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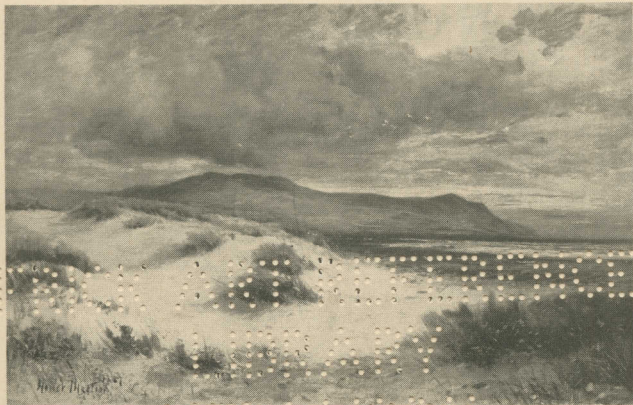
New York (City), Macbeth gallery

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HOMER D. MARTIN

M12m36

1836—1897



ONTARIO SAND DUNES

## CENTENNIAL EXHIBITION

February 4th—February 17th

MACBETH GALLERY

11 East 57th Street — New York City

1936

## FOREWORD

**O**ne hundred years ago a great American artist was born, one whose career has enhanced the story of American painting, and who is destined always to be an outstanding personality in the art of our country.

In Albany, where he was born on October 28th, 1836, Martin studied painting under the tutelage of James Hart. This tuition lasted only two weeks, however, and constituted the only direct instruction he ever had. Even at this early age he was searching for something, to him not quite defined, and which Hart's teaching evidently could not supply. Martin left the studio of his friend, set up for himself, discarded the idea that art was only a matter of observation and mechanics, and henceforth tried to solve his problems as best he could.

He went abroad in 1876, and again in 1881, spending most of his time in France. Like most other artists then traveling in foreign places, it was but natural that he should fall under the spell of the French painters, and this influence may be seen in such notable pictures as "The Harp of the Winds" in the Metropolitan Museum, "The Mussel Gatherers," and in one or two examples in the present exhibition.

The experience thus gained was salutary, however, for prior to this he was scarcely more than a transcriber of what he saw, much in the manner of his "Hudson River School" comrades with whom he had associated in his early days, and whose fidelity to Nature was perhaps their principal achievement. He realised that there was much more to be learned about natural phenomena than what was presented by mere outward manifestations, and from this time he became the interpreter rather than the transcriber. Martin was no longer interested in accurate observation and in detailed records as the ultimate end in view, but tried, rather, to *feel* Nature's moods, and to sense that inner consciousness of things upon which dwell the thoughts of truly great artists. His painting became much broader, more generalised, and his early minute method entirely disappeared.

It is a long cry from "The Old Mill," painted in 1860, when he was twenty-four years old, to the full-bodied, serious work—often tinged with a strain of melancholy—of his mature period, to which belong, among others, "Newport Neck," "Wild Coast, Newport," "Golden Sands," and "A Newport Landscape," Martin's last picture, painted in 1896, one year before his death.

According to his widow, who was also his first biographer, Martin was approaching middle life before he found himself artistically. This circumstance, together with the fact that he was a very slow painter who brooded long over his pictures, and his failing eyesight, account for the rather meagre production between this period and his death in 1897.

Though the exhibition here is small and does not pretend to show the full scope of this fine American, it does, nevertheless, present Martin in some of his most inspired moments.

## Titles

1. THE OLD MILL, 1860.  
Lent by Mrs. Herbert L. Mills
2. LANDSCAPE NEAR MAHOPAC  
Lent by the Addison Gallery of American Art
3. LOW TIDE, HONFLEUR  
Lent by Mrs. George A. Ball
4. LANDSCAPE NEAR THE SEA  
Lent by H. A. Ladd, Esq.
5. SALT MARSHES  
Lent by Francis M. Weld, Esq.
6. BLOSSOMING TREES  
Lent by Dr. Frank L. Babbott
7. GOLDEN SANDS  
Lent by General E. C. Young
8. LOW TIDE, VILLERVILLE  
Lent by Miss A. B. Jennings
9. WILD COAST, NEWPORT  
Lent by The Cleveland Museum of Art
10. NEWPORT NECK  
Lent by The Lotos Club, New York
11. ONTARIO SAND DUNES  
Lent by Mrs. L. B. Dunham
12. EVENING  
Lent by Mrs. Irene W. Blair
13. A NEWPORT LANDSCAPE, 1896  
(The artist's last work)  
Lent Anonymously
14. SOME EARLY PENCIL DRAWINGS



