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CATALOGUE

OF

A COLLECTION OF PAINTINGS

BY ARTISTS OF

"THE GLASGOW SCHOOL"

January 2, to January 21, 1906

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The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are henceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are henceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.
DESIGNATION OF GALLERIES

MAIN FLOOR

SEE PLAN

ROOMS 1, 2, 3, 4, 5, 8, 10, 12, 14, Elbridge G. Hall Collection of Casts of Sculpture.

ROOM 1, Egyptian, Assyrian, Babylonian, Syrian, Asia Minor.

ROOM 2, (Corridor) Asia Minor and Early Greek.

ROOM 3, Greek of V. and IV. Centuries B. C., including the Phidian period and that of Praxiteles and Skopas.

ROOM 4, Later Greek and Graeco-Roman.

ROOM 5, Sculpture, Roman.

ROOM 6, (Corridor) Higinbotham Collection of Naples Bronzes.

ROOM 7, Office of the Director.

ROOM 8, (Hall) Sculpture, Modern.

ROOM 9, Office of the Secretary.

ROOM 10, Sculpture, Renaissance.

ROOM 11, (Corridor) Historical Collection of French Sculpture.

ROOM 12, Sculpture, Modern.

ROOM 13, (Corridor) Getty Collection of Musical Instruments.

ROOM 14, Sculpture, Modern.

ROOM 15, Egyptian and Classical Antiquities.

ROOM 16, Oil Paintings.

ROOM 18, Fullerton Memorial Hall, Lecture Room.

ROOM 20, Blackstone Collection of Architectural Casts.

ROOM 24, Ryerson Library.
DESIGNATION OF GALLERIES
SECOND FLOOR
SEE PLAN

ROOM 25, . . . . Paintings by Alson S. Clark.
ROOM 26, . . . . Drawings by Belle Silveira.
ROOM 27, . . . . Paintings by Herbert W. Faulkner.
ROOM 28,ˌ . . A Collection of Paintings of Artists of
ROOM 30, ˌ "The Glasgow School."
ROOM 29, (Corridor) . . Century Drawings.
ROOM 31, . . . . Paintings by Frederick W. Freer.
ROOM 32, . . . . Paintings: Old Masters.
ROOM 33, (Corridor) Arundel Reproductions and Metal Work.
ROOM 34, . . . . Trustees' Room.
ROOM 35, (Hall) . . . . Sculpture and Paintings.
ROOM 36, . . . . Committee Room.
ROOM 37, (Corridor) . . . . Sculpture and Drawings.
ROOM 38, . Oil Paintings: Henry Field Memorial Collection.
ROOM 39, The Elizabeth Hammond Stickney Room: Oil Paintings.
ROOM 40, . . Oil Paintings: A. A. Munger Collection.
ROOM 41, Nickerson Collection: Japanese Bronzes, Porcelain, etc.
ROOM 42, Nickerson Collection: Jades, Crystals, etc., and Oil
Paintings.
ROOM 44, Nickerson Collection: Water Colors and Engravings.
ROOM 45,ˌ Collection of the Antiquarians: Textiles, Embroideries
etc.
ROOM 46 to 54 are in the part not yet built.
NOTE

In preparing the brief biographical sketches of the artists, the writer must acknowledge his indebtedness to the volume on "The Glasgow School of Painting," by David Martin (George Bell & Sons, London, 1897), from which many details have been gathered.

The October number of "Academy Notes" published by the Buffalo Fine Arts Academy contains an article on the dominant characteristics of "The Glasgow School of Painting;" and the November number of the same publication presents portraits of some of the leading painters of the group with some notes upon the men and their work.

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FOR INFORMATION REGARDING EXHIBITS FOR SALE APPLY TO MISS WILLARD, AT DESK IN ROOM 30.

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ALL PAYMENTS FOR EXHIBITS PURCHASED MUST BE MADE TO THE SECRETARY OF THE ART INSTITUTE.
THE GLASGOW SCHOOL
OF PAINTING

Perhaps no other contemporary art movement has aroused more interest or has exerted greater influence than that which had its origin in the west of Scotland among the men who came to be known as the artists of "the Glasgow School."

The men of the Glasgow School are especially noteworthy for their strength and refinement in color, their keen appreciation of values, and the feeling for decorative qualities which they involve in their work. They are not copyists of Nature; from Nature they obtain impressions and suggestions, and upon these they graft much of themselves—and the result is their very own! They are neither realists, romanticists, idealists, impressionists or symbolists, but partake, in a measure, of all—and yet remain themselves—related in serious endeavor, in feeling, and, to some extent, in expression—yet each an individual!

Ten years ago a writer in Blackwood's Magazine thus referred to the Glasgow Art movement:

Of late years the most vital art movement in Scotland has been in the west. Although the coterie of painters known as "the Glasgow School" does not include all the artistic talent in that city, the name, in virtue of combination and unity of purpose amongst the members, has become a convenient descriptive term. The influences which have called it into being are complex; but the most powerful undoubtedly are Whistler's exquisite art (which blends so subtly the great traditions of the past and the wonderful decorative arts of the Far East) and the training several of the Glasgow men received in Paris, though from the pictures alone it is impossible to say which these have been. Desire for form as the basis of art, appreciation of the value of true tone and of the charm of decorative quality, increased regard for unity of effect—these are directions in which the new impulses have made themselves felt, and they are such as make for the purely artistic motive and the pictorial expression of thought. The talent of these men is incontestable; they possess great technical power and fine feeling for beauty and character.

The end of art is the pictorial expression of thought and emotion; the beauty inherent in Nature awaits the illuminating vision and skill of the artist to reveal it. In pursuit of this he will respect Nature and her external form the more; for to con-
very his individual insight he must use the symbols Nature has made common to us all. But he must also mingle with her material forms the leaven of his thought. It is because these twin qualities of form and spirit are combined in a truly remarkable degree in the work of several contemporary painters, that we have designated this present the most poetic moment in the history of Scottish art.

The magic of poetic realism which Constable revealed to the Frenchmen of 1820 traveled thence to Holland, and now again crossing the seas, it has found a resting place in Scottish hearts. The thought of these post-painters is not more beautiful than the expression; the adjustment of means to end in their pictures is excellent, and in the higher qualities of landscape, theirs surpasses that of any similar group of painters in Europe.

In an article in the London Art Journal for November, 1904, on "The Work of Mr. Grosvenor Thomas," the writer (Mr. A. L. Balfry) has this to say of the Scottish artists in general:

There are two distinguishing characteristics which can be perceived in the productions of nearly all the artists of the Scottish School. To the presence of these characteristics is due in great measure the peculiar quality of the art of this school—a quality which persists under all sorts of conditions and in the most diverse surroundings. The Scottish artist, wherever he may live or work, retains almost always the desire to give to his pictures a specific atmosphere, a particular artistic stamp that is too definite to be mistaken. In this he follows a natural instinct which presumably is common to the men of his race; he responds to the promptings of his temperament, and expresses, perhaps unconsciously, an aesthetic preference which guides him throughout the whole of his practice in art. That this instinct is strong is proven by the unwillingness of the Scotsman to adopt any other kind of pictorial sentiment than the one which belongs to him by inheritance and habit. However much his technical methods may be shaped by training or changed by associations, the inclination towards a certain well-marked form of expression remains and asserts itself with an insistency that proves how independent it is of external influences.

The more evident of these two characteristics is the love of romanticism, which is displayed often in the matter and always in the manner of the Scottish pictures. The Scotsman is not satisfied with mere realism and is not content to record the commonplace of Nature in a matter-of-fact way. He wishes to exercise his imagination and to put into his work some degree of poetic fancy. His art is not simply a matter of accuracy of vision. He is undoubtedly a close observer of Natural facts, but when he comes to apply his observations, he adapts the material he has selected so as to make it properly fit in with what he conceives to be the right purpose of picture-painting. It is this habit of logically working out a well-considered intention that causes the men of the Scottish School to occupy such a distinctive position in the modern art world. Above the realists, the lovers of sensational incident, the believers in obsolete tradition and the exponents of the Academic creed, they stand out as advocates of ideas which can be commended as healthily original and inspired by a desire of wholesome achievement.

Their romanticism, it must be admitted, is of a somewhat serious type. There is in it, at times, an almost tragic note—a rugged force that is sufficiently in keeping with the National character. But if they generally avoid the lighter side of romance.
—did they never affect the sparkling artificialities which were dealt with by the French painters, for instance, of the Watteau period, they do not descend into morbidility. Their seriousness has in it no taint of decadence; it is not born of the pessimisms which affect the workers who have exhausted all the legitimate possibilities of painting and have turned to the grim side of existence because it seems to offer some new sensations. The Scotsman, as yet, has not learned to regard ugly things and forbidding motives as suitable for representation in pictures. Under his reserve there is still ample faith in Nature’s infallibility, and he is quite content to go to her for guidance in the formation of his taste. That generally he should love her best in her sterner moods — in those moments when her strength is most impressive and her power most evident is not surprising, for he comes of a race which has been reared among surroundings in which she appears under her fiercest aspects. Scottish romanticism, indeed, could hardly fail to have an undercurrent of severity; it has had its origin in wild strivings with Nature and it has grown up under the influence of stern associations. But its very severity is attractive, because it shows with what consistency the development of Scottish aestheticism has been directed.

The other characteristic of the paintings of this School is their admirable decorative quality. This, like their romantic sentiment, is the result of judicious selection from the store of material available for the purposes of the artists. They recognize that, to secure the particular kind of poetic atmosphere which seems to them to be desirable they must keep in subordination all those details of the subject chosen which are not essential to the story that the picture has to tell. Therefore they design their compositions with a certain large simplicity that makes possible the exclusion of everything not directly appropriate, and they refuse to sacrifice any of this simplicity. By this reticence they insure the preservation of that dignity of effect which is essential in a well-planned decorative scheme, and they avoid the risk of diminishing the interest of the work as a whole by dividing attention between main facts and unimportant accessories. That in seeking to attain this decorative quality they are following the best traditions cannot be disputed;—nothing, indeed, could be more strongly in evidence than the desirability of the intelligence and soundness of conviction which have been displayed by the founders and leaders of the School.

Pages might be reprinted from leading foreign journals reproducing favorable critical expressions concerning "the Glasgow School" and the various artists connected with the movement.

The men of "the Glasgow School" have been greatly appreciated in Germany—where many of their pictures have found places in public and private galleries. The following quotation is from the Munich Neueste Nachrichten:

Truly, among the furnaces of the Northern manufacturing town a generation of artists has been developed, in the short space of half a lifetime, which is well qualified to arouse admiration, or, in the minds of those who will not admire, at least astonishment. How could this take place in the utmost quietness—up there in the North—in such a vanishing space of time; we might say "over night!" What strong, peculiarly vigorous natures these must be, who, in the seclusion of their homes, in scarce fifteen years, have achieved a work—a fact—for the achievement of which,
in other cases, under the most favorable circumstances, a long series of decades were
necessary? And, really, it is a complete and perfect work they have accomplished; it is, in
very truth, a School of Glasgow which exists, proofs of which are now being
admired by us in the glass palace in Munich. It is not that some few dozen painters
have set up studios there and happen all to paint good pictures. They are closely
akin to each other; however different they may be, one feeling, one aim, one power
unites them; they have sprung from the same source. This spontaneous growth of
so important a school of painting is, perhaps, without precedent in the history of Art

* * * The Scottish painter works for the love of his Art. Often regardless and
indifferent whether what he does will be a picture in the accepted sense, he seizes
some momentary impression of Nature, or gives artistic expression in colors to some
stirring of his imagination. He works almost always breadth, easily and with great
rapidity, because what has been felt so suddenly must also quickly be put into shape.
A surging sense of splendor and power of color — of a real growing passion for color
— is peculiar to the Scottish painters. * * * Neither the English painter nor the
Scotsman is a realist; reflection — necessity — has drawn the attention of the former
from Nature; the latter has been led by the great power of his own individuality,
which feels the impulse to give something from his own treasures of imagination and
stored-up impressions — something more than the mere copy of animate Nature. And
the fact that the Glasgow masters, nevertheless, particularly as landscape painters,
have the merit of being eminently natural, proves the greatness of their talent, proves
that they are destined for great things, and that their appearance is not that of a
meteor in the art-heaven, but an event of lasting glory.

Ten years ago the first organized exhibit in America of
works by the painters of "the Glasgow School" was made by
the present Director of the Buffalo Fine Arts Academy at the
annual exhibition of the St. Louis Exposition Association.
The collection was received with great favor and attracted
attention far beyond St. Louis. In fact, during the exhibition
there, overtures were made for the exhibition of the paintings
in several other cities, and, with the consent of the artists, the
collection was shown at the Art Institute of Chicago, the Cin-
cinnati Art Museum, the Pennsylvania Academy of the Fine
Arts, and in a private gallery in New York City. As a result of
these exhibitions, over a third of the pictures found purchasers
in America.

The present collection, after the close of the exhibition at
the Albright Art Gallery, will go to the Art Institute of Chicago,
the Museum of Fine Arts at St. Louis and, perhaps, for brief
periods, to other art institutions of standing in the United
States.
CATALOGUE

THOMAS MILLIE DOW, Tallant, St. Ives, Cornwall, England.

Born in Fifeshire and originally studying law, Mr. Dow soon abandoned the legal profession for art. He worked in the École des Beaux-Arts and for a time in the studio of Gérôme, in Paris. He began to exhibit in the Glasgow Institute as early as 1890, and from the first his pictures attracted attention for their scholarly and sympathetic character, their great refinement and the subtle charm of their beautiful color. His works exhibit wide range of subject, and a treatment in keeping with the thought or impression which he desires to convey. He has worked in oil, water color, pastel and pencil and even has designed and carried out compositions in stained glass which have shown rare appreciation of that craft and its possibilities. In his color schemes he is reserved, searching for the more subtle tones rather than for a bizarre effect of forceful notes.

"He has the faculty of placing on canvas the essence of the abstract qualities of his subject, with a fine decorative arrangement of line and color masses; and, let the theme be an idyllic landscape or an imaginative figure subject, he combines in a satisfactory result the ideal with the real, his feeling and personality investing the work with an intense charm."—(The Glasgow School of Painting, by David Martin.)

1. MOUNTAINS AND VALLEYS.
2. THE ROMAN CAMPAGNA.

SAMUEL FULTON, Glasgow, Scotland.

One of the younger men of the Glasgow art movement devoting himself particularly to the painting of animals.

3. Wiry-Haired Fox-Terrier Pup.

DAVID GAULD, Torrance, near Glasgow, Scotland.

In range of subjects as well as in the variety of his mediums and purposes, Mr. Gauld is remarkably versatile. He has painted in oils and water-colors, has produced many admirable black-and-white drawings and has done excellent work in stained glass. Mr. Gauld is comparatively self-taught, though he has enjoyed the opportunity of studying the works of the masters at home and abroad. His earlier
work was devoted mainly to figure compositions and portraits with landscape or foliage backgrounds; later, he painted landscapes in France with much the feeling of Paris-de-Chavannes. To-day he paints principally landscapes with cattle. His color always is fine and his technique is simple and adequate.

4. STABLE INTERIOR, WITH CALVES.
5. AMBERLEY, SUSSEX.
6. CALVES RESTING.
7. AYRSHIRE CALVES.
8. AN AYRSHIRE MILL.

SIR JAMES GUTHRIE, President of the Royal Scottish Academy, Edinburgh, Scotland.

Born in Greenock, Scotland, James Guthrie early showed artistic talent. For some years he lived in London and came much in contact with John Pettie, R. A., from whom he received advice; subsequently he studied in Paris. He received Honorable Mention at the Salon, Paris, in 1869, and a Gold Medal in 1891. He also has been awarded medals at exhibitions in Munich and Berlin. He was early made a member of the Royal Scottish Academy, and in his thirty-ninth year was made its President. He is a member of the Royal Scottish Water-Color Society, the Société Nationale des Beaux-Arts, Paris, and an Honorary Member of the Bavarian Royal Academy, Munich. Mr. Guthrie always has a scholarly and dignified conception of what is before him. Whatever he does, he does well, but in his pictures he goes beyond that, for he conveys a depth of thought and grasp of character which reveal far more than mere accomplishment. Both in portraiture and landscape this powerful characterisation is apparent. His technique is broad, simple, and most competent. His unerring touch, fresh pure color, and the decorative quality involved in his work, both in line and mass, combine to effect results not surpassed by the efforts of any other living painter.

9. A PASTORAL.

JAMES WHITELAW HAMILTON, Helensburgh, Scotland.

Born in Glasgow, Mr. Hamilton studied for a time in his native city and, later, in Paris, under Dagnan-Bouveret and Aimé Morot. He has achieved success both in oils and water colors, and is represented in many important public and private collections, including the New Pinakothek, Munich; the Municipal Gallery of Weimar; the Museum of Fine Arts, St. Louis; the Carnegie Institute, Pittsburg;
SIR JAMES GUTHRIE
President of the Royal Scottish Academy
JOHN LAVERY, R. S. A.
and the collection of Queen Margherita, of Italy. He is a member of the Royal Scottish Society of Painters in Water Colors; Corresponding Member of the Secession, of Munich; Associate of the International Society of Sculptors, Painters, and Gravers, London, and Member of the Society of Twenty-five English Painters.

"He has developed a fine sense of the use of paint to express his motif, whether it be the beautiful effect of a landscape ablaze with sunlight, or the more reticent one of a stretch of moorland under an expanse of cloudy, gray sky, in a treatment of sea and shore, or in the movement of a busy street scene. His color always strikes a true note, being decorative without any straining after peculiarity of contrast or oddity of effect. ** Every picture he paints is artistic; nothing from his brush is commonplace or uninteresting."—(The Glasgow School of Painting, by David Martin.)

10. ROSS BAY, BERWICKSHIRE.
11. LOWLAND LANDSCAPE.
12. THE MOUTH OF THE RIVER TWEED.
13. SUNDOWN.
14. SUMMER EVENING BY THE SEA.
15. THE EBBING TIDE.
16. VENICE. (Owner, Mrs. Charles M. Kurtz.)

GEORGE HENRY, London.

George Henry first worked in black-and-white: drawing on wood, designing posters, etc. He began to paint in the intervals of his leisure, and studied for some time in the Glasgow School of Art. He first exhibited in public in 1881. His earliest pictures were studies of landscape, figures and animals, and all showed feeling for well-balanced composition and fine color. In 1882, his picture "Head of Holy Loch" attracted much attention, and during the years following his pictures steadily improved in quality and were in increased demand. His "Galloway Landscape," in 1889, created a sensation. That same year he took a studio with E. A. Hornel and the two men collaborated in the notable picture, "The Druids"—now the principal feature in an important private collection in Edinburgh—a classical figure and landscape composition "primitive in its leading characteristics, barbaric in its general scheme," but superb in its splendid color! In 1892, he and Mr. Hornel went to Japan, where they remained for a year and a half, and where Mr. Henry made studies in oil, water color and pastel—principally of figure subjects—which fully realized the character, quaintness, daintiness,
and charm of the little people, and emphasized the refined and beautiful lines and colorings of their costumes. Returning to Scotland, Mr. Henry painted portraits and compositions of figures and landscape for several years with conspicuous success. Latterly, he has lived in London, where his talent is in great demand for portraiture—in which his work is sympathetic, interpretive and exceedingly refined. He is represented in the Scottish National Gallery, Edinburgh; in the Corporation Gallery, Glasgow; and in numerous important public and private collections.

17. THE BLACK HAT. (Owner, Robert Paton, Esq.)
18. GOLD FISH.
19. FLORA (water color).

EDWARD A. HORNEL, Kirkcudbright, Scotland.

Edward A. Hornel was born at Bacchus Marsh, in Australia, but at an early age was brought to Scotland, the land of his parents, who settled in the picturesque town of Kirkcudbright. He went to Edinburgh in 1880 and entered the art school there. Later, he went to Antwerp and entered the atelier of Verlat, with whom he studied for two years.

After leaving Antwerp, Mr. Hornel returned to Kirkcudbright where he painted landscapes and figure compositions. He found material for his fast-developing powers and sympathies among the field-workers in the pastures and woodlands surrounding his home, and in the rustic children playing by river-bank and hedgerow—inspirations for many charming pictures instinct with moving color almost riotous in its brilliancy. His pictures from the first attracted great attention. In 1889, he established a studio in Glasgow and, with George Henry, collaborated in the painting of several pictures, of which perhaps the most notable was "The Druids"—referred to in the note concerning Mr. Henry.

During the eighteen months Mr. Hornel spent in Japan, he painted between forty and fifty pictures—wonderful, glowing works full of the influence of the country, full of its charm, yet unlike any product of Japanese art—or, indeed, the art of any other country or painter. Ignoring the long established artistic conventions, Mr. Hornel simply set out to paint compositions in color—based upon the suggestions he obtained from Nature but worked out in accordance with the impulses of his exuberant passion for color. He did not—and does not—work from the standpoint of the conventional painter of pictures, but rather from that of the weaver of rugs, the designer of jeweled glass or mosaics. Beauty of color and its infinite combinations is the chief aim of his expression.
Despite the storm of controversy aroused by the exhibition of Mr. Hornel’s Japanese pictures, every work in the collection was sold, and the artist’s work was in greater demand than ever before. He painted no more Japanese subjects, but, returning to Kirkcudbright, resumed the painting of landscapes—principally with figures of children at play. His pictures have been purchased for the Royal Scottish Academy, Edinburgh; the Corporation Gallery, Glasgow; the Corporation Galleries at Leeds, Bury, and Bradford; the Walker Art Gallery, Liverpool. He is represented also in the collection of Mr. Andrew Carnegie.

20. EASTER MORNING.
21. THE CAPTIVE BUTTERFLY.
22. REVERIE.
23. PRIMROSES.

GEORGE HOUSTON, Glasgow, Scotland.

George Houston is one of the younger artists whose work has come into relationship with “the Glasgow movement.” For several years he has held a prominent place in Glasgow as a newspaper artist, but during that period he has embraced every opportunity to work in color directly from Nature, out-of-doors. His work is suggestively realistic, broad and simple in technique and truthful in color. He has been represented in the most prominent exhibitions in Great Britain during the past few years. His “Ayrshire Landscape” was purchased for the Corporation Gallery, Glasgow, last year.

24. NOVEMBER IN THE GLEN.
25. THE SHORES OF IOINA.
26. THE BLUE-BELL WOOD.
27. FROM THE CARPENTER’S SHOP; KYLEAK IN SKYE.
28. SPRING.
29. OCTOBER (water color).
30. LOCHGOILHAD (water color).

LENA KENNEDY (MRS. WILLIAM KENNEDY), Glasgow, Scotland.

Mrs. Kennedy’s pictures are painted in a free, simple manner, are fine in color and are imbued with refined poetic feeling.

31. THE DAYLIGHT CALMLY FADES AWAY.
32. LIGHT AT EVENING-TIME.
WILLIAM KENNEDY, Glasgow, Scotland.

William Kennedy is a West of Scotland man who has had the advantage of a thorough artistic training. He studied in Paris, first under Bouguereau and Tony Robert Fleury and, later, under Bastien-Lepage, Collin, and Courtois. In his pictures he has ever sought for the realization of an ideal. While his works have the effect of having been painted with perfect ease and spontaneity, they present evidence to the critical student that they are the result of much serious study and close observation. The tonality of his work always is fine, whether he paints in a high or a low key. Correctness of tone, rightness of "values" and fullness in color-scheme are felt in all his productions.

Mr. Kennedy has painted landscapes, figures, and has successfully introduced animals into his pictures. For some time he devoted himself almost entirely to the painting of scenes of military life, maintaining a studio at Stirling Castle, where a garrison is quartered. His pictures of the highland soldiery in their brilliant uniforms were most effective and successful. Mr. Kennedy, however found himself drawn to resume the painting of landscapes, and during the last few years has found several picturesque localities in the South of England which have furnished him subjects for some of his most artistic productions.

When, for a time, the men of the Glasgow art movement were united in a formal organization, Mr. Kennedy was the elected President of the Society.

33. AN OLD ENGLISH VILLAGE, EVENING.
34. MOONLIGHT AND ARTIFICIAL LIGHT.
35. A FARMYARD.
36. THE RETURN OF THE FLOCK.
37. THE LAST LOAD.
38. A BUCKINGHAMSHIRE FARMYARD.


John Lavery was born in Belfast, Ireland. He studied art at the Haldane Academy, Glasgow, at Heatherley's, London, and in Paris under Bouguereau and Tony Robert Fleury. He spent some time in Spain and resided for a while in Rome, where he diligently studied the great masters and made some really remarkable copies. He has been influenced by Whistler and Velasquez, undoubtedly, though not in such a way that his work reflects that of either master. His work always is interpretive, and it invariably shows the keenly sensitive feeling of the artist.

Mr. Lavery has painted landscapes, figure-compositions, and portraits with almost equal success. During recent
years the demand for his work in portraiture has been so great that he has found practically no time for anything else. He has divided with Sargent the honor of holding the first rank among contemporary portrait painters in London, and has painted many of the most distinguished personages of the world's metropolis. His compositions always are well-balanced, simple, dignified, and yet instinct with grace. His color-schemes are refined and charming, and his portraits give a suggestion of vitality that is unusual and impressive. His technique is broad and simple, yet conveying an impression of completeness that is very satisfying and that often is lacking in broadly painted work.

Among his best-known paintings are the "Bridge at Grez," in the Carnegie Galleries, Pittsburgh; his "Tennis Party," in the New Pinakothek, Munich; "The State Visit of the Queen to Glasgow," in the Corporation Gallery, Glasgow; "A Lady in Black," in the National Gallery, in Berlin; and "The Rocking Chair," in the Scottish National Gallery, Edinburgh.

39. PORTRAIT OF FITZMAURICE KELLY, ESQ.

W. Y. MAC GREGOR, Bridge of Allan, Scotland.

One of the most influential men in the development of the Glasgow art movement was W. Y. MacGregor. Such was his strength of character and his knowledge gained by study, that he was able to impress upon his intimates in art the necessity of striving for greater things than had been the quest of the popular artists of the time, in regard to choice of subject, form of composition, selection of details, technique, color, and tone.

Mr. MacGregor first studied painting with James Docherty, and, later, with Robert Greenlees in Glasgow. But Professor Legros, in the Slade School, London, was his real master. He spent three years in the Slade School, and there he developed that seriousness of intention, largeness and dignity of design, wonderful charm of color and that indefinable "style" characterizing all his work. He is an indefatigable worker, yet he is a most exacting critic of his own work and produces very few pictures. And, like the late George Inness, of our own country, he has the dreadful habit of returning to his finished works and repainting them—often with the result of making entirely new pictures and losing precious old ones. He works in oil, water-color, and pastel, and he knows the resources and limitations of each. He has painted in Scotland, England, Spain, and in South Africa, and his interpretations of Nature are so true in character that one is impressed with a realization of the very atmosphere of the region of the representation. Few
artists have approximated in their work the majestic dignity, simplicity, and power pervading the productions of MacGregor. He is represented in the Scottish National Gallery, Edinburgh; in the Corporation Gallery, Glasgow, and in other notable collections, but his pictures are more rare, perhaps, than are those of any other living artist.

40. THE CATHEDRAL (DURHAM).
41. THE PASS OF ROVOAN (water color and crayon).
42. NEAR ROCHESTER, KENT (crayon).
43. STUDY OF TREES (crayon).


In many branches of art, Harrington Mann has achieved success. He has designed cartoons for stained glass windows, has made drawings in line and "wash" for reproduction, has undertaken mural decorations, has painted plein-air landscapes, figure-subjects, and portraits. As a portrait painter he is best known. He studied in the Slade School, London, under Professor Legros, and in the Julian School, under Boullanger and Lefebvre. In search of subjects and study he has made several visits to Italy and has produced some delightful pictures of Italian peasants and sun-steeped landscape. In his portraits he has the happy faculty of interpreting the best characteristics of his subjects. Mr. Mann recently has removed from Glasgow to London.

44. THE WINDOW-SEAT.
45. IN THE ORCHARD.
46. TEA-TIME.

THOMAS CORSAN MORTON, Glasgow, Scotland.

In his perception of Nature, as in the actual treatment of his subjects, Mr. Morton is broad and sympathetic. He has painted landscapes mostly, but has painted several portraits of fine character. Nature in her quieter moods most strongly appeals to him and he records his impressions in a sincere and unaffected manner. In his pictures one finds admirable quality of design, well-balanced composition in lines and masses, and finely-felt, harmonious coloring. Mr. Morton studied in Glasgow and Paris. He is a member of the Royal Scottish Academy and a corresponding member of the Munich "Secession."

47. THE CARRIER'S CART.
48. THE QUARRY.
49. AN AUTUMN LANDSCAPE.
50. TURNING THE PLOUGH.
51. THE RUINED MILL (pastel).
WILLIAM MOUNCEY. (Deceased.)

William Mouncey was born in Glasgow, but lived mostly at Kirkcudbright, in the south of Scotland, where he died some years ago. He had a strong feeling for dignity of composition and rich color. Some of his works suggested Constable, though his color was more robust than that of the earlier master. His technique was broad, simple and full of charm.

52. AUTUMN.

JOHN REID MURRAY, Glasgow, Scotland.

In the work of John Reid Murray one is impressed by the artist's strong, vigorous technique and his fine, rich color—the outcome of long study in the open air, especially in autumn, when the woodlands are rich in brilliant tints and the fields and undergrowth reveal color splendors of their own. His realization of each varying effect, no matter what the color-scheme, is harmonious. Mr. Murray studied in Glasgow and Antwerp, and has been a frequent exhibitor in many of the principal art exhibitions in Europe. He was awarded a gold medal at the International Exhibition in Munich several years ago.

53. LANDSCAPE WITH SHEEP.

54. MOONRISE.

STUART PARK, Kilmarnock, Scotland.

As a painter of flowers Stuart Park is pre-eminent, though he has painted some portraits in a most sympathetic and charming manner. He is one of the most accomplished technicians in the world! With a single stroke of the brush he paints the petal of a flower—with all its freshness and crispness, its fragility, its unsullied purity, its delicate gradations of color and its vitality. In beautiful arrangement, in truth of color and rightness of tone, his compositions are exceptional. One is impressed by the uncircling accuracy, spontaneity and the apparent ease of his expression; by the joy which he seems to involve in his work. Yet these qualities have been gained as the result of long and indefatigable study and painstaking practice. The single touch that produces the perfect petal—with its faintest blush of color, analogous to the bloom on the grape or the plum—may be the successor of a hundred attempts to realize the quality sought for. And sometimes the failure of the single touch may mean the casting aside of a picture.

Mr. Park interprets the soul of the flower and suggests its short but lovely life; its mission of beauty. One misses the perfume, but his flowers have the advantage of retaining
their freshness and purity long after the originals from which they have been painted are withered and gone.

55. RED AND WHITE ROSES.
56. PRIMULAS.
57. PURPLE AND WHITE CINERARIAS.
58. ROSES.
59. AUTUMN ROSES.
60. DAFFODILS.

JAMES PATERSON, Edinburgh, Scotland.

A native of Glasgow, James Paterson early in life received instruction in drawing and painting at the Glasgow School of Art and from A. D. Robinson. Later he went to Paris, where he studied for two years under Jacquesson de la Chevreuse and in the studio of Jean Paul Laurens. His specialty is landscape, and he has worked both in oil and in water color with eminent success. He is represented in the Scottish National Gallery, Edinburgh; in the Glasgow Corporation Gallery, and in many of the prominent public and private collections of modern pictures in Scotland, England, and Germany. Several of his paintings are owned in the United States. Concerning Mr. Paterson's work, a writer in the Glasgow "Citizen" has remarked:

"One of the most individual and poetic landscape painters is James Paterson. Seldom, if ever, concerning himself with what is termed the picturesque or romantic in scenery, attempting no striking pictorial effects, Mr. Paterson nevertheless succeeds, and succeeds to admiration, in his attempts to seek out and transfer to canvas some of the more fleeting of the more delicate aspects of Nature. * * * Mr. Paterson's style combines reticence, tenderness and truth—truth at once to Nature and to Art."

61. EAST LINTON.
62. THE DELL, EAST LINTON.
63. WILLOW TREES ON THE TYNE (water color).
64. EVENING, PRESTONKIRK (water color).
65. COAST OF TENERIFFE (water color).
66. EDINBURGH FROM CALTON HILL (water color).
67. THE OLD DEAN BRIDGE, EDINBURGH (water color).
68. EDINBURGH CASTLE (water color).
69. CASTLEFAIRN.
GEORGE PIRIE, Midhurst, Sussex, England.

Born at Glasgow, Mr. Pirie early was drawn to an artistic career. He studied at the Slade School in London, and in Paris under Lefebvre and Boulangier.

Mr. Pirie is devoted to the interpretation of animal life, and he paints with keen sympathy, insight and appreciation the incidents and moods characteristic of the lives of animals and birds. While his technique is notable for its simplicity and breadth, no artist is more conscientious in his study and expression. In addition to the realization of the texture of hair or fur or feathers, he must realize anatomical proportions and muscular development, and must strive for the expression of vitality—of nervous energy, arrested or in motion. Owing to the difficulty of exercising control over the movements of his models, perhaps the animal painter essays the solution of the most difficult problems in the domain of art.

Mr. Pirie is a diligent student and an indefatigable worker. Yet he is so severely critical—so exacting in his demands that his technique shall express all that he would have it express, that his finished pictures are few in number.

70. BARNYARD FOWLS.

71. HEAD OF A DOG.

ALEXANDER ROCHE, Edinburgh, Scotland.

The work of Alexander Roche always is intensely personal, with rare feeling for beauty of color and with peculiarly charming grace of line. His pictures are painted with a full brush and with great rapidity—before inspiration can cool or lose force or vitality. This kind of work only is possible when the artist is a close observer, a keen interpreter and when knowledge and practice give him sureness of touch.

Alexander Roche was born in Glasgow and studied first in the local school of art. In 1881 he went to Paris, where he worked first under Boulangier and Lefebvre and later, under Gerome. He established his studio first in Glasgow, but, later, went to Edinburgh, where he now resides. He has painted landscapes, marines, figure compositions, and portraits—all with equal success. Of late years portraiture has so engaged him that he has enjoyed little opportunity for the exercise of his talent in other directions.

His pictures have place in many important public and private collections—among which may be mentioned the Scottish National Gallery, Edinburgh; the Corporation Gallery, Glasgow; the National Gallery at Berlin, and the Municipal Gallery at Adelaide, New South Wales. Mr.
Rocle's portrait of Mrs. Andrew Carnegie and little daughter has been on exhibition recently at the Albright Art Gallery.

72. LANDSCAPE.
73. THE OPAL RING.

R. MACAULAY STEVENSON, Robinsfield, Bardowie, by Milngavie, Scotland.

R. Macauley Stevenson was born in Glasgow. As a young man he began the study of civil engineering, but as he gained proficiency in drawing, he soon strayed away from prosaic plans and rigid topographical surveys, and, with a mind deeply imbued with poetic feeling, he essayed the interpretation and representation of Nature's effects as they especially appealed to him.

He is entirely self-taught. During a number of years he lived away from people, like Thoreau, and studied and sketched incessantly. He shows wonderful ability in selecting the essentials of a subject and of eliminating the non-essentials. The intensity of feeling which he involves in his work and the truth to Nature which pervades it, reflect his personality and devotion. He is never an imitator of Nature, but always an interpreter — almost an evangelist. No matter what the theme of his expression, it always reveals his poetic inspiration — whether it be a landscape suffused with the noonday sun, permeated by the silvery light of a gray day, in the romantic shadows of evening, or under the witching effect of moonlight.

Stevenson, like Macgregor and Pirie, is a diligent and rapid worker but a slow producer. He strives always to surpass what he has done before, and is the severest critic of his own work. Though his pictures give the impression of having been painted with the greatest ease, nearly all are the result of long consideration, many tentative studies, frequent changes and repaintings. And often he returns to a finished picture of great beauty and charm, and in trying to impart to it higher qualities, ends by making it an entirely different picture or perhaps utterly destroying it.

Few artists have enjoyed wider recognition than has been accorded Mr. Stevenson. He was awarded a gold medal at Munich in 1893, a Diploma of Honor at Barcelona in 1894, a gold medal at Brussels in 1897. His "Fairies' Pool" was purchased by the German government and is in the National Gallery at Berlin; "A Nocturne" is in the National Gallery of Bohemia, at Prague; "Moonrise" is in the Municipal Gallery at Barcelona, Spain; "A Dewy Morning on the Forth," is in the Municipal Gallery, Weimar, Germany; "A Dream of Twilight" is in the Belgian National
Gallery, Brussels; "Nocturne, Bardowie Loch" is in the collection of Prince-Regent Luitpold, of Bavaria; "The Turnip Gatherers" is in the collection of Count Andrássy, Buda-Pesth, Hungary; "Evening" is in the New Pinakothek, Munich, Bavaria; "A Pastoral" is in the Museum of Fine Arts, St. Louis; and "Early Morning on the Seine" lately has been purchased for the Municipal Gallery at Glasgow.

Mr. Stevenson is a member of the International Society of Sculptors, Painters, and Gravers, of "The Secession," of Munich, and La Cercle Litteraire-Artistique, Belgium.

74. A WOODLAND POOL.
75. THE OLD MILL.
76. THE HOME MEADOW.
77. THE BRAESIDE FARM.
78. SONG WITHOUT WORDS.—(Owner, Mrs. Charles M. Kurtz.)
79. Rhapsodie.
80. EVENING IN SPRING (water color).

STANSMORE DEAN STEVENSON (Mrs. R. Macaulay Stevenson), Robinsfield, Bardowie, by Milngavie, Scotland.

"Studied in Glasgow. Devoted mostly to portraiture, her work is notable for its sympathetic character, interpretive quality and its subtle and refined color."

81. MEDITATION.
82. PORTRAIT OF NEIL MUNRO.

(Neil Munro is one of the most appreciated of contemporary Scottish novelists. He is the author of "The Lost Plaid," "John Splendid," "Doon Castle," "Shoes of Fortune," "Gillian the Dreamer," and "Children of Tempest." )


Grosvenor Thomas was born at Sydney, New South Wales, but at an early age was brought to England. Though he soon developed a taste for drawing, he did not begin to paint until 1886. Previous to that time he had established himself in Glasgow as a dealer in art objects, but the desire to paint so grew upon him that he relinquished a prosperous business to devote himself to art production. He is altogether self-taught, yet he has gained not only from association with the other men of the Glasgow School, but from study of the works of Corot, Danby, and others of the Barbizon group, as well as those of the modern Dutchmen—as the brothers Maris and others. An imitator
he certainly is not; he has digested and assimilated such influences as have affected him. The Art Journal (November, 1904) says: "Technically, his work has many admirable qualities. It is broad and decisive in handling, sturdily expressive, and excellently controlled, and it attains its end without any recourse to labor for labor's sake. In all his pictures there is a delightful freedom of brush-work, a sketchiness and a directness that can be sincerely praised, because they are the outcome, not of uncertainty as to what should be included in the composition, but of accurate discrimination between the details that are essential and those that would only diminish the strength of the main impression by introducing unnecessary complications. ... As a colorist he is reserved; he concerns himself chiefly with subtleties and does not attempt those vehemences of contrast which too many artists believe to be essential for effective color arrangement. But his reserve is not caused by any want of true sensitiveness; he plays with delicate modulations of color-tone with extraordinary skill."

Mr. Thomas is an Associate of the International Society of Sculptors, Painters, and Gravers, a member of the Royal Scottish Society of Painters in Water Colors, and a member of the Pastel Society. He has been awarded gold medals at the International Exhibitions at Munich and Dresden and his works are to be found in the National Galleries at Budapest, Weimar, and in many public and private galleries in Great Britain, on the Continent, and in America.

83. BEND OF THE RIVER.
84. WAVES BREAKING.
85. AT LITTLEHAMPTON.
86. OCTOBER.
87. EVENING LANDSCAPE (pastel).