

An oil painting by N.C. Wyeth depicting a Native American man standing in a field of tall grass and blue flowers. The man is shirtless, wearing a dark loincloth, and holding a large, round, woven basket. He has long, dark hair and a serious expression. The background features a large, bright, yellowish-white cloud or smoke plume against a blue sky. The overall style is characteristic of early 20th-century American art.

N.C. WYETH



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N.C. WYETH (1882-1945)

Summer, Hush

1909

Signed lower right, "N.C. Wyeth"

oil on canvas

33 ½ x 30 in. (85 x 76.2 cm)



WATCH VIDEO

PROVENANCE

Mr. and Mrs. Edwin R. Wyeth, 1913
Mrs. Edwin Wyeth, to 1988
(Judy Goffman Fine Art, New York, NY, May 1991)
Collection of John Edward Dell, to August 1995
Private collection, New York, to 2008
[Somerville Manning Gallery, Greenville, Delaware, April 2008]

EXHIBITION

Philadelphia, PA, 1910, no. 798 on p. 51, as *Summer*
Chadds Ford, PA, 1972, no. 12; Greenville, DE, 1995
Greenville, DE, Somerville Manning Gallery, *N. C. Wyeth: Painter and Illustrator*, June 14-Sept. 14, 2019
West Palm Beach, Florida, Ann Norton Sculpture Gardens, *Figurative Masters of the Americas*, January 4 – February 12, 2023

LITERATURE

B. J. Wyeth, ed., *The Wyeths, The Letters of N. C. Wyeth, 1901-1945* (Boston: Gambit, 1971), ps. 312, 313
D. Allen and D. Allen, Jr., *N. C. Wyeth, The Collected Paintings, Illustrations and Murals* (New York: Crown Publishers, 1972), p. 275, illustration in b/w p. 62
J. E. Dell, ed., *Visions of Adventure, N. C. Wyeth and the Brandywine Artists* (New York: Watson-Guptill Publications, 2000), illustration in color p. 64
C. B. Podmaniczky, *N. C. Wyeth, A Catalogue Raisonné of Paintings* (London: Scala, 2008), I.284, p. 200

IMPORTANT FACTS

- This painting was a gift from the artist to his brother Edwin and to Clara Louise Moeller whom Edwin married on Dec. 25, 1913. Wyeth's signature in the lower left of the painting includes an inscription from the artist to his brother and new wife on their wedding day.
- Between 1904 and 1906, NC Wyeth took three different trips to the Southwest, working his way across the country on horseback, and spent time living with Native American tribes. He was energized and inspired by his experience and came back from these trips with voluminous notes and sketches of the people, the landscape, the light, and the cultures he witnessed. He often portrayed Native Americans as a peaceful people, deeply connected to nature. This work (and the series it is a part of) from 1909 shows how fresh his first-hand experiences were in his mind, and his fascination with the subject.
- Letter from NC Wyeth discussing his ideas for this series: "I'm all up in the air... over a new scheme I am about to submit to Scribner's. . . . I have in mind four subjects, 'Spring', 'Summer', 'Autumn', and 'Winter', all symbolically representing the seasons, i.e. carrying the spirit of the season as it were. I've got very vague but bully (underlined) ideas for them and shall paint them very large, and will exhibit them, of course provided that some publisher will back me up and pay me enough for the right of reproduction. By exhibiting them, they may suggest to some architect the idea that such decorations would be appropriate in a library or capitol or some public building."

DETAIL IMAGES





WEDDING

PRESENTED TO
CLARA & EDWIN
on their
WEDDING DAY
DEC 23, 1913

MARKET ANALYSIS

Newell Convers WYETH

Statistical Analysis

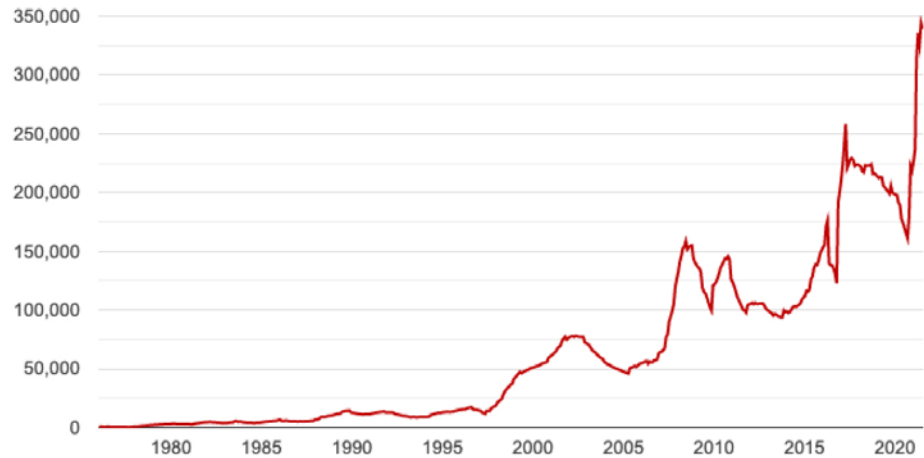
Number of lots	323
Change from 1/1976 - 7/2021	+33791.5%
Compound Annual Growth Rate	13.4

Revaluation

Input value	0 USD
Revalue date	07/2021
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR | Art
Market
Research



- The graph prepared by Art Market Research shows that since 1976, paintings by N.C. Wyeth have increased at a 13.4% annual rate of return
- The market graph shows significant growth in the market since 2010, and a sharp increase as recently as 2020
- 2 of the 3 top auction results are Western scenes

TOP PAINTINGS SOLD AT AUCTION



Portrait of a Farmer
(*Pennsylvania Farmer*)
1943
oil on canvas
40 x 60 in. (101.6 x 152.4 cm)

**Sold at Sotheby's New York:
May 2018 for \$5,985,900**

Hands Up!
1906
oil on canvas
43 x 30 in. (109.2 x 76.2 cm.)

**Sold at Christie's New York:
November 2016 for \$4,951,500**



TOP PAINTINGS SOLD AT AUCTION



Indian Love Call

1927

oil on canvas

46 x 69 ¼ in. (116.8 x 175.9 cm.)

Sold at Christie's New York:

October 2020 for \$3,510,000

COMPARABLE PAINTINGS SOLD AT AUCTION



Indian Fishing

1908

oil on canvasboard

18 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (46.5 x 46.5 cm)

Sold at Sotheby's New York:

November 2007 for \$937,000

*Emerging into an opening that
appeared to have been formed partly
by the ravages of the wind, and
partly by those of fire.*

1925

oil on canvas

40 x 32 in. (101.6 x 81.3 cm)

Sold at Bonhams New York:

May 2015 for \$1,325,000



N.C. WYETH PAINTINGS IN MUSEUM COLLECTIONS



**Farnsworth Art Museum
Rockland, ME**

King Edward
1921
oil on canvas
40 x 32 ³/₈ in. (101.6 x 82.1 cm)

**New Britain Museum of
American Art
New York**

One more step, Mr. Hands!
1911
oil on canvas
47 x 38 ³/₈ in. (119.4 x 97.5 cm)



"I hope the time will never come when I shall feel satisfied. To reach the goal of one's ambitions must be tragic."

N.C. Wyeth

HISTORY



N.C. Wyeth, c. 1903

Emerging at the end of the Gilded Age, N.C. Wyeth was one of the most important American artists and illustrators. His paintings and illustrations brought life to classic literature from *Treasure Island* to *The Boy's King Arthur* and more. He is most remembered for his ability to capture crucial moments in narratives, fleshing out just a few words into a visual representation of deep drama and tension. Patriarch of the Wyeth artistic dynasty which includes his son Andrew and grandson Jamie, his influence touched future illustrators and artists.

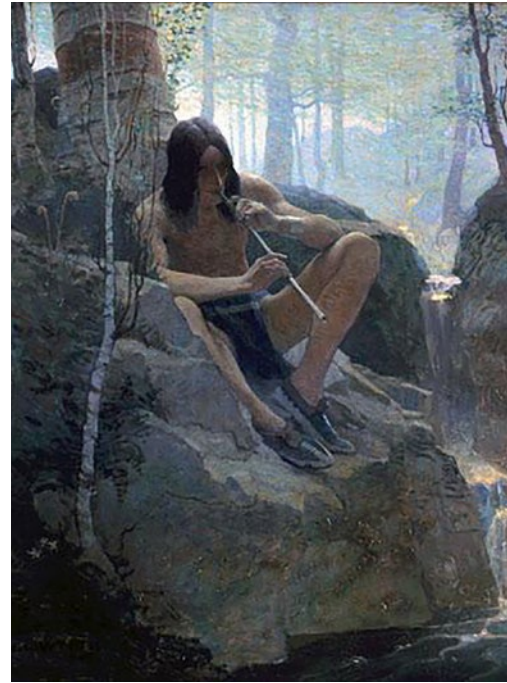
Perhaps his most important legacy is how he shaped American imagination – of America itself and of wild possibilities. Wyeth's powerful paintings gave life to many of the stories America told of itself. His early paintings captured

life of the American West and some of his most beloved illustrations were for novels such as *The Last of the Mohicans* or short stories like "Rip Van Winkle". Despite this success, Wyeth struggled with the commercialism of illustrations and advertisements, seeking his work to be accepted as fine art. Throughout his career, he experimented with different styles shifting from Impressionism to Divisionism to Regionalism.

N.C. Wyeth produced over 3,000 paintings and illustrated 112 books. His illustrations for the publisher Charles Scribner's Sons were so popular they became known as Scribner's Classics and remain in print to this day.

"Today I started work in the studio and have had a very successful day. Layed in the last Indian picture 'Summer,' with sky effect that Babe and I saw at the bridge..." – NC Wyeth in a letter to his mother on *Summer, Hush*

This quietly powerful painting of a Native American forms part of a quartet of paintings, inspired by and a metaphor for the four seasons. The paintings were used to illustrate George T. Marsh's set of poems "The Moods". Wyeth



N.C. Wyeth (1882-1945)
Spring. "Song", 1909

N.C. Wyeth (1882-1945)
Winter. "Death", 1909



recognized that the series came at a crucial moment in his career in which the paintings go beyond realism to capture atmosphere and mood, an internal world of emotion made external. He even contemplated and attempted to write his own poems based on these paintings.

Summer, Hush is a striking example of Wyeth pulling from his imagination and melding it with careful observation of nature. As noted in a letter to his mother, Wyeth combined the fictional subject with natural effects as in the sky. Native Americans were a subject he returned to numerous times; these paintings reflect not only Wyeth's fascination but also of America. As observed by art historian Kristine Ronan, Wyeth was part of a larger dialogue that developed around Native Americans, cementing a general Native American culture in the imagination of the United States. Thus, the painting operates on numerous levels simultaneously. How do we relate to this painting and its conception of the four seasons? How do we interpret Wyeth's depiction of a Native American? What role do Native Americans play in America's imagination?

We must also not forget that these works were first used to illustrate the poems of George T. Marsh. Marsh, a poet born in New York that often also wrote of the Canadian wilderness, provides subtle evocations of the seasons hinted at in the series title "The Moods". This painting was used alongside "Hush" which ends

Are they runes of summers perished
That the fisher hears –and ceases—
Or the voice of one he cherished.

Within these few lines Wyeth gives us a thoughtful and restrained painting that stirs from within. The poem and the painting avoid obvious clichés to represent the seasons. They develop a profound interpretation filled with sensitivity.

These paintings were important to Wyeth who hoped that “they may suggest to some architect the idea that such decorations would be appropriate in a library or capitol or some public building.” *Summer, Hush* demonstrates Wyeth’s control of color and composition so that small touches such as the ripples of water or the towering cloud that envelopes the figure are in service to sketch out the feeling of summer and of the poem. Through exploring this rich and complex painting we are better able to appreciate NC Wyeth as an artist and the role in which his work both in general and this specific painting plays in the context of art history.

“I have in mind four subjects, ‘Spring’, ‘Summer’, ‘Autumn’, and ‘Winter,’ all symbolically representing the seasons, i.e. carrying the spirit of the season as it were.” – NC Wyeth on the four paintings including *Summer, Hush*

N.C. Wyeth (1882-1945)
Autumn. "Waiting", 1909

