

new York, Macbeth gallery

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VERMONT

WATER COLORS

by

HENRY HOLT

On Exhibition and Sale
Nov. 29 to Dec. 12, 1932

MACBETH GALLERY
15 EAST 57TH STREET
NEW YORK CITY

FOREWORD

TITLES OF PAINTINGS

ON pictures so true to the spirit of Vermont as Henry Holt's, it is perhaps natural to ask a Vermonter rather than an artist to comment. Certainly those who know and love and live with and thank Heaven for Mount Mansfield, and the Lion Couchant and the Stowe Valley and Smugglers' Notch, will give three cheers over these true and powerful portraits of those beautiful spots.

Vermonters and all others whose hearts have been stirred by mountain scenery anywhere, and who have loved its combination of sweet sunny cultivated fields with wooded heights, will give little attention to the originality which Mr. Holt shows in painting these vigorous pictures in water color; and in using sheets of paper big enough to give him room to do justice to such subjects as the spacious frozen poetry of the cold blue valley at the foot of the Lion Couchant, and the savage bulk of the shouldering blue ridges of Smugglers' Notch.

There will be plenty of people who will rejoice that means have been found to give them perhaps a near-half of nature's prodigal brilliance, losing themselves in pure enjoyment of the solidity of the rocks in the foreground of "Earth's Upheaval" on which the observer stands so securely as his eye ranges over the stained-glass greens of the middle distance to the fabulous far line of troubled blue peaks and up from them to the chaotic Day-of-Judgment sky.

But Mr. Holt is not always making stern or stirring epic poetry with his medium. He can paint matter-of-factly as in the pleasant "Near-by Farms" with its knowingly simplified foreground which forces the eye to see nothing but the fields and red-roofed buildings beyond; and realistically as in the delightful "High and Far Away," in which a very complicated composition is managed with such craftsmanship that realism becomes another name for charm.

It might be said of the painting called "Upland Barns" that it contained both the epic and the realistic note. That lovely purple barn with its glimpse of expertly foreshortened roof and the clear shadow on its wall! There is an effect of transparent light and air which the less brilliant oils could never give! The eye is led through a jewel-like shimmer of high-summer color to the second barn, and beyond that to one of Mr. Holt's (and of Vermont's) brooding blue mountains.

As a Vermonter I must permit myself a doubt as to whether that mountain could be so blue if it were so near. But after all I know nothing about art. I only know what I like. And I like these portraits of Vermont.

November 1932.

DOROTHY CANFIELD FISHER.

1. LAKE CHAMPLAIN
2. THE PINE AND ITS COTTAGE
3. EARTH'S UPHEAVAL
4. WHERE YESTERDAY LINGERS
A WHEELWRIGHT'S SHOP—STOWE
5. SMUGGLERS' NOTCH
6. NEAR-BY FARMS
7. SLOPES OF STERLING
8. STOWE VALLEY FROM FOUR-WINDS FARM
9. HIGH AND FAR AWAY
10. BLACK MOUNTAIN
11. STOWE HOLLOW AND HOGBACK MOUNTAIN
12. THE ADIRONDACKS PILE UP
13. THROUGH AN OLD SUGAR MAPLE
14. UPLAND BARNs—PLEASANT VALLEY
15. COLD WATER
16. AWAY FROM THE SUNSET
17. LION COUCHANT
18. THE SUGAR HOUSE

