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#### The Cover

Andrew Wyeth has said that his paintings begin with an emotion, "something I've just got to get out," and *Young America* (cover) conveys a feeling of openness, of unlimited horizons, but with overtones that are somber and almost sad. This is partly due to all the browns and grays, but the picture also seems to make a comment on the life of the boy on the bicycle.

His name was Allan, and he lived in a house near Wyeth's home. There were 19 children in the family, and Allan liked to "roam the country roads with his prize"—a bicycle he had found in a dump and fixed up himself. In a few years he moved away from Chadds Ford, Pa; many years later Wyeth heard that he had committed suicide.

Allan figures in several of Wyeth's paintings, including *Winter 1946*, which the artist has called his first serious picture. It shows a boy running down a brown hillside with a few white patches of snow in the background—and it was on the other side of the same hill that Wyeth's father died in an automobile accident. As Wyeth saw the boy come running toward him, he suddenly realized he had never painted his father and never would—and the rest is art history.

Wyeth's place in the history of American art is fairly secure, though critics cannot agree on how to classify him. Is he a realist, or a producer of gloomy fantasies, a morbid mystic with an almost medieval preoccupation with the ravages of time? What is the significance of his choice of colors? Every viewer has to decide for himself; but in talking about his art, Wyeth once observed that his colors "are not what a lot of people want today—the visual cocktail."

A CLINICAL NOTE dealing with a medical problem connected with bicycles appears on p 2318.—JAAN KANGLASKI

(*Young America*, 1950. Tempera. 82.5 × 116.8 cm. Courtesy of the Pennsylvania Academy of Fine Arts, Philadelphia.)

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