N. C. WYETH
THE COLLECTED
PAINTINGS, ILLUSTRATIONS AND MURALS

By Douglas Allen and Douglas Allen, Jr.
WITH A FOREWORD BY PAUL HORGAN
AND AN INTRODUCTION BY RICHARD LAYTON

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The Indian in His Solitude

The American Indian—what images the phrase conjures up! It brings to mind those brilliant horsemen of the Plains, the Cheyenne; the Sioux warrior chief resplendent in his magnificent warbonnet; the Apache, scourge of the Southwest, lurking in his stronghold amid the rocks and cactus of his desert country. These and more automatically come into mental focus at the mere mention of the phrase, for to most of us the Indians who figured so prominently in the young nation’s push westward personify that colorful era, which in reality was not so very far in the past.

To N. C. Wyeth, however, the American Indian he found of greatest interest was the Indian of longer ago, the Indian faced by our forefathers when they first came to this land to settle. He was the Iroquois, the Huron, the Mohawk, and the Seneca. He was not the Indian of the vast plains, the mountains, or the desert. He was the Indian of poetry—the Woodland Indian of the Northeast.

As ferocious as his counterpart in the Far West, the Woodland Indian fought with as much dedication to preserve his land and the way of life that was rightfully his. The forces of nature played a major role in determining his every act, and in painting him Wyeth took account of that fact. With deep feeling and sensitive understanding, he depicted the Woodland In-
dian, not as the gaudily painted warrior bent on massacre, but as a child of nature, whose moods dictated his day-to-day existence from birth to death.

In 1904, while studying at the Howard Pyle School, Wyeth painted one of the most popular of his Indian canvases, The Moose Call, which was subsequently reproduced in Scribner's Magazine, October 1906. To coincide with its appearance in the magazine, Scribner's also published the picture as a mounted print, which met with immediate success. It signaled Wyeth's emergence as one of America's foremost painters of nature and the unspoiled wilderness.

During 1906, Wyeth painted a number of other pictures of the Woodland Indian. Five of these appeared in the June 1907 issue of the old Outing Magazine, reproduced in full color with the title The Indian in His Solitude. They represent some of his finest work. Soon afterward, the magazine advertised that The Indian in His Solitude series was available as color prints, each measuring twelve by sixteen inches, mounted on heavy board and enclosed in an attractive box. Although this advertisement appeared regularly over a span of years, one mystery remains. Our long-term research into the work of American illustrators brought to light only one complete set of the "Solitude" series and one single print.

Again in Scribner's Magazine, October 1907, the tranquil Silent Fisherman appeared. Painted in 1906, it may originally have been intended for the Solitude series, for it clearly interprets the feeling of solitude, showing the silent water and an Indian alone in contemplation. Some two years later, Wyeth made a series of four Indian paintings for Scribner's Magazine. These were reproduced in the December 1909 issue, to accompany a group of poems—"The Moods"—dedicated to the four seasons, written by George T. Marsh. This group of pictures served as the theme for what was to be Wyeth's first venture into the field of mural painting, in 1911: four decorative panels for the new Hotel Utica.

Perhaps one of the most beautiful portrayals of the Woodland Indian ever painted was Wyeth's A Primitive Spearmen. Scribner's, always eager to provide their subscribers with the best in art and illustration, reproduced this painting as the frontispiece in October 1913 issue.
The Silent Fisherman (The Lone Fisherman)
Scollay's Magazine (frontispiece), October 1907

Hiawatha's Fishing
The Children's Longfellow
Houghton Mifflin Company, Boston, 1908

A WYETH
THE BEST OPPORTUNITY
EVER OFFERED DISCERNING PEOPLE TO DECORATE THE HOME, DEN, OR CLUB WITH CHOICE PICTURES BY A MASTER PAINTER

The Solitude Series
The title of the frontispiece in the portfolio is a series of etchings depicting the American Scene. Each picture is limited to the number and subject of the portfolio. It is the intention of the artist, and so the whole, that this portfolio has an appeal for all Wyeth's admirers.

The Color Work
in the reproduction of these pictures has been carefully followed. Every line and change of color has been faithfully adhered to. The small black and white cuts which have given the portfolio only an idea of the subject matter treated.

THE OUTING MAGAZINE
1907 Advertisement of The Outing Magazine for Wyeth's Solitude Series portfolio.

SUBSCRIPTION DEPT., DEPOSIT, N. Y.
WINTER
Oil on canvas, h:33, w:30
Signed lower left: N. C. Wyeth '09
"The Moods," by George T. Marsh
Scribner's Magazine, December 1909
Courtesy of Andrew Wyeth
SPRING

SUMMER

AUTUMN

THE MOODS
_Scribner's Magazine_, December 1909

A PRIMITIVE SPEARMAN
_Scribner's Magazine_ (frontispiece), October 1913
PERIODICALS

Four illustrations in black and white.
Description: The house on Lonesome Hill.

Those who passed by night were grateful for the lamp. The policeman walked a few paces away to turn on and survey the waiting grims. p. 306

"Mother, you sent me for a clothes-line—I've been delayed—but here it is." p. 310

His queer shabby clothes, his big stooping frame, his sad black eyes, absent almost to vacancy. p. 449

"Sure, it's Professor Grid to the life!" he said admiringly. p. 451

August

Vol. L No. 2

"Captain Blaise" by James B. Connolly. Pages 120–50.

Seven illustrations in black and white.
Description: The bark, Nereid. p. 139

After my dinner in town was through with, I rode hard. p. 131

I found him sitting out under the moon, smoking a cheroot as usual. p. 133

It was a short, very stout, and very black Negro who stood at attention before Capt.

Blaise. p. 135

I had half seen how he had rested his elbow on the hedge and carried his head to one side when he fired that first shot. p. 136

After a long look I saw that he did not resume his narrative. By that I knew that the stranger was troubling him. p. 145

There she was, the Dancing Bear, holding a taut bowline to the eastward. And there were the two frigates, but they might as well have been a chasing star. p. 147


December

Vol. L No. 6

"Allemande Left!" A Story of the North Country by Mary Synon. Pages 733–34.

Two illustrations in black and white.

For three months he worked as an axeman... his only companion a dour Scotchman who never spoke. p. 729

"Can't we even stay friends?" he pleaded. p. 45

February

Vol. L No. 2

"My Love Dwelt in a Northern Land" by Mary Synon. Pages 191–95.

Two illustrations in black and white.

There fell a long silence through which O'Hara read and Kenyon kept watch at the window. p. 193

The three were wading recklessly through the muskag that oozed to the tops of their elk-hide boots. p. 195


June

Vol. L No. 6

Frontispiece illustration in colors (blue, ochre, brown, black and white). The Sheriff


March

Vol. XLVIII No. 2

One illustration in color.

The Pay-Stage. p. 164

Note: The illustration also appears in the book The Angel of Lonesome Hill by Frederick Landis, published by Charles Scribner's Sons, N.Y., April 1910.

Vol. LVIII No. 5


Two illustrations. One (frontispiece) in color and one in black and white.

All day held spell-bound by this wonderful sight, the hermit crouched in the shadow of the rocks' (frontispiece).

The Huns (black and white). p. 548

December

Vol. LVIII


Two illustrations. One (frontispiece) in color and one in pen and ink.

The First Cargo (frontispiece).

Description: The Saxon Fleet (headlinepen and ink drawing). p. 655


1912

January

Vol. LXIX No. 1


Two illustrations. One in color and one in pen and ink.

Description: Marauding Arab warriors riding camels (headlinepen and ink drawing). p. 24

It was hard to remember that he was only the wandering leader of an Arab caravan (color). p. 24

March

Vol. LXIX No. 3

"The Artist" by Dorothy Canfield. Pages 258–93.

One illustration in black and white.

"He turned and faced the rising sun, the light full on his face." p. 288

April

Vol. LXIX No. 4

"Portrait of a Philosopher" by Dorothy Canfield. Pages 447–50.

Three illustrations in black and white.

Description: The Campus (headlinepen and ink drawing). p. 447

1 The illustrations also appeared in color in Blackfoot Indian Stories by George Bird Grinnell, published by Charles Scribner's Sons, N.Y., 1913.

2 The illustrations inspired two mural paintings which N. C. Wyeth executed for The Hotel Utica, Utica, N. Y., in 1911–12.

3 In addition, a similar design appeared on the Hotel Utica service plates.


March

Vol. XLVII No. 3

"The Angel of Lonesome Hill" by Frederick Landis. Pages 302–11.

March

Vol. XLV No. 3

Frontispiece illustration in colors (blue, ochre, black and white).

The War Clouds

December

Vol. XLVI No. 6

"The Moods" by George T. Marsh. Pages 680–84. Title design (pen and ink) by Franklin Booth.

Four illustrations in color by N. C. Wyeth. Spring. "Song" p. 681

Sing the breezes in the birches.

Hymn the rumbles as they journey.

Pipes the warbler where he perches

Challenging to vocal journey

Brook and breeze—What sylvan spirit

Trots those magic staves that hover!

Hark! tis fairy fluting, hear it?

Of some vanished Huron lover.

Summer. "Hush" p. 682

Long the mating season's over;

Motionless lie meadow grasses;

Mute the throat of feathered rover;

Mirrored in the still pools' glasses

Hang the cold clouds' shimmering fleeces.

Are they runes of summers perished

That the fisher hears—and ceases—

Or the voices of one he cherished?

Autumn. "Waiting" p. 683

Through the mists that veil the valley,

Blazoned by the frost King's brushes,

Vinguarths of gray legions sally;

Flaps the heron from the rushes.

In the haze that hides the ranges

Lurks the breath of white wind breathing

With a shroud—the forest changes

Its gay garments, and is sleeping.

Winter. "Death" p. 684

When the wild blasts whip the passes;

In the tepee Famine tarrys.

Sore the stinging sleet harrasses

Where the snow-swirls sweep the prairies.

The Great Spirit's face is clouded:

Hears not he the women wailing

From his Hunting-Grounds enshronded?

Shall our prayers rise unanswered?

Four illustrations in black and white.

Description: The house on Lonesome Hill.

Those who passed by night were grateful for the lamp. The policeman walked a few paces away to turn on and survey the waiting grims. p. 306

"Mother, you sent me for a clothes-line—I've been delayed—but here it is." p. 310

The illustration also appears in the book The Angel of Lonesome Hill by Frederick Landis, published by Charles Scribner's Sons, N.Y., April 1910.

Paintings exhibited as follows:
No. 57  Ebenezer Ballour (Kidnapped)
      Gallery 36, Wall C.
No. 58  Chinese Pirates
      Gallery 26, Wall C.
No. 59  Old Pew (Treasure Island)
      Gallery 26, Wall C.
No. 64  Captain Bones Routes Black Dog (Treasure Island)
      Gallery 26, Wall C.
No. 67  The Pianist
      Gallery 26, Wall C.
No. 4214 Roaring Skipper
      Gallery 110, Wall A.

Illustrated Catalogue of the Post-Exposition Exhibition in the / Department of Fine Arts • / Panama-Pacific International Exposition • / San Francisco • / California—January First to / May First • Nineteen Hundred / & Sixteen • Published by the / San Francisco Art Association (1915)

Exhibition Catalogue.
8 vo. Paper covers (tan); pictorial designs and lettering stamped on cover and spine in black: 112 pp.
A listing of paintings exhibited by N. C. Wyeth on page 66.

Paintings exhibited as follows:
No. 6620 Old Pew (Treasure Island)
No. 6621 Chinese Pirates
No. 6622 The Pianist
No. 6623 Captain Bones Routes Black Dog (Treasure Island)
No. 6624 Ebenezer Ballour (Kidnapped)

PANAMA-PACIFIC / INTERNATIONAL EXPOSITION / SAN FRANCISCO, 1915 / REPORT OF THE / DEPARTMENT OF FINE ARTS

Exhibition Catalogue.
8 vo. Paper covers (light gray); 24 pp.
Size of leaf trimmed 6 x 9 inches.
The Gold Medal presented to N. C. Wyeth (page 16).

The Parrish Art Museum
Loan Exhibition of Paintings / by / THE WYETH FAMILY July 30 to August 22, 1966 / The Parrish Art Museum / 25 Job's Lane, Southampton, New York

Exhibition Catalogue.
12 mo. Paper covers (blue with dark blue lettering).
Size of leaf trimmed 8½ x 11½ inches.
Foreword by Nicholas Wyeth.
Illustrated with numerous works by members of the Wyeth family.
One illustration (painting) in black and white by N. C. Wyeth.
Self Portrait (The National Academy of Design)
In this exhibition are eighteen works by N. C. Wyeth.

William Penn Memorial Museum
N. C. WYETH / And / The Brandywine / Tradition /
    October 13-November 28, 1965
The Pennsylvania Historical and Museum Commission / William Penn Memorial Museum / Harrisburg, Pennsylvania [surrounded by boxed rules]
Copyright 1965 by The Pennsylvania State University. Exhibition Catalogue.

EXHIBITION CATALOGUES

4 to. Paper covers (plum with purple insect, with blue lettering); (40) pp.
Size of leaf trimmed 8½ X 11 inches.
Text by Henry C. Fitz.
Five photographs:
Newell Conners Wyeth 1882-1945
Howard Pyle with some of his pupils
The Wyeth home in Chadds Ford
N. C. Wyeth outside his studio at Chadds Ford
Interior—N. C. Wyeth Studio

N. C. Wyeth letter with sketch.

Seven illustrations in color:
Battle at Glen Falls
Andy With The Fire Engine
The Ore Wagon
In Penobscot Bay
The Giant
The Parkman Outfit
Nightfall
Catalogue of the Exhibition lists one hundred nineteen works by N. C. Wyeth plus paintings by Carolyn Wyeth, Henriette Wyeth Hurd, and Andrew Wyeth.

The Pennsylvania Academy of the Fine Arts

Exhibition Catalogue.
12 mo. Paper covers (brown with dark brown lettering, blue emblem); 48 pp. plus advertising 1-xvi.
Size of leaf trimmed 5 x 6¾ inches.
Illustrated with works by exhibiting artists.

Two paintings exhibited by N. C. Wyeth.
Mexican Greaser and His Sheep
Number 579 (page 36)
Pastoral of the South West
Number 588 (page 36)
All works exhibited in Gallery E.


Exhibition Catalogue.
12 mo. Paper covers (light brown with black lettering, brown emblem); 75 pp; plus advertising 1-xvi.
Size of leaf trimmed 5 x 6¼ inches.
Illustrated with works by exhibiting artists.

Four paintings exhibited by N. C. Wyeth.
Spring
Number 792 (page 50)
Winter
Number 794 (page 51)
Summer
Number 798 (page 51)
Autumn
Number 800 (page 51)
All works exhibited in Rotunda.
Received Beck Prize for one of the above.


Exhibition Catalogue.
12 mo. Paper covers (gray with ornamental green designs and lettering); 88 pp. plus advertising 1-xvi.
Size of leaf trimmed 4¼ x 6¼ inches.
Illustrated with works by exhibiting artists.

One painting exhibited by N. C. Wyeth.
Spring
Number 563 (page 49)
Exhibited in Gallery I.


Exhibition Catalogue.
12 mo. Paper covers (rose with dark brown lettering, black and white emblem); 106 pp. plus advertising 1-xvi.
Size of leaf trimmed 5 x 6½ inches.
Illustrated with works by exhibiting artists.

Two paintings exhibited by N. C. Wyeth.
Three Wise Men
Number 1006 (page 79)
The Poet
Number 1044 (page 83)
All works exhibited in South Corridor.


Exhibition Catalogue.
12 mo. Paper covers (brown); 56 pp. plus advertising 1-xvi.
Size of leaf trimmed 5 x 6¾ inches.
Illustrated with works by exhibiting artists.

One illustration in black and white by N. C. Wyeth.
Captain Bones
Three paintings exhibited by N. C. Wyeth.
Old Pew (Illustrating Treasure Island)
Number 159 (page 16)
Captain Bones (Illustrating Treasure Island)
Number 166 (page 17)
The Coming of the Huns
Number 174 (page 18)
All works exhibited in the North Transept Gallery.


Exhibition Catalogue.
12 mo. Paper covers (gray with green lettering, brown emblem); 102 pp. plus advertising 1-xvi.
Size of leaf trimmed 5 x 6¾ inches.
Illustrated with works by exhibiting artists.

Four paintings exhibited by N. C. Wyeth.
Draw Poker
Number 721 (page 47)