhood friend, Jimmy Lynch, is among the artist's most imaginative early portraits. Lynch originally posed for the

painting wearing an aviator's scarf and goggles, but, after seeing Marlon Brando in *The Wild One* (1953), arrived at the studio dressed as he is here. Lynch's attire and bad-boy stance embody the rebellious attitude of many young people during the politically turbulent 1960s. Ironically, Lynch received his draft notice the day the painting was completed.

Jamie Wyeth (b. 1946)

*Lucette's Nursing Home*, 1965

Watercolor on paper

Gift of Ruth A. Yerion, 1980



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A teenager Jamie Wyeth challenged himself to capture the distinctly detailed architectural features of the façade of

Lucette's Nursing Home, in Thomaston, Maine, not far from his family's summer residence. The colorful gingerbread accents on the Victorian home are approached with mathematical precision, despite the fluid nature of the watercolor medium. The brightly colored paint scheme contrasts with the building's sleepy disposition conveyed by the closed and half-closed green shades in the windows. Originally built in 1876 by Captain Thomas Williams, the house later became a convalescent home, known as "The Lucette," run by the Luce family.

Jamie Wyeth (b. 1946)

*White House*, 1965

Watercolor on paper

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



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Created in the same year as *Lucette's  
Nursing Home*, hanging nearby, *White*

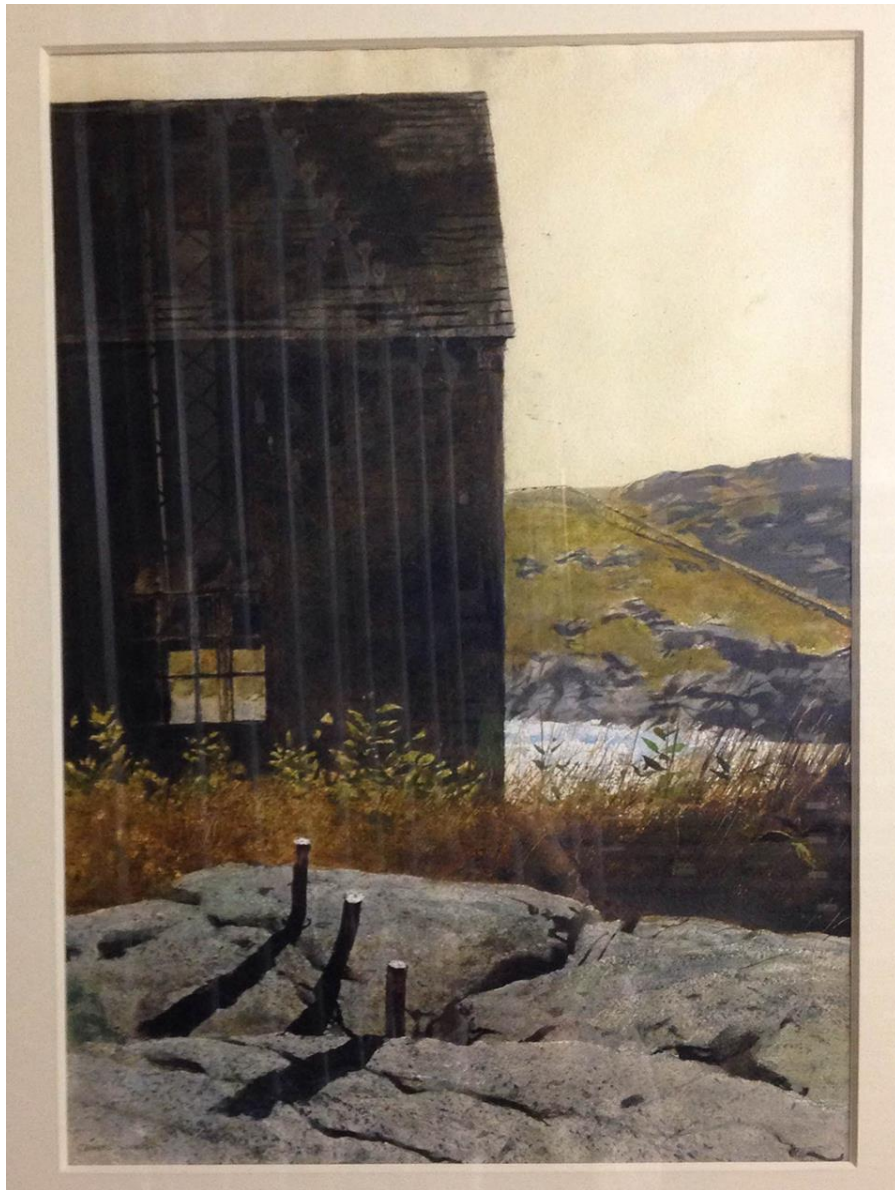
*House* is another of Jamie Wyeth's architectural studies. Though Victorian in style, as evidenced by the gray, sloped Mansard roof, the architectural details here are minimal. There are no figures in the scene, nor any signs of habitation except for the aerial antenna on the roof. Wyeth's choices on what to include influence our estimation of the house, suggesting it is empty and perhaps even lonely, if a house can have such emotions. To capture this "portrait," Wyeth positioned himself not in the front of the building, but at a slight angle so that the house appears to be looking askance, as if it were disinterested in our gaze.

Jamie Wyeth (b. 1946)

*Boundary Pins, Monhegan, 1974*

Watercolor on paper

Private collection





Jamie Wyeth first visited Monhegan in the mid-1950s when he went with his father to sketch and paint on the island. He has worked there off and on ever since, in all seasons, living in a house he bought in 1968. Located about ten miles off the coast of Maine, Monhegan's combination of beauty, remoteness, and the picturesque character of its buildings have drawn many artists to its shores. Aware of the island's long artistic legacy, Wyeth began to paint what have been described as "portraits" of the island's elements, inhabitants, and rustic buildings – weathered and worn – including *Boundary Pins, Monhegan*, which speaks to the storied past of the island.

Jamie Wyeth (b. 1946)

*Root Cellar*, 1966

Watercolor on paper

Gift of Amanda K. Berls, 1980



Often taking subject matter from the farmsteads around his Pennsylvania home, Jamie Wyeth focuses our attention here on a curious subject. The sunken structure is a root cellar, a common means to store produce in the time before electric refrigeration. Rather than emphasizing the practicality of the building, Wyeth approaches it in a way that prompts the imagination to wonder what (or who) might be found inside this mysterious building.

Jamie Wyeth (b. 1946)

*Portrait of Jeffrey, 1966*

Oil on canvas

Private Collection



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Early in his career, Jamie Wyeth's exceptional talent in realism found

expression in portraiture, both commissioned and non-commissioned. He could just as easily have been found painting a friend or local resident as painting the President of the United States, as he would in 1967 when John F. Kennedy's family asked Wyeth to paint a posthumous portrait. In *Portrait of Jeffrey*, a great darkness envelops the sitter, yet an unseen bright light creates a glare on his glasses. The reflected light obscures our view of Jeffrey's eyes, putting the viewer at a disadvantage since Jeffrey—with the help of his glasses—undoubtedly sees us with great clarity.

Jamie Wyeth (b. 1946)

*Lester*, 1963

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 handling the variety of white tones needed to delineate the wrinkles of the shirt, to the expert control 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.

## **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 50<sup>th</sup>

Anniversary



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.

## **Reflection on N.C. Wyeth's relationship with Maine**

*"It is the extraction of the abstraction that  
I want to get out of this beloved spot." –  
N.C. Wyeth to Sidney M. Chase, Port Clyde,  
Maine, July 26, 1925*

Unlike many of his contemporaries in the American art world of the 1920s and 1930s, N.C. Wyeth found little creative impulse in burgeoning urban environments, or the effects of such modernity on the human psyche. Informed by his passion for the writings of the nineteenth-century naturalist Henry David Thoreau, he drew

inspiration from interaction with the natural world and reflections on man's place within it. The rurality of Chadds Ford stimulated Wyeth for years, but in 1920, he purchased a summer home in the tiny fishing village of Port Clyde, Maine, which provided him with a compelling tableau of stunning coastal scenery populated by indomitable fishermen and their families. The new setting was an opportunity, he wrote, "...to outgrow 'the picturesqueness...and strike at something bigger' in his painting."

Wyeth christened the old sea captain's house "Eight Bells," a painting by Winslow Homer, and hung a reproduction of the

famous work in the living room, a reminder of Homer's distinctly American art. Homer, who, during the last part of his life, painted in a seaside studio in Prouts Neck, Maine, was one of the few artists Wyeth admired, particularly for the older artist's celebrated authenticity which derived from close observation of the sea, land and sky.

For twenty-five years, the village of Port Clyde, its hardy breed of fishermen, and the eternal sea fueled Wyeth's creative spirit. In 1939, for his first solo gallery exhibition in New York City, he selected twelve paintings to present to the public



and critics – eleven of those depicted  
Maine subjects.

As the work in this gallery attests, his  
Maine paintings vary widely in style,  
subject matter and emotional content. Over  
the years, he employed an array of  
techniques, materials, and palettes to  
translate his personal vision of his coastal  
experiences and observations into images  
of universal appeal. Many of Wyeth's Maine  
paintings, such as the riveting *Island  
Funeral*, are among the most seminal and  
complex of his career.

N.C. Wyeth (1882-1945)

*The Drowning*, 1936

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.

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



Landscape work was extremely important to N.C. Wyeth throughout his career and he explored many different painting styles to interpret his views. As part of Wyeth's experimentation with the style of Impressionism, *Late Spring Morning* captures the play of light and shadow across a pasture. The palette is quite light and filled with fresh spring colors – even the shadows glow. Though primarily thought of as an illustrator, Wyeth's more personal paintings reflect his interest in the development of the broader art world.

N.C. Wyeth (1882-1945)

*Self-portrait with Palette*, ca. 1909-1912

Oil on canvas

The Andrew and Betsy Wyeth Collection



This self-portrait by N.C. Wyeth was hung in the artist's studio in the years after it was completed. Set against an inky background, the artist poses with his palette and brushes. His raised chin and furrowed brow suggest the artist is scrutinizing his subject – which, in this case, is himself. The details of the face and eyeglasses at the center of the canvas are more finely rendered than the outlying parts, especially the artist's hand, which is very close to the picture plane.

Emphasizing the head over the hand, the portrait suggests the mental labor involved in the act of making a painting.

N.C. Wyeth (1882-1945)

*Self-portrait in Top Hat and Cape, ca. 1927*

Oil on canvas

Thomas H. and Diane DeMell Jacobsen

Ph.D. Foundation



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Of several self-portraits by N.C. Wyeth, this is one of the most modern and abstract



renderings. His son Andrew Wyeth remembered his father calling this work one of his "prism paintings," referring to the fractured planes in the background. Wyeth used a similar prismatic treatment in a portrait of his daughter, the artist Carolyn Wyeth. The futuristic backdrop is in sharp contrast to the old-fashioned cape and top hat worn by the artist, creating the sense of a man out of step with his own time. His facial expression, however, conveys satisfaction, contentment, and even self-assurance. During the artist's lifetime, this portrait hung in his studio between portraits he painted of his mother and father.

## **N.C. Wyeth (1882-1945)**

Newell Convers Wyeth was one of America's foremost illustrators of the 20<sup>th</sup> 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

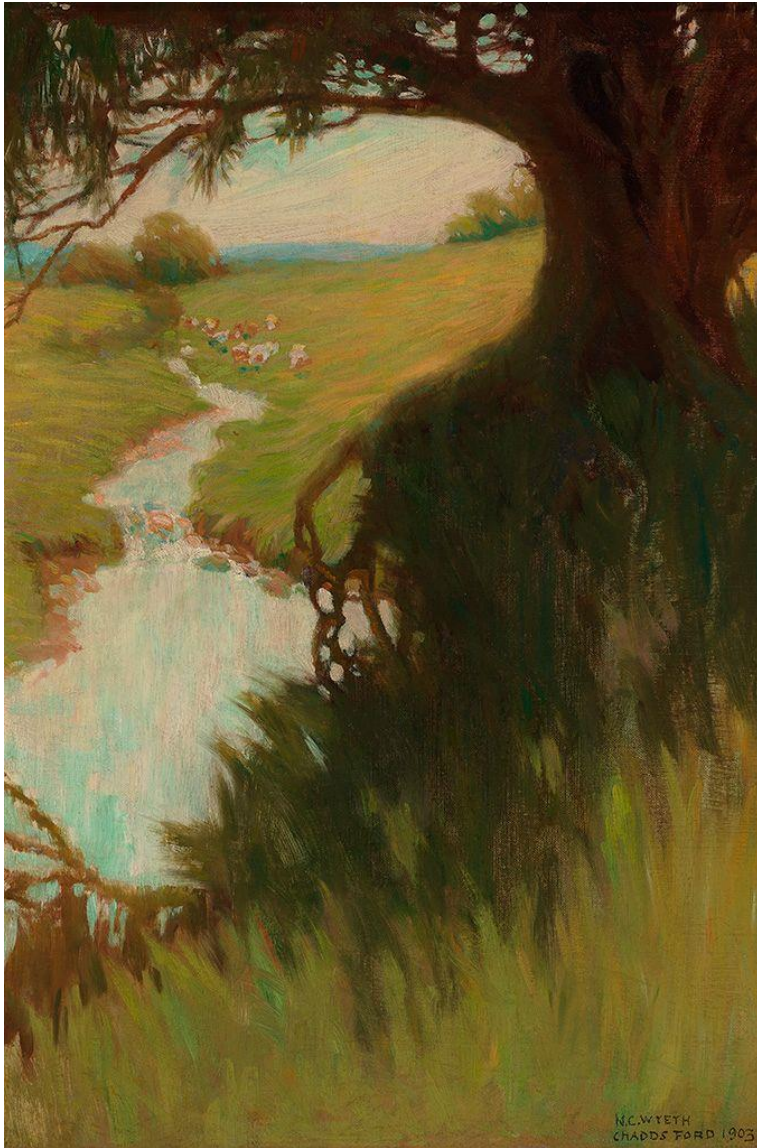
imagination and larger-than-life personality helped shape two generations of artists in his own family and many more in the broader art world.

N.C. Wyeth (1882-1945)

*Untitled (Chadds Ford landscape), 1903*

Oil on canvas

Purchased with Museum funds, 2019



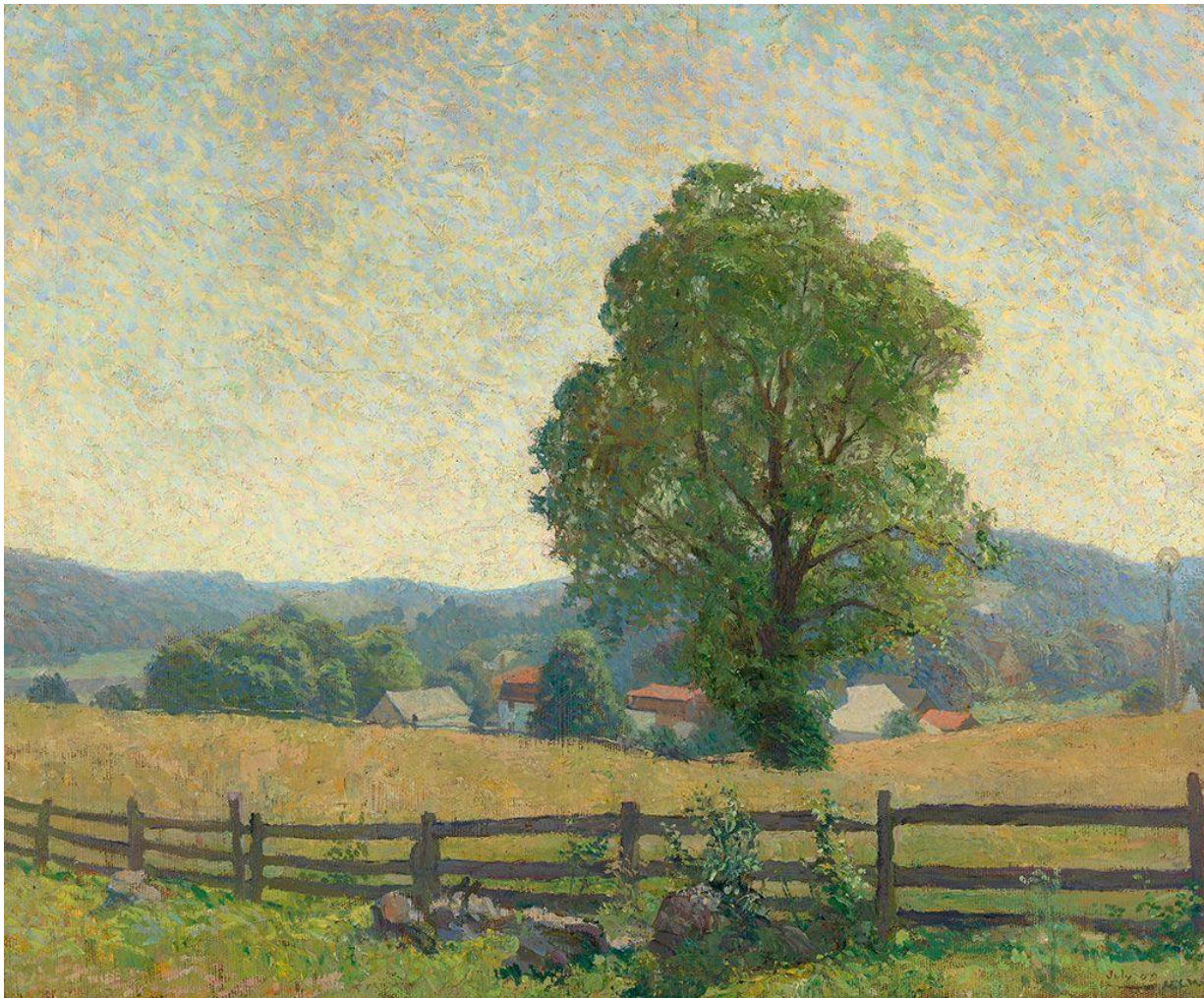
In this very early depiction of Chadds Ford, N. C. Wyeth examines the landscape around his new surroundings. Though Wyeth settled in nearby Wilmington, Delaware, Chadds Ford was the location of famed illustrator Howard Pyle's summer school, which Wyeth attended. Having only recently moved from Needham, Massachusetts, he painted this work to send back home to his parents to show them his new environs. 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.

N.C. Wyeth (1882-1945)

*Chadds Ford Landscape – July 1909, 1909*

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1970



In this view of the village of Chadds Ford, Wyeth records the hot, muggy atmosphere of a Brandywine July. From about 1908 to 1912, Wyeth experimented with various Impressionist techniques in small scale landscapes. Like the Impressionists, Wyeth painted this work outside, directly in the landscape, a technique known as painting en plein air. The looser brush strokes that appear as individual dabs of paint reflect a modern approach to landscape that captures a moment in time.



N.C. Wyeth (1882-1945)

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

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



N.C. Wyeth (1882-1945)

*The Pledge*, 1921

Oil on canvas

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



N.C. Wyeth (1882-1945)

*Westward Ho!*, cover illustration, 1920

Oil on canvas

Gift of Margaret D. Williamson, Ray

Williamson, Anna Williamson Younkins,  
1985



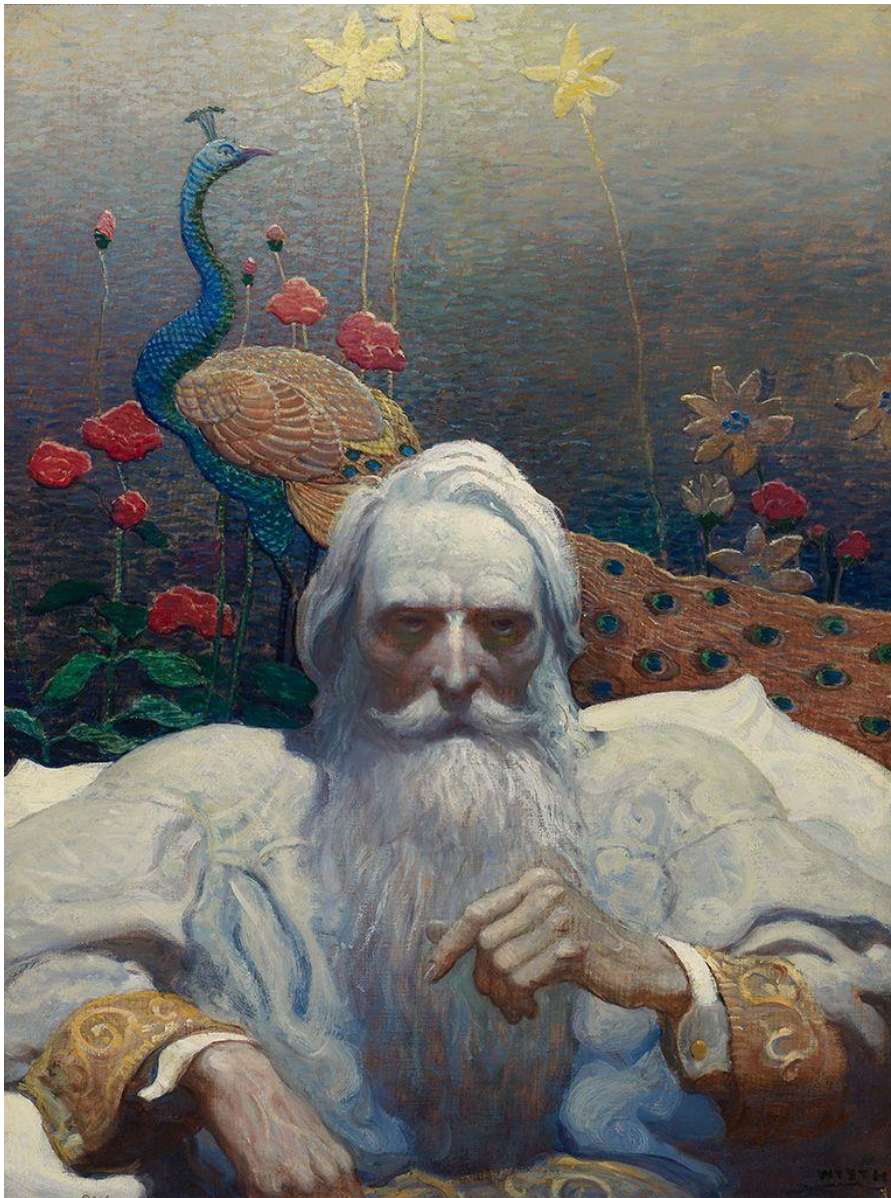
N.C. Wyeth executed this painting for the cover of the Scribner's Illustrated Classics edition of *Westward Ho!* This painting was completed in only ten days, though the entire commission consisted of seventeen paintings and earned Wyeth \$3,500 in 1920. Wyeth researched the look of galleons of the period to ensure the authenticity of the illustrations for this adventure novel set in the Elizabethan era. Incidentally, the first film adaptation of the novel came out in 1919 but it is not known whether Wyeth saw the film.

N.C. Wyeth (1882-1945)

*Captain Nemo*, 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.

N.C. Wyeth (1882-1945)

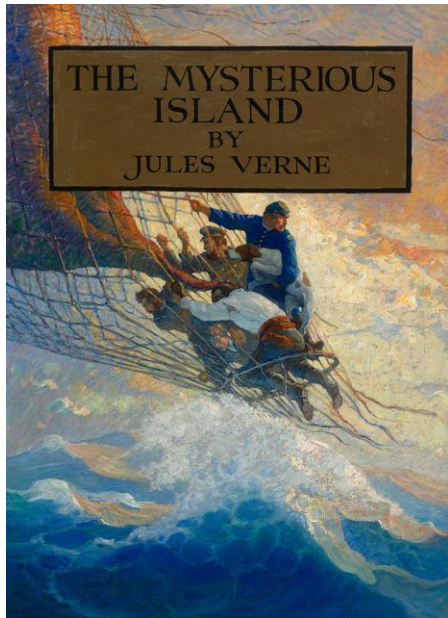
*The Mysterious Island, cover illustration,*

1918

Oil on canvas

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

1992



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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.



N.C. Wyeth (1882-1945)

*Dying Winter, 1934*

Oil on canvas

Purchased with Museum funds, 1982



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In addition to his active career as a sought-after illustrator, N.C. Wyeth

maintained a steady practice of landscape painting both in Pennsylvania and in Maine. The changing stylistic influences prevailing upon Wyeth are more evident in these personal paintings than in his commissioned work. In *Dying Winter*, the loose and mottled brushwork creates a hazy vision of nature on the verge of reawakening. The background landscape resembles Kuerner Hill, located close to the Wyeth residence on a farm where Wyeth's son Andrew would paint for nearly seven decades. In 1934, Andrew painted *Spring Landscape at Kuerner's* with a similar palette, showing the fields coming back to life.

N.C. Wyeth (1882-1945)

*My Mother*, 1929

Oil on canvas

Bequest of Carolyn Wyeth, 1996



An extraordinarily influential presence in her son's life, Henriette Zirngiebel Wyeth encouraged her son's earliest artistic endeavors. In return, he confided to her a career's worth of aspirations and frustrations in hundreds of letters written from 1902 until her death in 1925. In his posthumous portrait, N.C. Wyeth depicts his mother in the kitchen of his boyhood home in Needham, Massachusetts. The figure outside the window is Wyeth's maternal grandfather, walking the path to his house next door. The skewed perspective of walls and tabletop and his mother's indistinct features suggest dream imagery created from intense emotion.

N.C. Wyeth (1882-1945)

*Nightfall*, 1942

Tempera on hardboard

Bequest of Helen and John Kenefick, 2019



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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.

*Portrait of a Dog*, 1933

Oil on canvas

Bequest of Carolyn Wyeth, 1996



This clever painting is a portrait within a portrait, a combination of figures—human and canine—seen from various angles.

Young Andrew Wyeth, then fifteen-years-old, takes pencil in hand to render a portrait of the Wyeth family dog, Lupe.

Andrew's friend David Lawrence holds Lupe in place, while she turns her best side to the artist. In this painting, N. C. Wyeth provides two portraits of the dog: the painted version with head in three-quarter view and the drawn version that Andrew captures in profile.

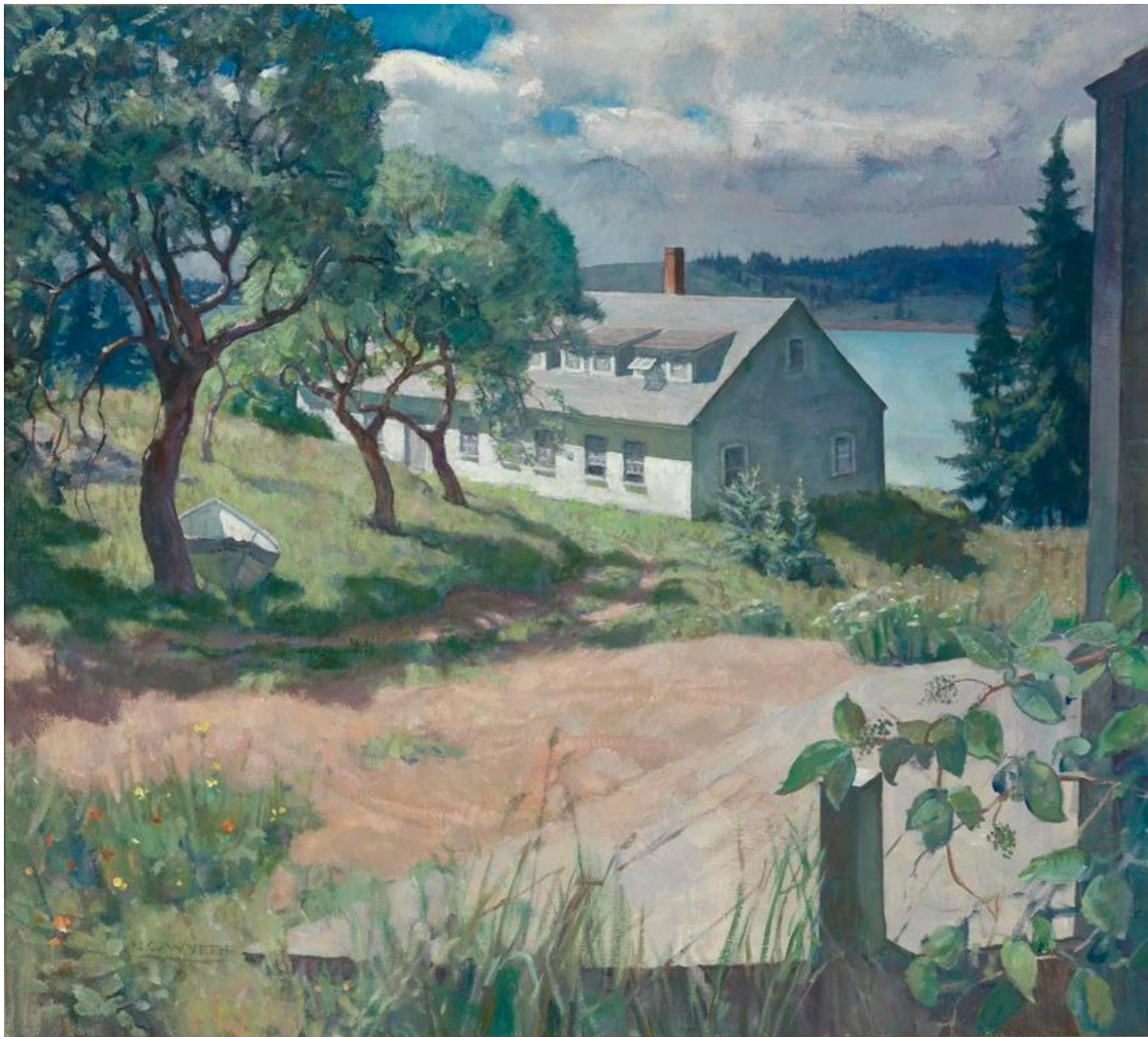


N.C. Wyeth (1882-1945)

*Untitled (view of Eight Bells)*, ca. 1932

Oil on canvas

Gift of Mrs. Eugene Ormandy, 1991



The painting of the Wyeth's family home in Port Clyde, Maine, offers a view of the other world of the Wyeths: the fishing communities of Mid-Coast Maine. Some of N.C. Wyeth's most experimental work came from summers spent along the shore here. The house itself is notably named "Eight Bells" after one of the best-known paintings 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.