

New York (city). Macbeth gallery.

E
N48
M12 in 6



SACRED GROVE NEAR ROME

ITALIAN LANDSCAPES

by

GEORGE INNESS

(1825-1894)

FEBRUARY 4 — MARCH 1, 1952

LIBRARY
NEW YORK

MACBETH GALLERY

11 EAST 57th STREET, NEW YORK, N. Y.

GEORGE INNESS was not, in the usual acceptance of the term, a revolutionist. He did, however, bring about important changes in the current conception of landscape as a subject in and for itself. For this reason he is sometimes referred to as the father of modern landscape painting in America. He was high-strung, and imaginative, and possessed of an emotional driving energy, which foretold, early in life, his later and complete independence.

Born at a time when the Hudson River School, with its almost religious reverence for its own sake for natural phenomena, was expressing itself in terms of panoramic scale and grandeur, with a technique which, though meticulously perfect, was, with some exceptions, unimaginative and rigidly literal, Inness followed, in his early youth, the same current conventions. Not for long, however; the fervor of his imagination and his emotional temperament permitted no stringent rules to prevail over his own personal vision, his own concept of the nature and function of art as he conceived them. This outlook, changing from the precise methods and mannerisms of the time, gradually gained force until, in 1847, at the age of twenty-two, he went to Italy, where he spent two years studying the Old Masters, and painting, principally near Rome. What few pictures there are of this first European trip, reveal that his eyes and feelings had already discovered new horizons. Though retaining, as yet, most of their literal definition, there is still some evidence in these pictures of a slight broadening of technique, and more freedom in brushwork than, for example, in his "Surveying" of 1846. He had now begun, however tentatively, to assimilate his subjects, to ponder more, to generalize rather than transcribe. In 1854 he went abroad again. But it was not until his stay in Italy during the years 1870-1874, that he became really aware of his full strength. This period,—in Rome, Tivoli, Perugia, Albano—was productive of some of his greatest work. Now free of technical rigidities, his imagination is in full rein, his emotions urging him to a subjective, personal and intimate interpretation of the skies and the landscape, the ruins, and the moods of this ancient, classic land. And, too, his study of the great masters, particularly Titian whom he considered the world's greatest colorist, further strengthened an already passionate eagerness to achieve his own artistic best.

The several exhibitions of Inness' work in the years since his death in 1894, have all covered the general range of his painting. None has been, so far as I know, devoted to a single period. In this instance his Italian experience was chosen as perhaps less familiar than his well known American subjects. Also for its beauty; and finally, because Inness here marks the separation between the unyielding literalness of his contemporaries, and the greater ease and freedom of the later landscape school in America.

R. G. McINTYRE

Our grateful appreciation goes to the Museums and private owners who have so generously cooperated.

66688

List of Titles

- ✓ 1. ST. PETER'S, ROME, 1857
Lent by Art Museum of the New Britain Institute
- ✓ 2. ITALIAN LANDSCAPE, ROMAN CAMPAGNA, 1858
Lent by Art Museum of the New Britain Institute
ph. purch. Brenwasser 3/20/52 (9625)
- 117-1a2 3. THE ALBAN HILLS, 1870
Lent by Dr. C. J. Robertson, Pelham Manor, N.Y.
- 118-13f 4. THE TIBER BELOW PERUGIA, 1871
Lent by Toledo Museum of Art
- ✓ 5. SACRED GROVE NEAR ROME, 1872 (*rep. cover*)
rec. Macbeth 4/2/51
- 117-1w 6. THE OLIVES, 1873
Lent by Toledo Museum of Art
- ✓ 7. LANDSCAPE NEAR PERUGIA, 1873
Lent by Charles H. Morgan, Esq., Amherst, Mass.
ph. purch. Brenwasser 3/20/52 (10154)
8. PERUGIA, 1873
Lent by Albert K. Schneider, Esq., dealer, no ans. rec.
15 E. 57 St., NYC. to our request of 3/13/52 for photo-
- ✓ 9. TWILIGHT IN ITALY, 1874
Lent by Art Institute of Chicago
purch. direct 4/9/51
- 117g 10. PINE GROVE, BARBERINI VILLA, ALBANO, 1874
Lent by Virginia Museum of Fine Arts
- 117-1g 11. RAINBOW OVER PERUGIA, 1875
Lent by Museum of Fine Arts, Boston
addresses from Mr. McIntyre 2/29/52 (MR.)

