THE EDWARD B. BUTLER COLLECTION OF PAINTINGS BY GEORGE INNESS (1825-1894)

THE ART INSTITUTE OF CHICAGO
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"Landscape is a continued repetition of the same thing in a different form and in a different feeling."
—GEORGE INNESS

THE ART INSTITUTE OF CHICAGO
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A Selected Reading List on George Inness and His Work

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THE EDWARD B. BUTLER COLLECTION

The Edward B. Butler Collection of paintings by George Inness at present includes twenty-one landscapes and a figure study. Mr. Butler presented the nucleus of the collection to the Art Institute in 1911, but since that time has made several important additions.

The collection is particularly rich in examples of the painter’s last period, possessing among these perhaps his single most famous picture, “The Home of the Heron” (number 590). The transitional years are well represented by the large canvas, “Catskill Mountains” (number 576) which George Inness, Jr., has pronounced a highly characteristic work of his father’s second style. An Italian scene, “Twilight in Italy” (number 577) and a seascape from the Channel, “Etretat, Normandy, France” (number 594) recall the fact that Inness spent several years abroad under foreign inspiration. The one figure study, “Two Sisters in the Garden” (number 597) is a rare canvas of that short period in which he turned away from landscape to the model.
THREATENING
Oil on canvas 30 3/4 x 45 3/4 inches
Signed: G. Inness, 1891
Formerly in the Thomas B. Clarke Collection

"At the outset the picture was intended to be a storm, with
stress of wind sweeping over a wooded valley. In the fore-
ground—a hill on which grew an apple orchard—there was a
sheepfold with one or two stray sheep. Then for the sake of a
strong note a black stallion was added... soon this was painted
out, as if the painter could not endure the very strength of the
animal. When later on he took up the canvas, his own strength
was failing and his mind seeking expression in color-waves; the
picture was one of the last he worked upon, and it has that
brooding, mystic beauty which is portentous..."
Elliott Daingerfield, George Inness, New York, 1911, 51.

ILLUSTRATED
Bulletin of the Art Institute of Chicago IV (1911), 54
The Fine Arts Journal XXIV (1911), 220
Fifty Paintings by George Inness, New York, 1913, No. 50
International Studio XLIII (1911), xl
George Inness, Jr., Life, Art and Letters of George Inness, New
York, 1917, 204

EXHIBITED
World's Columbian Exposition, 1893, No. 958
579 Landscape, Sunset
Oil on canvas 22½ x 36½ inches
Signed: G. Inness, 1887

"The two richly colored canvases, 'Sunset in the Valley' (number 581) and 'Landscape, Sunset' (number 579) are highly important works and very significant. Turner alone would have presumed to use such color... I saw Inness working upon these pictures and know precisely what his puzzles were—to go down into the little valleys and up the far slope, keeping at all times the fullness of color in the sky. In one case he uses a lovely green meadow through which moves a stream... in another a still pool gives the opportunity to catch the eye with the promised glory... Of all other objects he has sacrificed just enough... to bring out fully the beauty of the sunset."

Illustrated
The Fine Arts Journal XXIV (1911), 220
Fifty Paintings by George Inness, New York, 1913, No. 23
CATSKILL MOUNTAINS
Oil on canvas 48 3/4 x 72 3/4 inches
Signed: G. Inness, 1870

"The style is very similar to 'Peace and Plenty' (in the Metropolitan Museum), and shows his earlier methods. You will notice that everything is made out with minute delineation. Every tree is painted individually and stands apart, this elaboration being carried from foreground to distance . . ."

George Inness, Jr., Life, Art and Letters of George Inness, New York, 1917, 255. (Illustrated.)
SUNSET IN THE VALLEY
Oil on canvas 22½ x 36½ inches
Signed: G. Inness, 1890
Formerly in the Thomas B. Clarke Collection

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 218
Fifty Paintings by George Inness, New York, 1913, No. 31
595 THE LONE FARM

Oil on canvas 30 x 45 inches
Signed: G. Inness, 1892

A canvas very similar in plan to number 588. Here a barn juts out from the left, and its peaked shape is repeated in the haystacks placed against the slate-grey sky. The foreground is dappled green and brown, and shows the artist's fondness for "scumbling," the rubbing of lighter tones of opaque pigment into the dark. Save for a vivid streak of light along the right horizon, the picture is low in tone and suffers from over-glazing.
IN THE VALLEY

Oil on canvas 24 x 36\(\frac{3}{4}\) inches
Signed: G. Inness, 1893

"The little figure is there, a note to hold by, so to speak, tying shadow and light together; the beautiful placement of trees, with their graceful, drooping branches, the further trees partly hiding the houses, luring one on to the broad valley lying still under the shadow of a stormy sky. The storm-clouds stoop low, and the upper stratum is wet with the wealth of rain . . ."
Elliott Daingerfield, Preface to Catalogue of the Reinhardt Collection, Chicago, 1911.

ILLUSTRATED

The Fine Arts Journal XXIV (1911), 217
International Studio XLIII (1911), xliii
584 Autumn Woods
Oil on canvas 29 3/4 x 43 inches
Signed: G. Inness

The canvas is painted in a combination of techniques. Some of the trees are outlined thickly; others are long single brush strokes sweeping up the sky. The foreground is suggested by a series of vigorous up and down brush marks.

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 214
389 EARLY MORNING, TARPON SPRINGS
Oil on canvas 42 x 32\(\frac{3}{4}\) inches
Signed: G. Inness, 1892

ILLUSTRATED

Fifty Paintings by George Inness, New York, 1913, No. 41
L. M. Bryant, American Pictures and Their Painters, New York, 1917, 52
George Inness, Jr., Life, Art and Letters of George Inness, New York, 1917, 164
590 THE HOME OF THE HERON

Oil on canvas 30 x 45 inches

Signed: G. Inness, 1893

Both this picture and "Autumn Woods" (number 584) are done in Inness' last manner, with great loose brush strokes and much scrubbing of glaze and pigment into the canvas. "The Home of the Heron" is perhaps his masterpiece of this method and shows his easy command of transparent color.

ILLUSTRATED

The Fine Arts Journal XXIV (1911), 211
L. M. Bryant, American Pictures and Their Painters, New York, 1917, 54
585 EVENING LANDSCAPE
Oil on canvas 20 x 30 inches
Signed: G. Inness, 1890

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 216
SUMMER IN THE CATSKILLS
Oil on canvas 20 x 30 inches
Signed: G. Inness, 1867
Formerly in the William T. Evans Collection

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 221
Fifty Paintings by George Inness, New York, 1913
592 THE AFTERGLOW
Oil on canvas 30 x 25½ inches
Signed: G. Inness, 1893
Gift of Charles L. Hutchinson, 1911

ILLUSTRATED
Elliott Daingerfield, George Inness, New York, 1911, 32
578 THE STORM
Oil on canvas 25 3/8 x 38 1/4 inches
Signed: G. Inness, 1876

ILLUSTRATED
Bulletin of the Art Institute of Chicago V (1912), 49
MILL-POND

Oil on canvas 37 3/4 x 29 inches
Signed: G. Inness, 1889
Formerly in the Thomas B. Clarke collection

"It is necessary to sit before this canvas awhile to grasp its full meaning. At first you are impressed only with this great mass of reddish gold, standing out in intense relief against a patch of blue sky. A pond fills the middle distance, across which are trees so indistinct and so clothed in mystery that at first glance you wonder what they are. They are painted in so broad and indefinite a way that they seem to lose all sense of individual forms... But as you look more carefully you begin to make out certain undefinable forms, and little lights and shades that take on all sorts of shapes that you were not aware of at first... The charm of this picture is its color and mystery and but for a boy and boat upon the lake it might seem monotonous, but this gives a spot of light and lends human interest to the scene."


ILLUSTRATED

Elliott Daingerfield, George Inness, New York, 1911, 40
The Fine Arts Journal XXIV (1911), 218
International Studio XLIII (1911), xxxix

EXHIBITED

World's Columbian Exposition, 1893, No. 969
Exposition Universelle, Paris, 1900, No. 166

-
593 AFTERSummer SHOWER
Oil on canvas 32 x 42 inches
Signed: G. Inness, 1894
Formerly in the Thomas B. Clarke Collection

"We have also but to look at the great canvas, 'After a Summer Shower, with Rainbow' to see him in one of those intense dramatic moods which draw him so close to nature, and to have revealed again his power over the strange, weird light that is the accompaniment of the drama of breaking storm. No man knew storm better, and in this picture that knowledge is fully expressed."

Elliott Daingerfield, Preface to Catalogue of the Reinhardt Collection, Chicago, 1911.

ILLUSTRATED
Bulletin of the Art Institute of Chicago IV (1911), 53-55
The Fine Arts Journal XXIV (1911), 221
International Studio XLIII (1911), xli

EXHIBITED
World's Columbian Exposition, 1893, No. 994
§87 MOONRISE

Oil on canvas 30 x 25 inches
Signed: G. Inness, 1891

“The moonlight . . . remained in the painter’s studio, to be dwelt upon, changed, and brought to final perfection. It is so easy to do the pretty sentimental moonlight—the thing that pleases. No such mood was upon Inness in creating this picture. It was the majesty of the night, its mystery and its color, that he essayed, and . . . the canvas grew day by day, losing under his touch all needless detail . . .”

Elliott Daingerfield, Preface to Catalogue of the Reinhardt Collection, Chicago, 1911

ILLUSTRATED

The Fine Arts Journal XXIV (1911), 217
TWILIGHT IN ITALY
Oil on wood 16½ x 23½ inches
Signed: G. Inness, 1874
Formerly in the Thomas B. Clarke Collection

This painting was done in Italy, during Inness' important visit in the early seventies.

ILLUSTRATED
Bulletin of the Art Institute of Chicago IV (1914), 57

EXHIBITED
World's Columbian Exposition, 1893, No. 995
585 DELAWARE VALLEY
Oil on composition board 15 3/8 x 24 inches
Signed: G. Inness
Formerly in the Thomas B. Clarke Collection

“For its clear objectivity and directness of vision let us take the... 'Delaware Valley'... How direct the vision and how sure but simple is the drawing, where the few well chosen lines give all the compositional flow that is necessary, and the darker trees, stretching out from the sloping, near hillside, sustain the sense of horizontal and impose a consciousness of perfect balance. Consider, also, this hillside with its two little fruit trees, and mark the unerring accuracy with which he has placed the little forms of haystack and house gables, so that the observer passes down the fair slope of the hill to the nestling farm in the valley—the river flows safely in its bed and the far hills reach a sky line at once elusive and alluring.”

Elliott Daingerfield, Preface to Catalogue of the Reinhards Collection, Chicago, 1911.

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 221

EXHIBITED
World's Columbian Exposition, 1893, No. 996
TWO SISTERS IN THE GARDEN
Oil on canvas 19 3/4 x 15 1/4 inches
Signed: G. Inness
Formerly in the W. C. Findlay Collection, Kansas City

This is one of Inness' rare figure-studies, painted in the early eighteen-eighties. While it is hastily and broadly done and somewhat stilted in effect, there is a charm in the perfect tonality of the composition. It shows Inness' mastery of the excited easy brush stroke, and no doubt the painter intended to make something very different out of it, but put it aside unfinished when he returned to landscape. The gold sky gives a somewhat medieval appearance to the picture, and suggests the backgrounds of the Pre-Raphaelites, against whom Inness himself so heavily inveighed.

ILLUSTRATED
Art Digest II (1928), Jan. 1, p. 4
Bulletin of the Art Institute of Chicago XXI (1927), 117

EXHIBITED
"Inness Retrospective Exhibition," Buffalo Fine Arts Academy, 1925
586 LANDSCAPE NEAR MONTCLAIR, NEW JERSEY
Oil on canvas 15 x 26 3/8 inches
Signed: G. Inness

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 219
594 ÉTRETAT, NORMANDY, FRANCE
Oil on canvas 30 x 45 3/4 inches
Signed: G. Inness

ÉTRETAT on the Channel is a well-known sea-bathing place where many artists resort. Inness painted several seascapes there.

ILLUSTRATED
Bulletin of the Art Institute of Chicago VI (1913), 53
582 AT NIGHT
Oil on canvas 22 x 27 inches
Signed: G. Inness, 1890

ILLUSTRATED
The Fine Arts Journal XXIV (1911), 220
International Studio XLIII (1911), xliii
Fifty Paintings by George Inness, New York, 1913, No. 28
910 HARTLEY, JONATHAN SCOTT
(American, 1845–1912)
Bronze bust
Inscribed: George Inness, Painter, aetat. 66, 1891
J. S. Hartley fecit
Presented by Edward B. Butler, 1913
NOTES ON GEORGE INNESS
NOTES ON GEORGE INNESS

LIFE

George Inness was born May 1, 1825, on a farm near Newburgh, New York, the son of a prosperous merchant of Scotch descent. When the child was but a few months old the family moved to New York City and four years later to Newark, New Jersey, where his boyhood was spent. Delicate in health and sensitive in mind, he was misunderstood in school and at the age of fourteen his disappointed father set him up as the owner of a grocery store. A failure in this enterprise, he was allowed to study with a Newark drawing-teacher, Barker, and later with an engraver. His only real instruction came shortly afterward from Régis Gignoux, an inconspicuous French painter.

In 1846 he opened his first studio in New York and struggled along for several years unrecognized, until Ogden Haggerty, a prominent New York auctioneer, becoming convinced of his promise, sent him abroad in 1850. In the same year he married Miss Elizabeth Hart. The Innesses spent two years of eager study in Italy, returning to this country in 1852. Again in 1854 they went to Europe, this time to settle in Paris, where the artist came in touch with the painters of the Barbizon school. In 1859 he settled in Medfield, a suburb of Boston, and in a studio-barn there painted some of his most representative pictures.

Removing to Eagleswood, New Jersey, the artist formed a friendship with William Page, at one time President of the National Academy. At this period he began to form those theories of religion and art which were profoundly to influence his later development. In 1853 he had been made an Associate of the National Academy of Design; in 1868 he was accorded full membership. Williams and Everett, the picture-dealers, induced Inness again to visit Europe in 1870, and the family went first to Rome, and later to Paris. Soon after their return in 1875 he took a studio in New York. While still in need of money he
was soon to enjoy the patronage of such collectors as Mr. Roswell-Smith, Mr. Benjamin Altman, Mr. James Ellsworth, and Mr. Richard E. Halsted. Mr. Thomas B. Clarke became a close friend and began to relieve Inness of those business transactions which he found irksome. In 1878 he went to Montclair, New Jersey, and in the eighteen-eighties made a series of trips to various sections of the country, visiting Virginia, Florida, and even the Far West. His art continued to advance and as the public grew to know him, success was widespread. In 1894 he died, a famous man, in the little town of Bridge of Allen, Scotland, where he had gone to regain his health. His son, George Inness, Jr. (1853–1926), was a well-known painter.

EARLY YEARS

Inness early determined to become a painter and while having no adequate instruction, studied by himself, copying and interpreting the landscapes of his American predecessors, Durand and Cole. A little later he came to know the Dutch and English Masters through engravings, and spent a great deal of time in reworking their devices to paint the American countryside. The Butler Collection possesses no canvas of this earliest period but those which have survived show the influence of Hobbema and Ruisdael, as well as of Gainsborough and Richard Wilson. They are distinguished by their hardness of treatment and by their insistence upon minute and detailed drawing.

TRANSITIONAL STYLE

Inness was fortunate to be sent abroad in 1850, for it allowed him to come in contact with the great past and present. In France, the Men of 'Thirty had triumphed, and Inness received much inspiration if not direct aid from Rousseau, Corot, and Daubigny. In Italy he studied Claude and in London he admired Turner and Constable. When he returned to America he was ready to put aside his more literal phase for an interest
in solid and compact forms. Two canvases in the collection are illustrative of these years. The first, “Summer in the Catskills” (number 575), painted in 1867, shows his complete mastery of solid composition and his strikingly successful use of green. Three years later he painted the large, “Catskill Mountains” (number 576), employing many of the same devices to suggest a wide, countr yland spread out under a summer sun. There is little poetry in the Inness of this period, but a great deal of admirable painting. The artist is here searching for the significant structure of landscape, and finding it in the interplay of well-accented and dimensioned mass.

THE ITALIAN YEARS

In 1870, the Innesses again visited Italy, and for five years the painter delighted in the romantic and varied Italian scene. In Rome he took a studio on the Via Sistina and spent the first summer in Tivoli in making many sketches and water colors of the famous olive groves. Subsequent summers were passed at Perugia, at Albano, and at Pieve di Cadore, the birthplace of Titian. In Italy, Inness perfected his solid technique and painted some of his most attractive canvases. “Twilight in Italy” (number 577), dated 1874, is a souvenir of this period.

FIGURE PAINTING

When the artist returned from abroad in 1875, something in the American landscape or in his way of handling it failed to satisfy him. For several years he worked without enthusiasm on his familiar subjects, and then suddenly in 1881 turned to figure painting, and for several months painted from models almost exclusively. Part of the fascination in this work lay no doubt in its novelty, for he had received no formal artistic training, and now the possibilities of the human body delighted him. So interested did he become in this new field that in the July of 1881 he wrote to his wife that he expected it to take the
place of landscape altogether in his art. "I am convinced," he continues, "that I can paint these things without any loss of character or accuracy." "Two Sisters in the Garden" (number 597), is a rare and important example of this enthusiasm, showing that Inness carried over into figure-painting many of the principles of his landscape technique.

THE FINAL PHASE

After a few months Inness resumed his landscape painting. In 1880, after years of spiritual wandering, he had come upon the teachings of Swedenborg, and this philosophy opened up a new poetry to him. From Swedenborg he derived that intense pantheism which soon made itself felt in his work. God and Nature are one; in expressing Nature through Art, one arrives close to the Divine Core. From now until his death in 1894, Inness' quest is marked. He drops all thought of solid technique, and strives with the problem of color synthesis. Nature, formerly a matter of compacted mass, begins to express itself in a series of floating color waves. Inness moves, during these last years, in a universe brilliant with the reds of autumn, the scarlets of sunset, and the gold tones of the moon. His vision becomes more and more that of the nature poet, enveloping all outward detail in moods of reverie. It is this phase of the painter's work that is splendidly represented in the Butler Collection. The majority of these canvases belong to the years after 1885, and looking at them one is struck by the fact that no problem of light or atmosphere was too difficult for him. He painted the moments of the coming storm in "Threatening" (number 588), and in "The Lone Farm" (number 599); he turned to the difficult task of depicting moisture-laden fields and the rainbow in "After a Summer Shower" (number 591); he attempted the most brilliant tones of sunset in "Landscape, Sunset!" (number 579) and "Sunset in the Valley" (number 581), and even put on canvas evening darkness in "At Night" (number 582).
INFLUENCES

Almost from the first, critics have disagreed on the amount of foreign influence Inness received. The Americans would like to consider him as entirely self-taught and the French would claim him as another member of the Barbizon group. It cannot be denied that Inness' years of painting abroad influenced his art. He painted storms and scraped and glazed his canvases in the method of Dupré; he conceived his pictures with a rich color which reminds one of Diaz; like Corot he lavished care upon the terminations of foliage; like Rousseau he began by seeking the truth of Nature and like Daubigny he ended by painting man in his poetic relation to landscape. But all this can be said without defining Inness' true genius. He seemed able to consult all these sources and still retain a creative balance. As his son remarks, "To say that he was directly influenced by anyone of the Men of 1830 would not be true, but he was undoubtedly deeply impressed by all of them."

The artist's opinions on painting bear out this theory. He considered Rousseau, Corot, and Daubigny among the very best, but disliked Corot's low range of color and Rousseau's quibbling over detail. He had no use for the Pre-Raphaelites and savagely disavowed connection with the Impressionists, because they copied Nature instead of interpreting it through the artist's moods.

Inness' development can be called on the whole original. That he achieved with the forests of New England what the French were achieving with the forests of Fontainebleau seems more a matter of similar aim than of derivation. As Frank Mather, Jr., one of his latest critics, has put it, "his personal concentration was sufficient to carry him through."

METHOD OF WORKING

All his life Inness worked excessively hard, his enthusiasm for painting seldom deserting him. Most of his pictures were
not done out of doors but were painted from sketches in the studio. There, with the colors squeezed out before him, and energy running high, he would dash at the canvas again and again until the picture emerged. He had a peculiar way of composing his pictures, as a musician would compose a piece of music. During his later days, particularly, he knew the elements of his art so well that he could sweep them together, arbitrarily casting and re-casting his brilliant colors until the right effect was secured. His son thus describes his method: "When he painted, he painted at a white heat. Passionate, dynamic in his force, I have seen him sometimes like a madman, stripped to the waist, perspiration rolling like a mill-race from his face, with some tremendous idea struggling to expression. After a picture was complete it lost all value for him. He had no more interest in it. What was his masterpiece one day would be 'dish-water' and 'twaddle' the next. He would take a canvas before the paint was really dry, and, being seized with another inspiration, would paint over it. I have known him to paint as many as half a dozen pictures on one canvas, in fact, as many as the canvas would hold."

George Inness, Jr., Life, Art and Letters, 117

THEORIES AND TECHNIQUE

During his life Inness propounded a number of theories of composition which he loved to argue but which do not seem to have had much influence on art.

At one time he insisted that from the horizon (not the skyline) to the nearest point—the bottom of the canvas—there shall be three grand planes; the first two shall be foreground, the third or last shall contain all the distance.

At another time he debated with William Page, the portrait-painter, on the theory of the middle tone. Both agreed that the horizon should be a middle tone: that is, it should be half-way between the lightest light and the greatest dark in the picture, but they could never quite agree as to the tone itself.
A third theory involved the "co-operative masterpiece." Inness believed that several artists could paint on the same picture and he urged his son and one of his pupils into such an experiment. They were to lay in the underpaint and he would perform the finish. The huge canvas, "The Barberini Pines" in the Metropolitan Museum in New York, was painted in accordance with this principle.

But these theories were less important than Inness' actual technique. He evolved a peculiar way of managing paints and varnishes and again George Inness, Jr., has given the best description: "His method was generally to stain a canvas with a light-brown tint, say of raw umber, and when dry... he would draw in most carefully with charcoal or pencil the forms of things he wished to have in the picture... Then with raw umber and some strong drier he would go over all the outlines, correcting here and there a bit of drawing. Then he would paint on the lights or opaque parts of his picture as near the local color of the object as he could, and the sky a rather neutral tone of yellow ochre, black and white. That constituted the first day's work."

"The next day, due to the vehicle he had used, the canvas would be dry, and he would rub in the shadows, always keeping them transparent, and imitating as he went the texture of the rocks, the trees, and the grass... Glazing is done by passing a transparent color such as umber, black sienna, or cobalt over the canvas or parts of it, thinned down with oil or some such medium to make it flow. This lowers the tone of the canvas, but brings the whole in harmony and enriches the color of the opaque parts of the picture. This sometimes has the effect of darkening a picture too much. In such an event the whole canvas has to be scumbled again to bring it back to a lighter tone...

"Scumbling is done by passing an opaque color over the picture, say white, yellow ochre or cadmium. A scumble always has to be worked in..."
“Thus, according to this method, my father would drive along, glazing down and painting up the lights, rubbing and scrubbing, but always keeping the color pure, until the picture was finished to his satisfaction or until he wearied of the subject.”
George Inness, Jr., *Life, Art, and Letters*, 252–257

CRITICISM

Criticism on Inness has changed its mind so often during the last fifty years that it is hard to guess its final estimate. For years he failed to attract notice, and then his fame grew until at his death he was a nationally known and nationally mourned figure. Since 1894 enthusiasm for his work has advanced until the great collections in the country have often included Inness in preference to any other American painter.

In method and subject-matter he challenged comparison with the Barbizon painters, and it must be confessed that beside their canvases, his seem often hasty and incomplete. But he possessed a more robust sense of color than did any of them, and it was a gift he used unstintedly.

If he is put beside such men as Bierstadt, Thomas Moran, or even Homer Martin, he seems infinitely more alive and interesting. Wyant may have approached him in his shadowy feeling for nature, but Inness surpasses him in vigor. It is to his credit that Inness painted the America that was about him. His romanticism was the romanticism of immediate nature, never of the exotic. He depicted the passing forests, the hills and valleys, the streams and skies of the north-eastern section of our country, and no one who has seen the best of this work can call it anything but distinguished. His final years brought their culmination; he once said that his greatest desire was to paint a picture without paint, and the work of these years seems to approach that goal. In “The Home of the Heron” and in “Autumn Woods” we have the painter’s poetry as uncomplicated and as direct as it can ever be expressed. That is Inness’ true gift, and it will continue to be his great appeal.

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A SELECTED READING LIST
ON INNESS

1. _A Collection of Paintings by George Inness._ (Introduction by Elliott Daingerfield.) New York, 1913 (privately printed). Inness' most important pictures in well-printed form.


3. Downes, William Howe, _Twelve Great Artists._ Boston, 1900, 1, 94-100.


5. Inness, George, Jr., _Life, Art and Letters of George Inness._ New York, 1917. The painter's life told with understanding by his son.


These may all be consulted in the Ryerson Library of the Art Institute of Chicago.

Those interested in Inness should compare two remarkable canvases by the artist in Gallery 39 lent by Martin A. Ryerson. These are, "Moonlight on Passamaquoddy Bay," (number 2187) and "Rosy Morning" (number 2189).