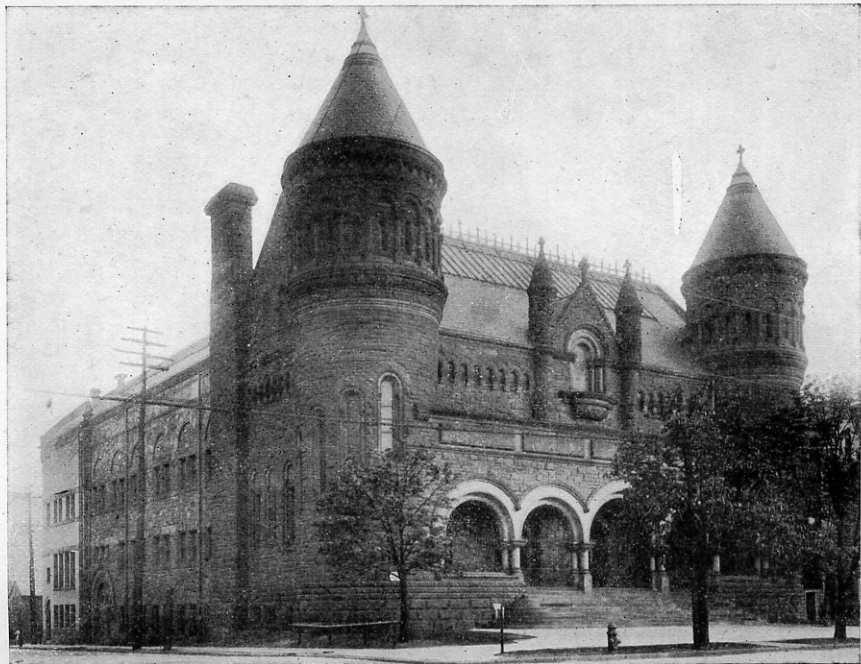


CATALOGUE OF AN EXHIBITION
OF PAINTINGS BY ALEXANDER
HARRISON AND BIRGE HARRISON
AT DETROIT MUSEUM OF ART
JANUARY FOURTH TO THIRTY-
FIRST, NINETEEN FOURTEEN



PRICE LIST



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Quotations from Birge Harrison's "Landscape Painting"

"Vision!—the key to the door of art; the power to see with the eyes of the soul."

"If we look always for beauty we shall come at last to find it in the most unexpected places and under many strange garbs."

"Nature, however beautiful, is not art. Art is natural beauty interpreted through human temperament."

"For any landscape has a soul as well as a body. Its body is our great rock-ribbed mother-earth with her endless expanse of fields and hills, of rivers and surging seas. Its soul is the spirit of light—of sunlight, of starlight—which plays ceaselessly across the face of the landscape, veiling it at night in mystery and shadow, painting it at dawn with the colors of the pearl-shell, and bathing it at mid-day in a luminous glory. To this and to the ambient and all-enveloping atmosphere, with its clouds and its mists, its rain and its veiling haze, are due the infinite and everlasting shifting moods of nature. He who paints the ody alone may be an excellent craftsman, but the true artist is he who paints the beautiful body informed and irradiated by the still more lovely and fascinating spirit—he who renders the mood."

Prefatory



O 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 unrepentful 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 "Ecole 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 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 unquali-

fiedly proud. Here are canvasses that have challenged the admiration of the leaders of the world's art in the great European capitals, 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 HOEBLER.



ALEXANDER HARRISON

Alexander Harrison, R. A.



BORN in Philadelphia, Pennsylvania, January 17, 1853. Studied in the Pennsylvania Academy of the Fine Arts, and later in the Ecole des Beaux-Arts, and under Gérôme, Paris. Member National Academy of Design, 1901, Society of American Artists, 1885, Century Association, National Arts Club, and the National Institute of Arts and Letters, New York; Art Club of Philadelphia, Philadelphia Water Color Club (honorary member); Paris Society of American Painters, Cercle d'Union Artistique, Société Nationale des Beaux-Arts, Paris; Royal Institute of Painters in Oil Colors, London; Society of Secessionists, Berlin; Society of Secessionists, Munich. Awarded Temple Silver Medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1887; gold medal, Exposition Universelle, Paris, 1889; medal of second class, International Art Exhibition, Munich, 1890; diploma of honor, Royal Society for the Encouragement of the Fine Arts, Tricennial Exposition, Ghent, 1892; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1894; medal of honor, Jubilee Art Exhibition, Vienna, 1898; medal of the second class, International Art Exhibition, Berlin. Chevalier and Officer of the Legion of Honor, Officer of Public Instruction, France. Honorary degree of Doctor of Science, University of Pennsylvania. Represented in the Musée du Luxembourg, Paris; Royal National Gallery, Dresden; Budapest Museum; Municipal Museum of Fine Arts, Quimper, France; Penn-

sylvania Academy of the Fine Arts, Philadelphia; Corcoran Gallery of Art, Washington, D. C.; City Art Museum, St. Louis; Metropolitan Museum of Art, New York; Art Institute of Chicago; Wilstach Gallery, Philadelphia; National Museum, Buenos Aires; also in many important private collections both in Europe and America.

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 "Notabilites-Etrangeres" for December, 1911; in the "History of American Painting, by Samuel Isham, pages 410-411; and in the "Story of American Painting," by Charles H. Caffin, page 265. 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, in the October "Academy Notes," issued by the Buffalo Fine Arts Academy, Albright Art Gallery.



BIRGE HARRISON

Birge Harrison, R. A.



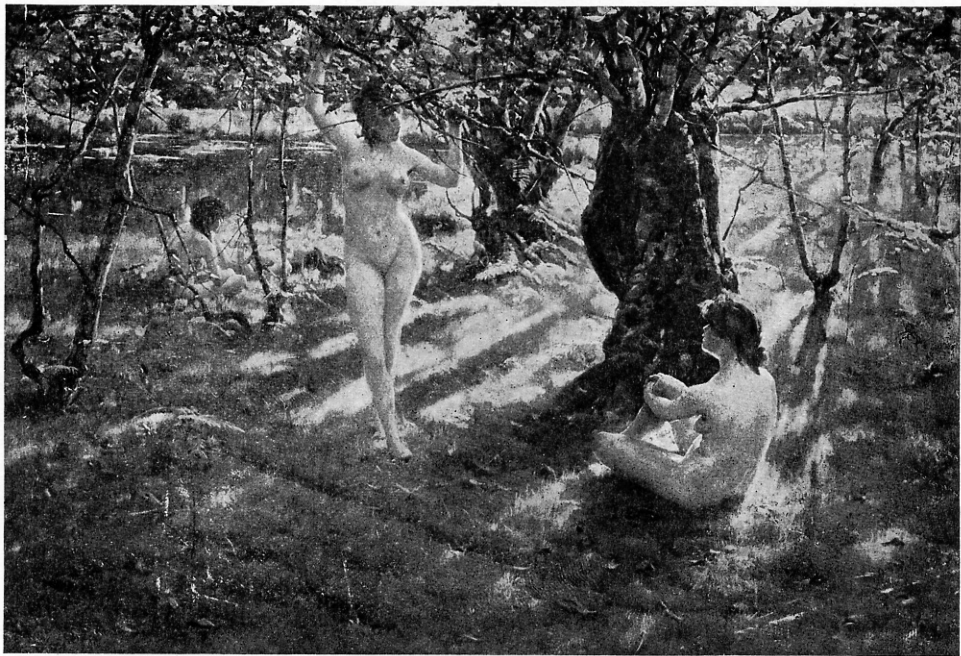
BORN in Philadelphia, October 28, 1854. Studied in the Pennsylvania Academy of the Fine Arts and later under Cabanel in the Ecole des Beaux-Arts, Carolus-Duran, Lefévre and Boulanger, Paris. Traveled extensively and painted in Australia, South Seas, and the western part of the United States from 1889 to 1893. Member of Society of American Artists, 1883, Associate of National Academy of Design, 1901 (Academician, 1910), National Institute of Arts and Letters, New York Water Color Club, American Academy of Arts and Letters, Ends of the Earth Club, Century Association, MacDowell Club, Salmagundi Club, National Arts Club, (honorary member), New York; The Fellowship of the Pennsylvania Academy of the Fine Arts, Philadelphia; American Federation of Arts, Washington; Union Internationale des Beaux-Arts et des Lettres, Paris; London Authors' Club. Author of "Landscape Painting," Charles Scribner's Sons, 1909. Founder and for five years head instructor of the Woodstock School of Landscape Painting of the Art Students' League of New York. Silver Medal, Paris Salon, 1887; Medal of the Second Class, Exposition Universelle, Paris, 1889; Hors Concours Paris Salon, 1890; medal, World's Columbian Exposition, Chicago, 1893; medal, Pan-American Exposition, Buffalo, 1901; silver medal, Louisiana Purchase Exposition, St. Louis, 1904; second prize, Washington, 1904; gold medal, Philadelphia, 1907; first medal, Dallas, Texas,

1912. Represented in the permanent collections of the museums at Marseilles and Quimper, France; the Pennsylvania Academy of the Fine Arts; National Gallery of Art, Washington, D. C.; City Art Museum, St. Louis; Toledo Museum of Art; Detroit Museum of Art; St. Paul Institute of Arts and Sciences; John Heron Art Institute, Indianapolis; Art Association of Nashville, Tennessee; Nebraska Art Association; Municipal Collection of Oakland, California; Municipal Collection of Spartansburg, South Carolina; the National Arts Club, New York; the Calumet Club, New York; the Union League Club, Chicago.

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, appeared in the October number of "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 also appears in the October number of "Academy Notes," the quarterly magazine issued by The Buffalo Fine Arts Academy, Albright Art Gallery.

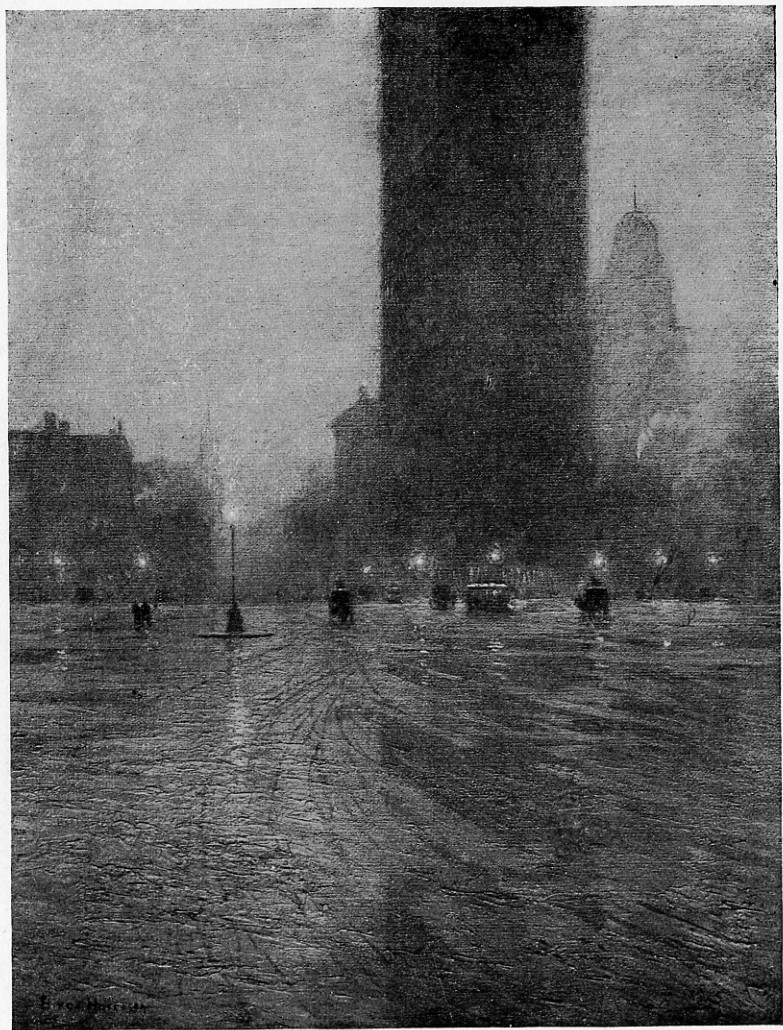


SUNSET—ALEXANDER HARRISON
(Property of the Quimper Museum, France)



IN ARCADIA—ALEXANDER HARRISON

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



THE FLAT-IRON AFTER RAIN—BIRGE HARRISON
(Lent by the City Art Museum, St. Louis)



WOODSTOCK MEADOWS IN WINTER—BIRGE HARRISON
(Lent by the Toledo Museum of Art)

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** — — — — — 1500.
Lent by M. Knoedler and Co., New York
- 10 **Moonlight on the water** — — — — — 750.
Lent by M. Knoedler and Co., New York
- 11 **The thinker**
Lent by Charles L. Borgmeyer, Esq., Newark, N. J.
- 12 **Bay of Biscay** — — — — — 1250.
Lent by the O'Brien Galleries, Chicago
- 13 **Lunar mists** — — — — — 1800.
Lent by the O'Brien Galleries, Chicago
- 14 **Copper colored moon** — — — — — 2000.

15	Moon foam	1000.
16	Caressing waves	1200.
17	The maritime Alps	800.
18	Iris lunaire	1200.
19	Tidal waters	725.
20	Olive trees	725.
21	Alpes du midi	725.
22	Solitude	725.
23	Country Studio	725.
24	The Cypress trees	825.
25	Breton poet	925.
26	Study: Nymphs	2025.
27	Twilight rose	
28	Water snake	425.
29	Swimming girl	425.
30	Innocence	425.
31	Forest nymph	1025.
32	Golden nymph	425.
33	Birch nymph	625.
34	Bathing boys	4050.
35	Model and spider	2025.
36	Seaweed boy	825.
37	Tragic calm	1025.
38	Dreamer	625.

39	Scientist	9 25.
40	Sun foam	1 250.
41	Finistere	1 250.
42	Rose colored foam	1 250.
43	Wave glitter	1 250.
44	Sun sea	8 25.
45	Bay of Biscay	1 250.
46	Gentle breakers	10 50.
47	Breton sands	1 250.
48	Golden sands	9 25.
49	Orange glow	9 25.
50	Tidal inlet	8 25.
51	Prairie sand	8 25.
52	Low tide	7 25.
53	Lagoon	7 25.
54	Midnight	8 25.
55	Haze	9 25.
56	Fleeting clouds	8 25.
57	Breton sands	4 25.
58	Twilight	8 25.
59	Moon-waves	8 25.
60	Gentle night	8 25.
61	Night sea	1 225.
62	Rosy Adriatic	6 25.

86	The Flat-Iron after rain	Lent by the City Art Museum, St. Louis	
87	A glimpse of the St. Lawrence	Lent by Pennsylvania Academy of the Fine Arts, Philadelphia	
88	The toboggan slide	Lent by the Bressler Gallery, Milwaukee	700
89	The old inn at Cos-Cob	Lent by the Bressler Gallery, Milwaukee	800.
90	The first snow	Lent by the Bressler Gallery, Milwaukee	
91	Moonlight on the St. Lawrence	Lent by the Bressler Gallery, Milwaukee	1200.
92	Drifting	Lent by the Bressler Gallery, Milwaukee	
93	The red mill at Cos-Cob	Lent by the Bressler Gallery, Milwaukee	800.
94	Moonlight on the river		800.
95	Winter afternoon		700.
96	Late moonrise		800.
97	The pool		800.
98	Moonrise off Gloucester		800.
99	Quebec by moonlight		800.
100	The departure of the Mayflower		2500.
101	The bridge at Cos-Cob		1200.
102	Fifth Avenue in winter		300.
103	On Lake Cayuga		800.
104	The shipyard		1500.

105	Hazy moonlight	—	—	—	—	9 00.
106	The lower town, Quebec	—	—	—	—	8 00.
107	The Flat-Iron in a blizzard	—	—	—	—	8 00.
108	Sunrise from Quebec	—	—	—	—	8 00.
109	Sunset from Quebec	—	—	—	—	8 00.
110	Evening lights	—	—	—	—	7 00.
111	Moonrise on the beach	—	—	—	—	15 00.
112	The heights of Levis	—	—	—	—	8 00.
113	The evening star	—	—	—	—	8 00.
114	The pink cloud	—	—	—	—	7 00.
115	Misty moonlight	—	—	—	—	8 00.
116	The cathedral gate	—	—	—	—	12 00.
117	Down the St. Lawrence	—	—	—	—	7 00.
118	Floating ice	—	—	—	—	15 00.
119	The winter twilight	—	—	—	—	8 00.
120	The old saw-mill	—	—	—	—	10 00.
121	Morning on the Mianus	—	—	—	—	8 00.
122	Moonlight on the marshes	—	—	—	—	7 00.
123	Sunrise at Plymouth	—	—	—	—	8 00.
124	October in the Catskills	—	—	—	—	7 00.
125	A frosty night (Pastel)	—	—	—	—	2 00.
126	November moonlight	—	—	—	—	6 00.
127	Madison Avenue in winter	—	—	—	—	8 00.
128	New York City from the river	—	—	—	—	8 00.

129	The Flat-Iron at twilight	—	—	—	800.
130	The lights of Levis	—	—	—	600.
131	The farmstead in winter	—	—	—	1000.
132	A day of forest fires	—	—	—	800.
133	Twilight on the Seine	—	—	—	1200.
134	Moonrise in Charleston Harbor	—	—	—	1000.