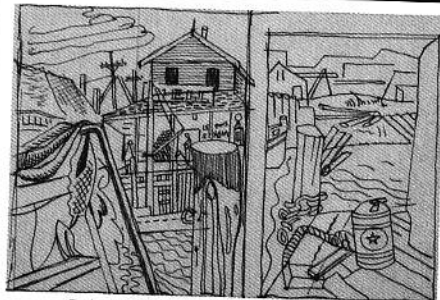


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Commemorative Exhibition

*Paintings by*

MARTIN J. HEADE (1819-1904)

FITZ HUGH LANE (1804-1865)

from

THE PRIVATE COLLECTION OF MAXIM KAROLIK

and

THE M. AND M. KAROLIK COLLECTION

OF AMERICAN PAINTINGS FROM THE MUSEUM OF FINE ARTS, BOSTON

MAY 3 THROUGH MAY 28, 1954

M. KNOEDLER AND COMPANY, 14 EAST 57 STREET, NEW YORK

The present exhibition — commemorating the fiftieth anniversary of Martin J. Heade's death and the one-hundred-fiftieth anniversary of Fitz Hugh Lane's birth — grew out of conversations between Mr. Maxim Karolik and two members of the Whitney Museum of American Art, Lloyd Goodrich, Associate Director, and John I. H. Baur, Curator, together with the staff of M. Knoedler and Company. As a veteran and discriminating collector of American art, Mr. Karolik has long had a special interest in the work of these much-neglected painters. To make the exhibition possible, he has lent us several of his own pictures and has helped obtain from the Boston Museum of Fine Arts a special exception to its five-year restriction on the loan of works from the M. and M. Karolik Collection of American Paintings, 1815-1865, which he and the late Mrs. Karolik recently gave to that institution. The present occasion is, therefore, the first time any part of this pioneering collection has been shown outside the Boston Museum since its opening there in 1951. We are deeply grateful to the Museum of Fine Arts for this privilege.

Mr. Goodrich and Mr. Baur, both leading scholars in the field of American art, selected the exhibition and undertook much of its planning and organization. Mr. Baur provided the illuminating introduction on the place of Heade and Lane in our nineteenth-century painting. With Mr. Karolik's permission, we have also printed the following letter because it expresses, in so personal a manner, his feeling for these two artists. The biographical sketches are condensed from the Boston Museum's *Catalogue of the M. and M. Karolik Collection*.

*William F. Davidson*  
M. Knoedler and Company

NEWPORT, RHODE ISLAND

February 22, 1954

DEAR MR. GOODRICH AND MR. BAUR:

You already know how pleased I am about the Commemorative Exhibition of Martin J. Heade and Fitz Hugh Lane. We all agree that these two men highly deserve such an exhibition, and it gives me great satisfaction that you and Mr. Constable shared, from the very beginning, my "ferocious enthusiasm" for the work of these almost forgotten men. Today, a decade later, I can openly say how fortunate for all of us that Mr. Constable, who, as you know, actually collaborated with me, did not try to "cool off" that enthusiasm.

When one thinks of Heade's dramatic emergence in New York in 1943 at the Museum of Modern Art, where Dorothy C. Miller and James T. Soby had arranged the exhibition, "Romantic Painting in America," one continues to wonder how precarious the artist's lot always was and still is. When the artist is alive he needs a Patron; when he is dead he needs a Discoverer. But if he was creative, his work never dies; it continues to live. Sooner or later the Discoverer arrives. In the long history of the art world such cases are frequent. But why do they happen? One answer to this question I found in Mr. Baur's Introduction to the catalogue of the collection of American Paintings which my wife and I gave to the Museum of Fine Arts in Boston. He shows clearly how "the gradual descent into oblivion" started because the art historians refused or were unable "to form independent judgments on the basis of paintings rather than on earlier published sources." What a sad commentary on art historians! Decade after decade, generation after generation, they were able to write only variations on a borrowed theme. Of course Mr. Baur, as a scholar, brings out other reasons for their unenlightened behavior, such as changes in taste and new trends in ideas, but I do not believe the historians can escape the blame if they are unable to withstand influences of this kind.

An enlightened art historian knows that techniques, sooner or later, become old-fashioned. Subjects, designs and compositions, sooner or later, are labeled conventional. But he ought

to know that it is only these accessories, indispensable though they are to the artist, that are vulnerable to the changes of fashions and tastes. Wherein do the intrinsic and lasting values of a work of art lie? What is there about it that fascinates us? It is the wondrous magic that creates a mood, and the feeling that radiates from it. This magic makes a work of art of any school and of any century live forever.

Heade and Lane, we know, were contemporaries of the Hudson River School artists, but they stand apart in their painting. If we take into consideration the time and circumstances in which they worked, it is truly amazing how constantly these two men were preoccupied with *light*. With them color was a means toward light. All this was done with the *old-fashioned* accessories.

Can one say that these two men, in their approach to painting, were the equivalent of the French Impressionists on this side of the ocean? In my opinion, the answer is *yes*.

You no doubt remember what happened in the above-mentioned exhibition at the Museum of Modern Art when one painting by Heade was shown. Mr. Constable and I attended that exhibition. Many visitors, including the dealers, were asking each other, "Who is Martin J. Heade?" When we left, Mr. Constable and I talked a great deal about the quality of the picture. My remark at that time was: "If a man could paint a work of such quality, we must find out who that man is." Well, we did, and the result, as you know, is twenty-six paintings by him in the Boston Museum of Fine Arts. Quite a number are in private collections and prominent museums, and in 1948 Robert G. McIntyre wrote a book about him. As to Fitz Hugh Lane, the first time I heard about him was from Mr. Baur. At that time Lane was known principally as a painter of ships though his name had begun to emerge a decade before Heade's.

When I write of these two men, I want you to know that I speak as an interpreter, not as a proud collector. We are all interpreters, not creators, and can only express opinions. Many authorities on both art and music forget that without the work of the creative artist they would have nothing to say. After all, it is the artist's creation that stirs their imagination and gives them their material. In my opinion, the interpreter often "gets away with murder,"

because Imagination is the principal tool with which he works. For the creative artist Imagination is not enough. He knows that a work of art requires form and design. To accomplish that he must use Reason.

In the catalogue of the "Romantic Painting in America" exhibition, Mr. Soby justly wrote: "Romantic painting represents the temporary triumph of Imagination over Reason in the war between the two." But in such a war the artist must resolve the conflict before he starts the actual execution of his conception.

Being a free lance and not belonging to any institution, I can come out into the open and challenge those fashionable connoisseurs who are insistently interested in painters who represent a "School." Heade and Lane, in my opinion, do not belong to any School. I doubt whether they ever had the desire to belong to a School or ever dreamed of constituting a School. If the work of these men must be defined, then I would use Mr. Soby's appropriate words, "romantic as a state of individual mind rather than as a cohesive tendency in art."

Some utterances in this letter, I admit, sound a bit bombastic, and they certainly show that there is no "humility" in me. But someone must remind us of the simple, elemental truths. Who is to do it?

Please extend my greetings and warm thanks to Mr. Henschel and Mr. Davidson for their generosity in making Knoedler's handsome galleries available and for undertaking all the practical arrangements for the exhibition. The full measure of their help proves that they share our enthusiasm for the creative work of these two men.

As always,

Sincerely,

MAXIM KAROLIK

## INTRODUCTION

BY JOHN I. H. BAUR

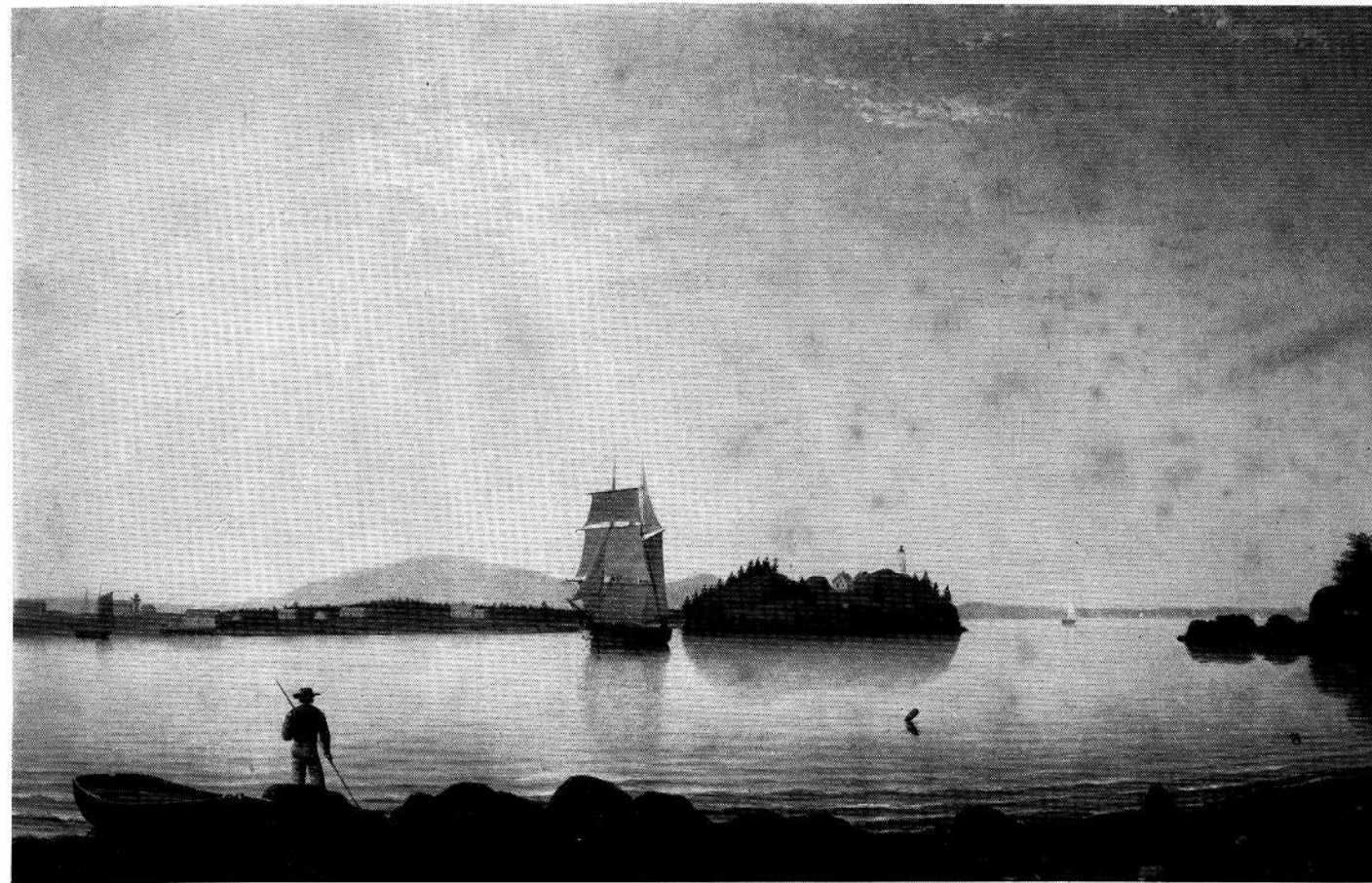
MARTIN J. HEADE and FITZ HUGH LANE are only two—but the leading two—of a group of long-forgotten mid-nineteenth-century American painters who rendered American landscape in an entirely new way. Technically they were extreme realists, relying on infinitely subtle variations of tone and light for their magical effects. Spiritually they were the quiet, lyrical poets of the American countryside. In both respects they differed markedly from the better-remembered painters of the Hudson River School, who were freer in their handling, more romantic in their compositions and a little operatic in their celebration of native scenery.

Mr. Karolik says that Heade and Lane belonged to no school, and he is right in the sense that the best painters of any movement are not school men. Yet it begins to appear that this kind of painting was more widespread than we have realized. Many of the small studies of Albert Bierstadt are closely related. So is certain work by two other Hudson River School painters, John Kensett and Sanford R. Gifford. So, too, are the paintings of James Augustus Suydam, David Johnson (in his early days), George Tirrel, Robert Salmon, George Harvey, Charles Herbert Moore, Joseph Rusling Meeker and a good many more little-known figures. Taken together, their work begins to assume the aspect of a genuine movement, if not a formal school. It is still Heade and Lane who stand out as its leading figures, but not necessarily its founders. That claim is still veiled in obscurity, though leading contenders would

be Harvey, Salmon and perhaps Francis Guy.

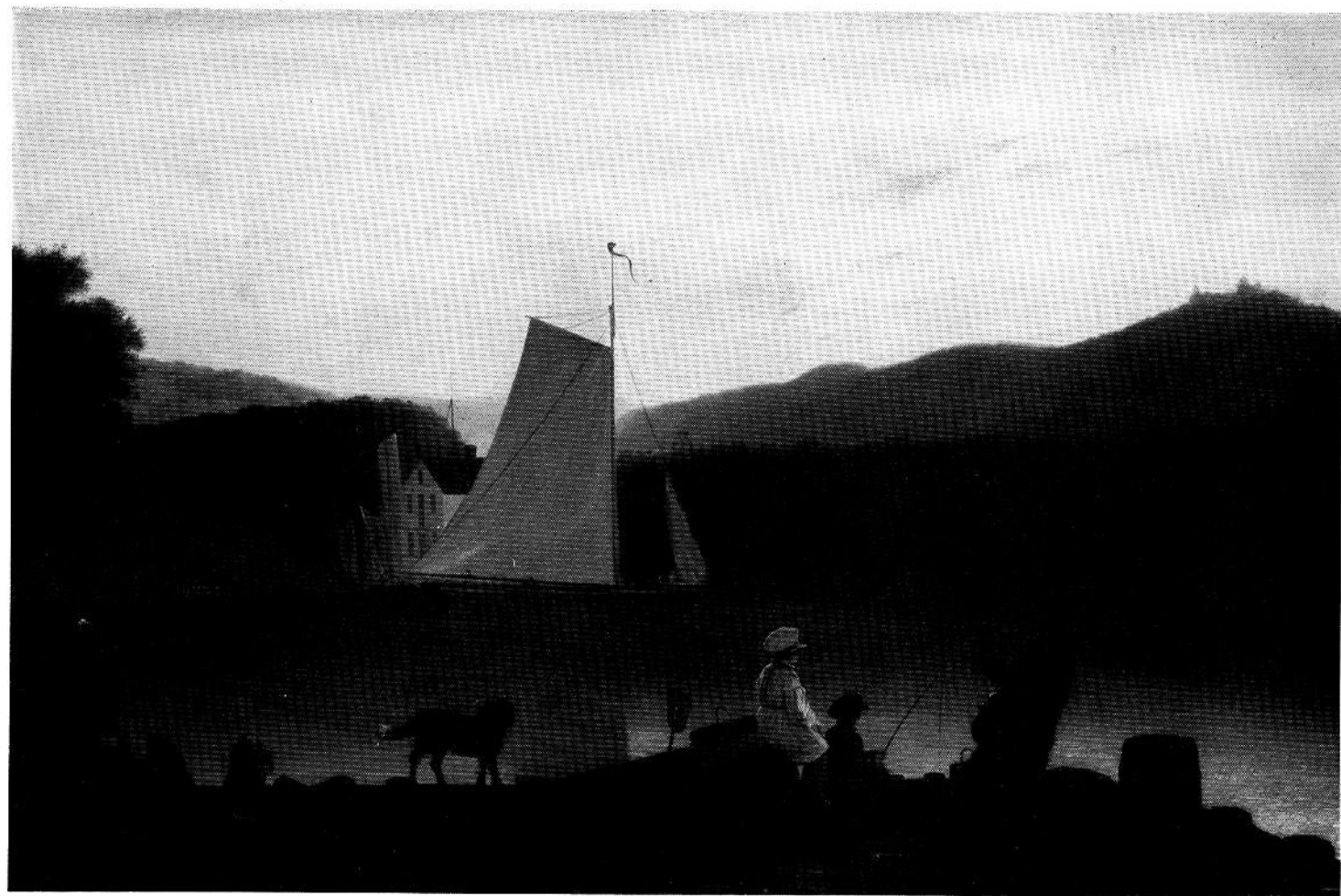
Aside from historical considerations, what did Heade and Lane, the finest painters of the group, achieve? For one thing, a new sensitivity to the quality of American light. Within the bounds of their meticulously polished realism they caught every nuance of sunshine, mist, storm, dawn and evening. Lane attempted one moonlight picture long before the subject was generally considered paintable. Heade did a series of haystacks on salt meadows at various times of day and under varying conditions of light which astonishingly forecast Monet's interest in the same theme, though not, of course, his technique. The Americans were not impressionists; they were luminists, but it is quite probable that their concern with light had much to do with the later development of a peculiarly native brand of impressionism, such as that of Winslow Homer and Eastman Johnson.

Beyond this, Heade and Lane gave to American landscape painting a new quality which is difficult to define because it depends on the willingness of the spectator to enter the quiet, almost impersonal mood of their pictures. They were not much interested in design and color, the principal tools of expression in nearly all great art. There is evidence to show that they took few liberties with nature and scarcely composed at all—except to choose, like a photographer, their position in the landscape and the extent of the view. Their quality, in short, is not to be found in the usual language of art but, rather, in their intensity of seeing and of feeling, an intensity that is rapt, lyrical and deeply emotional. They were true pantheists, finding in nature a presence and a spirit. Like Emerson, they became before her "a



FITZ HUGH LANE

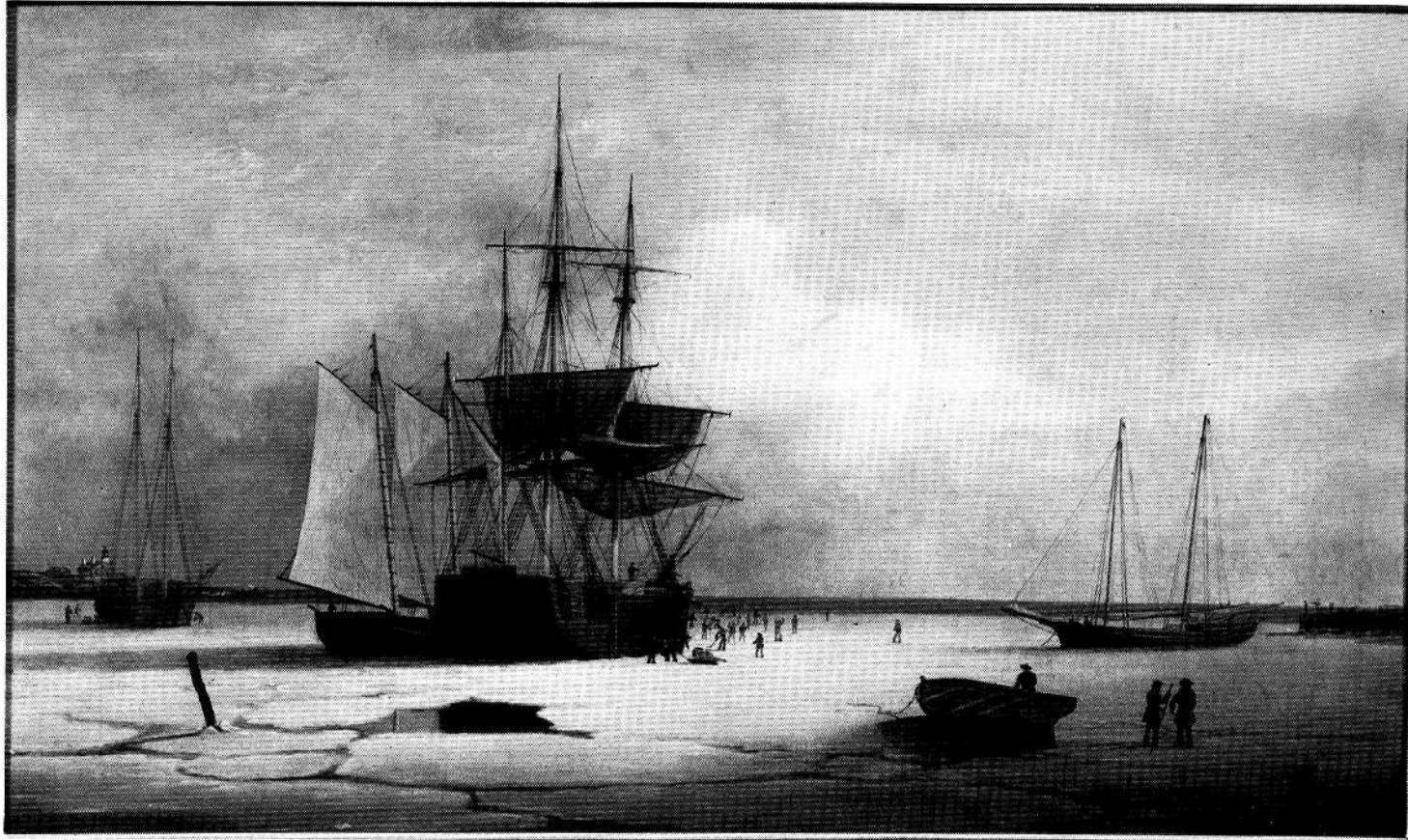
OWL'S HEAD, PENOBSCOT BAY, MAINE (8)



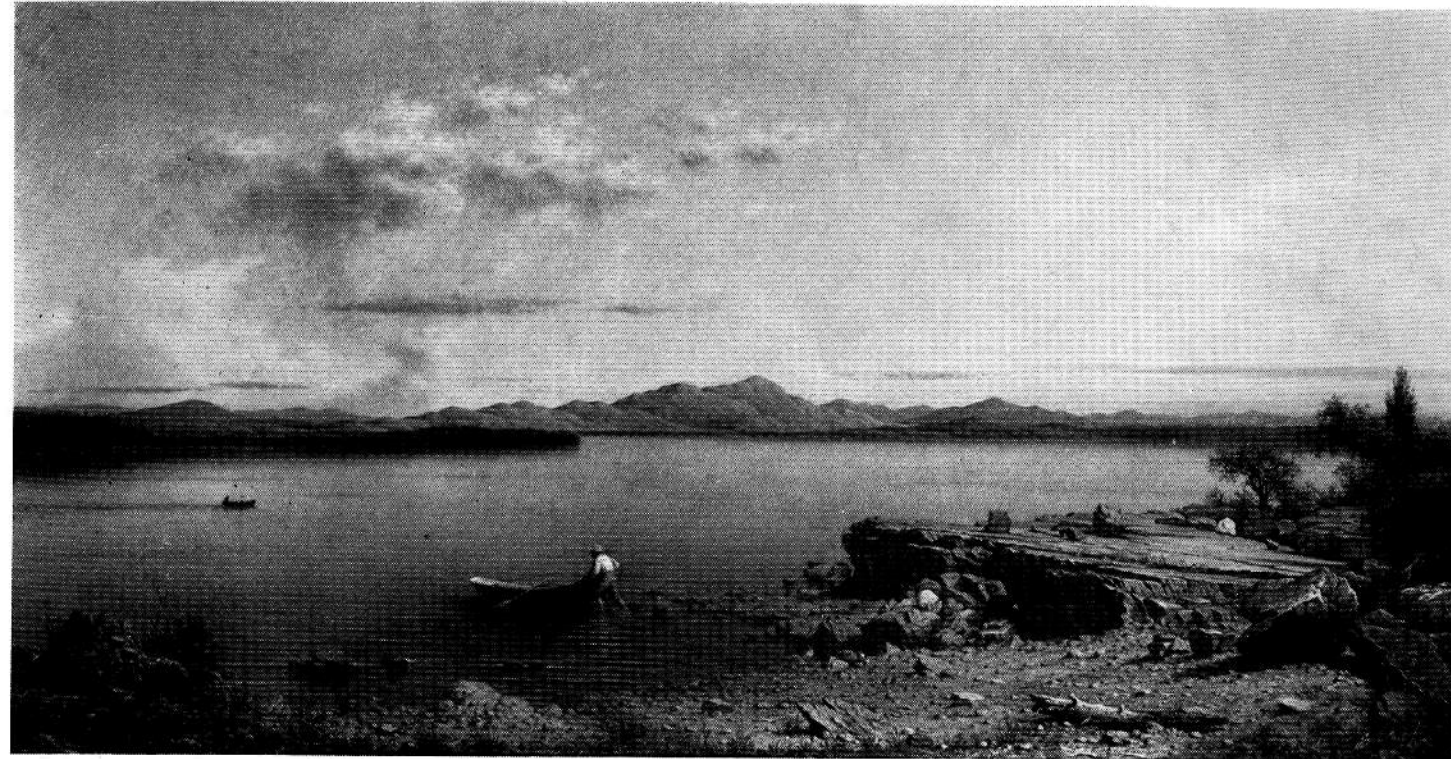
FITZ HUGH LANE A MAINE INLET (1)



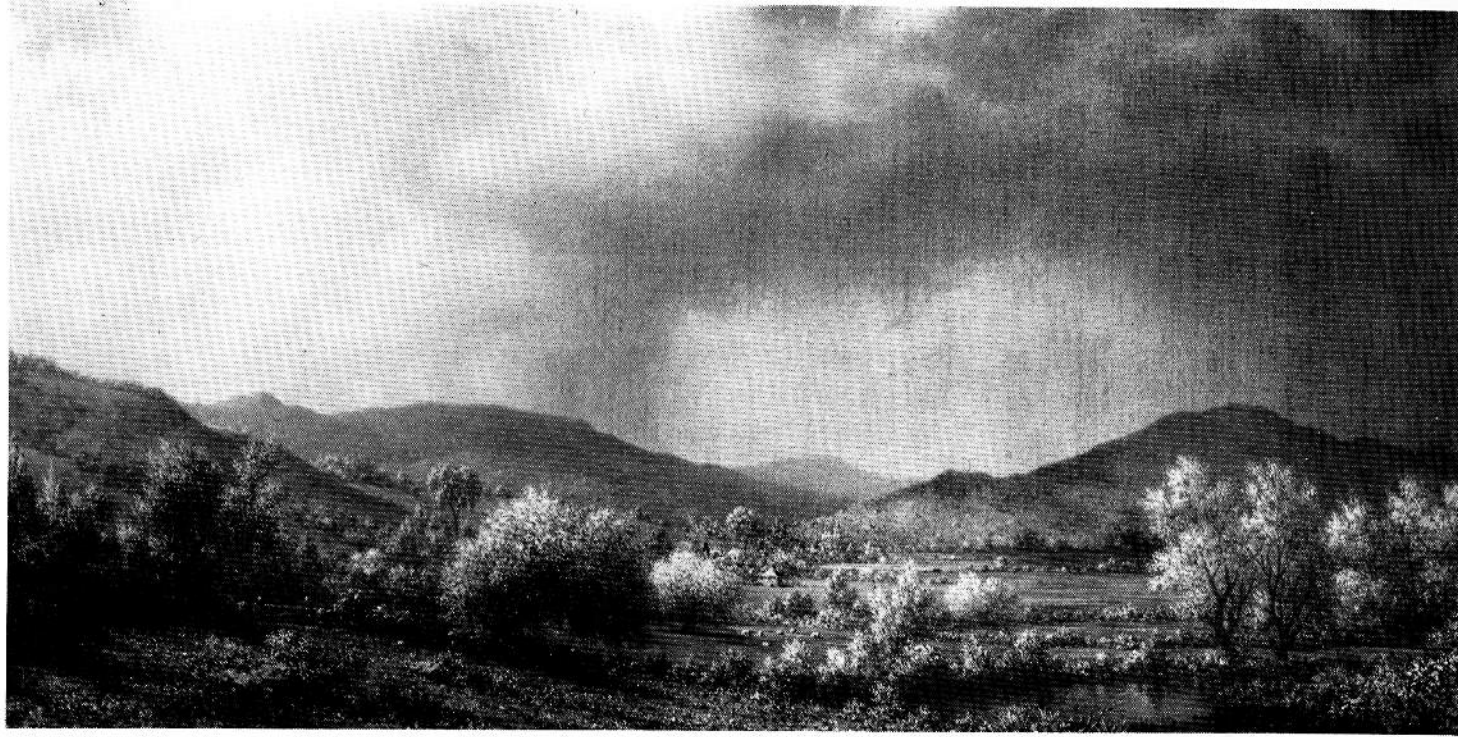
FITZ HUGH LANE SUNRISE THROUGH MIST (6)



FITZ HUGH LANE      SHIPS IN ICE OFF TEN POUND ISLAND, GLOUCESTER (7)



MARTIN JOHNSON HEADE      LAKE GEORGE (16)



MARTIN JOHNSON HEADE      SPRING SHOWER, CONNECTICUT VALLEY (27)



MARTIN JOHNSON HEADE      APPROACHING STORM: BEACH NEAR NEWPORT (13)



MARTIN JOHNSON HEADE      PASSION FLOWERS AND HUMMINGBIRDS (22)

transparent eyeball," losing themselves completely in her moods. Their work is diametrically opposite to the popular definition of art as "nature seen through a temperament." Speaking of Lucretius, Santayana wrote, "The greatest thing about this genius is its power of losing itself in its object, its impersonality. We seem to be reading not the poetry of a poet about things, but the poetry of things themselves. That things have their poetry, not because of what we make them symbols of, but because of their own movement and life, is what Lucretius proves once for all to mankind." It was what Heade and Lane proved again, many centuries later.

While the two artists shared this quality and while it was their greatest achievement, they differed in many other ways, for personality is never completely eradicable. Lane's art is a little narrower than Heade's and more lyrical. A magical stillness reigns in virtually all his best work. The landscapes that he preferred were those with long horizontal lines. Whether of noon or evening, the light is limpid, and scarcely a breeze stirs the water. In this immense quiet the drop of a stone could be heard from far away. Lane is the poet of shore and sea in their smiling or gently melancholy moods.

Heade also painted many landscapes in similar vein, though without quite such lyrical intensity. But he was a more varied painter than Lane and his character had exotic and romantic streaks which cropped out in several of his most interesting pictures. The hummingbird and orchid series that he did in South America are an example of the former, while his romanticism is appar-

ent in the extraordinary *Approaching Storm: Beach Near Newport* with its weirdly pinnacled rocks, its metallic water and threatening, greenish light. Heade was also a highly individual still life painter, obsessed, to judge from the many times he treated the subject, with the fleshy whiteness of magnolia blossoms startlingly arrayed on sumptuous red velvet like odalisques on a couch. He even experimented with impressionism, abandoning momentarily his meticulous realism for a broad, painterly style that forecasts work done much later by George Inness. *Off Shore: After the Storm* is one of his rare excursions in this direction.

But in the last analysis it is not so much the stamp of individuality that raises Heade and Lane above the other members of their group. Rather, it is the single-minded intentness with which both artists pursued their quarry. A moment of relaxation drops art of this kind to the level of a tinted photograph or a stereopticon slide. The eye must see freshly, as if the world were new born; it must see sharply, with complete understanding, and the hand must preserve the image with immaculate precision. "Naturalism," said Santayana, "is a philosophy of observation, and of an imagination that extends the observable," divining "substance behind appearance, continuity behind change, law behind fortune." Heade and Lane had, to a greater degree than their fellows, the concentrated powers of observation coupled with the poetic imagination needed to make their art an enduring tribute to the visible world as the nineteenth century understood it.



FITZ HUGH LANE 1804-1865

Born at Gloucester, Mass., on December 18, 1804. As the result of illness in his early childhood, Lane became crippled and had to use crutches throughout his life. He was, however, able to travel, and it is known that he made several trips along the coast of Maine. Although there is no evidence that he visited New York, Havana, or Porto Rico, it would seem likely that he did so from the accurate and detailed paintings he made of the harbors there. As a boy, Lane sketched and painted in Gloucester. He had no artistic training until he moved to Boston in the early eighteen-thirties and became an apprentice to Pendleton, the lithographer, who was soon succeeded by Thomas Moore. Benjamin Champney, who later became an apprentice in the same firm, wrote: "F. H. Lane, afterwards well-known as a marine painter, did most of the views, hotels, etc. He was very accurate in his drawing, understood perspective and naval architecture perfectly as well as the handling of vessels, and was a good all-round draughtsman . . ." About 1835 Lane formed his own lithographic business with J. W. A. Scott, a marine painter. The firm was active until after 1847. Lane then returned to Gloucester, and on August 4, 1849, the following notice appeared in a local paper: "Mr. Lane has now on exhibition at his studio, Elm St., four paintings, one a view of Gloucester Harbor. . . . Mr. Lane's Rooms are open at all hours of the day and we advise all our readers who have any love of art to call there and look at his paintings."

With the exception of a self-portrait, Lane confined his paintings to landscapes and seascapes and aroused great admiration among his contemporaries. For example, the *Gloucester Telegraph*, Nov. 5, 1851, quoting the *Boston Transcript*, said: "Since Salmon's death, we have no one who can paint a ship and ocean prospect like him." Lane made numerous notes in the form of sketches during his trips and from his observations in Gloucester. Many are panoramic and portray in detail such towns as Blue Hill and Castine, Me. They are often dated and inscribed with the names of those for whom the subsequent paintings were to be made. A large group of these, the Samuel Mansfield Collection, is owned by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.

Approximately his last fifteen years were spent in an unusual stone house, which he and his brother-in-law, Ignatius Winter, built according to their own interpretation of the Gothic style. This afforded him a well-lighted studio overlooking the water. He died there on August 13, 1865.

MARTIN JOHNSON HEADE 1819-1904

Born on August 11, 1819, in Lumberville, Pa. About 1837 he went abroad for approximately two years, spending most of the time in Italy, but also visiting England. On his return he started his career by painting portraits, though he soon began to give increasing attention to landscape. In 1843 he opened a studio at 63 Dey Street in New York and worked in Trenton, N. J., in the following year. He occupied a studio at Arch and Eighth Streets, Philadelphia, in 1847, and in 1852 was in St. Louis, Mo. He then went to Chicago, where he speculated in real estate in 1853. He returned to Trenton about three years later; and in 1859 and from 1866 to 1881, he had a studio in the building which came to be known as the "Old Tenth Street Studio" at 15 West Tenth Street, New York. This remained his headquarters for many years, during which he travelled and had studios elsewhere, as in 1861 when he worked for a while in the Studio Building in Boston. During these years he also painted in the vicinity of Newport, R. I., went to Maine and to Lake Champlain.

About 1860 he met the Reverend J. C. Fletcher, an amateur naturalist who spent several years in Brazil and whom Heade accompanied on a visit there in 1863 with the intention of publishing an illustrated book on the hummingbirds of South America, a project which was never realized because of technical difficulties encountered in attempting to reproduce the plates. He stayed in South America until 1864 and was presented to the Emperor Don Pedro II, who was so impressed with an exhibition in Rio de Janeiro of the artist's paintings of exotic flowers and foliage, tropical birds, and landscapes that he made him a Knight of the Order of the Rose.

In 1865 Heade went to London. His address is listed as 16 Douro Place. A label on the back of an undated landscape discovered in Detroit states that "Mr. Heade had exhibited the Hague, Brussels, London," so he may have visited Holland and Belgium. From 1867 through 1873 Heade exhibited a number of paintings at the Boston Athenaeum, and he received medals in Boston in 1874 and 1878, and pictures by him were shown at the Massachusetts Charitable Mechanic Association.

In all probability Heade returned to South America more than once, for as Tuckerman wrote, "the love of travel was strong within him, and few of our artists roved more about the world." He exhibited a view of Nicaragua in 1867 and probably visited the Andes of Ecuador, Colombia, and Peru, as well as the northern coast of the continent, and was in Panama in 1870, and also visited Jamaica. He painted in various parts of the United States, including Rhode Island, New Jersey, and California, until about 1881, when he finally settled in St. Augustine, Fla., where he continued to work until his death on September 4, 1904.

FITZ HUGH LANE

1. A Maine Inlet 16½ x 25 in.
2. Gloucester from Brookbank 24 x 30 in.  
*Probably painted from Samuel E. Sawyer's estate. Peninsula at right is Dolliver's Neck.*
3. Fresh Water Cove from Dolliver's Neck, Gloucester 24 x 36 in.  
*Opposite view from above. Brookbank, the Sawyer estate, appears on the far shore.*
4. New York Harbor 36 x 60 in. 1850
5. \*Castine, Maine 21 x 33¾ in. 1850?
6. \*Sunrise through Mist 24 x 36 in. 1852
7. Ships in Ice Off Ten Pound Island, Gloucester 12 x 19¾  
*Ten Pound Island, named for the price of its purchase from the Indians, is now a Coast Guard Station.*
8. Owl's Head, Penobscot Bay, Maine 16 x 26 in. 1862  
*A point east of Rockland, where Champlain landed in 1605. The "head" is just right of the brig.*
9. Brace's Rock, Eastern Point, Gloucester 10 x 15 in.
10. \*Moonlight on a Bay 14 x 20¼ in.

Paintings marked with an asterisk are from Mr. Karolik's Private Collection. All others are from the M. and M. Karolik Collection of American Paintings, 1815-1865, in the Museum of Fine Arts, Boston.

MARTIN J. HEADE

11. Rocks in New England 17 x 27¼ in. 1855
12. Vase of Mixed Flowers 17¼ x 13¼ in.
13. Approaching Storm: Beach near Newport 28 x 58¼ in.  
*Before relining, the picture is said to have had an inscription on the back identifying the scene as Narragansett Bay.*
14. Cloudy Day, Rhode Island 11½ x 25¼ in. 1861  
*Probably painted in the vicinity of Newport.*
15. Dawn 12¼ x 24¼ in. 1862  
*This may be a view of the Bay of Panama.*
16. \*Lake George 26 x 49¾ in. 1862
17. Hunters Resting 12 x 24 in. 1863  
*The scene suggests the salt marshes near Newport, R. I.*
18. The Stranded Boat 22¼ x 36½ in. 1863  
*Probably a coastal scene near Newport, R. I.*
19. Salt Marshes, Newport, Rhode Island 15½ x 30¼ in.
20. Sunset Over the Marshes 10¼ x 18¼ in.  
*This may have been painted near Newburyport, Mass.*
21. Sunset, Black Rock, Connecticut 13 x 26 in.  
*Black Rock is on the Connecticut coast between Fairfield and Bridgeport.*

22. Passion Flowers and Hummingbirds       $15\frac{1}{2} \times 21\frac{1}{2}$  in.  
*The hummingbirds are the Snow-cap and Barrot's Snow-tail. Heade probably observed them in either Costa Rica or Panama.*
23. Orchids and Hummingbird       $14\frac{1}{2} \times 22\frac{1}{4}$  in.  
*The bird is a composite: head, throat and breast are those of the Sun Angel, the tail that of the Golden-tail. Both are found in the Andes of Peru, Ecuador and Colombia.*
24. Orchids and Spray Orchids with Hummingbirds       $20 \times 12$  in.  
*The whole picture is composed from different sources. The spray orchid is unknown outside Asia, the other orchid is a native of Venezuela. The bird, a Rose-throated Shear-tail, is found in the Peruvian Andes.*
25. Off Shore: After the Storm       $30 \times 50$  in.  
*Possibly painted at Point Judith, south of Kingston, R. I.*
26. South American River       $26 \times 22\frac{1}{2}$  in.      1868  
*The canna lilies, scarlet and white ibis and tree ferns suggest a setting on the northern coast of South America.*
27. Spring Shower, Connecticut Valley       $20 \times 40$  in.      1868  
*Doubtless painted somewhere along the New England coast.*
28. Roses on a Palette       $13\frac{1}{4} \times 21\frac{1}{4}$  in.
29. \*Magnolias       $15\frac{1}{8} \times 24\frac{1}{8}$  in.
30. Sunset: Tropical Marshes       $12\frac{1}{2} \times 36\frac{1}{4}$  in.  
*Perhaps a view of the Florida Everglades, but more likely a scene in the Guianas, which is vast, swampy cattle country.*