CATALOGUE OF AN EXHIBITION OF PAINTINGS BY ALEXANDER HARRISON AND BIRGE HARRISON THE ART INSTITUTE OF CHICAGO, OCTOBER 10 TO OCTOBER 30, 1913
THE ART INSTITUTE OF CHICAGO
CATALOGUE OF TWO EXHIBITIONS
OF PAINTINGS BY ALEXANDER AND
BIRGE HARRISON FROM OCTOBER
TENTH TO OCTOBER THIRTIETH,
NINETEEN HUNDRED AND THIRTEEN
FOR INFORMATION REGARDING EXHIBITS FOR SALE APPLY TO MISS WILLARD AT DESK IN ROOM 25
PREFATORY

So great is the rush of our American life, so strenuous the daily existence, it is perhaps well at times to pause, have a little introspection, take an estimate, as it were, of our accomplishments in an artistic way, find out in a measure where we stand, what our attitude is, and what our relation to such things. In no part of our energies have we manifested more unrest than in an art direction. We have experimented in new movements; we have had strange fads, strange wanderings, and there have been unsatisfactory results in the sum total of our investigations. To tell the truth, however, the American artist, happily, has felt the unreposeful tendencies of the age far less than his European brother. He has been, first of all, more an interpreter of nature than an investigator into technique. The theme has been his first concern; the manner of rendering it quite a secondary consideration. And to his credit be it said he has not failed properly to convey his thoughts on canvas. Incidentally, it was an American, Sargent, whose technique has received the great compliment of imitation throughout the world of art, upon which he has had a remarkable influence for the past thirty years.

Alexander Harrison, the elder of the two brothers to whose exhibition this is a foreword, has been a maker of art history, an important figure for more than thirty years, in Europe as well as in his own country, where, by virtue of his originality, his scholarly attainments, and his poetic outlook on nature, he has held attention and serious admiration. The sea, the figure, landscape, all these he painted
in a manner so novel, so personal, so convincing, so entirely his own, that literally all Europe sat up and took notice. Said the eminent German art historian, Richard Muther, keeper of the New Pinakothek in Munich, "Every one of his pictures was a palpable hit. 'In Arcadia' was painted with such virtuosity, felt with such poetry, and so free from all the heaviness of earth, that one hardly had the sense of looking at a picture at all. When Harrison exhibited his 'The Wave,' sea-pieces by Duez, Roll and Victor Binet were also in existence, but his was the best of them all. The rendering of water * * * was so extraordinarily faithful that one was tempted to declare the water of the others was absolutely solid compared with this elemental essence of moisture." His "In Arcadia," a large canvas of nudes out of doors, made a veritable sensation when it was shown in the Paris Salon. It was bought for the Luxembourg Gallery, and the man's fame was settled for all time. Yet, happily, his success never feazed him for a moment. He remains to-day the faithful student, ever searching, experimenting, relying absolutely on himself and blazing his own trail.

Birge Harrison, but a year younger than Alexander, came to Paris and entered the studio of Cabanel, in the "École des Beaux-Arts," where he worked faithfully to such good purpose that his Salon canvas, "November," an early work, received an award. It was a figure picture. The human element held his attention only a short while, when he turned to the landscape and the sea, excelling in both directions, disclosing fidelity to the varying moods of the
IN ARCADIA—ALEXANDER HARRISON
(Lent by the Luxembourg Museum through the kindness of M. Léonce Bénédite, Director, and the French Government)
world out of doors. Each brother, too, kept to his own way of looking at nature, of rendering her, and neither lacked for official commendation, the lists of honors that both show being a formidable one, while their canvases are in many museums and distinguished private collections, both in this country and in Europe. Of an old Philadelphia family, the younger man began his art education in the schools of the Pennsylvania Academy of the Fine Arts, but on the advice of John S. Sargent, back from Paris on a visit, he was induced to go to the French city for further study. Alexander was for a while in the United States Coast Survey, but the art instinct became too strong and he started in at the art schools of San Francisco, soon finding his way to Paris, where he enrolled under the late J. L. Gérôme.

It is with pictures of the snow the brother Birge is most identified, for he has devoted considerable attention to this aspect of nature, and to this end has spent much of his time in Canada. But the streets of New York have also received his attention and furnished him with sympathetic material, while occasionally a marine has disclosed his ability in that direction, the sea invariably being represented under poetic aspect. He has also written much on art. Together, it may be said that these two men represent a very serious side of American art accomplishment. They are so thoroughly identified with the past thirty years of native endeavor that this exhibition possesses a deep significance of which their countrymen and women should be unqualifiedly proud. Here are canvasses that have challenged the admiration of the leaders of the world's art in the great European capi-
itals, canvasses that have been epoch making, that have changed the direction of art thought and processes.

We are too apt to take such things for granted, for I think we are an unemotional race. Yet we must remember that it was no simple matter to go unheralded to the strongholds of art, and almost at a single blow to down convention, and in the face of serious competition establish the highest possible position. There were no thoughts of the baubles of fame either. The work was done conscientiously before nature, with the sole purpose of wresting her secrets, the reward being in the return of her disclosing her beauties, her poetry, her charm, with the added joy of the labor. It is a lonely profession, that of the painter. Men in other ways of life have books of reference, traditions, precedents. Not so the artist. His is a new proposition each day, to be worked out in his own personal way, if he is to amount to anything. "If a man love the labor of any trade," says Robert Louis Stevenson, "apart from any question of success or fame, the gods have called him." I, who have known both these brothers long, and hold them in deep affection, may hazard the suspicion that their call was unmistakable.

Arthur Hoeber.
ALEXANDER HARRISON, N. A.


Notable articles on the work of Alexander Harrison, with reproductions of his paintings, have appeared in The International Studio for June, 1912, pages 280-281; in Paris Notabilités-Etrangères for December, 1911; in the History of American Painting, by Samuel Isham, pages 410-411; and in the Story of American Painting, by
Attention should also be directed to the article by Charles L. Borgmeyer on Mr. Harrison in the September number of the Fine Arts Journal, copiously illustrated, and to the article on the work of the two brothers, also fully illustrated, to appear in the October Academy Notes, issued by the Buffalo Fine Arts Academy, Albright Art Gallery.
CATALOGUE

1 In Arcadia
   Lent by the Luxembourg Museum through the kindness of M. Léonce Bénédite, Director, and the French Government

2 Solitude
   Lent by the Luxembourg Museum through the kindness of M. Léonce Bénédite, Director, and the French Government

3 Les amateurs
   Lent by the Art Institute of Chicago

4 Twilight
   Lent by the Corcoran Gallery of Art, Washington, D. C.

5 Twilight
   Lent by the City Art Museum, St. Louis

6 Misty morning
   Lent by Thomas Burke, Esq., Seattle, Wash.

7 Monterey sands
   Lent by Mrs. Chauncey J. Blair, Chicago

8 Rose twilight
   Lent by Mrs. Chauncey J. Blair, Chicago

9 Curling breakers, Brittany
   Lent by M. Knoedler and Co., New York

10 Moonlight on the water
    Lent by M. Knoedler and Co., New York

11 The thinker
   Lent by Charles L. Borgmeyer, Esq., Newark, N. J.

12 Bay of Biscay
   Lent by the O'Brien Galleries, Chicago

13 Lunar mists
   Lent by the O'Brien Galleries, Chicago
14 Copper colored moon
15 Moon foam
16 Caressing waves
17 The maritime Alps
18 Iris lunaire
19 Tidal waters
20 Olive trees
21 Alpes du midi
22 Solitude
23 Country studio
24 The Cypress trees
25 Breton poet
26 Study: Nymphs
27 Twilight rose
28 Water snake
29 Swimming girl
30 Innocence
31 Forest nymph
32 Golden nymph
33 Birch nymph
34 Bathing boys
35 Model and spider
36 Seaweed boy
37 Tragic calm
38 Dreamer
SUNSET—ALEXANDER HARRISON
(Property of the Quimper Museum, France)
39 Scientist
40 Sun foam
41 Finistère
42 Rose colored foam
43 Wave glitter
44 Sun sea
45 Bay of Biscay
46 Gentle breakers
47 Breton sands
48 Golden sands
49 Orange glow
50 Tidal inlet
51 Prairie sand
52 Low tide
53 Lagoon
54 Midnight
55 Haze
56 Fleeting clouds
57 Breton sands
58 Twilight
59 Moon-waves
60 Gentle night
61 Night sea
62 Rosy Adriatic
63 Yellow harmony
64  Tangiers
65  At Tangiers
66  Morocco sands
67  Beach, Tangiers
68  Suburbs, Cairo
69  Golden dunes
70  Cloud night
71  Black waters
72  Copper moon
73  Timid
74  Temper
75  Dreamer
76  Water and sand
77  The three hours
78  Red harmony
79  Red harmony
80  Flying sails
81  Rising moon
82  The golden Adriatic
83  Twilight foam
84  Contre jour

Important articles on the work of Birge Harrison with reproductions of his paintings have appeared in Scribner's
Magazine for November 1907, pages 576-584; Academy Notes, Albright Art Gallery, for January, 1909, pages 113-116; International Studio for July, 1911; The Craftsman, January, 1908, pages 397-399, and Art and Progress for November, 1911, pages 379-383. An article by Charles Louis Borgmeyer, with many reproductions of Mr. Harrison's paintings, is now in preparation and is shortly to appear in The Fine Arts Journal. A paper devoted to his work by Henri Girardet appeared in the December issue of Les Tendances Nouvelles, of Paris. An illustrated article on Mr. Harrison's work is now in preparation and will appear in the October number of Academy Notes, the quarterly magazine issued by The Buffalo Fine Arts Academy, Albright Art Gallery.
WOODSTOCK MEADOWS IN WINTER—BIRGE HARRISON
(Lent by the Toledo Museum of Art)
CATALOGUE

1 Woodstock meadows in winter
   Lent by the Toledo Museum of Art, Toledo

2 The Flat-Iron after rain
   Lent by the City Art Museum, St. Louis

3 A glimpse of the St. Lawrence
   Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia

4 The toboggan slide
   Lent by the Bressler Gallery, Milwaukee

5 The old inn at Cos-Cob
   Lent by the Bressler Gallery, Milwaukee

6 The first snow
   Lent by the Bressler Gallery, Milwaukee

7 Moonlight on the St. Lawrence
   Lent by the Bressler Gallery, Milwaukee

8 Drifting
   Lent by the Bressler Gallery, Milwaukee

9 The red mill at Cos-Cob
   Lent by the Bressler Gallery, Milwaukee

10 Moonlight on the river

11 Winter afternoon

12 Late moonrise

13 The pool

14 Moonrise off Gloucester

15 Quebec by moonlight

16 The departure of the Mayflower

17 The bridge at Cos-Cob

18 Fifth Avenue in winter
THE FLAT-IRON AFTER RAIN—BIRGE HARRISON
(Lent by the City Art Museum, St. Louis)
19 On Lake Cayuga
20 The shipyard
21 Hazy moonlight
22 The lower town, Quebec
23 The Flat-Iron in a blizzard
24 Sunrise from Quebec
25 Sunset from Quebec
26 Evening lights
27 Moonrise on the beach
28 The heights of Levis
29 The evening star
30 The pink cloud
31 Misty moonlight
32 The cathedral gate
33 Down the St. Lawrence
34 Floating ice
35 The winter twilight
36 The old saw-mill
37 Morning on the Mianus
38 Moonlight on the marshes
39 Sunrise at Plymouth
40 October in the Catskills
41 A frosty night (Pastel)
42 November moonlight
43 Madison Avenue in winter
44 New York City from the river
45 The Flat-Iron at twilight
46 The lights of Levis
47 The farmstead in winter
48 A day of forest fires
49 Twilight on the Seine
50 Moonrise in Charleston Harbor