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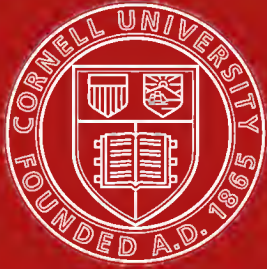
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WILLIAM McTAGGART
R.S.A., V.P.R.S.W.

GLASGOW

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William M. Taggart

WILLIAM McTAGGART

R.S.A., V.P.R.S.W.

A Biography and an Appreciation

BY

JAMES L. CAW

DIRECTOR OF THE NATIONAL GALLERIES OF SCOTLAND
AUTHOR OF "SCOTTISH PAINTING, PAST AND PRESENT," ETC.

GLASGOW

JAMES MACLEHOSE AND SONS

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1917

TO
A. M. C.
IN TOKEN OF MANY MEMORIES SHARED

PREFACE

To those who knew William McTaggart or admire his art, this biography and appreciation will require no apology, except it be for the manner in which it has been carried out. It was my privilege to have lived upon terms of the closest intimacy with him for the last twenty years of his life, to have heard him speak of his past, to have watched him at work, to have seen and studied most of his pictures ; and, since his death, not a few of his friends and admirers have suggested that it was a duty incumbent upon me to make a record of what I knew. To be quite frank, however, little urging was required. As a student of the development of modern painting and an occasional writer upon art, I felt that, whatever I might make of them, McTaggart and his achievement offered an unusually fascinating theme. For in the orderly, yet impassioned, growth of his conceptions and style, the whole evolution of pictorial art from pre-Raphaelitism to impressionism is epitomised.

To explain the affection and admiration in which McTaggart was held, as man and artist, by his intimates and artistic contemporaries, to those who have only heard of him and have seen few of his pictures, is not easy ; but, whether I have succeeded in doing justice to my subject or have failed, such is the *raison d'être* of this book.

In its preparation much assistance was given by many friends, particularly perhaps by Mr. T. S. Robertson, one of McTaggart's oldest friends, and by Mr. P. McOmish Dott, both of whom read the manuscript and made valuable suggestions. The biography itself, however, is based chiefly upon the letters and papers placed at my disposal by Mrs. McTaggart.

The catalogue, which forms a very complete record of his work, was compiled to some extent from catalogues of exhibitions and sales, mention

of pictures in letters, and personal knowledge. But, as the artist did not keep even a rough list of pictures, it would have been impossible to have attained anything like completeness without the help of Mr. Proudfoot, of Messrs. Aitken Dott & Son, Mr. Alexander Reid, Mr. Muir, of Messrs. Bennett & Sons, Messrs. George Davidson, Ltd., Mr. W. L. Peacock, Mr. Percy Scott, Messrs. Doig, Wilson & Wheatley, Messrs. Connell & Sons, Mr. Alexander Duncan, of Messrs. Dowell, and Dr. A. H. Millar, of the Dundee Gallery.

Finally, I am greatly indebted to the many collectors who have supplied details of pictures or have permitted pictures in their possession to be reproduced.

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As McTaggart's design is based upon colour masses, articulated by line, rather than upon light and shade, reproduction of his pictures is unusually difficult. This is the case especially with those of his later period, for in them the full significance of adjoining passages or of the relationship of figures to landscape often depends upon differences of colour so delicate or subtle that they will not register as differences of tone. Colour process suggests itself as a possible solution of the difficulty. But, as yet, the best results obtainable by it are apt to be misleading and too often fail to represent a true colourist's gift truly. On the other hand, perhaps because its limitations are obvious, black and white does not pretend to be more than it is—illustration and not specious facsimile. Of all the monochromatic processes again, half-tone seems best fitted to convey some sense of the brilliance of tone and clarity of colour so characteristic of McTaggart's work. So, after full consideration, half-tone was chosen. Even in selecting pictures for translation into black and white, however, the possibility of obtaining fairly adequate results had to be considered, and many pictures with claims to be reproduced equal to those actually illustrated had to be omitted, not a few after being specially photographed.

The plates are arranged chronologically in Chapters II. to VII., and all those in Chapters VIII. to X., although not arranged in order of date, belong to the period, 1889-1910, discussed in these chapters.

The plates have been made by Messrs. Hislop & Day from photographs taken directly from the pictures, and, with the exception of one which appeared in *Scottish Painting*, all are new, and the great majority are of pictures never before reproduced. Most of the photographs were taken by Messrs. T. & R. Annan & Sons, who also made the photogravure frontispiece; but negatives by Mrs. McTaggart, Messrs. Drummond Young & Watson, Mr. Donald Scott and Mr. W. E. Gray were also used.

J. L. C.

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CHAPTER I

CHILDHOOD AND YOUTH

1835-1852

As the wind bloweth when and where it listeth, so is it with that breath of inspiration men call genius. None can tell whence or why it comes. It originates in most unlikely places and takes quite unexpected forms. But, whether cradled in purple or born on a bed of straw, education and opportunities, which mean so much to mere talent, have little influence upon its bent, and small effect upon its development. For of the former it ever obtains what is essential to its unfolding, and the latter it makes for itself. Of none of the manifold forms taken by genius is this truer than when it manifests itself in music or painting.

Nobody could have suspected when, in 1835, the name "William McTaggart"¹ was registered amongst the births in Campbeltown parish, that the name of one of the most original and fascinating painters of the nineteenth century had been recorded for the first time. He came of a race of small farmers and crofters, in whose veins a strain of seafaring blood was mingled. His father's people, who had long been settled in the southern part of Kintyre, that beautiful arm which Scotland stretches in greeting through the gleaming western sea towards the green shores of Ireland, were mostly connected with the land. The passion for the sea came rather from his mother's side. Of his great-grandfather, Edward McIntagert, who died 7th April 1794, aged 79, and his spouse, Margaret Stewart, little is known except the inscription on an old head-stone in Kilkenzie churchyard, which, with its ruined pre-Reformation chapel and

¹The Gaelic name MacTaggart means son of a priest. The artist wrote the name and usually signed his pictures in the form used in this book.

broken tombs of Highland chiefs and shepherds, occupies a grassy knoll on the northern edge of the Laggan of Kintyre. But Edward's son, Archibald, lived at Longisle, a little farm with a cottage nestling amongst a bouquet of thin trees on a burn-side, some three miles from Campbeltown on the South-End Road, and his son Dugald, the artist's father, at Aros, a holding on the moss between Campbeltown and Machrihanish. To Longisle in 1830, a year or two before he settled at Aros, Dugald McTaggart took home a bride. Barbra Brodie belonged to the same worthy class as her husband; but in her pedigree there are one or two points which suggest interesting, if inconclusive, speculation.

The story of this family is best told, perhaps, by summarising the account given in "The Brolochans of Cantyre," a MSS. sketch written many years ago by the late Neil Brodie of Halifax, Nova Scotia. According to this, the first of the Brolochans in the district were two brothers, who emigrated from Ulster in the reign of Queen Anne. Neil settled in the Laggan, William up the west shore, where he prospered, he and his descendants for three generations farming Barr Uachdaraich, in Upper Barr. "Neil, son and successor of the first William, was born in the year 1711. His wife's name was McMurrich, sister of the piper-poet who composed the famous song 'The Campbells are coming' when Argyll and his men were on their way to oppose Charles Edward in 1745. This Neil and his wife had that industry and thrift strongly characterising them which have been seen as a family trait in a few of their posterity in our own day. Niall and his wife McMurrich had two sons, William and Duncan. William received a better education than was common there at that time, and his father got a schooner built, in which William was to trade to and fro between Cantyre and Donegal. . . . William was forty-one when, long after his father's death, his aged mother still living in the family, he married Barbara, an excellent and intelligent young woman, the daughter of Duncan McDougall, the religious poet of Cantyre, who died about the end of last century (eighteenth)." Dugald McTaggart's wife was the fifth child in their family of four sons and four daughters.

At the time Dugald McTaggart migrated from his father's house, the tract of flat country which lies between Campbeltown Loch and Machrihanish Bay was less extensively cultivated than it now is. Peat

mosses occupied much of its gently rolling surface, but reclamation was in progress, and the small farmers and cotters, whose homesteads gave a human touch to the somewhat bare and barren expanse, were slowly and laboriously adding to the arable lands. Near the centre of this plain, about mid-way between the heather-clad hills which rise to the north and the green hills which lie along its southern verge, but nearer the loch than the sea, the cottage in which the artist was born stands on a green knove above a burn. From the door one commands a wide and airy prospect ; but although the thunder of the Atlantic, breaking on the sands of Machrihanish, can be heard on stormy days, the sea itself lies out of sight below the long chain of sand-hills which bounds the western horizon. In addition to corn and potatoes, lint or flax was grown in the Laggan, and (the manufacture of linen being a local industry then) formed the most easily marketable part of the cotters' crop. It was not easy, however, for even the hardworking and thrifty to win a livelihood from a few acres, and Dugald McTaggart, who, aided by his wife, was both, added to the meagre income derived from his holding by leasing a stretch of moss on which, with the occasional help of hired labour, he dug and prepared peats for sale to the distilleries in Campbeltown, where they were used in the preparation of the malt. He was a singularly silent man, and something of a dreamer I fancy ; but one who had thought deeply and for himself on the true relationship of things. His wife was of a more practical and vigorous temperament. A good manager and a strict disciplinarian, she conducted her household affairs with wisdom and economy, and won the respect and affection of her children. Both parents were deeply religious, and were touched with the fervour which issued in the Disruption of 1843. If one substitutes the Gaelic¹ for Lowland Scots and the open and treeless Laggan of Kintyre for the tree-fringed fields and wooded riversides of Ayrshire, one has, I have often thought, in the circumstances and atmosphere of Dugald McTaggart's home an environment which in many essential respects resembles that of Robert Burns's father's house, as the poet describes it in "The Cotter's Saturday Night." During the ten years they lived at Longisle and Aros, four sons and one daughter were born to them, and subsequently another son and two more daughters

¹ The father and mother spoke both Gaelic and English ; the children knew both, but usually spoke English.

were added to the family. The third son, who was born at Aros on 25th October 1835, and was christened William, after his maternal grandfather, the skipper and owner of the trading schooner already mentioned, is the subject of this biography.

From the first he was a healthy and stirring boy, and, when no more than four years old, he was sent with his older brothers, and to free his mother's hands more probably than for education, to a little school, some three-quarters of a mile distant, at the clachan, which clustered round the Lintmill—as the linen factory, now disused, was called—on the Campbeltown-Machrihanish road. But Aros was not much longer to be his home. For reasons which are somewhat obscure, but probably because the rent was raised beyond what the croft could stand by the Duke of Argyll's factor, who bore the reputation of 'a hard man,' or because the land was wanted to form part of a larger farm, Dugald McTaggart had either to leave or was evicted.¹ He removed to The Flush, a holding then tenanted by a relative, about a mile and a half nearer Campbeltown. But here again troubles gathered round him, and, turned out of the cottage he had built with his own hands, he took his family and his belongings into the town. From there he continued to work the peats on Aros Moss, and with the horse and cart, saved from the croft, undertook carting in the neighbourhood. In these ways, soon added to by the earnings of his older sons, he managed to make a living which sufficed, with strict economy, for the pressing needs of his increasing family.

In Campbeltown, where they lived in Rowat's Close, on the site now occupied by Fleming's Land, near the top of the Main Street, William was sent to a school kept by one McNaught. A 'stickit-minister,' as not a few Scottish schoolmasters were, this dominie, who was known as 'Gloomy' and wore the knee breeches in fashion with a previous generation, possessed considerable learning and great character. Like most other boys who become artists in later life, McTaggart is said to have drawn precociously well. At all events he was caught, slate-pencil in hand, making a graphic, if necessarily rude, sketch of his teacher applauding the cock-fighting which took place at school once a year. Strange to

¹The croft now forms part of the farm of Aros, and the cottage in which the McTaggarts lived is used as one of the cot-houses.

say, he was not thrashed. On leaving McNaught's, he went to a school originally founded by the Society for the Promotion of Christian Knowledge, where under the master, Mr. Daniel Morrison, he proved an apt pupil, and received a sound elementary education, which included a smattering of Latin. An old schoolfellow describes him as fond of fun and full of energy and the spirit of adventure—a 'throwther' boy, but of the right stuff. He took part in the bickers between the town lads and those of Dalintober, on the other side of the Mussel-ebb, the upper part of the loch, now filled in; he had no doubt his own private quarrels, for he was quick tempered and not to be put upon; he tramped the countryside with his companions; and, having taken to the sea as to his native element, had many a fine sail in boats, not always borrowed with the permission of their owners. But even then the quiet beauty of the little sea loch—with its dancing waters and embosoming hills, and the significant picturesqueness of the little white town at its head, where the herring-boats lay at anchor or clustered round the quay, and the tall poles for drying nets vied with the steeples in height—had commenced to steal into his soul. When over seventy he told me that he remembered as clearly as if it had been but yesterday, how he, then little more than a child, had been moved when he saw for the first time, from the rising ground to the south, the loch spread out below him, with Kilbrannan Sound and the Arran hills beyond, and the fishing fleet going out. Truly he could have said with Constable that his own parish, half seaboard and half landward, had made him an artist; and, like Constable, he repaid the debt with love.

After some occasional employment as a summer herd, McTaggart became bound for four years as an apprentice apothecary in the dispensary of Dr. Buchanan, the leading medical practitioner in the town.¹ He was in his thirteenth year, and his wages to begin with were half-a-crown a week and his dinner on Sundays. The doctor was not long in discovering that the new boy was exceptionally bright and intelligent, and, taking a warm interest in him, proved a wise counsellor and a kind friend. This was fortunate in every way. Association with a man of education

¹The dispensary was situated at No. 9 Long Row, at the corner of Burnside Street. These premises are now occupied by a firm of painters and decorators, who also sell artists' materials.

and knowledge of the world brought the youth into touch with a broader and more liberal kind of culture than was possible in his own home, with its deeply religious but rather austere ideals. It tended to widen his horizon and liberalise his mind; and it gave him more confidence to follow the promptings of his own awakening artistic instincts. Encouraged by his master, who placed his own library at his disposal, McTaggart, at first half shamefacedly and then with real delight, read Shakespeare, Cervantes, and Scott and other masters of romance. He also went on with Latin, studied Fife's 'Anatomy' and other medical books, and carefully improved his penmanship until he wrote a very good hand. As his duties consisted in receiving messages for the Doctor or informing callers when he could be seen, and in dispensing, he was not constantly employed, and had considerable time to devote to drawing, which had become a passion. He wanted to be a painter, though he did not know how to set about it. Before this, however, he had attempted modelling, and had practised carving until he was capable of making a very fair shot at a figure in wood; and these preliminary experiments had helped to train both eye and hand. He now made surreptitious portraits of patients waiting, sketched local characters, and induced friends to sit to him. Even his earliest portraits, executed in pencil or crayon, seem to have been excellent likenesses. They were regarded by those who saw them with something approaching wonder I am told, a drawing of a blind man, an uncle of my informant, being considered particularly remarkable. To the budding artist they must have been even more surprising. So far removed was he from all art influences and effort that for a short time, having the idea that any portraits he had seen were in some way the result of daguerreotype, he cherished the illusion that he himself had discovered the way to make portraits direct from personal observation. Before long, however, he found that portrait painting was not the new thing he had imagined. Through Dr. Buchanan, who sympathised with these aspirations, he was shown portraits by Graham-Gilbert, Macnee and other Scottish artists, in the possession of well-to-do families in the neighbourhood; but neither then nor later did any of the rich people of his native place show tangible token of any real interest in his career. Sight of these portraits, no doubt, stimulated his ambition, as it increased his knowledge, and during the rest of the time

he remained in Campbeltown, he produced many portraits in crayon, water-colour or oil, receiving for them sums varying from 10s. 6d. to £3, the latter for kit-cat portraits in oil. Meanwhile his desire to be an artist had crystallised, and had been openly avowed. As was not unnatural, his parents were opposed to it. To them an artist's career was a venture into regions unknown and dark, and the old Scottish distrust of "the things of sight and sense" made them fearful of its influence upon their son's moral welfare. The Free Church minister who contemptuously dismissed painting as 'a dravelin' trade,' spoke to his mother of art as vanity and even wickedness, and pointed to its connection with the Church of Rome, which had dragged Italy down until it was a land of fiddlers and painters and such like irreligious folk. McTaggart, whose determinations to be an artist had at that time only one possible rival—a half-formed wish to be a missionary in the foreign field—never quite forgave the cloth for the interference of this probably devout, but certainly narrow-minded, representative. But he had been born a painter, and a painter he would be. Undeterred by the affectionate doubts and fears of his own people and the wise headshakings of friends, who smiled at his youthful enthusiasm and prophesied failure, he decided to leave Campbeltown, at the conclusion of his apprenticeship, to pursue his art studies. The spirit in which he approached this departure from the traditions of his family, and the conventions of the community in which he had been reared, is revealed in a letter written at this time (15th January 1852) to his eldest brother, then resident in Glasgow. It begins with a reference to a proposal which had evidently been made, that he should try to obtain a situation in a chemist's shop, and devote only his leisure to study.

"I don't think that an apothecary would give me any time for myself, but I will try. As to patronage, I have not the least doubt but what I will get some portraits to execute among the Campbeltown young men that are in Glasgow. There is one or two bespoke, and as soon as my portraits are seen the rest will be wanting theirs done also—no doubt they will give the job to me before they will give it to a Glasgow artist, as they charge enormously. I don't think it will be so dreadfully difficult to get work for a few months. I am not very particular, if I have time and a few shillings a week. I think I will be out [of his apprenticeship]

next week. A few months in Glasgow will do me altogether, so I don't think it will be difficult for me to get employment for that time. I can get plenty of work here, but I may get into bad habits in drawing, so that I will need a few months studying under efficient Teachers."

So in the middle of February 1852, with a little money saved from portrait-making, a letter of introduction to Daniel Macnee, R.S.A., a high spirit and a resolve to succeed, William McTaggart, then aged a little over sixteen, set sail in the Glasgow packet on his great adventure.

Upon his arrival in Glasgow, where he shared his brother Duncan's lodgings, McTaggart looked up a number of people with Campbeltown connections, and found, as he had hoped, some employment in painting portraits for them and their friends. He also called upon a portrait painter named McFarlane, whom he had previously met in Campbeltown, and presented Dr. Buchanan's letter of introduction to Daniel Macnee (1806-1882). While the former, unsuccessful himself, was kind but very discouraging, and told him of the dozens of clever artists starving in Paris and London, the latter, then, and for many years afterwards, the leading portrait painter in the West of Scotland and subsequently President of the Royal Scottish Academy, not only received him with characteristic geniality, but gave him good heartening and advice. The facilities for study in Glasgow were inadequate, Macnee said, and he advised him to proceed to Edinburgh as soon as possible and join the Trustees' Academy, where many artists had been well trained. Scott Lauder, an excellent artist, had just been appointed Head Master, and Macnee offered his caller an introduction which would ensure admission to the school. Thanking him sincerely, McTaggart went to Edinburgh, and, on 19th April 1852, was enrolled as a student.

CHAPTER II

STUDENT DAYS

1852-1859

FOUNDED in 1760 by the Board of Manufactures for Scotland—a body which owed its origin to the Treaty of Union of 1707—with the object of improving design for the textile industries, the Trustees' Academy, as it came to be called, while not neglecting its original purpose as a school of design, had gradually developed into a training school for artists also. From 1798, when John Graham (Sir David Wilkie, Sir William Allan and Sir John Watson Gordon were pupils of his) was appointed, there had been a succession of able masters, all practising artists, and for more than fifty years the ablest Scottish painters, with few exceptions, had been students there. But when, in April 1852, Robert Scott Lauder (1803-1869) took up his duties as Director of the Antique, Life and Colour Classes, the most brilliant and the last epoch in the history of the Trustees' Academy began.

By experience, taste and temperament, Lauder, who had been a student of the school under Allan, was exceptionally well qualified to be a successful teacher. If he was not a very original or powerful artist, his pictorial ideals were high and his fine taste and his keen appreciation of the mature art of Italy, which he had studied during a five years' residence abroad, gave his work a certain distinction and connected it with a greater and wider tradition than that in which most Scottish painters had been trained. Moreover, he was a colourist of a high order, frequently attaining real resonance and rich harmony of effect, and he handled oil paint, not very powerfully perhaps, but with understanding of its character and with a variety and expressiveness of touch and impasto which differentiate his work from that of the majority of his immediate contemporaries.

Of even greater importance in relation to his mastership than his accomplishments as a painter, though these commanded respect, was the engaging quality of his personality. He won not only the admiration but the affection of the students who gathered round him in Edinburgh, and he possessed a contagious enthusiasm for all that was beautiful, which acted as a splendid spur to their youthful ardour.

Lauder's rare gifts as a teacher did not lie in example and precept. He did not paint demonstration studies before his classes or lay down any formal rules for work. Contact with him did not involve learning to draw in a special way or to paint in a particular manner. Although the work of his pupils is marked by certain technical affinities, he was less the expounder of a method than the source of a vitalising artistic atmosphere. At the same time, if the doing of a thing was sometimes made to appear more important than the way in which it should be done, craftsmanship was by no means neglected. The delicate precision and expressive completeness of the studies made in the school bear witness to the sincere and thorough work he got from his pupils, and the matured styles of the best of them, varied though these are, reveal the admirable character of their early training. It was seldom, however, that he touched their studies with brush or pencil. He criticised what had been done, indicated what should be striven for, and, more inclined to praise strong points than to censure weak, developed and strengthened their artistic individualities, and gave them confidence in their own gifts. Yet while Lauder's spirit was the kindling flame and the compelling influence, John Ballantyne's humbler, but almost equally necessary, share in the formation of the students' practical equipment must not be forgotten. His more academic draughtsmanship and preference for completeness made an excellent foil to Lauder's inspiring enthusiasm and devotion to colour. It was to Ballantyne¹ also that the students were chiefly indebted for hints as to technical methods and procedure.

The class hours were from 8 to 10 in the morning, when Ballantyne was usually in charge, and from 6 to 8 in the evening, when Lauder visited; but the Statue Gallery was open from 10 to 4, and for five days a week a student could work for twelve hours if he chose. Most of those

¹ John Ballantyne (1815-1897), a member of the Royal Scottish, and a painter of subject pictures. He was Lauder's assistant in the school.

who were devoting themselves to art took full advantage of these opportunities.

Under Scott Lauder the Academy rapidly recovered the prestige it had been losing during the preceding six or seven years, and soon the class-rooms were crowded. When, only a fortnight after his advent, McTaggart joined the school, a number of those who were to form the group whose achievement was to become their master's chief claim to distinction were already there. Orchardson (1832-1910), who had commenced his studies in 1845 and was now an accomplished painter and an exhibitor of some years' standing, had indeed left the classes. But he returned, and although irregular in attendance, came under Lauder's influence and in turn influenced Lauder's pupils. Mr. Hugh Cameron (born 1835), then an architect's pupil; Mr. Peter Graham (born 1836), at that time a wood engraver; and John MacWhirter (1839-1911) had been attending for three, two and one year respectively. George A. Lawson (1832-1904) and John Hutchison (1833-1910), both subsequently sculptors, were there also. A year later George Paul Chalmers (1833-1878) came from Montrose to begin his studies, and in 1855 Tom Graham (1840-1906), who hailed from Orkney, and John Pettie (1839-1893), whose home was at East Linton—all three soon intimate with one another and dear friends of McTaggart—were enrolled. The growing reputation of the Academy also attracted a number of artists who had previously closed their student careers. John Burr (1831-1893) and his brother Alexander (1835-1899) returned in 1854: W. F. Vallance (1827-1904) and J. B. Macdonald (1829-1901) in 1855. And although there is little definite evidence of Lauder's influence in their styles, the presence for even a short time amongst his pupils of Alexander Fraser (1828-1899) and Sam Bough (1822-1878), whose work, each in its different way, holds a notable place in Scottish landscape-painting, seems worth mentioning.

II

The contrast between McTaggart's youthful surroundings and those in which he found himself in Edinburgh was very marked. Instead of distrust of art, he found enthusiasm; instead of blind groping by himself for a means of expression, he found sympathetic direction from an

experienced practitioner, who was fortunately also an initiate in the rarer qualities of art ; instead of isolation amongst people who looked upon his ambitions as foolishness or worse, he found himself one of a crowd of eager youths devoted to things he loved, and following in the steps of men who had won respect for themselves and the art they practised. Such a change of environment could not fail to be stimulating to a lad of his ardent disposition. But while he was sensitive, eager, passionate, he was also self-reliant, courageous and prudent, as he had need to be if he were to win his way and make the most of his opportunities. For, in his own phrase, he "had thrown away the scabbard." He was now entirely dependent upon his own resources, and had to live by his work, while he learned the way to do it. That he succeeded is the best testimony both to the validity of his talent and the integrity and strength of his character. From the time he was sixteen he kept himself as an artist, and, during all the years of his struggles and of his success alike, he was never false to his ideals or worked in ways of which his artistic conscience did not approve.

One sees him, and even something of his new environment, in a small oil portrait painted by him a few months after he arrived in Edinburgh. Already, in handling, tone and colour, there are traces of the influences under which he had recently come ; but these are not the interest of this little picture. That lies in the face that looks out at us—the fresh smooth face of a youth of seventeen, oval in shape, with thin delicately moulded features, a sweet sensitive mouth with dimples at the corners, a well-formed chin, and half-shadowed eyes of grey-blue gazing, half shyly, half defiantly, from below a wide and rounded brow surmounted by a soft mass of wavy tawny-brown hair. The big bow tie and the wide collar give that touch of difference from the young man at business which seems inevitable with the youthful artist. There is little hint of the boy fresh from the country, and one of the town-bred lads, who was at the Academy when McTaggart arrived, says that there was nothing countrified about either his looks or his ways. But even a self-portrait, self-revealing though such are, fails to create the vivid impression he seems to have made on those who met him. That he was singularly bright and attractive, with his Celtic warmth of manner and spontaneity of wit, is obvious enough from his popularity amongst his



SELF-PORTRAIT
At the Age of Seventeen

acquaintances; but to these engaging qualities were united a deep seriousness of character and a sincerity of purpose which won not only the lasting affection but the respect and the reliance of his friends. With many of his fellow-students at the Academy he formed warm and life-long friendships, and, more slowly, he drew about him a small circle of people outside, most of them considerably older than himself, who combined admiration for his art with an almost affectionate solicitude for his welfare and success. His relations with some of the latter will be touched upon later. Yet, devoted though he was to art, even a keen interest in it was not always a passport to his friendship. Other things being favourable, it was of course the best of introductions; but, in later life at least, he met everybody upon broadly human grounds, and esteemed them far more for sterling qualities of character than for intellectual or artistic gifts.

McTaggart seems to have passed at once into Lauder's own class, and to have been set to draw from the round. There were then only three months of that session to run, and at its close he went back to Glasgow, where he spent the summer vacation in portrait work. This was done, as before, chiefly for people connected with Campbeltown, but led to a commission which was to have a most important bearing upon his future. It solved indeed, in great measure, the problem of how he was to live during his studentship, which was to prove very much longer than the few months which he, in his boyish inexperience, had looked forward to when leaving home. While painting Captain Watt, the skipper of the "Vanguard," one of the Glasgow and Dublin steamers, his sitter, who had taken a fancy to the young artist, suggested that he would find Dublin an excellent field for portraiture, and proposed that he should begin by going over with him and doing a companion portrait of his, the Captain's, wife. McTaggart had, however, to return to his studies in Edinburgh, and his new friend and he agreed that Ireland should be tried the following summer.

During the next session (1852-3) he worked hard at the Academy, where he made good progress, and he secured a few commissions in Edinburgh for portraits to keep him going.¹ He had obtained com-

¹ In 1853, or a little later, he was offered, through a friend, a position as an art master in Liverpool at £300 a year. This was wealth to the youth, but he considered study more important, and declined.

fortable lodgings, though very cheap, at 9 New Street, a street to the north of the Canongate, in the old town, and his brother Duncan, who had now obtained a situation in Edinburgh, was again with him. At the end of the session, in July 1853, he accompanied Captain Watt to Dublin, as had been arranged. Mrs. Watt, who had heard of the artist from her husband, gave him a warm welcome, saying, "Well, Mr. McTaggart, you are not one of the Old Masters any way." But his work evidently gave satisfaction. One commission followed another, and for four years in succession he spent the summer months in Ireland. Some of the portraits then done were in oils, but most of them were drawings in black and red chalk, with touches of white. For these he was paid from one and a half to five guineas, and, at the end of a season, he would return to Edinburgh with thirty or forty pounds saved to carry him through the following winter at the Academy, and with perhaps a dozen commissions to be taken up when he went back to Dublin a year later. So he had ever afterwards the kindest recollections of Ireland and the Irish people, as he well might, for, although he occasionally and increasingly got portrait work in Edinburgh and elsewhere, the greater part of his resources during these years came from his visits to Dublin. There he made a good many friends, including the artists Bartholomew Watkins¹ and William Brunton, who were constantly on the outlook for commissions for him, and it was there that he made his first appearance as an exhibitor, when in 1854 he showed a portrait group, "Children of J. Morton, Esq." at the Royal Hibernian Academy.

III

For McTaggart the great event of the session, which began in October 1853, was his meeting with George Paul Chalmers, who at the age of twenty came from Montrose to Edinburgh to study art, after an even harder fight with adverse circumstances than his fellow-student had gone through. Very soon they were friends with a close intimacy of the greatest value to each. To McTaggart it brought sympathetic companionship of a kind—sealed with the similarity of their early struggles,

¹ B. C. Watkins, later a member and Secretary of the Royal Hibernian Academy, a popular landscape painter.

and of their kindling ambitions—which he could scarcely have found amongst the more experienced students who were at the Academy when he came. To Chalmers it brought even more, for his enthusiastic and impulsive, but somewhat vacillating and self-centred, nature required the stiffening and the stimulus which a lad of McTaggart's indomitable will and large-minded generosity of outlook could give. Into this friendship in 1855 there were welcomed upon almost equal terms by each, though probably more warmly by McTaggart, who was nearer them in age, two students who had recently joined the classes. At fifteen Tom Graham, the orphan son of the Crown Chamberlain of Orkney, must have been a very fine-looking boy, with singularly attractive manners and almost certainly hints of that conversational charm which was so engaging a characteristic of his later years. John Pettie, a year older, was cast in a different mould. Bold and purposeful, as well as purpose-like, he was the son of a prosperous country shopkeeper, and, like McTaggart, brought with him to the city, and kept there unsullied, the high principles of conduct and the fine sense of honour instilled by his upbringing in a religious home. Exceptionally gifted, and with diverse gifts, these two newcomers brought fresh elements into the friendship, which now as a foursome may be said to have become the vital centre of the Lauder group. Orchardson, MacWhirter, the Burrs, Lawson and Hutchison, Hay and Vallance, Mr. Hugh Cameron and Mr. Peter Graham were all friends of theirs, and of one another, but these more extended friendships tended to radiate from the quartette rather than to absorb it.

In a letter written late in 1859 to Chalmers, who had left the Academy in 1856, McTaggart seems to have given a very vivid and graphic account of their relationship during these years. Unfortunately that letter, like all he wrote to Chalmers, has disappeared; but Chalmers's reply probably suggests the atmosphere almost equally well.

“My dear Mac,” he wrote, “the compliments of the season to you, my Boy. I hope 1860 has found you happy. I sincerely hope you will continue so throughout that year and every following year of your life. . . . It is such a tremendous time since I had a letter from you that I was indeed very much gratified with your last. I was very much pleased with your retrospective sketch. I felt my nervous system quiver

as you recounted some of the incidents, which to my memory are fresh as yesterday—our enthusiastic talk, our ‘quick march’ up to the Academy, our earnest work, our purpose to take the prizes (which we did), our hopes, our fears (I had many), our battling, our agreeing again, in fact our friendship (as you say) was complete. I am sorry there has been an interval. I hope, however, that the bond of union has not been broken, that the ‘electric wire’ has not been snapped asunder but only left, its power not exhausted. Come then, Mac, and let us be as ‘we were,’ regular *cronies*, and although we have not been ‘fou for weeks thegither,’ still let us be constant and true friends.”

Something of the same aroma exhales from Pettie’s letters, for his to Pettie have also been destroyed. Indeed, partly owing to the fact that McTaggart was a reluctant and by no means voluminous correspondent, and partly because so many of his intimate friends, both artists and laymen, predeceased him, it has been difficult to secure many characteristic letters by him. On the other hand, he kept nearly every letter he received, and these have often thrown much light upon his relationships and movements.

From Pettie’s one might select the following passages separated by twenty years, but, for that very reason, showing more clearly the persistence of their friendship. In 1859 he wrote, “Dear Mac, I have delayed writing till I had plenty of time to sit down and enjoy a chat with you. I have the opportunity now, and, sitting by my own fireside, I fancy opposite me your hearty face ready to break into the broadest of grins at the *worst of jokes*. When *did* you ever disappoint me? Truly, my dear fellow, I *depend* on you and you mustn’t.” And in 1879 he begins a letter, “Poor Chalmers has crossed my mind, and I feel that you are about the only tie I have to Edinburgh now.”

No such personal relics of the early friendship with Tom Graham seem to exist, but one could not see them together in later life without feeling that the bond between them was peculiarly intimate. To me it seemed touched with a special affection, kindred to that which occasionally links an older and a younger brother when they are drawn together through some special understanding or sympathy.

In 1855 the progress which McTaggart had been making in his studies begins to find definite record in the prize lists. He was then awarded



PRIZE STUDY—ANTIQUÉ CLASS, 1855

second prize for 'Drawing from the Round,' and in the Painting Life Academy his name came third. The next session saw Chalmers first, McTaggart second, and Peter Graham third for Drawing; and in the Life Class, McTaggart first, followed by John and Alexander Burr. In June 1857 he was placed first for painting from the Antique, and, having won the chief prize the previous year, was given an Honorary award for Painting from Life. After that, although remaining in the classes two or three years longer, he was not eligible for prizes.

These school studies were supplemented by lectures on Anatomy by Professor Miller, and by some practical dissection at the University under Professor Goodsir.

Composition, inseparable of course from even the most simple and direct work from the Antique or Life, was encouraged by a separate competition for designs illustrating a subject selected by the Master. That chosen in 1857 was Rizpah, and McTaggart's essay, an elaborate and highly finished oil-picture, was placed second.¹ In a green hollow on a desolate moor, backed by a low range of hills seen in late evening light, he showed her with outstretched arms trying to shield her dead sons from a gathering horde of croaking corbies. But while undeniably dramatic in conception, the impressiveness of this idea was discounted to a great extent by the completeness with which each separate part had been studied and painted. Yet as Rizpah was, as he himself thought, the most thoroughly detailed piece of work he ever did, one regrets that as late as 1898 he should have let the canvas out all round and worked upon the chief figure and the landscape.

IV

In addition to the portrait work done in Ireland during the summer, McTaggart frequently obtained commissions in Edinburgh, and between 1854 and 1856 he went on several occasions to Northumberland to execute portraits for Mr. Darling of Fowbery Tower and other people in the Wooler district. In Edinburgh, although commissions were not numerous and were taken at very small prices, the portraits he did seem

¹Mr. Peter Graham was awarded first prize. His design was rather a landscape with small figures than a figure composition.

to have pleased his sitters. From his papers, one finds clients recommending him to friends, or suggesting that he should exhibit the portrait he has done for them, as it is excellent and it might do him good to have it seen. As already noted, his first exhibition was the Royal Hibernian Academy in 1854, and a year later he showed for the first time at the Royal Scottish Academy. It was the inaugural exhibition of the new Galleries, and by a curious coincidence, the last exhibition held by the Academy there (1910) was to be his last also. His exhibits were two small water-colour portraits. The following year he was represented by an oil portrait 'Mr. R. Hunter,' a crayon of Miss Janet Guthrie, and a small picture, 'The Little Fortune-Teller,' which was purchased by Mr. W. R. McDiarmid, Dumfries, for £3 3s., and remained in the possession of his widow until 1912, when it was bequeathed to Mrs. J. Avon Clyde. These were followed in 1857 by a 'Portrait of a Clergyman' (probably the Rev. Dr. Caesar of Tranent) and 'Portraits,' evidently in water-colour or crayon, as it was shown amongst the drawings.

The portraits done at this time were done frankly as likenesses, and very largely for what could be earned by them. But they were excellent practice, and extended, as it were, the nine months Academic session into one of twelve. Involving verisimilitude, they demanded correct drawing and a regard for personal characteristics; they gave experience in handling different mediums, for they were carried out in water-colour and oils as well as in crayon; and, executed independently of a master's supervision and with regard to a sitter's convenience, they encouraged resource and brought facility in putting down what was before him. There are in the possession of a lady in Edinburgh two chalk portraits, which may be taken as typical of many. The man's is dated 1854, the lady's the following year. Each is drawn with much refinement and considerable knowledge and strength; the forms are delicately felt and subtly modelled; and the character is very fully rendered. One can quite understand how, before photography came in, there would be a demand for such portraits at a few guineas apiece—and one wonders, now that photography is fully developed, why there is not still a demand, for they possess in some measure that personal element which is art and which photography necessarily lacks. Probably three portraits, painted in Dublin but, for unknown reasons, remaining in the artist's possession,

are equally representative of his life-size work in oils about this time.¹ Carefully studied, they convey a sense of personality, and must have been like the sitters ; but, if well drawn and modelled in paint of pleasant quality, tone and colour, there is nothing distinctive or distinguished, or even clever, about them. They are good ordinary likeness-making, and, as far as I can see, show no obvious sign of exceptional power or promise. Dozens of men have done as well and come to nothing. On the other hand, several small heads of members of his own family, painted about the same time, touch a much higher level and reveal much delicacy of handling, fine tone and rich colour.

v

Having saved a little money from what he sometimes called his "pot-boiling portraiture," McTaggart decided to devote the summer and autumn of 1857 to picture painting. The longing to paint in the country was strong upon him, and for two or three years he declined portrait commissions to enable him to gratify it to the full. So shortly after the close of that session, instead of going to Dublin as usual, he went home to Campbeltown. Before leaving Edinburgh, however, he visited the "Art Treasures Exhibition" at Manchester with Chalmers, to whom it seemed that the Exhibition had happened for their especial benefit. Their previous knowledge of the 'Old Masters' had been confined to the small, if fine, collections of the Royal Institution and the Royal Scottish Academy, and the Torrie bequest, which then hung for part of each year in the Institution building, where the School was also located.² Now they saw not only more examples of Tintoretto, Veronese, Bassano, Tiepolo, Van Dyck, Ruysdael and Hobbema, but made acquaintance with many masterpieces by Titian and Rubens, Rembrandt and Hals, and other great artists of whom they had heard Lauder speak. Turner and Constable, from whose work so much modern landscape

¹One is the 'J. Morton, Esq.' painted about 1855 and exhibited at the Royal Scottish Academy in 1858.

²These pictures were transferred to the National Gallery of Scotland on its formation in 1859 ; and in 1910, a new College of Art having been built, the interior of the Institution was completely remodelled and transformed into a stately suite of galleries for the Royal Scottish Academy.

derives, would also swim into their ken for the first time. This experience was a splendid prelude to McTaggart's first picture-painting campaign; but it was probably more an inspiration than an influence, and its effects are not obviously traceable in the pictures he painted subsequently. These were, as was only natural and right, more in harmony with their own times and in tune with the keynote of the most vital work then being done—'Back to Nature.'

Some seven or eight years earlier the pre-Raphaelites had embarked upon their crusade in favour of truth in art, and, although their work had met with much opposition and ridicule, the principles for which they contended had gradually been making way. During the intervening years pictures by the leaders of the new movement had frequently been seen in Edinburgh, and Scott Lauder's pupils had been greatly attracted by their veracity of detail and brilliance of colour, and even more by the moral earnestness which underlay their attitude to both nature and art. Yet, while stimulated by these qualities, the young Scottish painters felt that somehow pre-Raphaelitism as practised by Millais, Holman Hunt, Madox Brown, and Rossetti was not for them. Little influenced by the morally improving mission which obsessed one branch of the English movement and untouched by the passion for poetic mysticism and mediaeval romance which underlay the other, they devoted themselves to rendering the more purely pictorial aspects of everyday things seen simply or of historical incident simply and dramatically conceived. Moreover, Lauder's enthusiasm for beauty and admiration for what had been greatly done in the past prevented a complete break with tradition, and his reiterated injunction to look for the greys in colour had led them to prefer a fused and harmonious colouration to one more strident if more brilliant. So with elaboration of detail and purity of colour they tried to combine unity of ensemble and truth of atmospheric effect and tone. This gave their early work a distinctive character, and, in McTaggart's case especially, eventually issued in an art which, in style at least, is in many ways the very antithesis of that of the original pre-Raphaelites.

McTaggart had sketched in the district before, and his recollections of these earlier impressions clung to him to the end and always coloured his outlook on nature; but this was his first serious and continuous spell of work out of doors. His chief energies were given to 'The Sleeper

and the Watcher,' an elaborately detailed picture of a collie sitting on guard over a girl, who having lost her way amongst the hills, has sunk down exhausted upon a moss-carpeted knowe, beneath some thin mountain trees, and fallen asleep. It is a tenderly sad picture, in which pathos is redeemed from tears by the faithfulness of the dog. An interior, with several figures absorbed in the reading of 'The First Newspaper,' 'The Dispute'¹—some children quarrelling, and two rustic studies, 'Jeanie' and 'Herd Lassie,' all of which also appeared at the Academy next year, were other results of this season's work.

Returning to Edinburgh about Christmas, he settled down with characteristic energy to complete his pictures for the exhibition. During the four or five weeks before 'sending-in day' he worked every day, except Sundays, from nine in the morning till two next morning, and, when, in the middle of February 1858, the Scottish Academy opened, he had his reward. Containing Millais's 'Autumn Leaves' and 'The Blind Girl,' the 'Burd Helen' of Windus, Dyce's 'Titian making his first essay in colouring' and Phillip's 'Charity,' as well as representative works by the leading resident artists, it was a fine exhibition, but McTaggart's pictures did not escape notice. So much is made of the failure of the critics to recognise new talent—surely one of the most difficult of all discoveries—that honour is due to the writer of the "First Notice" of this exhibition which appeared in the *Scotsman* on 13th February. Towards the close of his article he says: "A young student of the Academy, Mr. McTaggart, exhibits two pictures, which for earnestness and fidelity to nature show that he is on the right path, and holds forth abundant promise that he possesses qualifications which, if properly directed, will raise him to eminence." Chalmers, an exile at Montrose, saw this, and picking up his pen wrote at once—"Dear Mac, You are a lucky Dog. I have just finished the 1st article on the Exhibition in the *Daily Scotsman*, and I see you are mentioned *very favourably*. There are very few who are noticed so favourably. You therefore have good reason to be proud. I offer you my sincere congratulations." Two days later he writes again—"Hurrah!! Hurrah!! *Monstrous success* would need to be your *Placard*. I have just got the *Daily Scotsman*,

¹ Purchased by The Association for the Promotion of the Fine Arts for £15 15s. Sold at Messrs. McTear's, Glasgow, 1914, for £110 5s.

and I read therein that *all* (*all* did I say? Yes, I say it *again*) your pictures were sold on Saturday. This is really extraordinary success. . . . I have not felt so enthusiastic for a long time. Go on, my Dear Fellow, go on, let Excelsior be your Motto. This is the first streaks of the dawn of you. Three hearty cheers for you, My Boy!!” Away down in Campbeltown the news was received with heartfelt gratitude, if less articulately; but from a letter from a younger brother there flashes on the eye the picture of an elderly man, somewhat broken with toil and struggle, sitting quietly reading the same newspapers “always about the same place.” And a few weeks later that juvenile correspondent gives us a glimpse of what McTaggart’s old neighbours thought of his success. “They were saying at the Weigh House on the quay that you were the biggest man in Britain though you were not very rich.”

Going back to the Trustees’ Academy whenever his pictures were sent in, McTaggart studied with Scott Lauder until the Life Class was transferred very reluctantly by the Board of Trustees to the Scottish Academy, under the arrangements made by the Government when the new Galleries were built, and was present at the dinner which his admiring students organised in Lauder’s honour about the end of June. Ebsworth (1824-1908), who later gave up art for the Church, and eventually became a noted collector and editor of ballad poetry, occupied the chair, and Orchardson, whose speech about London as “An overfed Alderman, with a huge appetite, for whom an occasional Scotsman was a good tonic” was long remembered by those present, acted as croupier. The nights were short and they were young, so, when dinner was over and Lauder and Ballantyne, who was also a guest, had gone home to bed, a number of them climbed to the top of Arthur’s Seat, where Ebsworth declaimed with outstretched hand an oration to the rising sun. In the end of November that same year Pettie wrote to McTaggart, then painting at Campbeltown—“I’m the only student you know at the Academy. Lauder has persuaded me to commence a large painting of the skeleton. He is wild at the new system they (Drummond, Paton, Archer) are going to begin in the Life-class (open after New Year). He feels that their rigorous drawing, and inattention in the meantime to colour, implies that *his* system has been all wrong. Oh! he is wild.” Drummond! Paton!! Archer!!! just think of it. No wonder Lauder was wild.

VI

On his arrival in Campbeltown towards the end of July 1858 McTaggart at once began an elaborate study from nature. The view selected was on the Rocky Burn, near the point where a rough pathway over the lower shoulder of Ben Ghuilean crosses the burn, above the deep gorge through which the stream finds its way into the loch far below. It was a pre-Raphaelite study of the most extreme type, and nearly every day of three months was occupied in its making. By the time it was finished his money was pretty well exhausted, and to replenish the exchequer he executed four portraits—two oils and two crayons—for Mr. Forbes Mackay of Carskey. He then painted 'The Thorn in the Foot' and 'Going to Sea,' and commenced several other figure subjects. This kept him in Campbeltown until nearly the end of the year, and after his return, having decided to send the two pictures named to the Academy, he devoted a month's continuous labour to bringing them up to the standard of elaborate completion which he, at that time, demanded of himself. The subject of 'The Thorn in the Foot'¹ is very simple. At the side of a narrow roadway bright in sunshine a girl leans against a turf dyke as she holds one foot up to a dark-haired and barefooted boy who, on one knee beside her, is intently engaged in trying to remove a thorn. The expressions of the carefully modelled faces are admirably conceived, the attitudes and relationship of the delicately, rather than powerfully, drawn figures are justly observed and expressively rendered, the details of costume and of setting, down to the spray of bramble lying on the roadway and the striped school-bag and the copy-book and slate at the dyke-foot, are wonderful in their intensity and truth of realisation. Equally careful in finish, if broader in effect, 'Going to Sea' is very different in atmospheric envelope.² Here it is towards evening and the figures come in half tone against the shadowed hill which rises from the loch side, where, near a boat lying on the shore, a bearded sailor-man sits talking to two eager youths, who have come to see a companion

¹ Reproduced in Percy Bates's *The English Pre-Raphaelite Painters* (1901).

² This picture, almost the only one by McTaggart which shows traces of it, has suffered much from the use of bituminous pigment.

off to sea. But the would-be adventurer, now that the longed-for time has come, stands doubtfully aside, trouble upon his face and his back turned on the animated group beyond. Taken together these pictures in their contrasting ways show the beginnings of that absorption in the emotional significance of things and in the subtleties of atmospheric mood and effect which, expressed with ever-increasing power, was to dominate his art more and more. In them also there were implicit the democratic sentiment and the imaginative comprehension of the joys and sorrows of the humble, which many years later led a writer in the *Manchester Guardian* to remark with illuminative wit, that, while Orchardson never painted a man with less than a pound a week, McTaggart never painted a man with more.

While he was in the country, Charles Hargitt, a musician and a private dealer, who lived in Queen Street, Edinburgh, and later became a professional dealer in Liverpool, had written to him repeatedly asking him to send pictures on approval or to give him the first choice of his work when he came back to town. Hargitt had been the purchaser of 'The Sleeper and the Watcher' and one or two smaller pictures the previous year, but when McTaggart named the price of those he now wanted, he demurred, "But those I had from you a year ago were not half the price. These are not twice as good, are they? You can't expect people to give so much." The rejoinder was that that was the price, and if he could not get it, he could do without. Somewhat nettled, the other, who was well aware of the artist's financial position, sneered, "I didn't know that you had private means." "Neither I have," McTaggart replied, "but I'm hardy, I can do without. If I can't sell three or four pictures, I'll sell one and make that serve." Finally Mr. Hargitt agreed to give £30 for 'The Thorn in the Foot,' that price to include the sketch for it.

VII

At the Royal Scottish Academy of 1859 his work attracted much notice and was greatly admired. The newspaper criticisms were highly favourable, and the Association for the Promotion of the Fine Arts in Scotland, then in full vigour and eager to encourage rising talent, gave £45 for 'Going to Sea.' His third exhibit, however, the elaborate

'Study from Nature,' on which he had expended so much time and loving care, failed to find a purchaser. But then, as he discovered before very long, it was less a picture than a collection of carefully painted objects. Still he had learned much about burns and water-worn stones and other natural facts during its painting, and its effect in the exhibition suggested to him that elaboration alone could not make a picture. Subsequently he used this study a good deal when painting other pictures and lent it to other artists to help them with theirs, and ultimately, when he had half painted it out and made it a picture, he sold it.

The issue to him in April of a copying-ticket for the National Gallery of Scotland, then just opened, might seem to imply an intention of making copies from some of the old Masters: but, although he was a keen observer of other men's work, he never copied in the galleries. More probably it was connected in some way with the etching of Gainsborough's 'Hon. Mrs. Graham' which he made about this time for the first edition of the Gallery Catalogue.

Summer found him again in Kintyre working hard, though perhaps not quite so much to the exclusion of all else as during the preceding years. From a letter written by Pettie in August, it is evident that he had been devoting a good deal of time to sailing, and had asked his friend to come and share that most splendid and exhilarating of sports. "You seem to be enjoying yourself," Pettie wrote, "as well as working, for I have no doubt you *are* working. Well, the same here. I shall not be able to avail myself of your kind invitation *this summer* at least. I am sorry for this, for I would like to have seen Campbeltown and enjoyed a sail in your wherry." Boats and sailing were always a passion with McTaggart; but he found them too absorbing, and, afraid of anything that might interfere with his giving his best energies to his art, he resolutely curbed the inclination, and seldom indulged in more than some quiet rowing and sea fishing in wet weather or in the evenings when painting was over for the day. He was a keen bather and a fine swimmer also, but all his life his chief recreation was walking. On one occasion, however, probably at this time, he accepted a friend's offer to lend him a small yacht, and for four or five weeks he did not lift a brush. He was never out of the boat by day, and at night he would get out of bed to see how she was lying. Then he went to his friend and said

“Please take back your boat,” and resumed his painting. Pettie, who had a zest for soldiering, tells him in the letter already quoted that the Volunteer Artillery Corps, in which the artists were to form a company, has been fairly set a-going and urges him to join—“Will you join? You must!” One of the few letters he had from Orchardson deals with the same project. Coming from him, who, distinguished-looking and debonair, acted as model for trial of the new uniforms, the plea that “it has taken a uniform form” was not unnatural, but the other argument, “The Consolidated have joined,” was probably the deciding factor with McTaggart. For “The Consolidated” was the Sketch-Club, which had been formed by the senior amongst Lauder’s pupils during the previous winter, and McTaggart was an enthusiastic member. So when he returned to Edinburgh he enrolled somewhat reluctantly, I imagine, as a Volunteer. He did not care for shooting, and was not much of a shot; but he put in his drills, came up from the country to attend the Royal Review (7th August 1860),¹ of which Sam Bough painted a fine scenic picture (now in the National Gallery), and served for several years. Later McTaggart’s interest in volunteering found expression in the occasional gift of a drawing to the Fine Arts Competition which for a considerable period figured in the programmes of the Edinburgh Rifle Meeting at the old ranges on Blackford Hill.

His most important picture this year, at once larger and more complex than any he had yet attempted, represented four boys and a girl engaged in the ploy of building a house with bricks left by a mason in a burial-place beside the sea. It was painted in the old graveyard of Kilchousland, which, with its ruined chapel, mellowed to lovely colour by age, stands on a green knoll above Kilbrannan Sound, a mile or more north of the entrance to Campbeltown Loch. The figures, however, though studied there also, were painted, like those in other of his early pictures, principally in his father’s garden in the town, where his younger brother, his sisters, and their friends were more easily available as models. Although his attention was concentrated very largely upon this picture, he produced a number of others; and (his success at the two previous exhibitions having been, as has been indicated, distinct)

¹ As Mr. Martin Hardie relates in his biography of his uncle, Pettie and McTaggart assisted in firing the Royal Salute at the Castle during the forenoon.

he, while still in the country, sold several of them to collectors in Glasgow or Edinburgh, who wrote asking for something, and bought what he was painting, subject to approval when seen. In later years he would say with a smile, "I've never been in such an independent position since." The most enterprising of these admirers, Mr. Robert Craig, went down specially from Glasgow in September to see what he was doing, and secured an option over 'The Builders.' A month later McTaggart wrote to him—"I shall be here for some weeks yet I think : unless the weather should set in stormy or wet, as I have a good deal of out of door work yet to do. I will let you know what day I shall be in Edinburgh, and you can have the first refusal of my picture. I cannot fix upon a price yet, it is so far from being finished. I will perhaps have a smaller picture in progress when I leave, and I shall be very happy indeed if I have anything you should like. I am indebted to you for your hint about the house in the background, and may profit from it by giving more character to the tombstones (there are three of them), even if I should not alter the house, as it may not suit the arrangement of the figures."

McTaggart was still in Campbeltown when, on November 9th, 1859, he was elected an Associate of the Royal Scottish Academy. Although his work had attracted considerable attention, the honour was unexpected by either his friends or himself. He was just twenty-four, and was still an enrolled student in Lauder's Class. But no distinction of the kind was ever better bestowed. Election brought many congratulations from admirers and friends and, most gratifying of all, from fellow-students and artists. John Burr and some of the older students combined in a letter of good wishes, Pettie could not find words to express his gladness, Chalmers was wild with pleasure and excitement. To McTaggart himself, marking as it did his acceptance as an artist by the most, indeed at that time the only, outstanding art society in his native country, it was, of course, not only an important event, but a source of very natural satisfaction and pride. But his father, while much gratified by this recognition of his son's talent, was against acceptance. Somewhat taken aback, the youngster explained what election to the Academy meant and what it implied to an artist. "Yes, I understand," his father replied, "but you're not going to accept. Are you?" McTaggart again

explained. Still the old man counselled non-acceptance, for, said he, "You never get anything without having to pay for it in some other way. You are better to be free." McTaggart added, when he told me this, that, had he known then what he learned later, he would have declined.



THE PAST AND THE PRESENT

CHAPTER III

ASSOCIATE

1859-1870

AFTER election to Associateship (November 1859) McTaggart's life becomes a story of achievement rather than of struggle. His battle was not over of course, but it was subsequently, and later rather than now, less for tangible recognition, which he always had, than for fuller appreciation of the special qualities in his art. For his was a talent which, while it blossomed early, went on developing and expanding right up to the close. And, in its expansion, it was apt to give offence to those who thought that what he had already done was just right, and to those who, not realising that he was dealing with novel problems and solving them in an extraordinary expressive and beautiful way, believed that he was trespassing what they took to be the sacred and unalterable canons of art. That part of the story, however, though one can trace its beginnings very soon, belongs to a rather later stage of this chronicle.

Shortly after his return to Edinburgh in November, McTaggart and the other two artists elected Associates at the same time—his fellow-student, Mr. Hugh Cameron, and J. C. Wintour (1825-1882), whose romantically conceived landscape was destined to take a high place in Scottish Art—were entertained to dinner in the Library of the Academy by their supporters. Fifty years ago Academical affairs seem to have been conducted, if no more ably, on less formal lines than now, and this friendly and unofficial gathering appears to have been marked by much geniality and good fellowship. I do not know what, or by whom, speeches were made; but Erskine Nicol entertained the company with

Irish songs, Sam Bough gave "A Friar of Orders Grey" with abundant gusto, and the Secretary, D. O. Hill, relaxed his official gravity and sang "John Peel," with a rousing chorus supplied by all present.

Although an Associate, McTaggart continued to attend the Life Class recently transferred to the care of the Academy, and, at the close of the session, escaped a prize through some one remembering that he was no longer eligible. He was also a constant attender at the meetings of "The Consolidated," which, as regular school study was now over for most of the Lauder group, afforded, not only valuable stimulus towards pictorial design, but welcome opportunity for social intercourse and for that endless discussion in which most young artists delight. These reunions were held in rotation at the lodgings or houses of the members, and all the sketches made at each meeting became the property of the host of that evening.¹ McTaggart, who had left New Street in 1855 for lodgings at 63 Cumberland Street, now removed to 44 Howe Street, and a year later to 13 Pitt Street, where his sitting-room made a good studio. In Howe Street he gave the finishing touches to 'The Builders,' now definitely titled 'Past and Present,' and completed 'Impending Retribution' and 'The Dead Robin,' the pictures which, with a portrait, accompanied it to the Royal Scottish Academy in 1860.

That year's press criticisms were less favourable than any to which his pictures had as yet been subjected. The work of the younger men had been asserting itself gradually in the exhibitions, and McTaggart and Cameron had just been elected Associates. In these circumstances the critics seem to have combined to take stock of the situation. While the leading Edinburgh paper, hitherto very appreciative, accused them of loose, sketchy execution, and a consequent want of solidity and relief, and instanced 'Past and Present' in illustration of its thesis,² and *The Art Journal*, anticipating the new journalism, dubbed their efforts 'sketchy bits,' one of the numerous pamphlets about the Academy Exhibition, which then appeared, complained that their pictures lacked

¹ A large collection of these drawings were in McTaggart's possession at his death and now belong to his family.

² To judge from contemporary notices, McTaggart seems to have been regarded as the most talented and perhaps even as the leader in his group.

finish, were objectionable in colour, and showed a low taste in subject.¹ Some of McTaggart's warmest admirers seem to have been disturbed by these strictures. Mr. Craig, who had been delighted to secure 'Impending Retribution' as well as 'Past and Present,' wrote to the artist in May: "And will you excuse me if I offer a remark which I mean in kindness. It has been very generally remarked that my two pictures are deficient in *finish*, just too much like *sketches*, a feeling which has grown upon me the oftener I have seen them. Well, just give it [the larger picture] a thorough overhaul like a good soul and send it me when ready, and I shall give you some Baw-Bees." His artist friends thought otherwise. Chalmers, writing from Montrose in January, tells him, "I have heard a great deal about your picture. Pettie and Smith are high in its praise. Leggatt came home quite enthusiastic about it, so much so that he puts me into dumps about my own. . . . You are a lucky dog—got all your pictures sold since you began. Man, I would be the happiest cove alive if I could get anything like remuneration for mine. . . . Mind you give me some news in your next, and not be writing a lot of *Moral Philosophy*. Upon my word I was struck by the second part of your last. Surely that last picture has impressed you, so deeply reflective was its tone. All very good, but give me a regular stirring, rollicking letter, interspersed with a lot of news."

In 1860 McTaggart's annual sojourn in Argyllshire was preceded by a trip to Paris. During the previous summer Pettie had been urging that they should go together: "Since I got your letter I have been a-castle-building. Of late I have been proposing to myself to see Paris next year. If I have the money to spare I *will* go, but I feel crushed a good deal at the idea of not having your company. It would make the jaunt complete." Eventually the jaunt proved even more complete than was originally planned, for Tom Graham joined the party. In preparation, Pettie and Graham had taken lessons in French, but as it turned out, McTaggart, whose only knowledge of that language was acquired by cramming a phrase-book during a stormy crossing, when

¹ *Scottish Art and Artists in 1860*, by "Iconoclast." From internal evidence, the writer was probably Alexander Smith, the poet-essayist. The criticism is given in full in Mr. Martin Hardie's *John Pettie*.

his companions were otherwise engaged, had to act as spokesman. They were too late to see the Salon, but no doubt enjoyed the Louvre and the Luxembourg; and their first trip abroad remained a pleasant memory to all. Many years passed before McTaggart was again in Paris, and then it was only for a day or two on the way to and from the Riviera. On that occasion (1876) he saw the Salon for the first time, and he did not renew acquaintance with it until 1882, when he made his last trip abroad.

His chief picture this summer was suggested by Longfellow's 'Wreck of the Hesperus,' and illustrated the lines:

“ At Daybreak, on the bleak sea-beach,
A Fisherman stood aghast,
To see the form of a maiden fair
Lash'd close to a drifting mast.”

In order to study the effects and setting which he considered appropriate, he induced a shepherd's wife to let him have a room in her cottage at New Orleans Glen, on the Lee'ard-side shore, some miles south of Campbeltown. During the three weeks he stayed there, he was out of bed every morning by three o'clock to watch the dawn come up out of the sea; and he made many studies, some of which possess a quite curiously vivid sense of the shudder and expectancy of daybreak.

New Orleans is a retired and solitary spot, and is reached only by footpaths down the burn or along the shore, for, some distance off, the main road turns inland to climb the steep hill down whose rough slopes the romantic little glen, with its silent hanging woods and tinkling waterfalls, winds to the sea. There was only one other cottage near; but, as it happened, it also had a visitor. McTaggart had known Mary Holmes as a little girl, but her father, a builder in Campbeltown, having died, her mother had removed to Glasgow, and they had not met since. Now the acquaintance was renewed and, before long, resulted in their engagement.

At that stage of his development at least, neither the finely observed setting, with its subtle low-toned atmospheric effect, nor the admirably drawn and elaborately wrought figures in 'The Hesperus' could be painted outside, and the picture was to a great extent a studio work.

His parents removed from Campbeltown to Glasgow in November,¹ and the sister, who was being used as model for the captain's little daughter, then came to Edinburgh, where she stayed with him for some weeks. He had obtained a broken mast, and to this, laid upon the studio floor, his sister was lashed, as shown in the picture. To obtain greater truth of effect, her costume was at times soaked in water and draped upon a lay-figure placed in the same position. This was the first occasion on which McTaggart seriously faced the difficult problems involved in painting the open sea. And, if inadequate in its suggestion of the sea's dynamic energy, rhythmical movement, and liquid transparency, qualities of which he was subsequently such an incomparable master, his treatment here reveals innate feeling for its mystery and vastness and records with great precision and truth its wave-forms and the effect of light upon its ever-swaying surface. A good many years were to elapse, however, before he again painted a subject in which the sea figured so prominently. This picture is also notable as marking the more definite emergence of shot and broken colour in his work, for, while already showing a strong tendency to the high pitch of illumination which he ultimately attained, his actual handling had hitherto been fused in character. The torn cloud masses which hang above the dusky golden radiance along the eastern horizon and the expanse of dark heaving water beneath, touched here and there with low gleaming lights, are specially remarkable in this respect. Yet the colour as a whole, perhaps because of the lowness of tone involved by the dawn effect, is related, through a certain warm brownness of hue, to the traditionally Scottish convention rather than to what his own was soon to become.

While very highly praised by one of the leading critics, who thought it "a masterpiece of colour and effect and finely felt throughout, the whole composition acting in unison to tell the sad tale," and who concluded, in a second notice, that "In powerful and sustained harmony of colour, in careful study and completeness as a picture, it is not surpassed by any work exhibited," the 'Wreck of the Hesperus' was rather coldly received. But as the criticism quoted was admirably descriptive of its qualities, both emotional and technical, the coldness must have been due

¹His father, whose health had been failing for some years, died in Glasgow in May 1861.

to the 'sad tale.' Sir George Harvey, a warm friend of the young artist, told him that there was enough sorrow in the world without painting such subjects: and others spoke of it—a canvas about three feet by two—as a work for a gallery and not for a private collection. Nobody would buy it. Later, however, Mr. Hargitt gave £9 for it, and promised the artist half of any profit he might make if he ever sold it. The picture did not again change hands until after that purchaser's death.

So much time had been devoted to the 'Hesperus' that the only other pictures shown by him at the Academy in 1861 were 'A Cornfield,' 'A Girl Knitting' (catalogued as by J. McTaggart), and 'Portraits of the Children of Colonel Fraser.' Probably he painted a few minor things also, and he finished and sold two or three of the sketches made for the large picture. Mr. Strahan, the publisher, who had founded *Good Words* in 1860, had got Pettie and Orchardson to make drawings for it, and this year he commissioned two illustrations from McTaggart. But neither these nor the three wood-cuts after designs by him in the edition of Burns's poems, illustrated by Scottish artists, which Messrs. Nimmo published in 1868 on similar lines to the famous 'Moxon' Tennyson of ten years earlier, are really successful. The steel engravings by J. C. Armitage in 'Allan Ramsay and the Scottish Poets before Burns,' issued by Messrs. Virtue about 1866-7, are in every way happier, and convey much more fully a sense of his style at that period. They illustrate 'My Boy Tammy' and 'Lochaber no more,' and the latter is peculiarly interesting as marking perhaps his earliest elaborate treatment of the theme of Highland emigration, which was later to occupy so much of his attention.¹

Although his people were no longer resident in Campbeltown, he spent the greater part of the sketching season of 1861 there, and completed 'The Yarn,' which, as one of the figures in it was painted from his father, had probably been commenced the previous year. As the title implies, the subject is a sailor telling a story. A young man-o'-war's man, just back from foreign parts, he is relating his adventures eagerly to an elderly countryman and a smiling-faced little girl as they

¹ A quite different design, which in some ways foreshadows the late Emigration pictures, was done at the "Consolidated" before 1862. It once belonged to Tom Graham,

jog homewards in a blue-bodied and red-wheeled farm-cart, drawn by an old white horse. A breadth of golden cornfield, in which harvesters are working, separates the dusty roadway from the placid sea loch beyond, and the whole scene, except the right corner, which is filled with over-brown shadow, is suffused with clear and warm, if somewhat low-toned, sunshine. The other equally important picture painted at this time was 'The Old Pathway,' and, like 'The Yarn,' it was purchased from the following Academy Exhibition by the Association.¹ After passing through several hands, 'The Old Pathway' has been since about 1880 a cherished possession of Mr. W. D. McKay, R.S.A., upon whom, as a student, it had made a deep and lasting impression when first exhibited. For, as he says, to the younger artists of that time McTaggart's work stood more clearly than that of any other artist for the most vital tendencies about them and pointed the way to further developments. Considerably higher in tone than 'The Yarn,' Mr. McKay's picture shows also a keener feeling for atmospheric effect and a more developed sense of colour, the greens being peculiarly fresh and lustrous; and, although the charming group of figures seated at the cottage door and the lovely child pursuing the butterfly were evidently painted indoors, they are pictorially in perfect keeping with the setting to which their rich colouration forms a splendid foil. The other pictures sent to the Scottish Academy in 1862 were 'The Sprained Ankle'—a schoolboy acting the part of a good Samaritan—'Homeward Bound,'² the nature of which I have been unable to ascertain, and a portrait of Colonel R. W. Fraser, H.E.I.C.S., whose children he had painted previously.

This was the first year of 'the Exodus,' which in the end took nearly all the most notable of the Lauder group, except Chalmers and McTaggart himself, to London. Orchardson went early in the year, and was followed by Pettie a few months later. Tom Graham joined them in 1863, and, although waiting until after they had been elected Associates of the Academy in Edinburgh, Peter Graham and MacWhirter left before 1870. It was later before Mr. Cameron took the great South road, but, not finding London very congenial, he returned after a few years. Nothing

¹ Price of 'The Yarn,' £40 : of 'The Old Pathway,' £40.

² Purchased by a friend of Erskine Nicol on his advice.

could break the ties which bound McTaggart to these dear friends of his student days, but he felt their going very much, and ever afterwards bore a grudge to London for having robbed him of their close companionship. Probably the deprivation, which each felt, drew Chalmers and McTaggart closer and deepened their already warm regard for one another.

In 1862, after five years, during which he had found practically all his subjects in his own parish, McTaggart changed his sketching ground to Meikle Earnock, a picturesque village in Lanarkshire. Situated some two miles from Hamilton, and not far from Barncluith and Cadzow Forest, it was at that time, the adjacent coal-field not having yet been opened, a rural hamlet, embowered in trees and surrounded by unspoiled country. There in the village street, with its beautiful old pump-well and its quaint thatched cottages set in pleasant little gardens, and in the tree-fringed roadways leading to the farm places round about, he found an equally beautiful, if different, kind of setting for his idyllic incidents. At Campbeltown, though he had scarcely ever painted it for its own sake, the sea always impinges on one's impressions, and, whether seen or out of sight, haunts the imagination. Moreover, in the southern part of Kintyre woodlands are infrequent, and the trees, except in specially sheltered spots, are scanty in leafage and wind-blown in form. On the other hand, the whole sentiment exhaled by Earnock in its green leafy setting was that of inland calm and wooded richness and quietude.

These new surroundings were stimulating, for the six pictures and two portraits by him in next year's Academy were very varied in subject, and showed a marked advance in both colour and handling. One of the most important, 'The Old Pump Well,' was bought from the exhibition by Mr. T. S. Smith of Glassingall, and is now in the collection bequeathed by that talented amateur to the town of Stirling. While sunshine, falling somewhat diagonally across the picture, sparkles in the open and throws soft reflected lights into the shadows which dapple the old well and the roadway, which occupy the foreground, the slight trees in the garden, which come against the shadowed cottage beyond, gleam not only in the direct light but with that transmitted through the transparent green leaves. Even the deeper shadows, if still somewhat brown, are luminous and cool, and the charmingly fresh colour of the

whole—lovely greens, rich but not hot browns, and greys and whites of vibrating quality and subtle modulation—is quite a long distance already from the warmer and more conventional tone of ‘The Wreck of the Hesperus.’ There is nothing by Millais of the pre-Raphaelite period more intense in lighting, and nothing so harmonious and atmospheric in colour. The handling again is free, spontaneous and descriptive, and, delicately drawn and modelled as they are, the figures of the children about the well are not unduly emphasised, but take their places admirably in the ensemble. The paint itself is beautiful in quality, and possesses a delightful lustrousness of surface without metallic gleam or hardness. Somewhat similar qualities marked ‘The Village Appleman,’ which was acquired by the Association; but in depth of sentiment both were surpassed by ‘Puir Weans’¹ and ‘Going to Service,’ the former a peculiarly appealing picture of two pretty barefooted lassies standing somewhat disconsolately at a street corner, the latter a mother waiting, with tender solicitude, at crossroads in the country to see her young daughter off to her first place by the carrier’s cart, which is seen approaching from far down the road. The simplicity and directness of appeal possessed by these pictures was present also in rich measure in ‘Give us this Day our Daily Bread,’ a woman seated in a bare attic listening to a child, kneeling beside her, saying her prayers. In all of these, in addition to great dexterity and charm of handling and beautiful tone and colour, McTaggart showed a unique faculty for the sympathetic comprehension of the tenderness and sadness of simple human life, and an unusual gift in combining beauty with significance of facial expression and a sensitive selection and treatment of appropriate setting and atmospheric effect.

After an engagement of about three years, McTaggart was married on 9th June 1863 to Miss Mary Holmes. The wedding took place in Glasgow, and immediately thereafter he and his young wife went to Fairlie, a lovely village embowered in trees and backed by green pastoral hills enclosing romantic wooded glens, on the Ayrshire coast a few miles from Largs. But, though the beach is beautiful and the distant views of Arran are exquisite, except in a few water-colours, he

¹The background of cobbled street and quaint houses is probably a reminiscence of Old Edinburgh, and the children look city bred.

does not seem to have been much drawn to the shore. From Fairlie he wrote to Chalmers, who had been his best man—"I have been working a *little*. Two pictures I have begun: one is a bridge and distance, an ordinary bridge on the road, with distant view of the sea and afternoon light.¹ The other is a small rustic bridge across a glen or burn, all closed in with foliage. I have also finished the landscape of my little sketch of 'Spring.'" But the letter, from which this passage is quoted by Mr. Pinnington in his life of Chalmers, is amongst those that have disappeared. One regrets this the more, for Chalmers's reply seems to suggest that it was of a more than usually interesting and intimate character. "Your letter was brimful of splendid feeling. Now I begin to know you. The past has been a false representation of yourself. Now your *own true, genuine* feeling is welling out at every crevice of your nature. Let it out, Mac, you have enough and to spare. It will do you good and every other body that gets a share of it. *A fine thing is sympathy.*"

From Fairlie the young couple went to London on a brief visit about the end of July, when Mrs. McTaggart met some of her husband's early friends, and they saw the Royal Academy Exhibition, which does not seem to have impressed him much, as he told Chalmers that he did not think he would care to go often, even though he had the chance. Then, early in August, he proceeded to Birnam to paint the portrait group of the children of Mr. W. W. Cargill, which appeared in the Exhibition next year. The rest of August and the month of September were spent at Meikle Earnock, and resulted in 'Autumn,' 'Helping Grannie,' and a picture of 'An Unwilling Schoolboy,' to which lines from Shakespeare's "Seven Ages" were subsequently appended. Peter Dunbar, whom he had met the previous year, and W. F. Vallance, an old school acquaintance, were painting there when he arrived, and from Earnock McTaggart and his wife visited Mr. and Mrs. Alexander Fraser at Barncluith, at that time Fraser's favourite sketching ground. Finally, in October, they returned to Edinburgh in time for the opening of the special exhibition of "Works by Deceased and Living Scottish Artists," organised by the Academy in connection with the meeting of the Social Science Association.

¹ This picture, which had been worked upon later, when figures were introduced, was in his studio, as was another Fairlie picture, at the time of his death.

The pictures which represented him there were 'Give us this Day our Daily Bread' (Mr. Craig) and 'Puir Weans' and 'The Well' (Mr. C. Hargitt). Some indication of the extent to which his work was in request and of the pictures upon which he was engaged during the following winter is given in a rough note found amongst his papers. It runs as follows: "To paint for Virtue & Co.—1. Maggie Lauder; 2. My Nanny, O; 3. Bessie Bell and Mary Grey—to be done by end of May. For Hargitt—1. The Orange Girl; 2. The Fishwife; 3. ——. For Mr. Simpson, Dundee—1. Spring; 2. Autumn. For Mr. Shiells—Two Girls at the Pump. For C. E. Johnson—A small picture (figures)."

Of all McTaggart's quite early pictures known to me personally, 'Spring' is perhaps the most delightful. Moreover, it marks emergence from the conventional brown tone, so long in favour with Scottish artists, to such a degree that it is in some sort an epoch-marking work. Indeed, it deserves the distinction which a well-known Continental connoisseur conferred upon it, when he said to me that this picture, and others by McTaggart of about the same period, seemed to him to predate and contain the germ of the interest in real light and its effect on nature, which has been one of the most marked characteristics of modern painting in Europe. As a rendering of light and air and colour harmonised and combined into a unity of pictorial effect, they excel anything by the English pre-Raphaelites, whose work is lacking in atmosphere and inclines to crudity and exaggeration of local colour, while one has only to think of what was being done in France by the Barbizon group, splendid though the best of it was, and of the low tone which also pervaded the declared realism of Gustave Courbet (1819-1877) or the as yet old-masterly work of Edouard Manet (1833-1884) to appreciate the notable step forward these original and self-evolved essays of McTaggart were in the representation of the magic of natural lighting.¹ It was almost a

¹ Turner, with his passion for light and colour and his wonderful power of rendering atmospheric effect, was an exception. His position has been admirably summarised by M. C. Moreau-Vauchier in his fascinating study *The Technique of Painting* (English translation, 1912): "He lived the life of a recluse, and had no influence among his contemporaries. He died intoxicated with light, murmuring 'The sun is God.' The cry was a prophecy which the end of the century was to see realised. But the era of bitumen, of dull earthy colour and of heavy handling, lasted in France until after 1870."

decade later before Claude Monet and the French impressionists, whose art derives in part from Turner and possesses certain qualities in common with McTaggart's, began to take up the pursuit of this motive, and their achievement, arresting and fine as it is, lacks poetic feeling. But even the early work of McTaggart is instinct with that lyric rapture which, gradually finding fuller and freer expression, attained in the pictures of his maturity and later life an impassioned and haunting beauty of profound significance.

Subjectively nothing could well be simpler than this small picture of two little girls set in a grassy landscape, dotted with a few sheep and lambs and over the not far-off edge of which peep the roof of a cottage and two or three sheltering trees. But the soft yet glad glamour of Spring suffuses the delicately graded sky of faint blue and tender white, and gems the lustrous green of the growing grass, amid its suggestion of myriad spears, with twinkling spangles of white daisy and yellow buttercup. And this sense of the awakening life of nature, subtly conveyed by the most refined art, is echoed and accentuated by the perfect abandon and naturalness of the children toying with the flowers and unconsciously enraptured by the promise of the season and the beauty of the day. In 'Autumn' the theme is rather that of fulfilment, though even here the artist's optimism reveals itself in the contentment of the old woman—no less than in the happiness of the children beside her—who sits near a cottage on the edge of a harvest field in which reapers are at work. Bathed in mellower sunshine, the colour of this charming little work is richer and more golden though no more harmonious than that of 'Spring.' There is less poetic feeling and less subtlety of expression, but scarcely less realism, in the picture of 'The Whining Schoolboy,' who, though encouraged by his sister, "creeps like a snail unwillingly to school" along a road shadowed by trees in the fullness of summer leafage and splashed with quivering gleams and quiet slants of morning sunshine. In detail this is one of the most elaborate of his works. Figures, roadway and foliage are all wrought to a wonderful completeness of 'finish,' and yet the sense of ensemble, which had been growing upon him, holds them together and ensures pictorial unity.

'The Ballad,' an outdoor scene with a distant view of Edinburgh, and an interior, 'Helping Grannie,' were the other subject pictures



SPRING

shown in next year's Academy (1864), and all had found owners before the exhibition opened. While 'Helping Grannie' belonged to Mr. Robert Craig, of Glasgow, and 'The Ballad' to Mr. Hargitt, the Edinburgh dealer, who had been almost his earliest buyers, 'Spring' and 'Autumn' were the property of Mr. G. B. Simpson, and 'The Whining Schoolboy' of Mr. J. C. Bell, and indicated the beginning of that appreciation which, extending from then until now, has made Dundee and its fashionable neighbour, the residential burgh of Broughty Ferry, in an exceptional way a treasury of his art.

McTaggart's first child was born in June 1864, and in August, having previously thought of Luss, he took his wife and daughter to a cottage near the mouth of the Glenramskill Burn, on the south shore of Campbeltown Loch, where he subsequently resided several times. Probably 'A Summer Afternoon' and 'The Wayside Breakfast' (lately in the possession of his friend, William Leiper, R.S.A.) were results of this two months' stay, and very likely 'Word from the West' was also started. These, with 'The Press Gang' and a portrait, 'Two Scamps,' painted for Colonel Fraser, were at least the works sent to the Academy in the following spring. Compared with 'The Wayside Breakfast,' in which an old man and a charming child sit, in the clear tender light of morning on the grass beside a road, sharing a frugal meal, or 'The Press Gang,' which shows some children playing on a sunny country road fringed with trees, 'Word from the West,' the subject of which is a girl reading a letter, just received from some member of the family who had emigrated, to a group of an old man and woman and two or three children in a cottage kitchen, retains, as do most of the interiors painted then and for a good many years to come, much of the brown tone from which his out-of-door work had now to a great extent escaped.

In the summer of 1865 he was for the second time at Fairlie, where, amongst other things, he seems to have painted 'The Pleasures of Hope'; 'In Charge,' a joyous version of 'The Sleeper and the Watcher' of 1857; and the two charming little pictures known as 'Morning—Going to the Fishing' and 'Evening—Returning from the Fishing.' All were episodes of childhood, and the three last had, as usual, landscape backgrounds. In 'The Pleasures of Hope,' however, almost for the first time since he had painted 'The Hesperus,' he turned to the seashore;

but now he dealt not with the sea's obvious tragedy, but with its seductive fascination. For in the misty shimmering light of morning, the boy sailing his toy craft in the shallows looks up to see a tall ship, with all her suggestion of romance, drift like a thing enchanted across the far horizon. It was probably at Fairlie also that the first idea for a picture from "Enoch Arden," commissioned by Mr. Simpson, came to him.¹ To a great extent, however, although very carefully studied as regards effect outside, that picture was painted in his Edinburgh studio. There he placed his little models upon a load of sand spread on the floor, and, watching their play as well as their pose, succeeded in securing that look of spontaneity in their actions and attitudes which makes his picture far more than merely a very charming illustration of Tennyson's—

" Here on this beach, a hundred years ago,
 Three children of three houses, Annie Lee,
 The prettiest little damsel in the port,
 And Philip Rae, the miller's only son,
 And Enoch Arden, a rough sailor's lad,
 Made orphan by a winter ship-wreck, played,

.
 And built their castles of dissolving sand
 To watch them overflowed. . . ."

When completed this picture was sent to the London Academy (1866), and McTaggart went up to see the exhibition. It was the first time he had shown there, and for some years thereafter he was represented and made an annual visit to London. On these occasions he was frequently accompanied by one or other of his lay friends, whom he delighted to introduce to Pettie and the other voluntary exiles in the South. But he was never very keen on London or on exhibiting away from home, and after 1875 he ceased to send and his visits became infrequent. In all he showed eleven pictures at the Academy during these nine years.

From a letter written by J. C. Bell early in February 1866, it is evident that that gentleman had recently given McTaggart a commission.

¹ A sketch-book used at Fairlie about this time contains careful drawings for 'Going to Sea' (painted 1866), 'The Press Gang,' 'The Orange Girl' and 'Dora.'

“Do you think that you will begin now to that *great and important work of art*, ‘Wee Willie Baird.’ I was reading the story again the other night with all the delight of the first impression.” The ‘story’ which had taken so strong a grip of Mr. Bell’s imagination was “A Winter Idyll,” which had appeared anonymously in a magazine. The author was Robert Buchanan, in whose collected works the poem subsequently appeared. It described the relations which existed between an old schoolmaster and his favourite pupil, a little boy whose home was in the hills so far away that, when the other scholars went for dinner, he remained behind with his teacher, and the picture was founded upon the following lines :

“ And when we read the holy book, the child
 Would think and think o’er parts he loved the best,

.

Then with a look that made your eyes grow dim,
 Clasp his wee white hands round Donald’s neck,
 ‘Do doggies gang to heaven?’ he would ask ;
 ‘Would Donald gang?’ . . .”

To the artist the motive suggested appealed very strongly, and the result was a picture which in tenderness and depth of feeling, if not in charm and spontaneity of execution, stands high in his achievement.

The painting of ‘Willie Baird,’ if begun in the spring of 1866, was interrupted by the customary summer sojourn in the country. This year he went early, and was back in Edinburgh in August, when he painted a portrait of Mr. John Lothian for the Rev. R. M. Macfarlane of Glenorchy. With its ruined castle set on the low spit of grass-grown sand which divides the open bay from the shallow inner basin into which a burn, born in the high envioning hills, winds and sings its way through low-lying meadows, rich in flowers, Lochranza was new ground to him, and he made a considerable number of sketches, chiefly in water-colour, which from now onward he used more frequently. Most of these drawings are small in size, and few deal with the more mountainous or scenic effects, in which the surroundings are so rich ; but nearly all are instinct with fine observation of atmospheric subtleties, and not a few are executed in a wonderfully free and suggestive style, which was later

to have a bearing upon his practice in oil also. In the latter medium he painted an exquisitely sunny picture of two children on the shore, beside a little one who listens to 'The Murmur of the Shell,' and probably the background of woodland and hill which serves as setting for the idyll of 'My Boy Tammy' and his lass,

"Herding ae wee lamb and ewe
For her puir mammie."

These, with 'Willie Baird,' completed during the winter, 'Hide and Seek,' which had been begun at Fairlie a year or two before, and 'Enoch Arden,' seen the previous summer in London, represented him at the Scottish Academy in 1867. They formed a charming and very varied series. All were marked by lovely colour, by great refinement of feeling and by a high sense of beauty, and, without exception, they were painted with delightful and unassertive dexterity and finished with loving care. Yet for some reason, the *Scotsman*, hitherto very favourable to his work, delivered a terrible onslaught upon them. That remarkable critique began by remarking that "William McTaggart furnishes a series representing with more or less interest various phases of child life," and then after dealing with the pictures in some detail, concludes—"The five pictures impress one most favourably with Mr. McTaggart's power of comprehending and setting forth the life of childhood; but one wishes he could either dispense with the natural scenery or had more power in representing it." As this gem of appreciation occurs in the second notice of the Exhibition, one may assume, not unfairly, that it was made deliberately and not by chance. Indeed it was but the first utterance of the parrot-cry 'unfinished' which was to pursue him for many years as his style developed and became more personal and finely expressive. It was fortunate, therefore, that he was a man of grit and determination, who knew what he wanted to express, and, sensitive though he was, was prepared to make sacrifices to preserve his ideals.

Looking at McTaggart's pictures of that period now, it is exceedingly difficult to understand the point of view which underlay such criticism, for in them the figures are painted and drawn and the faces modelled with delicate completeness, while the details and natural scenery are carried out with what would to-day be considered quite extraordinary care and



WILLIE BAIRD

fidelity. But perhaps, if one had been brought up in an atmosphere where the predominating artistic influences were the cameo-like finish and the hard polished surface of Noël Paton, the conventional realism of the Faeds, the archaeologically correct but unatmospheric historical reconstructions of Drummond, the grandiose and embrowned panoramas of Highland loch and hill of Horatio McCulloch and the photographic naturalism of Waller Paton's highly-coloured landscapes, and had only recently adjusted one's ideas to accept the pre-Raphaelites, one might have shared these views.

His master, Scott Lauder, who lived until 1869 but was little about after 1861, when he became partially paralysed, had remarked upon the 'fresco-like quality' of McTaggart's early pictures, and that of course implies that, when compared with the rich brown sauce then in fashion, they possessed a striking blondness and freshness of tone and effect, and perhaps also unusual ease and directness of handling. Comment has already been made on the differences between his work and that of the pre-Raphaelites on the one hand, and that of the Barbizon men and the earlier French naturalists on the other. He was a pioneer and, like all pioneers in the realm of art, as of ideas, he suffered for it. It was the presence of new and unfamiliar qualities—of more light, subtler tone, more fusion, less crowded design—in his art, and the adjustment of technique which they involved for their expression, although still incipient rather than pronounced, which were the disturbing element to his critics and his admirers alike. The latter, while fascinated by his pictures and anxious to acquire them, were often troubled by doubts about their 'finish.' Time and again, Mr. Simpson, Mr. Ritchie, Mr. Bell and others wrote to him when they got a new acquisition home, frequently after exhibition, expressing their delight but urging that he should touch this or that passage and 'improve' the picture. Strange to say, he usually took their strictures in good part and was willing to try to meet them. I have sometimes wondered, however, if his seeming acquiescence, and a very few touches at most, did not trick these connoisseurs into believing that he had carried out their hints in their entirety. Yet, had they but known, it was not really the charming imitation of nature and the attractive technical dexterity in his painting which made them so keen to own and so glad to live with his pictures.

It was the spirit and the fire and the deep love of beauty within them, and these were just the qualities in his gift which were urging him in the direction which they contemned.

In May 1867 McTaggart removed from 3 Macnab Street, where he had resided since his marriage, to a larger house at 4 Melville Terrace, on the south side of the Meadows, and in August he revisited Lochranza. The bay is at times a great rendezvous for the Loch Fyne herring fleet, and he spent his holiday sketching not only landscape but incidents of fisher life—boats at anchor or under sail, net-mending or drying, children at play amongst the boats and fishing gear. Indeed herring were in the air, so to speak, as was evident from the salutation of the old man who, meeting him returning from painting, sang out “And did you catch many pictures to-day, Mr. McIntaggart?” So far as I can learn, he did not paint anything of importance in oils, though a water-colour (a half sheet and the largest he had yet painted, I fancy) of children ‘Gathering Brambles’ in a hedge-bordered lane beside a field of ripe corn—painted with a remarkable combination of detail and breadth—suggests that he had his picture ‘Dora’ on his mind.

During the late autumn in Edinburgh he was working on a larger version of ‘The Murmur of the Shell’ for Mr. Simpson and on a picture for Mr. J. G. Orchar, of Broughty Ferry, who was soon to become a very dear friend and the possessor of some of the artist’s finest works. But ‘Dora’ occupied most of his attention. It had been projected at least as far back as the spring of the previous year, and now that it was nearing completion, Mr. J. C. Bell, who had secured the preliminary study, wrote to him (9th December 1867)—“When you write tell me of the second ‘Dora.’ Mind you do your *very best*, and let it put you into the full membership—finish the background very completely, and it will be sure to be a hit.”

When exhibited at the Royal Scottish Academy in 1868 ‘Dora’ was a twilight piece, not dark but gently luminous, and the lines quoted in the catalogue were those which described the first day of her waiting, and conclude so dramatically—

“And the sun fell, and all the land was dark.”

But, although the picture was one of his best and the only one shown,

it failed to find a buyer, and before it again appeared (Royal Academy, 1869) the effect had been changed completely.¹

“ But when the morrow came, she rose and took
The child once more, and sat upon the mound ;
And made a little wreath of all the flowers
That grew about, and tied it round his hat
To make him pleasing in her uncle’s eye.”

Hope had come again with the glad clear light of morning. Dora and the boy, a wreath of daisies and poppies on his yellow curls, sat in the sunshine on the flower-spangled mound, and, on the farther edge of the gently swaying field of golden grain, the old man stood amongst the harvesters, his interest at last awakened. And farther off the distant landscape, with its exquisite suggestion of a winding river, swam and trembled in the hot dreamy autumn air. But while the painter followed the poet thus closely, the picture itself owed its charm entirely to qualities proper to pictorial art. No doubt to some its chief interest was as an illustration ; but the artist’s conception was such that, even though one has never read the poem, he can enjoy the picture to the full. Its design, whether as regards the general disposition of the masses or the relationship of figures to the landscape or to each other, is balanced, harmonious and expressive ; the sun-suffused colour scheme, lovely in its combination of richness and delicacy ; the faces of the chief actors—Dora’s sweet and pensive, the boy’s² very winsome in its mingling of shyness and roguery—peculiarly fascinating even for McTaggart, in whose work beauty of type and expression is a never-absent quality. The handling also is full of charm. Dexterous without parade of cleverness, and marked by extraordinary finesse of touch, the brush-work, incisive here, caressing there as suits the feeling, is highly expressive in kind, and, if the more closely

¹ McTaggart afterwards regretted that he had not kept the first picture and painted his new idea upon a fresh canvas. The original effect may be seen in the small study once in Mr. Bell’s possession and more recently in that of Mrs. Leonard Gow. In 1885 he painted a medium-sized version of the second picture for his wife, and in 1889 he reverted to the twilight lighting, but of deeper tone, in a canvas (perhaps begun much earlier) still in the studio.

² The model for the child was the now well-known landscape painter, Mr. D. Murray Smith.

wrought handling of the foreground figures inclines rather to his earlier style while the subtly suggestive and more elusive treatment of the expansive distance, retreating grade on grade until it almost merges in the filmy sky, more than foreshadows future developments, all is wonderfully homogeneous in character.

More perhaps than any of his contemporaries, some of whom (Orchardson and Pettie conspicuously) derived many of their subjects from poetry or history, he was independent of literary inspiration. Even when, as in the 'Hesperus,' 'Lochaber no more,' 'Willie Baird' and 'Enoch Arden,' he set out to paint a motive taken from such sources, his treatment was free and independent, and after 'Dora' he never, I think, painted a picture which was in any sense an illustration.

In 1868 a sojourn at Tarbert, the little port on the lower reach of Loch Fyne, which rivals Campbeltown at the other extremity of Kintyre as a centre of the herring fishery, led to an expansion, though scarcely an alteration, in McTaggart's choice of subject. Hitherto, with rare exceptions, his themes had been episodes in child play. Now, while not abandoning these, which indeed always remained the most usual incidental interest in his pictures, he turned to a considerable extent to motives connected with fisher-life and seafaring. Tarbert is still picturesque, for nothing can destroy the charm of the quiet land-locked bay, with its herring fleet and occasional old-fashioned coaster; but at that time the village, with its boat-building yard and tall drying poles on the shore below the ruined castle, was quite unspoiled. The little town was at once quaint and more compact than it now is, and the modern fringe of rather ugly villas, built from the proceeds of extra prosperous fishings, had scarcely invaded the further side of the loch, and did not stream, as now, past the narrows to greet the 'Columba'—it was the 'Iona' then—when she made her daily call. The boats also, if less shapely in build and less powerful under sail, were even more picturesque than the present larger type, and the motor, which has made the fleet almost independent of wind and weather, was as yet undreamt of.

This picturesque place was greatly frequented by the painting fraternity. Either in 1868, or the following year, when McTaggart was again a visitor, Colin Hunter (1841-1904), who was to secure his first conspicuous success with 'Trawlers waiting for Darkness,' painted



DORA

there in 1872, and Hamilton Macallum (1841-96), who rendered certain of the more brilliant phases of West Highland scenery and weather with much originality and charm, were painting at Tarbert. The fishers took a great interest in their work, and, as the artistic invasion lasted in force for a good many years, grew quite familiar with the styles of different artists. Apropos of this Tom Graham used to tell a story. He was painting one day somewhere on Loch Fyne side, when a fisherman from a boat lying near came ashore and watched him. Then, after a good while, during which they discussed the weather and the fishing, his visitor said—"You're not a landscape painter. You paint like McTaggart."¹ Frequently also they would even put themselves about considerably to give an artist facilities to go on with a picture. On one occasion, when busy painting a group of boats, McTaggart was greatly pleased to find that those in which he was particularly interested remained in harbour after most of the fleet had sailed. He did not, however, realise the reason for this until he laid down his palette and commenced to prepare to go home. Then, almost at once, the sails went up and the boats were under way.

From the lodging occupied by McTaggart, the piermaster's cottage near the jetty on Loch Fyne, there is in front a fine view of the wide stretch of breezy water, between Kintyre and the Kilfinan hills, which forms one of the chief fishing grounds, while, turning in the other direction, one looks towards the narrow rocky entrance to the bay through which the boats flocked, like birds on the wing, to the fishing in the summer afternoons. But, while his sketch-book contains many notes in pencil or colour of the fleet under sail, he found the subjects for his more important pictures where the fishers worked or idled and the children played amongst the craft in harbour or the nets and gear on shore.

His most important picture this year (1868) was 'The Young Trawlers.' When shown at the Academy next spring, it was received with favour, and yet in a way which indicates quite clearly the direction in which his art was developing. Bearing what we now know about the evolution of modern impressionism in mind, and from our knowledge

¹ When relating this incident Graham would add: "And that was the finest compliment ever paid me."

of the disturbing and revolutionary element it seemed to those reared upon Academic and pre-Raphaelite art, it is easy to understand the feelings which prompted an intelligent critic to write as follows in 1869: "Mr. McTaggart is very strong this year, and exhibits six capital pictures. Like Mr. Cameron, he has a special love of children, and perhaps even a richer sense of beauty in human expression, to which he is rather apt to sacrifice other things. This is very strikingly exemplified in his 'Young Trawlers,' a most charming group of children's faces, all of them individual, all delightful, and yet all possible children of every-day flesh and blood. This is so pleasant a picture and one is so occupied in contemplating these happy faces, that it is only after a time one observes that the rest of the picture is quite unfinished. Even the water is not so distinct as it should be. What the intervening substance, between the boat and the net through which the fisherman peeps, is, we can only conjecture, and the land in the background, though not very far away, is not even the colour of the habitable earth." For what was taking place before the uninitiated eyes of McTaggart's contemporaries was the alteration in focus incidental to that 'interested vision' which, in a special way, underlies modern impressionism.

Concentration of attention upon the ensemble and enrichment and accentuation of the leading motive by the suppression of superfluous detail in subordinate passages was not new in painting, of course. But the pre-Raphaelite movement, with its passion for veracity, had cut right across these tendencies in England, and had brought all-over detail and edge-to-edge finish into fashion. Nor was it very different on the other side of the Channel. There, despite the example of the romanticists, with their instinct for accent and emphasis, the early French realists, absorbed in the tonal value and mass of nature, were little more interested in pictorial focus than the pseudo-classicists against whom they were in revolt. During the later sixties, however, focus begins to appear in the work of Manet, Degas, and Whistler, then hovering between realism and impressionism, and, as early and more isolated, in that of McTaggart. Moreover, it was used in a new way. Previously it had usually been associated with either the light and shade or the decorative elements in design. Now, influenced by what has been called 'the logic of the eye,' focus followed the natural way of regarding things seen, whether looked

at with the attention concentrated upon some particular part of the visual field or expanded to embrace its totality. Inevitably this resulted in modification of the way in which things were represented pictorially, and, before long, even of the actual handling. Mr. Martin Hardie in his book on *John Pettie* points out that about this time the work of Orchardson and Pettie (then attracting great attention in London, where they had settled a few years earlier) was often dismissed by contemporary criticism as empty and unfinished. In reality, however, the pictures of these artists and of Chalmers, if more obviously related to traditional chiaroscuro than the more impressionistic work of McTaggart, were only another phase of the reawaking of 'interested vision' after the crowded compositions and unatmospheric compilation of facts which had marked and marred the mid-century picture. With McTaggart alteration began, as in 'Dora' and 'The Young Trawlers,' by a loosening of touch in the accessory parts, and then, as he turned his attention more and more to the rhythmic play of movement in figures and landscape, issued in a broad and vitally suggestive style, in which everything was subtly related yet duly subordinated to that simplicity and unity of effect which, uniting with his already active passion for the harmonies wrought by light and atmosphere, became the dominating motive in his art.

In addition to 'The Young Trawlers,' McTaggart sent two other Tarbert pictures,¹ 'The Look-out' and 'The Old Net' (now in the Aberdeen Gallery), to the Exhibition, where he was also represented by two indoor subjects, 'The Mother's Song,' begun a year or two earlier, and 'Lecturing a Shadow.'

Tarbert had proved so rich in suggestion of pictorial incident that McTaggart went back the following summer; and, after a year's interval, he paid a third visit in 1871. On the earlier of these occasions he began the important subjects subsequently known as 'Village Connoisseurs,' or 'Following the Fine Arts,' and 'Adrift.' The idea of the former first took form in a blotisque but highly suggestive little water-colour in one of his sketch-books. This shows the composition and the grouping of the figures almost as they were carried out in the oil picture

¹ 'Half way home'—"as pretty a little girl as one could desire to see on a summer day, resting her basket at the side of the road, a sandy path by the yellow sea margin with green grassy links around"—also shown was more probably painted at Lochranza.

commenced at Tarbert and completed in his Edinburgh studio, in time for next year's Exhibition. The subject was an attractive one. In the serene sunshine of a summer day, a crowd of fisher-children, wonder blended with curiosity in their delightfully expressive faces, and eagerness or absorption evident in their every movement, troop—as the youngsters of Hamelin followed the Pied Piper—after a swarthy Italian image seller, only a few years older than themselves, along a road beside the slumbrous sea. When at the Scottish Academy in 1870 this picture, now in the possession of Mrs. Lawrie of Monkkrigg, was called 'Village Connoisseurs.' Two or three years later the artist recurred to the same motive and, with more complex accessories of nets and boats and with greater elaboration, if rather less spirit and success, painted the much larger version recently in Mr. Jordan's collection. That was shown in the London Academy of 1874 with the even happier title 'Following the Fine Arts.' The other important picture painted in 1869-70 presented a marked contrast in motive to the 'Connoisseurs.' Here the effect is one of grey and windy weather, and, impelled by a sudden squall, a party of three boys and a girl, accompanied by a terrier, are being drifted on a raft, on which they have been playing, out to sea. Although there is probably no real danger, the children are alarmed, especially the boys, who tug at the rude oars in the attempt to win back to land. But their plight has been noticed, as is evident from the action of the figures on the not very far-off quay, and one feels that the adventure will soon be one to laugh over and perhaps to boast about. Finished in the spring of 1870, 'Adrift' was sent to the London Academy.

Neither of these can be counted amongst his most successful pictures. While the ideas are exceedingly attractive and the designs very happily conceived, while the groups of children are charmingly realised and the faces, happy or dolorous, are beautiful in type and expression, the colour is somewhat negative and lacks vitality, and the handling, though dexterous, has neither the delicate precision of his earlier style nor the more incisive quality or the subtler suggestiveness which was to mark later phases of his art. They were, indeed, transitional in character, and evinced increasing sensitiveness to the claims of ensemble and the subtleties of atmospheric effect rather than more assured mastery of his *métier*. At the same time one notes with interest a quickened feeling

for movement. This is particularly noticeable in 'Adrift.' The carry of the clouds and the swish and sway of the water are happily suggested, and the boys are evidently rowing with energy against the squall.

During this visit to Tarbert an incident occurred which afforded the artist more genuine gratification perhaps than any official honour or critical applause he ever received. One day a fisherman, accompanied by three others, met Mr. and Mrs. McTaggart in the street and, coming up to him, said—"You will be Mr. McTaggart?" When he had admitted he was, the fisherman continued, "And you will have been here before, Mr. McTaggart?" Yes, he replied, he had been the previous year. "And now," his interrogator proceeded—they were standing near the hotel—"you will come in and have a dram—and Mrs. McTaggart, too," he added, with a glance at the lady. Mac said he'd be delighted, but his wife did not drink, though she would go in with them. Once inside the inn parlour, the spokesman rang the bell, and when the girl came, queried, "And now what will you have to drink, Mr. McTaggart?" "Whisky," said he; and the friendly fisherman, looking round at his companions, ordered "Five glasses of brandy, please." "Why brandy," McTaggart used to wonder, "when I said whisky, I never quite understood, except it was that brandy was more expensive, and they wished to do full honour to their guest." The drams having come, the fisher proposed the artist's health, and then queried again, "And you have been in Tarbert before, Mr. McTaggart?" Again he assented. "And you like Tarbert, Mr. McTaggart?" Yes, he liked Tarbert very much indeed. "Well, you should come and live in Tarbert, Mr. McTaggart—there are forty McTaggarts in Tarbert—I'm a McAlpine myself, but my mother is a McTaggart—and not a man would dare lay a hand on you." Thus the artist always claimed that he had received the freedom of Tarbert.

On the eve of the opening of the Exhibition of 1870, McTaggart was elected (10th February) an Academician of the Royal Scottish Academy.¹ He had had to wait eleven years. But, although he was a more gifted artist than any of those promoted during the period of his Associateship, one cannot say that, taking seniority into consideration,

¹ At that meeting William McTaggart and J. Dick Peddie, Architect, were chosen to fill vacancies caused by the deaths of R. Scott Lauder and J. Eckford Lauder.

he was treated badly. At the same time, if a man is conscious of his own powers, it must be small consolation to know that the best claim of those preferred is that they happen to be senior on the waiting list. Perhaps the best spirit in which such a position can be faced was that of Sam Bough, who, elected Associate before McTaggart, had even longer to wait. "Never mind, Mac," he would say as they left an election meeting, "the men they are electing will put us in."

Promotion to full membership did not in itself mean much to McTaggart as an artist. But the more assured position it conferred, the questioning of Academic rank, which now renders such distinctions of less account, not having then begun, was of material advantage. It seems to have brought him a good many portrait commissions, and, to a certain extent, these made him more independent, and therefore more able to follow his ideals and to develop his art upon the lines along which his special gifts were urging him.

CHAPTER IV

ACADEMICIAN

1870-1880

THE cynical have said that a young man married is a young man marred, and the observant have remarked that the better part of the career of an artist elected Academician too often dates before rather than after promotion. In McTaggart's case, however, marriage, as Chalmers had noted, helped to make him by quickening the flow of his innate sympathies, and election served but as a point of departure for future development in his art. The consistent increase of power and expressiveness in handling, which is observable in his work between 1860 and 1870, becomes still more marked during the following decade, and went on growing right to the end; while more and more as he aged, he gave freer expression to that quick sense of the joy of life and that intense and sensitive apprehension of the beauty and significance of nature, which together formed his special gift on the emotional side.

Although the artist always declared that London had never had any attractions for him, and that he had never felt tempted to follow his friends, Pettie, Orchardson, Tom Graham and the rest there, a letter from Pettie in March 1870 would seem to imply that the possibility had been talked of at least. Every now and then, indeed, in his earlier correspondence one comes upon suggestions that he should remove to London. Even as late as 1876 MacWhirter wrote—"I wish you would come and settle here." McTaggart, however, while well aware of the greater rewards attending success in the south, laid greater stress upon securing the environment in which he could most congenially live his life and develop his art. He was not of those to whom keen competition

and a wide field are necessary stimulants. His chief ambition was ever to express the best that was in him, and, while very appreciative of genuine appreciation of his work, he was not greedy for applause and shrank from publicity. Edinburgh, with its homelier ways, more intimate associations, and less socially ambitious artistic circles, with its picturesque streets, airy situation and romantic surroundings, suited him temperamentally much better than London would have done, and, being the man he was, he chose to remain at home.

During the summer of 1870 he again revisited his native district. Instead, however, of a lodging on the shores of Campbeltown Loch, which had hitherto been his usual sketching ground in Kintyre, he took a farmhouse near the western fringe of the Laggan. There the cultivated fields and the meadow pastures, which spread right back to Campbeltown, are bordered by the wide billowy links and great swelling dunes which stretch for miles along the bay, where the Atlantic flashes and thunders in glory or in gloom on pale golden sands. Kilkevan is situated about a mile inland from the point where the Machrihanish burn runs into the sea; but, although he does not seem to have gone down specially to paint the sea, the sea, as was inevitable perhaps, called him, and this visit left an indelible mark upon his whole after-career. A number of pictures painted amongst the bents or in the little sheltered sandy nooks between the rocks were finished and exhibited or sold at once, but 'Something out of the Sea,' the chief picture begun at this time, was not shown until 1873.

Just after this sojourn in Kintyre, he spent two or three months at South Shields painting portraits of the children of Mr. J. Stevenson, M.P. for Newcastle-on-Tyne. His host's brother, through whom he probably received this commission, for he was intimate with Chalmers, Pettie and other of McTaggart's friends, was keenly interested in art, and at his house McTaggart met Fred Walker (1840-75) and other artists then working at Tynemouth. Like nearly all his work in this kind, of which these were amongst the earliest of a series, which was to be carried on during the next twenty years, each of them was treated rather as a genre picture than as a simple portrait. It was a delightful form of portraiture, and if those painted at Shields at this time are somewhat lacking in the grace and spontaneity which were to mark later

essays of the same type, they are already far removed from the formal likeness-making or conventional picturesqueness which characterised and still mars much child-portraiture.

In June he had presented 'Dora,' which was still unsold, as his diploma work, and, when writing to the Secretary of the Academy, had expressed some half-jesting regret that the canvas was somewhat larger than was customary. Mr. Dick Peddie was equal to the occasion, however. He replied that "when a picture is of such high order of excellence as the one in question, the greater its size the more acceptable must it be to the Academy." And, indeed, it was acceptable, and has remained so. One of the most perfect of the artist's works in his earlier style, of which in some respects it is the culmination, it is probably the most beautiful picture in the Academy's collection, to which since then it has become the practice to present works of importance.

As a newly-elected Academician, he was placed upon the Council in November, and in the spring of the following year Mr. Hugh Cameron, who had been chosen a member in 1869, and he were asked to act as special visitors for the morning session of the Academy's "Life School." Hitherto that class had met in the evenings only, but, in response to a petition from the students, it had been decided to hold forenoon meetings also during the early summer months. These were McTaggart's first official duties as an Academician, and, during the next eighteen or twenty years, he took a great interest and a prominent part in the various activities of the Royal Scottish Academy.

In addition to three of the Stevenson portraits, he was represented in the Exhibition of 1871 by 'Adrift,' shown the previous year in London; by a delightful portrait picture of his eldest son, sitting up in bed playing with a toy watch and other things taken from a stocking, which was called 'Faëry Treasure'; and by a study of 'An Old Fisherman.' Purchase of the last by the Association for the Promotion of Art in Scotland, which society, after buying four or five of his quite early pictures, seems to have dropped him when the critics took to abusing his work, roused rather than soothed his ire. He did not refuse their proposal, but in accepting he wrote with scarcely veiled irony—"Having been at the Exhibition, I found your note containing offer of £21 for my picture 'An Old Fisherman,' which I accept with many thanks. And

I beg to express to the Committee my gratification in having after eight years at last succeeded in painting a picture of which they could approve." A little later another of his pictures was acquired by the Art Union of London. This was 'A Runaway' from the Royal Academy, 1871.

Although profoundly impressed, as is obvious from the work done or commenced in 1870, by the might and magic of the open sea, some years elapsed before McTaggart went back to Machrihanish. Next sketching season saw him again at Tarbert. Here he reverted to incidents of fisher-life, and obtained suggestions and material for 'Through Wind and Rain,' one of the most important pictures painted during the seventies. 'Lasses at the Fair,' shown in 1874, was also begun. He seems, in addition, to have visited the little clachan of Whitehouse, which lies embowered in trees some six miles away on the Campbeltown road. There he commenced the subject subsequently carried out on a large scale as 'The Village, Whitehouse.' More immediate issue of the summer were 'The Fisherman's Noon' (R.S.A. 1872), a fisher lad, accompanied by a fair-haired little boy, seated in a boat mending nets; 'Among the Heather' (R.A. 1872), a landscape with an exquisite dreamy distance; and 'Weel may the Boatie row,' which was sent to the Glasgow Institute in 1873.

After living for five years in Melville Terrace, McTaggart removed at Whitsunday 1872 to 13 Hope Street. The flat occupied by him was situated on the first floor, and the front windows looked into Charlotte Square. He chose the corner room for a studio, but used only the window towards the north, and this continued his studio even after 1881, when he rented the lower floors also, and 24 Charlotte Square became his address. Hope Street is very central in situation, and, as the artist and his wife were exceedingly popular with all their acquaintances, their house became a great centre in the social life of artistic circles in Edinburgh. Friends were constantly dropping in, and were always sure of a hearty welcome; and many a happy gathering, unmarred by pretension or display, took place there, especially when Pettie or some other early friend came north again.

Long-standing friendship with collectors in the Dundee district, and a commission to paint a portrait of a daughter of Mr. T. S. Robertson, a Dundee architect, who soon became a very intimate friend, led to his

spending some time at Carnoustie in the early summer of this year (1872), and eventually resulted in Carnoustie becoming one of his favourite painting resorts. When he commenced to go there, it was a considerably smaller place and much less frequented than now. There were an inn or two and the golf links, of course; but golf was not the rage it has since become, and letting summer lodgings had not developed into the chief occupation of the local residents. The splendid cycle sweep of the bay towards the great pink sand dune to the west was unbroken by bandstands, tennis-courts and pierrot-booths—the few visitors shared the beach with the cobbles of the salmon fishers, the village children at play and the crying sea birds. Farther east the scene is less changed. The “Westhean,” as the little natural harbour amongst the seaward jutting rocks is called, is still marked by the groups of guiding beacons which appear in so many of his pictures, and is still used by the hardy fishers of the North Sea, now, however, greatly fewer in number, while the red-tiled or stone-roofed cottages which cluster round the common, on which nets are dried and unused boats are drawn up, and the foreshore of flat weather-worn rock and grey shingle are much as they were. The sea is ever the same. These were the elements—the bay into which the waves rushed in glory or rippled in glee, the sands with blithe bathers or busy bait-gatherers, the haven with its fishers going to sea or homeward returning—from which he was to distil many fine pictures in succeeding years. There was, however, another feature in the immediate surroundings which was to furnish many subjects. Batty’s Den¹ is a little glen with a stream which debouches on the shore about half a mile from the Hean. Stepping eastward along the bare and open shore road, one comes suddenly upon a gentle green valley, through which a limpid burn wimples over a sandy or pebbled bottom in fast-running streams, or lies, transparent and golden and still, in pools, which mirror the sky or the few thin trees on its banks, on its way to the sea. For a long time this was a happy sketching ground for McTaggart. Many a fine water-colour was painted there, when the whins were in bloom and the spring green had just begun to show on the trees, during the fortnight at the end of April, which between the early seventies and the middle eighties, no

¹ The lower part of this dell is known as Craigmill Den, and it was here, between Caernazrie Mill and the sea, that McTaggart chiefly painted.

matter where he might go in the summer, he usually spent at Carnoustie.

This year portrait painting interfered with his usual summer programme, and the month of August was spent at Helensburgh, where he painted half or three-quarter lengths of Mr. and Mrs. John McGregor (Glasgow Institute, 1873) and of Mr. and Mrs. Alexander Anderson (R.S.A. 1873), and a head and shoulders of Mrs. Leiper, mother of Mr. William Leiper, R.S.A., the architect, through whom he then and later received not a few commissions. While all these were very successful, both as likenesses and pictures, the bust of Mrs. Leiper is a peculiarly charming example of his art. Few more exquisite pictures of an elderly lady have ever been painted. But, although thus busily occupied, McTaggart managed to comply with Pettie's urgent suggestion—the Petties were at Lamlash—that they should walk round Arran together. To both this excursion, which lasted three days, was a delight, as is obvious from a note written by Pettie a year later—"Yon walk we had was a pleasure I enjoy again and again."

During the autumn and winter he seems, besides painting a presentation portrait (with a replica) of ex-Provost Hunter, Partick,¹ and perhaps working upon the Helensburgh ones, to have taken up two of the chief pictures commenced at Machrihanish in 1870. At all events, 'Amongst the Bent' and 'Something out of the Sea'² were sent to the Scottish Academy in the following spring (1873). While the former, if on a greater scale and painted with more skill and power, repeated with variations a kind of subject which he had frequently treated before, the latter broke new ground, or at least touched it in a new way. Of course the critics preferred the more familiar theme of 'Amongst the Bent,' and the "more careful finish that used to characterise his productions" was used as a reproach against the "slap-dash freedom of touch" and "the utterly sketchy and unfinished details," which, they complained, made it necessary to stand a long way off from 'Something out of the Sea.' The evolution of the artist's style, his ever-growing power, even the difference of treatment involved in a change of motive were not allowed for, or were seemingly not understood. More than in anything he had

¹ Original presented to Partick Corporation.

² Both were secured by Mr. J. G. Orchar.



WEST HEAN—PAGE FROM SKETCH-BOOK USED IN 1874

yet done, the idea of changeful light and unceasing movement emerges in this picture and controls its manner of expression. It was the first time, since he had painted the 'Wreck of the Hesperus,' twelve years earlier, that he had treated the open sea in agitation upon a considerable scale.¹ And, if less subtly and magically suggestive than many of the sea pictures painted later, it was alive with the qualities which were noted as lacking in the storm-tossed water of the 'Hesperus' dawn. To keen observation and sensitive apprehension of mystery and vastness, there was now added an exceedingly vital expression of the sea's dynamic energy, rhythmical movement, and liquid transparency. No less remarkable is the rendering of the changeful glitter of the sunshine falling from a brilliant sky upon the seething welter of broken and swaying water between the great roller (rising dark in a curling and nodding and fast-moving mass almost up to the far bright horizon which peeps over it) and the shoreward rush of the preceding wave up the sand right in front, where three delightfully natural fisher children haul vigorously on a line attached to something afloat. It was for the attainment of such effects that McTaggart had gradually modified and broadened his style, and, though he had still a long way to travel ere his handling and colour attained their full expressiveness, they here begin to show their real possibilities, and not a little of their ultimate power.

From correspondence with Mr. Alexander Macdonald of Kepplestone in the early months of 1873, it is evident that that gentleman was again thinking of acquiring a picture by McTaggart, but, as before, the negotiations came to nothing. Amongst the pictures mentioned was that of 'Lasses at the Fair,' commenced at Tarbert in 1871 and now practically finished. When shown at the Royal Scottish Academy the following year this charmingly composed picture of three pretty and delightfully contrasted country girls looking at a photograph, evidently just taken, of one of them, was received with greater favour than a good many of its predecessors had been. Yet it did not escape censure. It drew, indeed, what was its author's favourite press criticism—"Of course the picture is not finished, but then it would not be a fair example of the artist if it were otherwise!" Portraits were also engaging his attention. Two

¹'The Fisherman's Children on the Beach' (a smaller picture finished before May 1872) shows a very similar effect.

of these were painted at Carnoustie, where he was thrice that year, and one or two at South Shields. During his April visit a number of Edinburgh artists entertained their Dundee admirers and friends to dinner—"five o'clock and not full dress"—at the Dalhousie Hotel, and he occupied the chair. In August, besides a charming cabinet picture of Miss Jeannie Halley, a little lady, in a black frock relieved with a blue sash, seated on a sandy knoll, he painted several seaside studies, and at the end of the year he returned to do a portrait of Mr. William Halley. 'Molly, daughter of Arch. Stevenson, Esq.,' also exhibited in 1874, was equally attractive. Meanwhile, after a struggle, which perhaps shows in the result, 'Following the Fine Arts' was brought to a finish, and, before being sent to the Royal Academy in March 1874, was purchased by Messrs. T. Lawrie & Son, Glasgow. The delightful trio of portraits of the children of Mr. Robert Carfrae, who was so well known as a tasteful and learned collector of antique coins and formed such a remarkable collection of the noble imaginative works of that too long neglected genius, David Scott, were also completed this spring.

A note, written from Carnoustie on June 25, 1874, shows how he was then engaged—"I am busy and the weather is delightful, so I think of staying on here a little longer. I am pitching into the 'Boys Bathing.'" Preceded by a charming water-colour, painted the previous summer, and by other studies, the progress of this picture during the winter had been watched with special interest by his friends, and while he was at Carnoustie it was purchased by Captain Hill, of Brighton.¹ McTaggart was much pleased. "I am very glad of this," he wrote to Captain Hill, "for I shall be proud to have it in your collection alongside so many of my friends. I mean to do my best to make it fine, and it may be completed in four or five weeks, but I shall give myself more time if necessary. I was very pleased that Pettie liked the picture so much. When it is finished I shall send it to your address, and I hope to have your permission to exhibit it either in the R.A. or the R.S.A. Exhibition next year." Eventually, however, the owner would not lend. Still, if unshown

¹ For an account of Captain Hill's collection see *The Magazine of Art*, 1882. It contained fine examples of Orchardson, Pettie, Frank Holl, Fred Walker, and G. H. Mason, and amongst foreign artists represented were Millet, Corot, Israels, Degas, and Claude Monet.



BOYS BATHING

publicly, 'Boys Bathing' had evoked great admiration amongst those who had seen it in his studio, and, undoubtedly, helped to enhance his reputation. A peculiarly delightful picture, in which carefully studied and charmingly drawn figures—each full of character and instinct with movement, and all related in one common, if complicated, action—are subordinated to a wonderfully realised ensemble, where vapoury summer sky, air-steeped glancing water and sun-kissed sands form a subtle atmospheric whole, it was perhaps the highest mark the rising tide of his maturing genius had as yet touched. Pettie's generous estimate gives one an idea of the impression it had made on him. "I saw Captain Hill's picture at Brighton. It is a stunner and looks a hole in the wall, letting sunshine and fresh salt breezes into the room: the *best* piece of colour he has. He gets my R.A. picture,¹ and I'm bound to say it won't stand beside yours for colour." But amongst artists who knew his work, McTaggart's outstanding position as a painter of light and air was now pretty fully acknowledged. About a year later than Pettie's letter, G. A. Lawson, the sculptor, wrote apropos of drawings sent to him and John MacWhirter—"Man, they are both of them *positively charming*. They are nothing short of just downright fresh air, and if that isn't everything, I don't know what is. Man, Mac, you have got the gift of putting such delicious freshness into your work, that it's nearly as good as going to the country." And in 1877 one finds MacWhirter writing—"I always insist you are the best painter of open-air in Great Britain." Finally, although retrospective rather than contemporary, I may quote the gist of a conversation I had with Mr. Hugh Cameron shortly after McTaggart's death. "I always looked upon him," said he, "as doing pioneer work. He put aside convention after convention in his consistent and purposeful development towards the expression of the things in nature which fascinated him. The figure incidents with which he began were gradually subordinated until they became accessory to the atmospheric effects he painted. I do not think that the more formal part of art interested him much, for he seems to have designed from his wonderful instinct for selecting the paintable elements in what was before him and by his fine sense of colour and atmosphere."

¹ 'A Scene in Hal o' the Wynd's Smithy,' now in the Aberdeen Art Gallery.

In addition to working at 'Boys Bathing,' McTaggart was engaged, while at Carnoustie, upon a portrait group of the children of Mr. James F. Low. Like that of the Carfraes, this was as much picture as portrait; but here the incident was a boy fishing in a Highland burn, while his two sisters recline upon the farther bank watching him. It is a charmingly designed and beautiful thing, and with the Carfrae group may be said to mark attainment of complete pictorial effect in his special type of portraiture. That unity of ensemble, which he had achieved a good many years earlier in his uncommissioned pictures, appears fully in these portraits also.

The 'Boys Bathing' finished, he went to Kintyre in the beginning of September. His intention had been to paint at Carradale, the fishing port halfway between Tarbert and Campbeltown, which was to yield him many fine pictures some ten years later; but the inn there was full, and he took Kilkerran farmhouse, on the shore near the south-west corner of Campbeltown Loch. Here he had sunshine nearly all the time, and the chief new picture commenced was 'The Young Fishers,' which, shown at the Scottish Academy of 1876 and subsequently in the Glasgow Institute, ranks amongst the happiest of his many fine renderings of the tender and tranquil aspects of nature. It was a decade since he had painted in the shadow of Ben Ghulean, and that picture, no more tender or charming in feeling perhaps than its predecessors, reveals in its greater fusion and subtlety of atmospheric effect, no less than in its finer and freer dexterity of drawing and handling, the great advance he had made in mastery during the interval. From Kilkerran, about five on a dark October morning, McTaggart, accompanied by his wife and family, set out to join the Campbeltown-Tarbert coach on its long journey northwards, for he had made up his mind to go on with the big picture of Whitehouse village which he had begun some years before. At Whitehouse he also painted 'The Leaves in Autumn,' a tangled woodland with sunlight showing through the foliage and glittering on the pathway, and commenced an important picture of children crossing 'A Highland Burn,' which was secured from the Academy of 1877 by Mr. James Donald, the Glasgow collector.

The pictures and portraits mentioned, with some minor oils and a number of water-colours, already made a great record of work for the



THROUGH WIND AND RAIN

year; but, after returning home, he took up and finished 'Through Wind and Rain' in time for the 1875 Exhibition, to which he also sent 'The Leaves in Autumn,' 'Fern Gatherers,'¹ the Low group, two other portraits and the water-colour of 'The Bathers.' Progress was also being made with the 'Village,' which was ready to go to London by the end of March.

The appearance of 'Through Wind and Rain' at the Academy seems to have brought sudden grace to the critic of the *Scotsman*—if the writer were the same as he who had written the notices during the preceding decade. "Among the most notable pictures in the Exhibition," he said, "must undoubtedly be ranked the large sea piece by William McTaggart, an artist who for some years past has cultivated a broad style, presenting what may be called a contrast to the finish of his earlier work. The rendering of general effect in landscape ought, of course, to be the painter's controlling aim, and for the student of pictures a great point of interest lies in observing with how much or how little of imitative detail this is successfully achieved. To understand such pictures as Mr. McTaggart has been painting for some years past, one must try to get into the artist's point of view, and look not so much for exact reproduction of the shape and texture of objects as for general impression of form and colour as seen under the influence of light and weather. So regarded, this 'Wind and Rain' (234) will be found a masterly performance." His appreciation of the 'Fern Gatherers' as a fine example of the magical power of light and colour is in the same vein, and indeed for a few years to come there was generous enough recognition on this critic's part of the wonderful unity of effect and the brilliance of lighting and of the skill and deliberation which underlay the seemingly careless execution in McTaggart's work. Later, however, the artist, in the evolution of his style, having moved on to a fuller and deeper, if apparently slighter, expression of his ideals, there was a reversion to the earlier complaint that his execution was too sketchy, and one had to stand a very long way off before one could understand his intention. Others held on the old tack without a break, as is obvious from a note from Mr. J. G. Orchar, who had purchased the larger picture before it

¹ Probably the same picture as 'Among the Heather' shown at the London Academy in 1872.

went to the Exhibition—"The *Advertiser* critic says, "Through Wind and Rain" is sketchy, but it would not be a fair sample of the artist were it otherwise' (put that in your pipe and smoke it). Give my kind regards to Mrs. McTaggart. I must tell her the next time I am over, since what I see in the *Advertiser*, that it would be a good thing for her to hide or burn all your big brushes." But the attitude, "one must try to get into the artist's point of view," was not only juster and far more truly critical, the insistence upon the importance of "the general impression of form and colour as seen under the influence of light and weather" as a dominating factor gives the keynote for all just appreciation of landscape art.

If 'Through Wind and Rain' may be said to represent the highest McTaggart had as yet attained as a painter of the sea, 'The Village, Whitehouse,' which was exhibited in the London Academy (1875) a few months later, shows his landscape painting on the same high plane. But, although now acknowledged to be a masterpiece, it received little attention from the London critics, and on its return at the close of the Exhibition to the Glasgow dealer who had bought it, that gentleman wrote to the artist complaining of its lack of finish and asking him to make certain alterations. Ultimately the picture was despatched to Edinburgh, the purchaser writing on 1st December—"I hope you will go through with the large picture and get it finished, as the two I have nobody will look at. They say they want to be finished. If you will do something to it we can put it in the Glasgow Exhibition, as I would not like to see three of yours for sale in my shop." McTaggart's rejoinder was prompt and characteristic. "In reply to your note of yesterday, I don't consider any of my pictures which you have 'unfinished.' Still, to please you, I am willing to go thoroughly into the Village and do what I can for it—short of spoiling it—at your risk. I would be quite happy to see you with a dozen of my works in your place for sale, but, if you send the Village to the Institute, I shall be quite pleased." The picture did not go to the Institute as had been proposed, and indeed it was nearly a year later before it was sent back; but, as the alterations suggested were not made, one may perhaps presume that all the artist did was to give it a general look over. From the correspondence, it would seem that the two smaller pictures had also

been returned for revision. "I have got the three pictures," the dealer wrote on December 4, 1876. "The large one is fine, and so are the two small ones, but really it is a pity you did not put more finish on the foreground of the small ones. I sold the large one at once, but no one here will look at the small ones, the sea is so beautiful and high in finish and the principal part so sketchy. I will send the two back, and I think a little time will make them all right." A telegram was evidently sent in reply, for only the next day his correspondent wrote again—"Dear Mac," that letter begins, "what did I say to put you in such a towering passion about me making a suggestion. Two of the best collectors saw them, and I'll assure you they are no mean judges, and they, along with myself, considered that part of the foreground did not come out so well, in fact, as the sea. You see there are three idiots of us and others into the bargain. You cannot expect everyone to look through your eyes."

Acquired by Mr. John Ure, of Helensburgh, the 'Village' was never seen publicly in Scotland until it was lent by Mrs. Ure to the Scottish National Exhibition held at Edinburgh in 1908. The outstanding feature of that Exhibition was the remarkable and very complete series of Scottish pictures of all periods—from those of the precursors, through Raeburn and Wilkie, to those by contemporary artists—which had been brought together; and artistic opinion singled out this picture of McTaggart's as perhaps the finest landscape in that memorable show. "'Twas autumn and sunshine arose on the way," the line from Campbell's "Soldier's Dream" which served as a title when it was first exhibited, summarises, as well as writing can, the sentiment of this fine work. Sunshine, the glory of rich radiant sunlight, and quiet, the perfect peace and quiet of the country, enriched by the unpremeditated joy of children and the unhurried homely work of women about the open cottage doors, pervade the whole scene. Shadowed in the front, except where the light breaks through the over-arching trees and mingles in pools of swaying iridescent brightness with the wavering shadows, amongst which the children play like the gently falling leaves above them, the glowing, yet soft and caressing, sunshine falls upon the thatch-roofed and white-walled village beyond, pulsates over the warm-coloured roadway, sleeps amongst the autumn-tinted trees, irradiates the chequered shadows with luminous light. In conception a thing of beauty and of power, refinement and

strength are appropriately combined in its execution. The technique unites delicate dexterity of touch with great freedom and breadth of handling ; the colour is high-pitched yet rich and harmonious ; the design, splendidly balanced and rhythmic as a whole, is full of delightful minor passages and accents, and depends for effect upon a happy blending of colour and chiaroscuro. While less rapturous in mood than later landscapes and less magical in suggestion, this picture, painted when the artist was forty, is an indubitable masterpiece.

In the early part of this summer he painted a portrait-picture of Mrs. J. J. Cowan of Westerlea, with her two little boys, the title of which, 'On the Sandhills in Summer Time,' indicates its character, and during July and August, being kept at home by illness in his family, he completed 'The Young Fishers.' These, with 'The Wee Herd Laddie' and two water-colours, were sent to the Scottish Academy the following year.

Within a few days of arriving at Carnoustie in September he had begun his next important picture, and was hoping it would be a great one. This was the radiant 'Fishers' Landing,' but, as it was not completed until after another visit, comment may be deferred. Probably the 'Bramble Gatherers' (R.S.A. 1877), a delightful group of children scrambling amongst the tangled foreground bushes of a common, veiled in a mystery of warm haze, through which grazing sheep and the blue outlines of distant hills glimmer, was also painted there.¹ During the latter part of his stay, which lasted until the end of October, there was a succession of gales, and he painted several pictures and some fine water-colours of stormy seas.

At Easter next year (1876), instead of going as usual to Carnoustie, Mr. and Mrs. McTaggart went "to see the sun shine on the Mediterranean." On the advice of Mrs. Allan (later the wife of his friend, Mr. Hugh Cameron), Cannes was chosen, and a fortnight, varied by excursions along the Riviera, was spent there basking in the sunshine. He

¹ "On one of his visits to Carnoustie he painted a bramble bush, with its ripe berries, as real as it was possible to paint it, and I was delighted with it. On my next visit the same canvas was being shaped into a figure picture, and the bramble, with its fruit, was almost rubbed out. 'Where,' I asked, 'is the beautiful bush?' His reply was, 'It had to give way to light and air and other things of more importance in my picture than brambles.'" From article by T. S. Robertson in *Glasgow Herald*, 14th Sept. 1912.



THE VILLAGE, WHITEHOUSE

did not paint at all, however ; and no doubt he felt the truth of a remark made by a Russian they met one day in a train, who, when McTaggart was speaking enthusiastically of the blue distances along the shore, said—“Ah, yes ; but have you seen the wonderful blues on the west coast of Scotland?” It was when returning from this trip that he had one of the only two glimpses he ever had of the Paris Salon. Home again, he found it difficult, as he always did after any unusual experience, to settle ; but, going to Machrihanish for August, he fell once more vigorously to work, and stayed a month longer than he had originally intended. At that time and for a good while to come the village was only a tiny row of fisher cottages, beside the little haven in the yellow-lichened and sea-pink tufted rocks at the far corner of Bay Voyach, the beautiful little inlet which lies just to the south of the great bay of Machrihanish, from which it is divided by the dull red grass-crowned rocky knoll known locally as the Doune. The now celebrated golf links was only played on by a few enthusiasts from Campbeltown, the inn was a public-house, with a sanded parlour, at the end of the row ; there was not a single villa and scarcely a summer visitor. But McTaggart secured comfortable enough quarters in the ‘School-house’—it was the talk of the village that Mrs. Gilchrist had let ‘the haile hoose’—and for many summers he returned there. Situated on the shore near the Doune, the upper windows of that house (the lower flat was then used as the school-room) look towards the sunset and command a fine view of the smaller bay, and from the little sitting-room at the corner, when he was not painting out of doors, McTaggart was always sketching in water-colour or watching the sea and the weather. He was fortunate also in that the cod-fishing was still prosperous, and was followed by a fine type of fisherman. In his landlord and his brothers, the Raes and others, and in their sunny or dark-haired children, he had most excellent models ready to his hand. So incidents of fisher-life or child-play figure prominently in the pictures painted at Machrihanish, both then and later ; but, as he himself said, he had gone down specially to ‘court the sea,’ and one fancies, at least, that this first long sojourn beside the Atlantic marked the beginning of a further expansion of his style. While he had often painted the open sea at Carnoustie, the compelling sense of vastness produced at Machrihanish by the unbroken horizon towards the south, over which tall ships

and great liners rose or sank on ocean voyages, and by the wide-spread bay, with its never-stilled movement, its great airy sky full of luminous light, and its gleaming shore stretching in long drawn-out perspective to the north, whence the high peaks of Jura, followed by the low green hills of Islay, lying air-dimmed or sunbright afar off on the sea's brim, lead the eye back again to the tossing sea in front, had undoubtedly a formative effect upon him. The wonderful translucency of the water; its vivid tinting of blue and green and purple, as the sunshine comes and goes upon it when the south-west wind brings the singing waves, in long lines of dazzling foam, in from the open; its pearly opalescence and delicate loveliness in warm still weather, when it merely sighs as it surges softly up the yellow sands; its sinister but splendid gloom and thunderous music on days of storm—all these also went to his making as an artist. But with his pictures, so pregnant with its spirit, haunting one's memory, it is as futile as it is unnecessary to attempt verbal description of Machrihanish and its subtle and fascinating beauty and variety. It was not, however, until a good many years later that he was to put its fullest intensity of colour and light upon canvas, for prior to 1892 he never painted there in June. And in the earlier years at least he got most of his subjects in Bay Voyach, and round the little rocky harbour at the Pans.

Although McTaggart painted a number of shore pieces in oils, his attention during the first few seasons there seems to have been given principally to water-colour. While a year or two passed before he began to exhibit oil pictures with Machrihanish subjects, he showed two water-colours, 'The Sunny Shore' and 'Sou'wester,' at the Academy in 1877, and others followed in subsequent Exhibitions. These revealed, as the beautiful 'Sunny Summer Showers' (1872), the charming 'Bathers' (1873) and other water-colours painted during the preceding three or four years at Carnoustie had already done, an advance on the capacity shown in his contemporaneous oils of rendering elusive and transient effects of atmosphere upon a high key. His earlier water-colours had been founded to a great extent upon his oil pictures, and shared their solidity of effect and depth of tone; but, from about this time, his now matured practice in water-colour, with its swift and significant abstraction, its rapid touch and fluent manner, its lightness and brilliance of handling

and of effect alike, began to influence his oil painting. Indeed, one may say that it was in water-colour, rather than in oil paint, that he began to liberate his hand to express the sparkle and flicker of light, the purity and brilliance of colour, and the dancing and rhythmical motion which mark all the work of his full maturity. It would appear as if, at this stage of his development, he had found water-colour a more sympathetic medium than oil for the expression of the pictorial qualities and emotional ideals for which he was striving, and many of his experiments towards a fuller embodiment of these were made in it. Later, however, carrying the knowledge and experience of effect so acquired into oil painting, he attained there the spontaneity and aerial quality of water-colour combined with the richness, force and effectiveness of oil.

A commission to paint the children of Mr. Henry Gourlay, of Dundee, took him back to Carnoustie in October. Further sittings were obtained in Edinburgh later, but this picture was not completed until well on in the following year, when a posthumous portrait of Mrs. Gourlay was also painted.

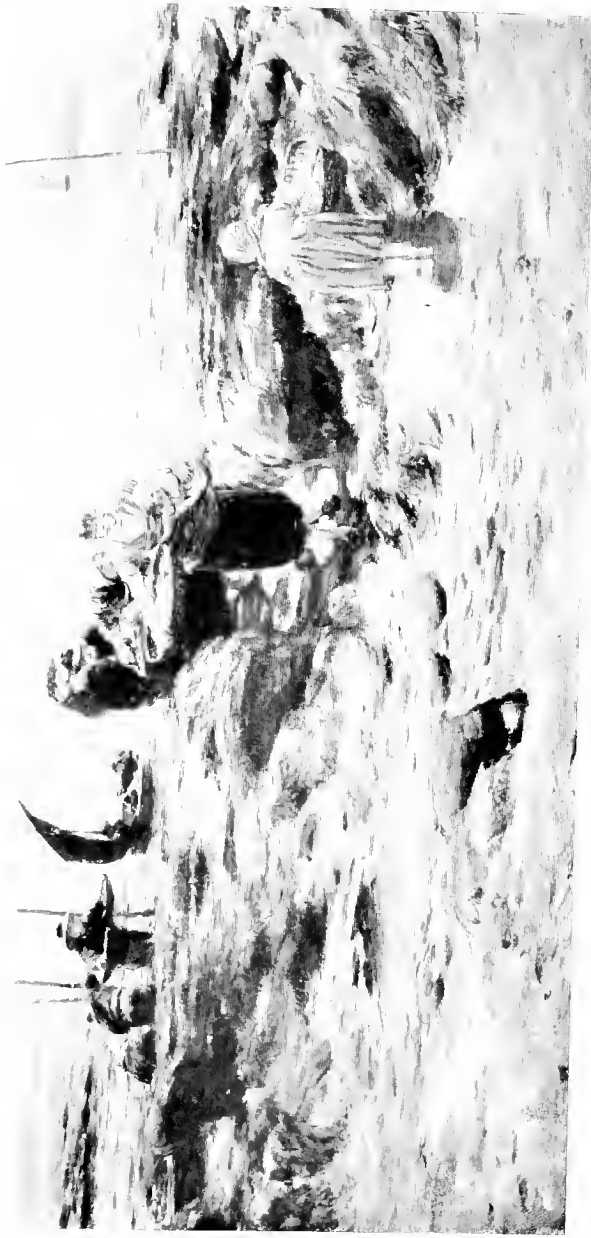
With the exception of the two Machrihanish water-colours, the pictures which represented him in the Royal Scottish Academy of 1877 were not quite recent work, though they may have been completed for that exhibition. The charming little picture, in which several children in a boat, lying near a beacon-marked rock, are shown sheltering under a sail from 'Sunny Showers,' was probably a result of one of his Tarbert sojourns; the more important 'Highland Burn,' beside which children crossing the little ford have stopped in the autumn sunshine, through which golden leaves flutter from the trees, to guddle trout, was a Whitehouse picture; and 'Bramble Gatherers' had been begun at Carnoustie two years before. These had all found purchasers before the Exhibition opened, and early in March Mr. A. B. Stewart, of Glasgow, bought 'The Fishers' Landing' in the studio. The sale of Mr. J. C. Bell's collection at Dowell's on March 17th also gave very clear indication of the esteem in which McTaggart's pictures were now held by collectors, despite the complaints still made in many quarters that they were unfinished. Eminently representative of the best contemporary Scottish painters, there were ninety-three items in the sale, and the total realised, a remarkable one for that time, was well over £7000. At 330 guineas,

McTaggart's 'Willie Baird' ($24\frac{1}{2}'' \times 29\frac{1}{2}''$) was the second highest priced work; but 150 guineas for 'The Pleasures of Hope' ($23\frac{1}{2}'' \times 19\frac{1}{2}''$), 55 for 'Going to School' ($14\frac{1}{2}'' \times 11\frac{1}{2}''$), and 33 for a very small 'Dora' ($9'' \times 7\frac{1}{2}''$) were also all great advances upon what Mr. Bell had paid the artist.

Going to Carnoustie about the end of April McTaggart remained there for fully two months, and then, after a spell in his Edinburgh studio, went to Machrihanish for September. This sketching season, which, like the preceding, was devoted very largely to work in water-colour, finished with a few days spent with Orchar at Brig o' Turk in October.

The rising interest in water-colour painting, of which McTaggart's work in the medium was an indication, if not also a cause, issued during the following winter in the formation of a Scottish Water-Colour Society. Engineered in the West of Scotland, the projectors of the movement early sought his advice and support. From its inception he was an enthusiastic member of Council, and on the death of Sam Bough, only a few months after it was formally constituted, he was chosen vice-president (Mr., later Sir Francis, Powell being president), and retained not only office but interest in the Society until his death. There was scarcely an exhibition of the Society, during the whole thirty-two years he was connected with it, at which he did not exhibit, and, even after his connection with the Academy ceased in all but name, he continued to take an active part in the affairs of the Royal Scottish Society of Painters in Water-Colours.

Three water-colours, the portrait group of the Gourlays, exhibited with the title 'A Day on the Sea-shore,' and 'The Fishers' Landing' were sent by him to the Academy in 1878, while 'Wives and Mithers maist despairin'' represented him at the Glasgow Institute. In the last, full of breezy freshness and painted with abandon and breadth, a lonely woman, with her child, peers eagerly seaward across the surf which breaks in over the low-lying sand, as she waits anxiously the return of the boats seen dimly through the driving spray. To this 'The Fishers' Landing' offers a complete contrast in motive. Here again the mood was indicated by the line "The air and the water dance, glitter and play," quoted in the catalogue. For under the dazzling sun-suffused sky and against the dancing sun-smitten sea of a summer morning, fisher folk are



THE FISHERS' LANDING

seen carrying the night's catch ashore across the rocks from the boats which lie in a little creek beyond. Radiant and vivid in effect, "bold almost to the very verge of license in style," fresh, clear and ringing in colour, this picture was a triumphant as well as a "bold interpretation of an exceptionally difficult idea," and evoked the admiration of artists and critics alike. One writer, however, raised a question, which is exceedingly interesting in view of subsequent, and considerably later, developments in his art. He wondered "whether the principal figure should not show darker, coming, as it seems to do, between the eye and the luminous sea." In this we seem to have an indication of the beginning of McTaggart's later treatment of figures against light, when to increase the luminosity and spread of sunshine in his pictures he, contrary to the conventional practice, lightened rather than darkened the relative tones.¹

But the exceptionally favourable reception of his own pictures that year was completely shadowed for McTaggart by the tragedy which ended the career of George Paul Chalmers on the very eve of the opening of the Exhibition. That sad story is too well known to require repetition here; but of all the friends whom Chalmers's charm as a man and gifts as a painter had gathered round him, none missed him so much or grieved for his untimely death more than McTaggart, who had been his closest, as well as his earliest, artist friend. To him, indeed, the loss was irreparable. Later that same year the passing of Sam Bough left another gaping blank in his Edinburgh circle, for, if never intimate with him in the same sense as he had been with Chalmers, he had a very real liking for that boisterously vivid bohemian and a great admiration for his forcible and fertile talent. Left a trustee by Bough, McTaggart put all his energies into the organisation of the sale of Bough's works, which was held with conspicuous success early in the following spring.

In 1878 he visited Carnoustie in April as usual, and in August went to Machrihanish. A driving accident, in which Mrs. McTaggart had both her wrists broken, just at the end of September, delayed his return, however, and it was November before he got back to Edinburgh. A

¹ In October 1878 Mr. A. B. Stewart wrote: "I have just got your picture hung in my gallery and am I not proud of it? It lightens and brightens up all the room and would indeed 'make sunshine in a dark place.'"

portfolio full of water-colours and a number of pictures and studies in oils were results of this prolonged stay in the west. While many of the drawings made at the Pans during the first few years were exhibited at the time—in 1879, besides three shown at the Academy, four appeared at the Dundee Exhibition and four at the second exhibition of the Water-Colour Society in Glasgow¹—few oil pictures seem to have been completed at once, and it is difficult to say with certainty which pictures belong to any particular year. From then onward, indeed, he seldom exhibited, as he had frequently done previously, a picture immediately after it was painted. Amongst those at least begun during the later seventies was the exquisitely still and sunny ‘A Summer Idyll—Bay Voyach,’ into which a charming group of merry children, clustered about a clumsy boat lying at the sea’s edge, was introduced many years later. One of his most delightful creations—wonderful in the mingled delicacy and brilliance of its high-pitched colour, full of quietude touched with gladness and of tranquillity that is yet pregnant with life—it is dated 1876-93. The almost equally beautiful ‘End of the Links’ (into which the two children, lying on the exquisitely rendered beach beside the wonderfully painted pearl grey sea, were painted in 1893 also) was begun in 1878, and the more important and even more masterly ‘Mid Summer Noon,’ with bathers, which was not exhibited until after the artist’s death, little, if at all, later. To the same period one may credit the fresh and atmospheric ‘Caught in the Tide,’ exhibited at the Glasgow Institute of 1881, the tender and charming ‘Children on the Sands,’ an ebb-tide shore piece, with a girl and boy at play, and the small but haunting and reverie-compelling ‘Quiet Sunset,’ where one is alone on the deserted shore in the dying light of evening before the darkening yet still mysteriously gleaming sea. A little larger than the last, ‘Flotsam and Jetsam’ is scarcely less fascinating in its more brilliant lighting and its more joyous mood. And, not to extend the list, there was the great study (for it was perhaps less pictorial in idea than most of the later pictures in which a similar theme was treated by him on a large scale) of the wide empty bay, with its ever-recurring and long-extended lines of waves, breaking white under a grey windy sky in a spray-veiled atmosphere, and turning back upon themselves, as it were, as they rush onward

¹ Of these eleven drawings, seven seem to have been painted at Machrihanish.



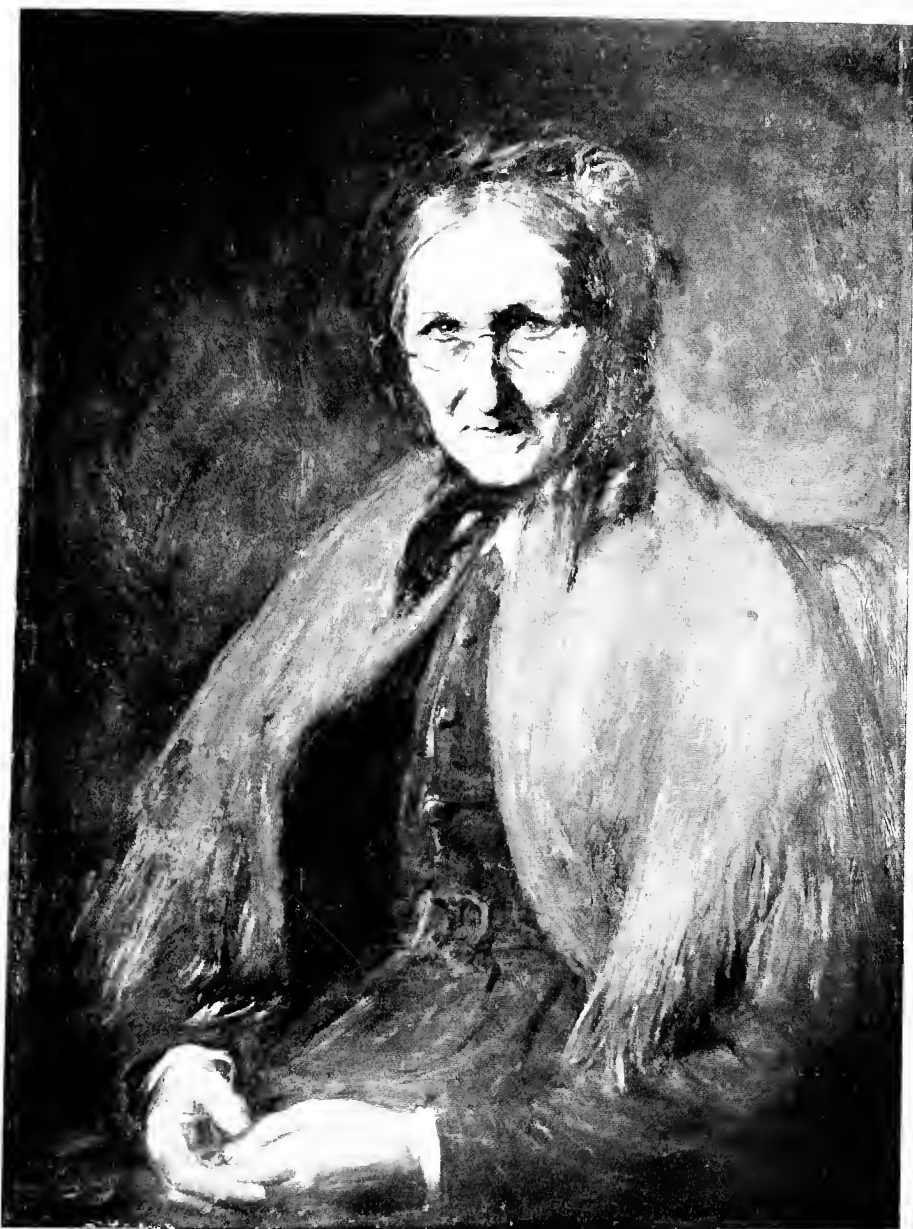
A SUMMER IDYLL—BAYVOYACH

into the far-receding perspective of the circling shore. This 'Machrihanish Bay,' although completed in 1878, was not exhibited until 1889.

Excepting 'Wives and Mithers,' which was shown at Glasgow in 1878, 'The Bait Gatherers,' sent to the Academy in 1879, seems to have been the first Machrihanish picture of this period exhibited by the artist. Beyond the shallow water which, shot and mingled in colour, sways and eddies between us and a ridge of purple and brown rocks, to which three fisher children have waded in search of bait, a great expanse of lovely blue and green sea, broken here and there by the flash of a foam-tipped wave, lies heaving gently under a quiet summer sky. The whole is fresh and sparkling and full of the savour of the sea. Bolder and more brilliant, though no less delicate in colour than anything he had shown previously, handled in a way which combined charming suggestion of detail with breadth of effect in both figures and setting, and delightful in design, it was a most vivid and beautiful picture, and was received with something approaching acclamation. Greatly admired by his fellow-artists, the younger critics were also loud in its praise, and he received many congratulations from friends. Two portrait-pictures, one of a little girl, 'Gracie,' playing with a terrier beside a streamlet, the other of two children with a big dog, 'On a Whinny Knowe,' in breezy sunshine, and a firmly modelled and admirably expressive half-length, 'David Stevenson, Esq., Provost of Haddington,' were the other oils shown on this occasion. In the early months of the year he had been engaged upon several portraits, but part of August and all September were spent at Kilkerran, where he painted a good many water-colours and the vigorous and incisive 'Through the Barley,' exhibited at the Academy two years later. From Campbeltown he went on, after a few days in Edinburgh, to Carnoustie, and was not back in his studio again until nearly the middle of November. At Carnoustie, in addition to pictures, he commenced a portrait group of two of Mr. George Halley's children,¹ and on returning home he was once more engrossed with portrait commissions. Indeed, though one was apt to forget it during the latter part of his career, when he dropped portraiture almost entirely, for more than twenty years prior to 1890 he was as notable, and almost

¹ 'Up on the Sand Hills' (R.S.A. 1881).

as busily employed, as a portrait painter as he was as a painter of pictures. Moreover, his portraits possess qualities as distinctive, original and fine as his work in other genres, and are marked by a variety almost as great as that in his pictures, no two of which are alike. What Gainsborough said of Reynolds can be applied with even greater truth to McTaggart, "Damn him! How various he is."



THE ARTIST'S MOTHER

CHAPTER V

ACADEMICIAN—PART II

1880-1889

IF the year 1880 has no special significance in William McTaggart's life, which went on for several years afterwards much as it had done previously, or in his art, which continued to develop uninterruptedly, it is as convenient a point as any, between his election as Academician in 1870 and his removal to Broomieknowe in 1889, at which to begin a new chapter. During the first half of that period his outlook and method had been passing through a consistent and marked evolution. In one sense, it is true, the work then done was only a development from his earlier style, for the essential feelings expressed regarding life and nature were common to both. On the other hand, in response to inner promptings to express these sentiments more fully, his technique, while growing in mastery, had, with the expansion of his aims, gradually changed in character until towards the close of the seventies even some of his admirers thought it "bold to the very verge of licence." Throughout the decade which followed his painting was marked more and more by breadth, certainty and power, and a conception of the primary importance of ensemble of effect and unity of impression dominated his art more fully. Even in the pictures painted before 1870 he had seen "the parts as parts, but with a feeling of the whole," and from the early seventies at least the feeling of the whole was clearly the leading issue with him. Figure incident, as before, continued during this, his middle, period (1870-1889) a principal interest; but as the years passed, it became increasingly difficult to say whether his pictures should be described as figures with landscape or landscape with figures. Gradually he was approaching the

time when in his conception man and nature were to form a cosmic whole. Moreover, as a prominent newspaper scoffingly complained in 1881, he was not content to compromise with natural effect, but kept persistently aiming at the representation of outdoor sunshine, though sometimes only succeeding in expressing half the truth. His achievement, however, if still unappreciated or misunderstood in certain quarters, was exercising a strong influence upon the younger Scottish painters, many of whom studied under him in the Academy school, and, rather later, had a distinct, though indirect, effect upon the uprising of the group of talented artists who emerged in Glasgow towards 1890. It had also aroused the warm advocacy of cultured critics, such as the late J. M. Gray and Mr. G. R. Halkett, both of whom considered that, for vividly successful rendering of brilliant sunshine and open-air effect, he stood alone. Simultaneously, however, some of the older Academicians were much perturbed by, what they considered, the revolutionary tendencies of his style. In intimate talk, they wondered "what *has* come over McTaggart," and expressed fears that he was leading the youngsters a queer dance.

At the Royal Scottish Academy of 1880, with which this chapter opens, McTaggart was represented by seven highly characteristic works. The more purely pictorial side of his gift was seen to much advantage in the animated and powerful 'When the Boats come in,' and in a pale delicate grey seapiece with a group of 'Dulse Gatherers' on a flat shore upon which long waves are breaking. Commissioned by the Royal Association and won by Mrs. A. F. Roberts, wife of a well-known Scottish collector, the former is a peculiarly charming picture, and has been seen frequently at loan exhibitions.¹ Delightful in itself, this canvas has another interest, in that it seems to mark the emergence of a freer handling of the sea's form and movement and a fuller and richer use of potent yet aerielly harmonised schemes of browns and purples and blues and greens with flesh-colour and white than had as yet appeared in his work. Between these two pictures and the four bust portraits, which one critic thought "a series which would do honour to any exhibition and be creditable to any school of art," one may place the group of 'Two Brothers' joyously interested in a bird's nest, for in it a subjective motive

¹ Reproduced in D. S. MacColl's *Nineteenth Century Art* (1902) and in Armand Dayot's *La Peinture Anglaise* (1908).

and a portrait commission were very happily combined. Of the four portraits that of the Rev. John Black was the most notable, and its qualities were so admirably summarised by the Rev. Armstrong Black, when acknowledging receipt of a photograph of the picture, that I cannot refrain from quoting what he said. "The characteristic *colour* of my father is awaiting, of course, but this, by somewhat lessening the likeness, brings out more decidedly the poetic interpretation of old age, where size and force are subdued to patience and where a strong intellect (having done its work) is waiting with composure on the edge of the battle of life. I cannot tell you how great I think the work—apart this from my affection for it, which would have been strong had the work been far poorer."

Finer, perhaps, than any of these was the portrait of his mother, also painted about this time, and never exhibited. This remarkable half-length was painted very rapidly. Begun one summer afternoon about two o'clock, he worked upon it until well on in the evening, when it was so far advanced that only an hour or two next morning was required to complete it. Perhaps seven or eight hours in all were devoted to its making.

As already indicated, much of McTaggart's energy while in town during the years 1870-1889 was devoted to portraiture, but although he painted men, women and children alike, and alike successfully, neither the Scottish aristocracy nor the municipal magnates patronised him. So he painted few formal presentation portraits, and in the whole course of his career never a *portrait d'apparat*. His portrait painting was done chiefly for people who admired his art, and were picture collectors. Almost invariably, too, his portraitures of men and ladies were bust size or at most three-quarter length, and depended little for charm upon consciously decorative qualities or the adventitious, if picturesque, aid of fine costume or striking setting. Usually with plain backgrounds, their appeal lies in harmoniously simple and expressive design; freshness, clarity and beauty of colour; the powerful and trenchant or delicate and dexterous handling; the unaffected naturalness of the pose; and the sympathetic interpretation of character which informs all. On the other hand, while always showing respect for the claims of likeness, his portraits of children are conceived in the spirit of the genre picture and, if occa-

sionally life size, are usually of cabinet dimensions. The little sitters were painted engrossed in some simple act of child play or engaged in some more mature game or recreation, and the backgrounds were either interior or landscape as suited what they were doing. While the earlier of those portrait pictures were somewhat lacking in the spontaneity which marked his contemporary figure pictures, his practice in uncommissioned work gradually invaded his portraiture, and, from about the middle of the seventies, there is little difference between his treatment of the rural or fisher figures in his landscapes and seaside pieces and of the subjects of his portraits, except perhaps that the faces in the latter are rather more highly finished and, in consequence, now and then less subtly related to their surroundings.¹ It is in this very rare charm of perfect spontaneity—the entire naturalness of effect associated with the *naïveté* and complete unconsciousness of his sitters—and the wonderful harmony between the figures and their setting, which make these child portraits so delightful: and, one may add, so unique, not only in Scottish art, but in portraiture as a whole. It happens also that his portraits almost invariably gave satisfaction to his sitters and their friends. Amongst his papers there are many letters from clients expressing their pleasure in the work he had done for them. Of these, the passage about the Black portrait already given, and Mr. D. G. Howat's opinion—"one thing you have put the best of my 'character' into the expression"—of the portrait of him, shown at the Glasgow Institute in 1880, are instances.

The summer of 1880 was a splendid one, and at Machrihanish, where he was in August, and in September at Glenramskill on Campbeltown Loch, he got a great deal of work done. While the Pans pictures were chiefly oils and those from Glenramskill were mostly water-colours, all are alike bathed in sunshine. Amongst the former the most important were 'As Happy as the Day is Long' and 'Away to the West,' shown in Edinburgh in 1881 and 1882 respectively. Yet, although smaller and without figures, a picture of a wave about to break, which has never been seen publicly, was even more unique. In its own way indeed 'The Wave' is a rendering of the sea's haunting fascination that he never surpassed. The day is calm and the great breadth of pearl-grey ocean, caressed by

¹This appears chiefly in the shadows, which for some years about that time are too dark and opaque for out-of-door effect.



SUMMER BREEZES

the hot sun-steeped air, which veils the horizon's brim in mystery, is unruffled and almost motionless, except at one's feet where, beyond the gentle ripples running up the pale tawny sand, a single summer surge quivering to its fall but still unbroken, raises its smooth and gleaming wall of cool grey-green water as it moves almost silently onward to the crash which will dissolve it in silver spray. That is all; but the under-sense of greatness has been so finely felt by the artist and set down with such consummate and unobtrusive art, that the whole strength and vastness of the wide sea are vividly and subtly suggested. Richer in colour and glowing with the softened splendour of dwindling light, the 'Summer Sundown, Machrihanish,' also painted about this time, is quite as magical and more romantic. Here, shadowed yet gleaming in its own brightness, the single wave, which issues suddenly from out the wonder of the enchanted calm in which the sheeny ocean slumbers beneath the setting sun, surges with softly rustling music towards the silent shore. In this wonderful picture the finest essence of that Celtic imagination which, in the legendary past, created the glamoured land of Tir-nan-og beyond the gates of the sunset breathes and lives again.¹

At the following Annual Exhibition 'As Happy as the Day is Long' appeared as the property of the late Mr. W. Chamberlin, a well-known Brighton collector, who was at that time a frequent visitor to Edinburgh and a great friend of McTaggart. It was a charming thing. Under a faint and tender blue sky flecked with filmy white clouds, a summer sea of opal and grey, pale blue and delicate green, sways in long low surges towards a sandy shore, on which towards the left the last ripple spreads out in exquisite liquid sheen of warm delicate grey mingled with tawny and purple. In these shining shallows a yellow-haired laddie and a rosy little lass, eagerly intent in action and absorbed in expression, wade in pursuit of some sea-spoil they are gathering in a wicker basket, while on the golden sand in front a smaller child lies watching them in a very ecstasy of happiness. While the keynote of 'As Happy as the Day is Long' was delicacy, that of 'Through the Barley'—a fresh country girl with a great mass of auburn hair set against golden corn and blue sea and

¹ When some one said that he would buy that picture, if the artist would put figures into it, McTaggart declined. He had painted it that way because he felt it that way, he explained, and to introduce incident would be to spoil his whole intention.

sky—which was now sent to the Academy, was strength. Modelled with broad decisive touches, which look hard when viewed closely, and with the flesh tones sharp struck rather than scientifically studied in value, the face, when seen from the distance determined by the artist's treatment, is extraordinarily delicate in form and delightfully childlike in expression, while, if the indoor lighting of the features, with the too dark shadows, is somewhat out of place with the aerial landscape beyond, the pictorial ensemble is at once potent and harmonious. Technically the two portraits shown at this exhibition, of which that of 'Mrs. Lodder' was a very real success, were closely related to 'Through the Barley'; but, having plain backgrounds, they were free from the incongruity noted, though that, of course, had been the usual convention with most of the great portrait artists of the past.

Finding in Kintyre and at Carnoustie material peculiarly suited to his taste, McTaggart now seldom painted elsewhere. The summer of 1881, however, was spent at Crail, where, confining himself to water-colour, he made many fine drawings, marked by all the keenness and freshness of the East Neuk air.

As was frequently the case during this period, the interest of his exhibits in 1882 was divided almost equally between portraits and pictures. While at Edinburgh 'Mrs. Lawrie' shared the honours with 'Away to the West as the Sun went down,' in Glasgow 'Summer Breezes,' at once picture and portrait, was a joy as either. Than the last there is, indeed, nothing more exquisite in the fascinating kind of child portraiture he had made peculiarly his own. Here the two little daughters of Sir T. McCall Anderson, playing barefoot upon the sunlit shore, are grouped beside a great rock. One child, dressed in pale blue and pink, leans against the tawny and golden ridge upon which her smaller white-pinafores sister is perched, and their curly heads come together as they look with delight and wonder at a shell held by the older girl. Beside them, but neglected for the new-found treasure, a rough-haired terrier turns his attention seawards, where not far off a cobble at the salmon nets bobs buoyantly upon the waves, which heave divinely blue and free beneath a brilliant summer sky. Delightful as story, the pictorial treatment is no less charming. The design is happy and pervaded by a rare sense of beauty, the handling and drawing easy, graceful,



'AWAY TO THE WEST AS THE SUN WENT DOWN'

suggestive, the colour lovely on its high-pitched but full harmony, the whole effect remarkable not only for vividness of lighting but for silvery clearness of tone. In its different way the 'Mrs. Lawrie' was equally notable. Exceedingly simple in arrangement, the lady, who wears a white muslin gown, stands quietly, her hands crossed in front, before a plain brown background. But the scheme of colour—through which pass faint creamy and rosy hues, culminating in the single yellow roses at her throat and in her left hand—is wonderful in its harmony, and the face, finely and firmly modelled, is vivid, vivacious, and full of character. Painted on almost the same spot on the shore at Machrihanish as the background for 'Summer Breezes,' but with the tide farther in, 'Away to the West,' his most important picture of the year, was an effect of warm evening light. The quiet sky and the restless water, the children at play upon the foreground rocks and in the gleaming shallows, and the boat scudding out to sea are all alike suffused in the sundown's benign radiance, and even unfriendly critics were forced to admit that if you went to the other side of the room you forgot, what they called, the formlessness of the details, and revelled in the fine colour and the blaze of pure-toned light he had evoked with such unorthodox but convincing power. This reluctant admission was really a great tribute. It showed that the artist had triumphantly achieved his purpose, which was not the realisation of the detail or even the facts of nature, but the evocation by colour and form and design of the spirit of life and beauty which underlies these facts and appearances and gives them emotional significance.

To the Dundee Exhibition in autumn, to which he was a regular contributor, in addition to the portrait group, 'Upon the Sand Hills' (R.S.A. 1881), and the bust, 'John Cameron, Esq.' (R.S.A. 1882), painted for the sitter's son, Mr. Hugh Cameron, R.S.A., he sent an important picture which had not previously been seen anywhere. Like 'Seabirds' Eggs,' also painted about this time, 'For his Daily Bread' was a boat picture, and probably to a great extent a studio work. In each the boat is right in front and cut off by the frame, but while in the former one looks towards the stern and the wherry, steered by an old fisher with a child beside him, is seen under way heeling over before a brisk breeze, in the latter it is anchored off a little harbour, and one looks

forward to where, in front of the sail arranged tentwise between the mast and the bow, the same old man and a boy are about to share a meal.

McTaggart's April visit to Carnoustie that year had been followed in May by a rapid but extended tour on the Continent with his friend Orchar. They were away about three weeks, and, visiting Paris, Munich, Vienna, Prague, Dresden, Amsterdam and the Hague (where they called on Israels, whose work McTaggart admired greatly), must have had a surfeit of art. He enjoyed it in a way, I suppose, but he was not fond of travelling, and, beyond a half-jesting remark that he had once seen all the galleries of Europe in a fortnight, and an occasional reference to some picture they had seen or some incident of travel, he never talked much about it. But when he had recovered from the fatigue and restlessness, which anything out of the usual always induced, he returned to work with renewed zest, and at Machrihanish in August and September commenced two or three of the finest pictures painted by him during the eighties. Perhaps the most important of these were 'Lobster Fishers,' sent to the Academy in the following spring, and 'A Message from the Sea,' which appeared a year later. Although I have not seen the 'Lobster Fishers' since it was first exhibited, recollection of it remains so vivid that to me at least it always seems one of his greatest and most powerful works. Never before, and rarely even afterwards perhaps, did he so convincingly capture the very spirit and savour of the sea and fisher-life. From a broad-beamed varnished boat which, mellowed to a lovely harmony of browns and greys by exposure to sunshine and salt water, tosses on a lively sea, three fishermen are hauling lobster-pots. Gleaming with what Swinburne calls "the deep divine dark dayshine of the sea," the water sways in leaping surges of wonderfully shot and blended blues and greens, and, farther off, foam flecked by the crisp breeze, spreads to the far blue horizon, where the peaks of Jura, soft in colour yet sharp cut in form, lie beneath a luminous sky of wind-swept purity. The sense of atmosphere in the sky and over the sea, the suggestion of the buoyant heave of the boat upon the translucent and moving waves, the balanced and spontaneous attitudes of the men engaged in their habitual calling, and the wonderful way in which the incident is harmonised with and wedded to its aerial setting are all remarkable. If he did not dwell on form, and the drawing of figures and boat and even of the waves might

be described as dynamic and suggestive rather than constructed and complete, it was because detail was now merged in ensemble and his whole strength was given to attaining pictorial and emotional unity. And these are achieved with a power of handling and a masterly breadth and decision which make it difficult to imagine that the vital impression so vividly conveyed could have been obtained in any other way. Moreover, to quote J. M. Gray's admirable appreciation of this picture, "it has that fine sense of freedom—as though the thing had been done by some happy chance—which is always noticeable in this artist's work, for his art is of that felicitous kind which hides all sense of effort and seems to be 'finished more through happiness than pains.'" If less powerful and passionate, 'A Message from the Sea' is marked by many of the same high qualities. Here, however, we are once more in Bay Voyach, with the ocean bursting white on the rocky islet to the right and rolling in a succession of glorious breakers towards the shining sandy shore, where three fisher children have just picked up the bottle which gives the picture its title. The hurrying foam and flying spray of these nodding and crashing waves flashes in the sunshine, and seems the brighter in contrast with the deep liquid blues and purples and greens of the curving sides, which hang still unbroken though curling to their fall. Against this wonderful setting of swift-moving sea and changing light and colour, the children, wholly unconscious of its beauty and quite unaware that anyone is looking at them, are absorbed in what they have found, and, while this contrast enriches the subjective interest, simultaneously their sun-bright faces and weathered garments, lighted up here and there by a touch of orange or red, complete an exceedingly rich and full colour scheme. This beautiful picture was purchased from the artist by Mr. Orchar, and was presented by him to the Dundee Gallery (to which he made many gifts) previous to its exhibition in the Academy of 1884. 'Fishing in the Atlantic Surf,' 'The Shores of the Atlantic,' 'Their Native Element,' and the landscape portion of the delightfully clear and tranquil 'Fisherman's Return' were also painted about this time.

During the winter, 1882-3, McTaggart acted for the tenth time and the seventh session in succession as a visitor to the Academy's Life School. This was a heavy tax, for, after a visit to the morning class, he often found it difficult to settle to his own work that

day ; but he was anxious to be of service to the rising generation, and found teaching very interesting. Spontaneous in manner, fond of the young and free from all taint of superiority or patronage in his dealings with them, and always encouraging, even to effort which scarcely deserved it, he was exceedingly popular with the students. He was more than popular, however. His achievement as an artist ensured admiration and respect, while his swiftness of perception and mastery of technique enabled him to give many valuable hints as to what should be looked for and how the motive supplied by the model should be treated to bring out its essential character rather than to make it into a picture. Approaching their difficulties as if they had been his own, his criticism was directed less to pointing out faults in the parts than to assisting them to grasp the representative and technical problems involved. He was insistent, however, on the artistic importance of the extremities, and one of the few speeches he made was at a Life School prize-giving, and dealt with the necessity of careful study of the head, hands and feet. Now and then also he would take a palette and show a student how a certain thing could be done. To some his instruction was, of course, more sympathetic and helpful than it was to others ; but there was scarcely a young artist who passed through the school during the long period he was associated with it who did not owe him much. Amongst these Messrs. Wingate, Gibb, Hole, J. C. Noble, J. R. Reid, P. W. Adam, John H. Lorimer, R. Noble and T. Austen Brown may perhaps be mentioned.

Even the bald annual reports of the Academy witness to his success as a teacher. When he first began in 1871, the Council record an immediate and decided advance in the quality of the work done, which continued during the following two sessions. Next winter he was not a visitor, and "the drawings and colour studies were not quite equal to last year," but, when he returned in 1876-7, the report once more expresses "appreciation of the feeling for colour displayed," and a year later there was again "a great advance," and the work remained on a high plane until 1883, when his connection with the class came to an end. It is interesting to note also that two years later the Council point out another falling away in colour. Now, while a great deal of a teacher's success depends upon the quality of the students he chances to

get, a record of years such as McTaggart had in the Life School does not happen fortuitously. He believed, however, that young artists learn more from their fellows than from their masters, and made a point of trying to retain in the class the abler of the older students. A year or two before Campbell Noble died he told me of an incident bearing on this. Exactly when it happened is not quite clear, but it was some time in the seventies. Anyhow, McTaggart, coming in to take his month's turn as a visitor, found that Noble and others, whom he had expected to find there, were not present. Next day, meeting Noble by chance, he inquired why they had left, and, when it was explained that the second visitor had induced the third to agree that the older pupils should be requested to leave, as their presence made discipline hard to maintain, he asked him to return and tell the others to do so also. That evening they were all back. Seemingly at work when McTaggart entered, they were waiting eagerly for what was about to happen. Mr. B. took him aside at once and, laying a hand on his shoulder, whispered long and rapidly into his ear. "Mum, mum, mum, mum," was all they heard: then McTaggart said loud out "Rubbish!" The muttering was resumed, only to be succeeded by a very emphatic "Nonsense!" Finally, after a third excited whispering, he shot out, "I'll allow no man to interfere with my conduct of the class," and the incident closed.

In the spring (1883) at Carnoustie he painted a series of fine water-colours, including 'Whar the burnie rins into the Sea,' one of his chief works in that medium, and in summer he broke new ground at Carradale, a fishing station on Kilbrannan Sound between Tarbert and Campbeltown. Ten years earlier he had thought of painting there, but for one reason or another that project had never been carried out. Looking from the steamer, as he must often have done on the way to or from Campbeltown, Airds Bay,¹ with its bold and delightfully diversified shores, backed by heather hills; its old stone quay tucked into the eastern corner, under the rocky hill which shelters it from the south wind; its few cottages beyond the net-poles on the beach; its gleaming and ever-changing waters; and its many fishing boats at anchor or under sail, is

¹The little bay in which the steamer calls at an iron pier, erected in 1871, is called Airds Bay. Carradale Bay lies behind the headland and looks south.

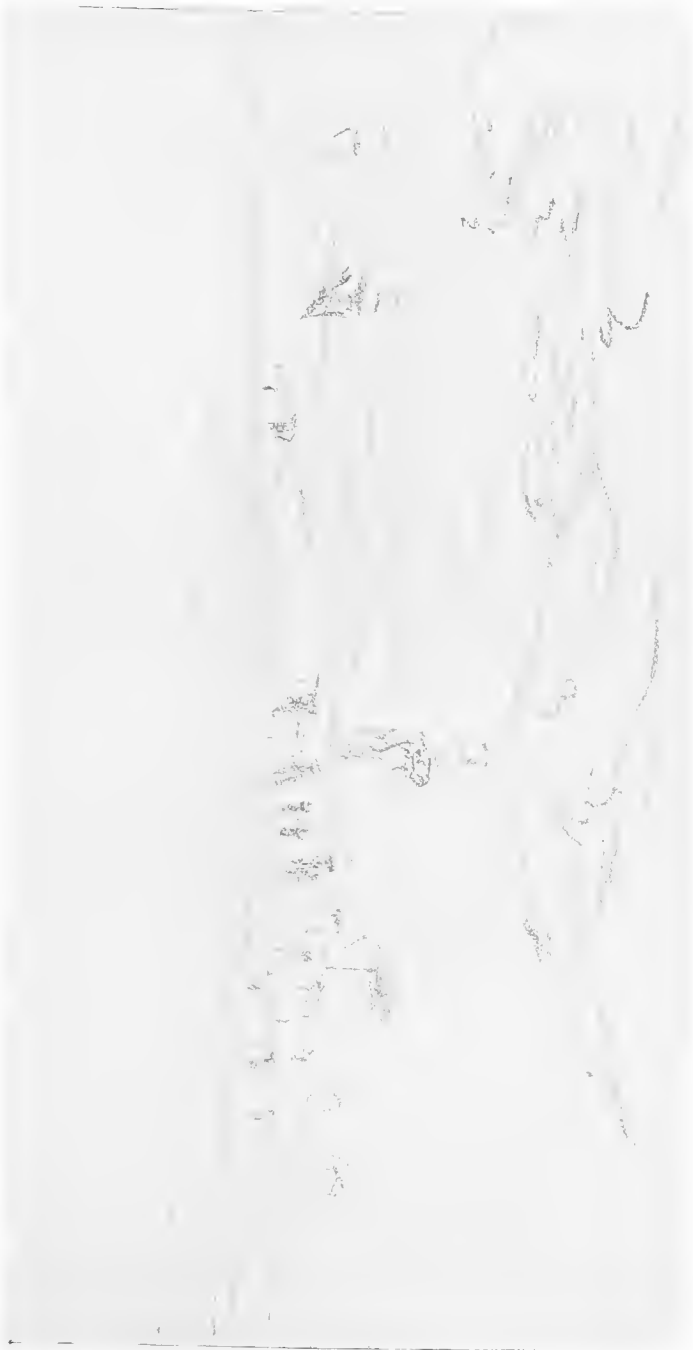
a most attractive spot. And Ardcarrach, the house upon the bold bluff above the pier, in which he lived this season and in 1885, commands (at least the rough braes outside the garden do) splendid views over the Airds Bay anchorage looking north towards Skipness; eastwards, across Kilbrannan Sound to the high hills of Arran; and southwards, where on clear days Ailsa Craig and the still farther-off coast of Ayrshire float on the horizon.

The very spirit of this delightful place passed into his pictures. Indeed, he so made it his own that even such a fine and original artist as Wingate was fain to confess that he found it difficult to see Carradale except as McTaggart had painted it! Yet, reminiscent as the whole district is of his pictures, it is not easy to locate the exact spot from which any particular one was painted. True to the main facts, there are subtle differences and modifications, due to selection, suppression and design, which make them not only more beautiful pictorially, but even more expressive of the pervading charm and essential character of Carradale than more exact transcription could attain.

The record of work then done is great. He was in splendid form, and, stimulated by the freshness and beauty of his surroundings, painted constantly outside, even his largest canvases being wrought in the open. The figure and boat incidents, however, although always a record of things seen there, were often introduced or completed later. Much of this is to be read in the pictures themselves. They are carried through with an *élan*, a decision, and a gusto which even he had hitherto rarely attained in oil paint. But as the same characteristics appear in those painted two years later, and in some cases it is difficult to decide to which year a picture belongs, discussion of his Carradale work may be deferred in the meantime.

None of the oil pictures painted in 1883 was exhibited until some years later. 1884 was a portrait year, and the only fresh subject-picture shown was 'A Message from the Sea,' which now appeared at the Academy. With it he sent a vigorous threequarter-length, 'R. B. Finlay, Esq., Q.C.,'¹ a presentation portrait painted for the Liberals of East Lothian, and 'May Morning,' a portrait-picture of the children of Mr. W. W. Urquhart, of Dundee. The latter shows four children joyfully

¹ Now Lord Finlay of Nairn.



PAGE FROM SKETCH-BOOK USED AT CARRADALE IN 1883

gathering primroses by a burnside in a bright spring landscape suffused with morning sunshine. Simultaneously three bust portraits were on exhibition at the Glasgow Institute. While those of Mr. and Mrs. Robert Paterson were of "very exceptional quality," that of Mr. Robert Greenlees, if not quite so fine, was also full of character, and possessed a distinct interest of its own. Mr. Greenlees had been for many years headmaster of the Glasgow Art School, and this portrait was a token of admiration from his pupils, amongst whom were most of the local artists of the pre-"Glasgow School" period.

Iona, for ten days towards the end of June, came between Carnoustie and Kintyre this season. Although short, his visit is still remembered, for an Iona man said to me a few years ago, when we were discussing the artists who had painted there—"We liked them all, but we liked him best. He was an Argyllshire man himself." There he painted several brilliant water-colours of the white sands and lovely blue seas which encircle the sacred Island of the West, and two or three more of the ruined monuments of its storied past. At Glenramskill, near Campbeltown, during August and September water-colour seems also to have been in favour. The family had not been long there, however, before an accident occurred which came within an ace of ending tragically. This was on August 11th, when McTaggart, his wife, his two elder sons and Mr. Thomas Young, an intimate friend and an amateur artist, who spent a week or two with them nearly every summer, were out fishing on the loch. Their boat was anchored in the bay inside the Dorlin, and quite clear of the steamer track down the loch from the harbour to the outside, when the lighter "Meteor," with a drunken crew, careering right off her true course, ran them down, passed over the boat, which was smashed, and left them struggling in the water. Fortunately none of them was injured, and all could swim, except Mrs. McTaggart, who was supported by her husband until other boats came hurrying to the rescue, and they were all saved.

In November this same year the death of his mother, to whom he was greatly attached, affected him much. A woman of strong and fine character, she had reached the age of eighty, and had been active and clear-minded to the end. After her husband's death she had remained on in Glasgow, but her later years were spent in Campbeltown. On

returning from her funeral, he was at once plunged into great anxiety and then into deep grief. During the few days he had been away, a malady which had been weakening his wife's health for some time had been located, and the doctors had recommended an immediate operation. This was carried out without delay ; but Mrs. McTaggart never rallied, and on 15th December she died. It was a severe blow, for she had been an ideal companion as well as a devoted wife. Sharing all his friendships, sympathising with all his ideals, and entering into all his projects wholeheartedly, she had also, perhaps as much by intuition as through judgment, a very real comprehension of the unique qualities of his art. Moreover, her sympathetic and serene nature, forming a perfect foil to his ardent and eager spirit, with its inclination to impetuosity, had secured for him, amid the trials and misunderstandings seemingly inseparable from the career of a real creative artist, a home atmosphere peculiarly well suited for his development both as an artist and a man.

As McTaggart, whose eye for suitable and harmonious arrangement and sense of justice, mingled with sympathy, made him a specially successful hanger, had often acted in that capacity with great acceptance, his friends in the Scottish Academy, thinking that the work would occupy him and lessen his brooding over his wife's death, arranged for his being chosen one of the three members entrusted with the arrangement of the Academy Exhibition in the beginning of 1885. For the information of those unfamiliar with such affairs, it should be explained perhaps that, while the decision as to which pictures are to be accepted or declined rests with the Council, the duty and responsibility of hanging the exhibition devolves upon a small committee appointed for that special purpose. On this occasion, however, the Committee had not long begun their arduous and rather thankless task when two members of Council—both then at the height of a transient popularity and now both dead—entered the rooms and, measuring off certain spaces on the walls, informed the hangers that their (the intruders') pictures must be put in the places indicated. On behalf of the Committee McTaggart protested against this unwarranted interference with their duties ; but, on the matter being taken to the Council, he was deserted by his colleagues and the pushful Academicians got their own way. McTaggart never served again as an Academy hanger, and no doubt the incident was one of several

which, before many years, led to his virtual withdrawal from that society.

Summer saw him again at Carradale and adding to the series of pictures and drawings done there two years earlier. His Carradale work, whether of 1883 or 1885, is kindred in type and handling, and, for reasons previously given, I propose considering it as a whole. Incidentally most of these pictures deal with fisher-life afloat or ashore, and touch it at many points. None are more beautiful, however, or more characteristic of place and painter than those in which the herring-fleet is seen homeward bound in the freshness of the dawning. That known as 'Over the Harbour Bar' has always appealed to me in a specially vivid way. This is not only because the design is exceptionally happy, both in the dramatic sense and as pattern, though that, no doubt, contributes to the impression made. It is rather that, through the imaginative insight which underlies the conception, the whole story of fisher-life is subtly suggested by the fine pictorial use which the artist has made of these two boats, with their yellow oilskin-clad crews, coming in through the cool blue-grey mystery of the morning. Reality is here dealt with so vividly and so sympathetically that association awakes of itself. If in some ways the theme recalls that of 'Through Wind and Rain' (1874), the emotion stirred is deeper and touches one more keenly, while the technical accomplishment and the power of selection and suggestion are more masterly and convincing. Still, if 'Over the Harbour Bar'—of which there is a second version in oil freer in handling and even finer in its different scheme of colour, a wonderful blue pervading the whole effect—is perhaps my own favourite, 'Mist rising off the Arran Hills' and 'Daybreak, Kilbrannan Sound,' each dated 1883, are not less beautiful and almost equally suggestive of adventure and romance. In the one, beyond the fishing boat, which flits across right in front, the sea sways in rippled ridges, which catch gleaming lights from the early sunshine filtering through mists still hanging low on the distant hills. In the other the sea heaves in lilac and purple-grey half lights, against which the crisping edges of the surging waves show softly, beneath a sky which, above the rosy grey along the horizon, is suffused with the pale gold of dawn, while a boat, sailing fast before the morning breeze, is seen scudding out of the picture towards the right. If the former excels in wonderful suggestion of the

tingling fresh beauty and the sharp sweet tang of early morning on the sea, the latter unites to little less of these a greater sense of mystery and an exquisiteness of colour, tone and handling seldom surpassed in his work.

More immediately dramatic than these were the first vivid and passionate rendering (1883) of the theme subsequently carried out in the studio on an imposing scale as the 'Storm,' and the delicate and atmospheric picture (1883) in lavender and grey and yellow, from which the larger and more striking 'For Shelter,' exhibited in 1887, was to be evolved and elaborated.

Other aspects of fisher-life are touched in a number of pictures which deal more with preparation for sea than with incidents of actual seafaring. Thus in 'Noon' one sees blue-jerseyed men, watched by children, mending nets upon the knowes above the bay. Brilliant in the soft brightness of noon-tide, with sun-sparkles playing over the golden grasses and silver-grey rocks on the rough foreground braes and away up the coast, and with the yellow varnished boats in the anchorage twinkling like touches of gold upon the calm water in which a hundred hues of clear blue and soft purple mingle as they spread to a horizon which trembles through the summer air, this is a rarely joyous picture, and forms a complete contrast to 'For Shelter.' That these two pictures, although quite distinct in origin, were related in the artist's mind is clear from the fact that he sometimes referred to them as 'Fair Weather and Foul.' Contrasting with both in weather and in colour scheme, the 'Rainy Day in Carradale Harbour' (1883) shows the boats, clustered about the pier and lying in the bay beyond, making ready to sail on a still afternoon, when the soft West Highland rain obscures the hills and lays the wind, muffles the creak of the pulleys, the flap of the half-hoisted sails, and the voices of the men in its gentle mystery, and blends grey sky and water, varnished boats and brown sails, and oilskin or blue-clad fishermen into a subdued yet rich harmony of delightfully varied colour. And, again quite different, the 'Herring Boats at Carradale' (1883) suggests the sense of ease and happy content which comes to the fisher when, after the night's work, the boats lie at the quay and he basks idly in the soft radiance and gentle beauty of a windless sun-steeped forenoon. Then there was a series in which the themes were less incidents in the life of



DAYBREAK, KILBRANNAN SOUND

the fishers themselves than in that of their children, though here also the sea, in sunshine or in storm, is ever the setting. Perhaps the favourite motive in these is a group, upon the braes above the pier, watching or waving to the boats; but one never finds either the same group or the same weather repeated. Now, as in 'A North Wind, Kilbrannan Sound' (1883), these roguish and gleeful children stand out wind-blown and bright in the sunshine against the deep blue sea, the clear-cut distance and the bright blue sky which come when the wind blows that way, and again, as in 'Going to the Fishing, Carradale' (1885), they nestle amongst the sun-browned grasses and the lichened and heather-tufted grey rocks almost unobserved at first in the fused and gentler harmony evoked by the southerly breeze before which the brown sails are speeding fast to the fishing ground. Or, to take another picture, we have in 'Port-an-Righ, Welcome to the Herring Boats' (1885), the glamour of a sunny morning made brighter and gayer by the glad excitement of the women and children who wait for the return of the fleet in the bay ringed round with rocks and sand towards which the still far-off boats are making.

Mention ought also to be made of two or three canvases in which the children are so absorbed in their own ploys as to have time to spare for nothing else. One of the most vividly beautiful pictures of its period, 'Fishing in a Ground-swell' (1883-6), represents a crowd of merry youngsters fishing from two boats which, anchored off the pier—one looks shoreward—ride and glide like things alive upon the leaping and swinging swell which sweeps round the rocks from the open sound into the bay. The joy and movement of this motive find full response in the brilliance and clarity of its wonderfully intense and luminous colour and in the happy abandon and easy strength of its direct and spontaneous handling. Boys fishing from the rocks and set against a sea of grey, shot with purple and green and tawny patches, upon which a vivid burst of sunshine spreads twinkling towards the horizon and mingles, glittering like quicksilver, with the white sea-fret about a half-sunken rock near the shore form the subject of another.¹ The gaiety of the sparkle in this 'Sun on the Waters' (1883) is rivalled by the eagerness of the anglers and of the little girl who clammers across the rocks, basket on arm, to

¹ Painted from nature without the sunburst, which came just after he had finished painting. It was put in a day or two later.

claim the fish which one of the boys is landing. 'Flotsam and Jetsam—After the Storm, Carradale,' the last picture painted there in 1883, strikes a different note. Here, amongst the great rounded grey and brown seaworn rocks against which the waves are beating, restlessly now rather than wrathfully, under a somewhat sombre sky, which begins to lighten along the horizon however, four children are gathered round a seaman's chest, from which a yellow-haired little girl is abstracting some filmy stuff brought from foreign parts. The innocent curiosity and naïve interest of these fisher children contrasted with the pathetic import of the incident, of which they are so unconscious, and their flower-like beauty against the rude and abiding strength of their setting unite with rich low-toned colour and fine composition to make this a notable work.

Painted with great gusto and freedom and with vitally expressive touch, brilliant or delicate in lighting and exquisite or potent in colour harmony, and, as a whole, exceedingly happy in design, McTaggart's Carradale pictures also possess other qualities which mark the continual progression of his achievement. Compared with the work of ten years earlier, one notes the greater subtlety and fuller force with which motion, whether in figures or landscape, the sea or the boats upon it, is rendered; the more delicate and, at the same time, more emphatic way in which elusive and transient effects of light are expressed; the quicker and more sensitive selection of the elements in nature which count; and the wonderful manner in which incident and landscape are now harmonised, so that figures and setting, neither more emphasised than the other, form one pictorial and atmospheric whole. Finally, and perhaps most remarkable of all, is the sense of being out-of-doors, played upon by wind and sun oneself, which these things in combination conjure up so vividly. Later work was to show all these elements enhanced in power and touched with a still more profoundly poetic significance; but in his Carradale pictures McTaggart's unique gifts as an interpreter of the spirit and beauty inherent in life and nature are fully revealed.

Two beautiful portraits of children were exhibited next year at the Academy, when they were the only pictures shown by him. 'The Shell' was a portrait-picture of a chubby fair-haired and bright-complexioned little child, clad in white and seated beside a rock on the shore, listening, with gentle wonder in her light blue eyes, to a



THE BELLE

shell, as it whispers gently into her ear of the sea's ceaseless music. Exquisite in its high-pitched colour scheme then, it is even more exquisite now, for in 1901 the artist painted out the dark rock and set the figure against a lovely stretch of delicately-graded sea and sky. The other, exhibited as 'The Belle,' if not less a picture, was more obviously and simply a portrait. A charming dark-haired and dark-eyed girl of five or six, wearing a rose-red frock, with white lace collar and cuffs, through which the red shows, she stands half shyly, one hand slightly advanced, the other by her side, upon a golden-brown floor which merges into the rich ruddy browns of the seemingly simple yet delicately modulated background. Rich in colour and charming in design, drawn with great spirit and style and painted with brilliant delicacy combined with sensitive decision, it is, with its delightful rendering of character and of the unconscious *naïveté* and grace of childhood, at once a *tour de force* of execution and a masterpiece of child-portraiture. And that is equivalent to saying that it is a triumph in one of the most difficult fields of art.

In the spring of 1886 McTaggart married again. The lady, Miss Marjory Henderson, was the eldest daughter of Joseph Henderson (1832-1908), a well-known Glasgow artist, and had been for a considerable time an intimate friend of his own elder daughter, whose senior she was by some years. Happily this second matrimonial venture also turned out well. To this his own large-hearted nature, the attitude taken up by his new wife, and the generous spirit in which the new conditions were accepted by his older children all contributed. Even from the purely artistic point of view that was fortunate. It retained for McTaggart the harmonious home atmosphere which had meant so much to him in the past, and which was, I imagine, absolutely essential to his full activity and continued development as an artist.

After the wedding (6th April 1886), when Mr. William Leiper, R.S.A., supported him as best man, Mr. and Mrs. McTaggart went to Aberfoyle for a week or two. While there he painted a number of vivid water-colours of early spring effects amongst the moorlands and by the watersides in the country round about. Before returning home, however, this quietude was broken by a rumour that the Art Committee of the Edinburgh International Exhibition, about to be held in the Meadows, were representing him without his sanction and against his will. The

leading spirits¹ in the organisation of that collection were the two Academicians who had interfered with the hanging of the Academy the previous year, and, as McTaggart's attitude regarding exhibition awards and medals was well known, their action looks as if it might have been prompted by a desire for revenge. Whenever he heard of what had been done, he wrote to Mr. Keiller, of Dundee, asking him as a personal favour to withdraw the picture, 'Enoch Arden,' which had been borrowed from his collection. The first letter written from Aberfoyle seems to have miscarried, and he wrote again. Mr. Keiller then withdrew the picture, and McTaggart, in acknowledging his action and thanking him for it, explained very fully the reasons which had underlain his request.

24 CHARLOTTE SQUARE,
EDINBURGH, 5th May, 1886.

DEAR KEILLER,

Accept my sincere thanks for withdrawing the picture. I am sorry to have given you trouble and some explanation is due to you. My first letter from Aberfoyle (29th ult.) must have miscarried.

In our conversation at Dundee I must have left you with a wrong impression, but I was under the belief that you had made a mistake and that my picture could not have been asked for, as the Committee and every individual in it were well aware of my resolve to be absent from this exhibition and my reasons for wishing to be so. I cannot even now understand how they came to write for the picture. Why should they wish to have me against my will? If I did exhibit, I would send my full number. For the last ten years or so I have spoken against competition amongst any except very young artists. The Fine Art Committee advertised that they would give diplomas and medals to the Exhibitors at this International Exhibition. All the artists are aware of my opinions on this subject and to be consistent I was obliged to be absent.²

With best wishes and apologies for this very long letter,

Believe me,

Ever yours sincerely,

WILLIAM McTAGGART.

¹ Apart from Mr. R. T. Hamilton Bruce, who devoted himself entirely to bringing together the memorable series of French romantic and Dutch pictures by which that exhibition is remembered.

² In 1883, unaware that medals were to be given, he had consented to be represented in the collection of sea pictures brought together in connection with the International Fisheries Exhibition in London, and, when he was awarded a gold medal, even the fact that the distinction was shared by Israels and Tom Graham did not modify his chagrin.



FOR SHELTER

During the winter and spring he had been working upon the big Carradale pictures, 'Over the Harbour Bar' and 'For Shelter,' and a smaller subject, 'Past Work,' foreshadowed in a water-colour painted as long before as 1879, and tenderly pathetic in its contrast of worn old age with fresh childish beauty, had also been engaging his attention. All of these were pretty well completed before he went to Carnoustie for August and September. There he at once commenced a number of pictures, amongst which 'The Bathers' and 'Corn in the Ear' had important figures, and 'Ocean,' 'Carnoustie Bay,' and 'The Turn of the Tide' were magnificent renderings of the sea in its splendid loneliness.

Represented at the Scottish Academy by 'For Shelter'¹ and a fine portrait of Mrs. Orchar, wife of his friend, the Dundee collector, and at the Glasgow Institute by 'Over the Harbour Bar' and 'Whins in Bloom,' the latter a bright little picture of children gathering primroses beside a burn near the sea, his exhibited work attracted great attention in 1887. The 'Harbour Bar' has already been described; but the Edinburgh pictures and, incidentally, the position McTaggart now occupied in the estimation of good judges were so admirably discussed in the contemporary notice which appeared in *The Scottish Leader* that no excuse is necessary for reproducing that criticism here.

"When we turn to Mr. McTaggart's large sea-piece, No. 158, 'For Shelter,' we come again to the art of the mood and the moment, to the vivid record of most transitory effect. The aims of Mr. McTaggart's art have much in common with those of contemporary Continental landscape painters; like them he concentrates himself upon problems of lighting and atmosphere; but these problems, he handles, he solves, in a manner absolutely unique, one for which he has no example and,

¹ 'For Shelter' was mainly, if not entirely, a studio picture, painted from a smaller oil and a water-colour, and the figures were studied from fisher-girls got from Newhaven. Apropos of the latter a friend tells an interesting incident. Happening to call on the artist one week and again two weeks later, he found him on both occasions painting from his grouped models. During the second visit, McTaggart asked him how he thought the figures were coming on now, and, on his replying that he did not see much difference, the artist said: "Well, I've spent about a week's hard work on them. It's easy painting portraits of the models; but it's the devil and all to paint them in rain and wind in the studio."

stranger still, in which he has even escaped the curse of imitation. In the present picture he has rendered with marvellous freedom of touch and boldness of handling an effect of sudden storm ; the fishing-boats flocking landward for shelter, the waves crisping into whitest foam, which is cast high into air as it dashes against the rock-bound coast ; the distant hills obscured by gathering mist ; and in the foreground a group of wind-blown fisher-folk struggling towards a promontory and gazing seaward. We may note the wonderful way in which the painter has attained a feeling of open air, the thousand mingling prismatic tints which he has blended into perfect light. Look at the painting of the sea and its variety of whites and blues and crisp sharp greens ; and then go back and catch the total impression of the scene, how the picture stands out fresh and brilliant—like a piece of veritable nature—from all around it.”¹ Then, after a reference to the greater Scottish portrait painters of the past, the writer proceeds: “We should require to search—and search amongst the greatest works of our portraitists of former days—to find anything more artistic in execution, more vivid and life-like in effect, than No. 50, McTaggart’s portrait of ‘Mrs. Orchar.’ We are not always able thoroughly and without reserve to enjoy this painter’s examples of portraiture ; but the present is certainly one of his finest successes. We feel that here a real personality is disclosed to us in that black-clad grey-eyed lady, with face of homely shrewdness and good-natured kindness, seated there with hands laid on lap. The picture is most direct and masterly in its brushwork ; the sharp dark touches by which the painter has hewn out the face from the background—touches which look so hard in their trenchant decision, when we examine them closely, that we are surprised to observe their perfect rightness, in keeping and effect, when viewed from a due distance—remind us a good deal of the sharp decided handling of Frans Hals.”

A year later *The Scottish Art Review*, then founded by the “Glasgow boys” for the exposition of their views and preferences in art, gave clear indication of the admiration in which McTaggart’s work was held by the young and militant painters of the West. At the instigation of

¹ Written by J. M. Gray. On the other hand the *Art Journal* said : “The large sea-piece ‘For Shelter’ has some fine qualities, but it is slovenly in execution, wanting in texture and definition, and deficient in aerial perspective.”

Mr. (now Sir James) Guthrie, his 'Highland Burn' (1874-5) was reproduced as a full-page plate and numerous references to his art appeared in the two volumes issued before the publication passed out of their hands. Perhaps the most significant of these occurs in a witty and somewhat caustic article which Mr. George Henry wrote about the eleventh Exhibition of the Royal Scottish Water-Colour Society (1888). "One of the features of the exhibition is the work of Mr. William McTaggart. He is represented by five drawings, all showing the expression of a thorough artist. 'In the Surf,' No. 188, is a remarkable work, full of air and life, and vigorous with the vitality of movement. In it will be found none of that lifeless conscientiousness, which is the guiding star or forlorn hope, as occasion demands, of so many weak painters. Swift to seize the dominant motive which impresses him, his art instincts prompt him to reveal it in the most direct way and by the simplest methods. Every brush-mark, every separate bit of tone and colour, every line has a distinct part in perfecting the completion of the picture. You cannot take away or add to his work without destroying the unity and balance of the whole." And in an illuminating paper, "Of Finish in Art," read before an Art Congress held in Edinburgh in 1889, Mr. Alexander Roche, who defined finish "as that final aspect of execution which expresses the completion of the artist's intention," instanced McTaggart, whose work was "regarded by many as *very good in intention but unfinished*," as an outstanding example of an artist who, through refined perceptions, knew "when the vitality of his impulse was exhausted."

While the more scientific and rigorous study of values, and the lower tone induced thereby, the heavier and more solid impasto and, a little later, the more consciously decorative intention, which marked the earlier work of the Glasgow School (which, with qualities quite its own, owed something to the Barbizon and Dutch painters, and more to contemporary French art, especially the phase represented by Manet and Le Page, and to Whistler), make any direct influence exerted on it by McTaggart difficult to trace, there can be little doubt that his art, and, in lesser degree, that of Chalmers and Wingate, helped to prepare the way for theirs. The high sunshiny pitch of McTaggart's lighting and the consequent brilliance of his colour, added to his very personal sentiment for nature, made his achievement unique; but the unity of effect, selection and

concentration of material and swift expressiveness of handling in his work, although personal also, were closely related to the impressionist movement, of which he had been an early and unconscious pioneer, and to which, in some of their tendencies at least, the Glasgow group belonged. Superficially, however, his achievement had more obvious affinity to that of the original group of "impressionists" who had emerged in Paris shortly after 1870. Claude Monet, Pissarro, Renoir, Sisley and the others, and Manet, in his latest phase, had made a speciality of "the rendering of objects under the fugitive and fluctuating coloration which they derive from the variation of light and from the play of the atmosphere" (M. Theodore Duret). To McTaggart these things were also of primary interest, and, isolated in Scotland though he was, they had engaged his attention before their pursuit had been taken up and made a special cult by the French artists, who are usually credited with having introduced them into painting.¹ But, whereas the Frenchmen (and later most of their English following, of whom Mr. Wilson Steer is the most notable) confined their efforts to recording the merely visual aspects of *actualité*, and founded their treatment upon a scientific theory, McTaggart, while attaining effects quite as brilliant as theirs in the actual rendering of light, colour and movement, always painted the beauty and the emotional significance of which these appearances are the external expression. As I have written elsewhere, "In his pictures the problems of modern impressionism pass from the region of experiment into the realm of art, for in them the observation of the realist is coloured and glorified by poetic thought."

During the later eighties "impressionism"—the word was by that time used generally as a term to imply a broad and selective treatment of personal impressions of things seen rather than in its strict and original French meaning—was in the air all over Europe, and was much discussed on all occasions when artists came together. McTaggart, who was little concerned about labels, although deeply interested in ideas, hearing it constantly referred to one varnishing day at the Academy, took Wingate aside and asked, "What is this impressionism they are all talking about?" "Well, I fancy," the reply came with a twinkle, "I fancy it's just what you and I have been doing for a good many years." This unconsciousness,

¹ See Chapter III. pp. 39-40.



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however, was only as regards impressionism as a movement, with a more or less formulated theory of art expression, and as an active and extending influence. His own work was the issue not only of fine instincts and perceptions, but of a high intelligence brought consciously to bear upon the pictorial treatment of the aspects of life and the qualities in nature which interested him most.

To the Academy of 1888, in addition to 'Over the Harbour Bar,' seen the previous year in Glasgow, he sent a brilliant little portrait group of two girls, 'Lottie and Mabel,' dressed as fishwives, and two of the pictures begun at Carnoustie in 1886. Of the latter, 'The Bathers' was the more important. The wind blows fresh from the sea, and, beyond a lad who stands on the beach struggling with a reluctant shirt, which flaps in the breeze like a sail before the sheet is hauled home, a party of boys, delightfully drawn and full of life, are sporting with great glee amid the waves which run gladly and swiftly shorewards as if in pursuit of one another. As in other of his bathing pictures, the colour of life—"the modest colour of the unpublished blood," as Mrs. Meynell describes it—"so bright, so light, so soft, so mingled," with its hint of gold and ivory and its faint inner flush of rose, is treated exquisitely, and being here set against the translucent lustre of lovely blue and green water and the flash of gleaming foam, completes in the sunshine which suffuses everything a harmony of peculiar beauty and power. A scheme to tempt a lover of fine colour, it is handled triumphantly, in a way only possible to a great colourist, and withal without the least straining or forcing of effect. The smaller picture, 'Corn in the Ear,' was almost equally delightful. Beside a broken sandy path, which fringes flower-spangled golden cornfields over which the thatched roofs of cottages peep, with, beyond these again, a glimpse of distant blue sea, two happy children bask in the gleam and glitter of the autumn sunshine. The older child lies outstretched upon the warm ground, picking the grains from a head of oats held in her hand, while her little brother, perched amongst the corn near her, holds a bunch of scarlet poppies and white ox-eye daisies.

Although without figures, the other pictures begun at the same time were not shown until later. The first to appear was 'Carnoustie Bay' (R.S.A. 1890), a picture full of "the light and sound and darkness of

the sea" when an off-shore wind blows the breaking crests of charging lines of rearing and plunging white horses backwards in shining streamers which sparkle bright against the deep dark blue of the farther water tossing beneath a blue sky swept by the awakening north. 'Ocean,' which followed a year later, was even finer. Great summer surges, fringed with dazzling foam and radiant with sun-illuminated blue and green on their gleaming sides, are running straight in upon a flat sandy shore, which—tinging the shallowing and rippling foreground water with tawny and golden hues—spreads in front, wet and shining with tremulous reflections from the pale cloud-flecked blue sky. Pregnant with that seemingly active principle of life, which makes the sea more to us than mere dead matter impelled by insensate law, and vitalised by that consummate art, which alone can give enduring expression to the sea's appeal to the imagination, it is, as one critic has said, "Surely one of the most beautiful pictures of the sea ever painted."¹ While less important, 'The Turn of the Tide' (Glasgow Institute, 1892), which was the artist's wedding present to his eldest son, is, in its different and more pensive way, almost as fascinating. The sea is farther withdrawn than in the others, but, between the tawny strand on which it breaks in subtly mingling tints of grey and white and the pearl-grey sky which broods above, the waves play together in a design which in its rhythmic cadence seems to suggest the very leap and curl and on-coming of the tide.

To return to the sequence of events, he was represented at the Academy of 1889 by one of the earlier of his Machrihanish pictures—the big 'Machrihanish Bay,' painted in 1878, which has already been described—and by a lovely portrait of a child. Dated 1888, 'Corn Flowers' was perhaps the last portrait painted by him before he left Edinburgh, after which he almost abandoned portraiture. At Broomieknowe, it is true, he painted a number of fine portraits; but, excepting those of the Stephen children (R.S.A. 1892) and a few others, only one or two of which were exhibited, they were of members of his own family. But 'Corn Flowers' was one of the most beautiful of the many charming child portraits he had produced, and so may be said to have formed a fitting climax to his career as a professional portrait painter. A little child of about two, she sits beside a bank of pale golden-brown earth

¹ Note in Catalogue of Fountainbridge Loan Art Exhibition, Edinburgh, 1902.

playing with corn-flowers and poppies. Her dark curly head is slightly bent, and sitting there—in her white muslin dress, with her chubby little arms at her side and her white stockinged legs and black slippered feet tucked up below her—she looks at one, naïvely unconscious of being looked at, with an absorbed but shyly mirthful regard in her dark eyes. The colour high-pitched, yet with a hint of golden glow in its silvery brightness, is peculiarly charming, and accentuates, as all fine colour does, the grace of the design and the deft delicacy of the accomplished handling.

In view of a project he had been contemplating for some time, the sketching seasons of 1887 and 1888 had been given over almost entirely to water-colour. This was the sale of his accumulated works in that medium, which ultimately took place in Dowell's rooms in the spring of 1889. But, as that event afforded a unique opportunity for estimating his achievement as a water-colourist, discussion of what was done at Tarbert in 1887 and at Southend during the following year is unnecessary here. It had, however, a pretty direct bearing upon his subsequent career. Indeed, it was the prelude to his removal from Edinburgh, and marked the close of the middle period of his life and art. More and more with the passing of years his art had been expanding towards full realisation of the ideals implicit in it from the first, and now he felt that the time had come when he must give them free and unfettered expression. To enable him to attain this, he decided to give up portraiture, which had hitherto been an important source of income, and to live in the country. He had, of course, never painted to please the public. Always his purpose had been the expression of his own deep feelings regarding man and nature and human life, and, through misunderstanding and against adverse criticism, he had ever battled onward towards his goal. But time had familiarised art-loving people in Scotland with the unconventional and highly suggestive manner in which he expressed his original and fascinating conceptions, and, while there were always those who wished (as those who went before them had done) that he would paint as he had painted fifteen years earlier, there had gradually grown up, both amongst artists and public, a fuller understanding and a more complete appreciation of the unique qualities of his art. The financial success of the water-colour sale, combined with the wide acceptance of his work which that implied, gave him increased confidence in his resolve,

and in May 1889 he left Charlotte Square and went to live at Dean Park, Broomieknowe, which was to remain his home until the end. There, living in a beautiful country district, not far from the city but free from its distractions, and soon also free from the annoyances incidental to an active part in Academy affairs and the politics of art, he settled down to dream and think and paint, and to carry to full flowering that genius for the imaginative interpretation of the familiar, which, with his passion for light and colour and movement, was his contribution to art.



CROSSING THE FORD

CHAPTER VI

“THE McTAGGART PORTFOLIO”

IN the spring of 1889 Mr. Alexander Dowell, the Edinburgh auctioneer, announced that he would hold on March 23rd a sale of what was described as “The McTaggart Portfolio.” The advertisement stated, “The collection numbers about 120 pictures, and comprehends nearly all the works in water-colour that Mr. McTaggart has produced during the last thirty years (1857 to 1888). From an artistic point of view, this exhibition will possess a still wider interest, a large number of these water-colours being the original designs of the most important works from this painter’s easel which have been shown in the galleries for nearly thirty years, and many have now been so highly finished as to equal, if not excel, the pictures themselves.” Broadly speaking, this was a fairly accurate account of the scope of the collection; but while delightful water-colour versions of many of the earlier pictures, such as ‘The Builders’ (1859), ‘Going to Service’ (1862), ‘The Pleasures of Hope’ (1867), ‘Dora’ (1868), ‘Willie Baird’ (1865), ‘Enoch Arden’ (1866), and ‘The Young Trawlers’ (1869), which had laid the foundations of his reputation, were included, these were not in most cases contemporary with the oil pictures, though painted from the original studies from which the oils had been made. If not a few were highly finished, neither the handling nor the colour was of the earlier period of his art, and inscriptions upon them, like “First painted in 1870” (‘The Young Connoisseurs’), or “Painted 1871 in oil” (‘The Murmur of the Shell’), or the dates showed that it was not the artist’s intention that they should be so regarded. Their presence, however, added greatly to the variety and interest of the collection, and made it, in many ways, very fully represen-

tative of the artist's progress and achievement during the first thirty years of his career. Yet delightful though these more elaborate figure pictures were, they were surpassed in charm and brilliance by the drawings done directly from nature or primarily as water-colours. That, at least, is the impression which remains with me. In some of the former there was an occasional hotness of colour, reminiscent of his earlier time, which compared unfavourably with the clarity and purity of tint and tone in the latter, which dated from 1870 to the autumn preceding the sale. On view for five days before the dispersal, the exhibition attracted great attention and evoked widespread admiration amongst artists and lovers of art; while the sale itself surpassed expectation. Many of the drawings have since changed hands at greatly enhanced prices, but a total of well over £4000 for a series of water-colours by a living artist was unprecedented in Scotland.

A notice of the collection, which appeared in *The Scottish Leader*, is of much interest as recording the impression made by it at the time upon a sympathetic and sensitive observer. Too long to quote in full, the annexed passages show its general drift and conclusions:

"It has seldom, or never, happened in the history of art in Scotland that two such important sales of pictures, composed of the work of a single artist, have occurred in Edinburgh within a fortnight of each other as the Wingate sale, which took place in Mr. Dowell's a week ago, and the McTaggart sale, which is to take place next Saturday in the same place. . . . In referring to the works of Wingate at the time they were on view, we indicated that the foundation of his art and of its ultimate power was laid in the very detailed, elaborate and patient handling of his early period; and the same remark applies, with at least equal force, to the art of Mr. McTaggart. . . . His early work generally is finished with a precision and firmness of touch, a searching rendering of detail, which one can hardly parallel but by a reference to early Flemish painting, to a panel by Hans Memling, or a panel by John Van Eyck. But since the point marked by such a work as the oil picture, 'The Thorn in the Foot' (1859), Mr. McTaggart's art has travelled far indeed; not by changing its aim—its aim always has been and still is to set on canvas or on paper the appearances of nature—but rather in compliance with the new—the subtler and larger—facts of nature of which, by prolonged

study, the artist has gradually become conscious, and which for their adequate artistic expression have demanded a gradual change of style. His handling has become broader, because he is now most perceptive of the broad relations of nature, instead of, as formerly, concerning himself mainly with her individual details and isolated parts. In his art, as elsewhere, the inevitable law has had its operation, and the man who was faithful in the small things of the landscape has now become lord over the many things which make up the related whole of its infinity. That this change in the painter's manner—that this change in his mode of regarding nature, which underlies that manner, and of which that manner is simply the inevitable expression—is a sure and absolute gain we will hardly venture to assert. Absolute gain, with no touch of counter-balancing loss at all, is rare indeed in this world. There was an exquisite charm in the precision of Mr. McTaggart's earlier manner; his early pictures had touches of finished grace and dignity in the contours and poses of certain of their figures, of which his present-day art shows no trace. . . . Yet we can very unhesitatingly say that his change of style has been progressive development, not decadence; that his art is infinitely more accomplished than it was twenty years ago; that he is now pre-eminent among Scottish landscapists as a painter of atmosphere and a painter of sunlight. The present collection, numbering over 130 works, are entirely water-colours, and are all of them quite considerable in size. They may be said to represent every variety of subject which the painter has been accustomed to treat in that medium: for his portraiture, strictly so called, has always been done in oils. . . . It is satisfactory to know that, on account of the importance of the collection, this fine series of drawings from “The McTaggart Portfolio” will be on view to the public in Mr. Dowell's gallery, into which they seem to have introduced so much unwonted light and sunshine, during the whole of the present week, up till the morning of the sale.”

Letters between McTaggart and Mr. T. S. Robertson, of Dundee, give a good idea of how the result was regarded by the artist and his admirers, and incidentally throw an interesting sidelight upon the previous attitude of the public towards his work. Writing on Monday, March 25th, two days after the sale, Mr. Robertson said: “You gave me on Saturday a reminiscence of sixteen years ago, and I now remember

that your determination then to reveal the beautiful in your own peculiar way brought upon you adverse criticism from many quarters of a flippant and unfair kind. And, like a man, you heeded it not, but went on as had been determined. Saturday's sale shows that you were right, and that much of the ignorance which then prevailed respecting true art has been dispelled." To this McTaggart replied: "Many thanks for your very kind letter. I was quite satisfied with the result of the sale—I would have been satisfied with a good deal less. What did me most good was to hear from several quarters how the Dundee men wired in for the pictures. I would not like to have to do without their appreciation—they are my oldest friends." And a few days later, he wrote to Mr. W. B. Chamberlin, of Brighton: "I am sorry you did not see the show. I was vain enough to wish them to be seen together. They fairly represented the work of 'this boy's' lifetime—so far—whether good or otherwise, up till now."

While it would be tedious to deal with the sale collection in detail, its exhibition afforded an exceptional opportunity for gauging the special characteristics of McTaggart's work in water-colour, and the impressions then received may be said to form the basis of my own estimate of this phase of his achievement. Since then, however, it has been my privilege to see many more drawings, including the extensive series in his portfolio at the time of his death and now divided among his children. The great majority of these have never been exhibited, not a few date earlier than any sold in 1889, and a considerable number were painted later. So, as their inclusion, or rather the conclusions drawn from study of them, would give greater completeness to the analysis we are about to make, they also will come under consideration here. In this way this chapter will be a survey of his whole work in water-colour.

Prior to 1870 water-colour was used by McTaggart as an auxiliary to oil rather than for its own sake.¹ That is to say that, while he made many sketches and notes in the medium, he seldom used it for work

¹ It is possible that friendship with Sam Bough (1822-1878) had something to do with the increasing and independent use McTaggart subsequently made of water-colour. Much of Bough's most successful work was done in that medium, and his example may have stimulated McTaggart to test its possibilities as a means of expression for his own special feelings.



SUNRISE—BAIT GATHERERS RETURNING

independent, important or distinctive in itself. Some of the slighter drawings in his earlier sketch-books are indeed beautiful in colour and free in style, and many show innate feeling for light and atmosphere. As a rule, however, they incline to be rather negative in colour and, especially in the shadows, heavy in tone, as if the artist had been more engrossed with the tonal relationships of things than with their colour and movement. This is perhaps most marked in the larger and more elaborate drawings, which, although inferior in purity of colour, clarity of tone and charm and expressiveness of handling, are closely related to his contemporary work in oil, which they sometimes seem to emulate in fullness of tone and richness of effect. But towards 1870 a change occurred in his water-colour method, and during the next few years he used it, rather than oil, as the medium for experiment with the impressionist tendencies, which had by that time begun to show themselves definitely in his art.

The gradual transition from the detailed and precise manner of the sixties to the bolder and freer style of the middle and later seventies has already been traced in his oil pictures. In water-colour it was much more rapid. Comparison of ‘Bramble Gatherers’ (1867) or ‘Storm, Machrihanish’ (1870), with ‘Sunny Summer Showers’ (1872), ‘The Bathers’ (1873) or ‘Crossing the Ford’ (1875) reveals a remarkable advance, particularly noticeable in handling and tone, for, of course, the underlying conception remained much the same. The careful and somewhat dry precision of touch in the early drawings gave place in the later to charming suavity and breadth of handling, while the tone, relieved of its substratum of darkish brown, and with the soft white of the paper gleaming through the transparent washes, assumes subtle atmospheric bloom, and emulates the infinite variety and gradation of nature’s colouring. It was, as it were, as if the idea, implicit in the chrysalis of his earlier style, had suddenly found wings to soar into the sunshine. If in purity and delicate vibration of high-pitched colour and in the suggestion of movement, he had still a considerable distance to travel before he reached his limit, ‘Sunny Summer Showers’ and other drawings of the same time, or very little later, painted chiefly on the shore or in the dell at Carnoustie during Easter holidays, are achievements which, delightful in kind, mark the attainment of complete mastery. In selection

of the essentials in impression, in the suggestion of the ambient atmosphere and the play of softly spread sunshine, in happy relationship between figure-incident and landscape, in the consummate way in which the broad washes are laid and modulated and the accents are touched in these drawings have never been surpassed. They are 'not only exquisite renderings of beautiful scenes and subjects happily designed, but possess the heightened beauty which comes from a medium used with the most refined appreciation of its special qualities.

During the summers 1876 to 1878 at Machrihanish McTaggart painted many water-colours. They were the first seasons spent right on the shores of the Atlantic, and resulted in a succession of drawings in which fuller and more vivid expression was given to his personal perception of the more elusive and transient qualities in nature than he had yet attained in oils. The lovely 'Machrihanish' (1876), looking from the bathing rock, the well-known 'Westerly Breeze,' with the scudding boats, 'Twixt the Barley and the Beans' (1877), a delightful landscape full of delicate aerial colouring, and 'Near the Mull of Cantyre' (R.S.A. 1879), where the blue water dashes into white upon the shingly shore and the sun-irradiated spindrift floats before the wind, may be named as typical. A series of sunsets of great beauty gave further variety. Softly luminous in gentle effulgence, rich and glowing in widespread splendour, or veiled and mysterious in the gathering dusk, they breathe the very spirit of sunset over the western sea. In 1879 and 1880 again other fine water-colours, including the exquisite 'Past Work,' the delightful 'Among the Bent,' in the Orchar collection—one of the slightest but most lovely things he ever did—and the vividly fresh 'Wind that Shakes the Barley' were done at Glenramskill and Kilkerran. Carnoustie also continued to furnish many excellent subjects, both landscape and marine.

In the drawings of this period one notes, with no decrease in delicacy of tone, an increase in brilliance of colour, which now, more broken in texture and sharper struck in tint, becomes richer and more vibrating within the dominating harmony wrought by a pervading atmospheric effect. The sense of movement and of the play of light have likewise quickened and are more subtly expressed, and an inclination, accentuated later, towards more animated and changeful effects makes itself felt more and more. Moreover, as previously indicated, his now mature practice

in water-colour, with its significant abstraction, its swift expressive touch and fluent manner, and its lightness and brilliance of effect, was exercising a considerable influence upon his work in oil paint.

The following decade saw him even more taken up with water-colour and handling it with even greater finesse, breadth and power. Previous to 1878 he had exhibited only half-a-dozen water-colours, but from then onwards scarcely a year passed without his showing several, principally at the exhibition of the Scottish Water-Colour Society, which was founded in that year and of which he was vice-president.

At Crail, where he spent two months in 1881, only water-colours were painted. For the most part these dealt with the quaint old town and its essential life, centred in the weather-worn and mellow-coloured little harbour, which turns its back to the North Sea and opens to the west; but the flat and rather austere landscape, to the windy edge of which the houses, crowned by the church steeple, cling, also attracted him. Still, when one thinks of his Crail work, it is such drawings as the wonderful little ‘In the Equinoctial Gales,’ with its group of anxious and wind-blown women and children watching the boats battle their way in through the smoking seas,¹ the ‘Early Morning, Crail,’ where the breezy water flashes in the unsullied sunshine with an extraordinary radiance, or ‘A Tale of the Sea,’ told on the quay by an old fisherman to enthralled children in the quiet light of a windless forenoon, that one remembers best. Like the majority of the drawings done at Crail, those mentioned were only quarter-sheet in size.

Early in the eighties McTaggart began to produce a number of drawings larger than the half-sheets he usually painted. Unlike a good many water-colour painters, however, he seems never to have been tempted to enlarge them to a size where water-colour begins to lose much of its charm through having to be forced to a strength incompatible with its inherent qualities. Perhaps he was saved from this by the fact that he could always turn to oils when he wished to paint a subject which demanded a bigger scale, fuller and deeper tones, stronger contrasts and more powerful handling than water-colour is easily capable of; but more probably his practice was determined by an innate sense of the fitness of

¹This motive was repeated twice in oils a good many years later, but each of these differs from the other and from the water-colour in design, lighting, colour and handling.

things. In any case he never used water-colour for effects more easily compassed in oil. His largest drawings never exceed an ordinary sheet of Whatman paper in size, and are always handled in a way which brings out the finest qualities of the medium. They possess that lightness of touch, that soft brilliance of lighting and that bloom and transparency of colour which are its great and distinctive fascination.

While the earliest of these more important drawings were perhaps the brilliant and beautiful 'Summer Breezes' and the forcible and dramatic 'Waiting for the Boats,' both sea-pieces probably painted at Machrihanish in 1880, two or three of the finest were burnside landscapes painted at Carnoustie a few years later. Elsewhere comment has been made upon his subtle and powerful rendering of the colour, liquidity and movement of the sea; but these and other drawings, and certain oil pictures of a somewhat similar character, mostly painted later, reveal a no less notable power of abstracting and suggesting in pictorial terms, the special characteristics and charms of inland streams. Figures of unusual importance are associated with the landscape in 'The Blackbird's Nest' (1885). The burn, running towards us, lies, transparent and limpid, in a golden-brown pool, through which the bottom shows in subtle changes of colour, and right in front, almost knee-deep in the softly gliding water, a boy stands showing a child, carried on his back, a nest in a bush which grows on the high green bank over which a strip of pale sky is seen. It is early spring before the young leaves have thrown their delicate green gossamer mantle over the trees, and a certain cool sharpness of colour and diffused clearness of light suggest not only the season but the very time and kind of day. The same is even truer of 'Whins in Bloom' (1881). Here, however, the keynote is brilliance. Everything is suffused in the glad bright radiance of morning sunshine. It fills the ineffably bright but subtly graded sky, dances upon the merry children by the burnside or wading in the swift-rippling and many-coloured stream as it babbles over its pebbled bed, sweeps broadly across the gold whin-dotted braes, which rise on the other side, and glitters and flashes upon the glimpse of not far-distant sea. Lovely in colour as well as brilliant in light, it is one of the gayest and gladdest and most sunshiny pictures ever painted. Yet, if in effect and colour less brilliant, 'Whar the Burnie rins into the Sea' (1883) is even more magical in its subtle suggestion of



WHINS IN BLOOM

sunlight and in the beauty of its delicately woven colour scheme. On the very verge of the links the burn takes a last bend before debouching upon the shore. A wonderfully blended and liquid green-bronze, it glides smoothly, over the stones in its sandy bed, onward past the tussocks of scanty grey-green bent grass on its farther bank, where, blooming like flowers, some children nestle in the sunshine. Then turning across the beach, where grey shingle and golden brown sand mingle in a soft tawny harmony, it joins the sea, which, breaking in a high rolling white surge along the ebb-tide sands, lies gleaming beneath the sunny sky, whence a soft radiance falls upon the whole scene.

At Carradale during the summer of 1883, and again two seasons later, in addition to many pictures, he painted quite a number of water-colours, which partake of the qualities already described as characteristic of the work then done in oils. Like the pictures, they deal chiefly with aspects of fisher-life, and are painted with all the sense of movement, with all the *élan* and brilliance of handling and colour, and with even more of the fine selective faculty shown in the other medium. Ranging from the ethereal exquisiteness of ‘Kilbrannan Sound from Ossian’s Grave’ (R.S.A. 1911), with its delicate blending of pale golds and tender blues and purples, to the triumphant strength of the very same prospect in ‘Kilbrannan Sound’ (S.S.A. 1910), where brown, orange, yellow and blue are used at their fullest intensity; from the hot sun-steeped golden stillness of ‘Where the Burnie runs’ (R.S.W. 1906) to the dramatic conception and movement and sober colouration of ‘After the Storm—Return of the Missing Boats,’ this series of drawings is also very varied in mood. The water-colours painted in Iona and near Campbeltown during the intervening year (1884), while different in subject matter, are naturally akin to the Carradale drawings in style. His stay in Iona was brief, but the two months spent at Glenramskill—at the farm up the glen in August and at the cottage by the lochside in September—resulted in a series of great freshness and beauty. Never going far afield for subjects, he had easily accessible from the farm the upper and wilder reaches of the glen amongst the hills, and the old Lee’ard-side road, which takes its unfenced and rough way over the slopes towards the sea and commands fine views of the Arran hills beyond the widespread Sound below, was also quite near. While these were chiefly the themes of the first month’s

work, the lower and wooded part of the glen and the shores of the loch, with distant views of Campbeltown and glimpses of the fishing-fleet, occupied the second. Amongst the former, one recalls with special pleasure the brilliant 'Up the Burn,' with its eager boy anglers beside the stony stream, and the wonderfully graded blue sun-lit sky, which, flecked with bright clouds, peeps over the dark dip between the hills into which the narrowing glen turns. Amongst the latter, the tranquil 'Piper's Cave' (R.S.W. 1909), where placid sunshine, falling from a quiet sky upon windless hillside and unrippled water and spreading gently over the warm dusty lochside road, where a round of children are at play, evokes a soothing sense of calm serenity. It was while staying there that he also painted the important water-colour—either that sold in 1889 or the one still at Broomieknowe—of 'The Young Trawlers,' which was perhaps the beginning of the series of water-colour versions of earlier oil pictures ultimately included in the sale collection. In either case, with its crowd of charming youngsters, gem-like purity of colour and deft handling, this is one of the most delightful of his figure subjects.

Until 1885 McTaggart went regularly to Carnoustie for a fortnight's painting about the end of April, but after that he was only an occasional visitor. These brief holidays had been rich in results, particularly in water-colour. Many fine drawings, tingling and alive with the spirit of spring or of

"The flow'ry May who from her green lap throws
The yellow cowslip and the pale primrose,"

were painted by the burn and on the braes in Craigmill Den; and rarer autumn visits had varied these with exquisite renderings of sun-steeped harvest fields. No less delightful, the seaside pictures were even more varied. All times of the day and all kinds of weather appear in them. There are dawns calm and mysterious or gurdy and ominous; quiet opalescent mornings, with sheeny dapple skies; forenoons crisp and bright with wind and sun; afternoons dazzlingly brilliant or sullen and stormy; and evenings shining and serene or with cloud-filled skies shot with glistening gold and kindling rose. Some of the most beautiful are without incident, but into many, both landscapes and sea-pieces, figures are introduced—children looking for 'The Linnet's Nest' amongst whins,



IN THE EQUINOCTIAL GALES—TAKING CRAIL HARBOUR

‘Going to School’ along the sun-radiant “crook’t lane,” or waiting for ‘Faither’s Boat’ on the rocks beside the haven ; women looking for bait on the shore in ‘An East Haar,’ or ‘Dulse Gatherers’ busy at work in the glory of sunset.

With the water-colour sale (now definitely decided upon) in prospect, the sketching seasons of 1887 and 1888 were given over almost entirely to work in that medium.¹ At Tarbert, indeed, although a few new drawings were made, McTaggart was chiefly engaged upon water-colours of his earlier figure pictures. These, if following the oils pretty closely in design, were free translations rather than literal transcriptions, and possess not only different qualities, due to the change of medium and the broadening of treatment which had taken place in the intervening years, but a quite independent pictorial existence of their own. On the other hand, the drawings made at Southend were entirely new. It was his first visit there, and his work was pretty well divided between seashore and inland landscape. Of the sea-pieces none is quite so beautiful as the large drawing ‘A Summer Sea,’ which appeared in the sale collection, and amongst the landscapes none excels ‘Kildavie’ in charm. Sunshine, soft and warm rather than brilliant, suffuses the shining but delicately graded sky in the former and spreads softly gleaming over the wide expanse of faint blue sea, which breaks in gently falling white-edged waves upon the sandy shore. Very similar in mood, the other shows, from a foreground of whinny knowes, the gentle corn-filled valley of Kildavie lying between its environing hills in the calm sunshine of an autumn day. Other excellent drawings done at that time were ‘The Village Church—Autumn,’ ‘Bonny Connieglen,’ ‘Pennysearach Bay,’ and ‘Dunaverty and the Moil from Brunerican.’

Removal to Broomieknowe in 1889 brought McTaggart into constant contact with nature at all seasons of the year ; but it was in oil rather than in water-colour that the next phase of his artistic expansion was to take place. During the first year or two he painted a number of water-colours, some of which, notably perhaps several autumn scenes, are very masterly, and show his work as a water-colourist at its very best. He had, however, now attained almost all that was possible from the medium,

¹In April, 1886, during a fortnight spent at Aberfoyle, he painted a number of very vivid and powerful water-colours,

and later he used it only now and then. At the same time, the knowledge and experience acquired in its use continued to influence his work in oil, which, during the Broomieknowe period, was to combine the spontaneity and aerial qualities of the one medium with the richness, force and effectiveness of the other. Towards the close of his life, when less inclined for painting big canvases in the open, he again reverted to some extent to water-colour. The drawings done at Machrihanish in 1906 and 1908, if slighter in texture, probably excel anything of earlier date in subtle power of selection, exquisiteness of colour, delicacy of aerial effect and vital suggestiveness of handling.

Singularly direct, yet full of finesse, McTaggart's mature method in water-colour was completely free from trick, and never suggested mere dexterity. Seemingly nothing could be simpler than the way in which he employed it. Always frankly a wash, laid swimmingly with a big brush, and modulated in colour and tone as it was floated in, his actual handling was so swift and flexible, so delicate and yet so decisive, that it seems to exist only as tone, colour and atmosphere. His finest drawings have the look of having been breathed rather than painted upon the paper, and appear the result of easy, half-careless playfulness rather than what they are—the issue of finely controlled and expressive craftsmanship. The delicate bloom of the transparent and untroubled washes upon the unruffled paper is delicious in quality and sensitive suggestion, and, with his exceptional gifts for colour and for the combination of colour with atmospheric effect, he frequently produces pictorial results so abstract and so ethereal that one finds their parallel more readily in music than in painting. To quote a phrase from a verse appended by him to the title of one of his drawings, they are “aerial symphonies.” But, if an elusive beauty is the keynote of some of McTaggart's most exquisite drawings, their subtlety is never associated with weakness and their sweetness is always allied to strength. More often, however, his water-colours are marked by power tempered by tenderness, and are pregnant with the exaltation of a virile spirit rejoicing in the triumphant beauty and strength of nature, and glorying in the possession of power to give it full utterance. He who could breathe through silver so delicately, could—to reverse Browning's analogy—blow lustily through brass also, and, subtly suggestive in execution though all his water-colour



GOING TO SCHOOL

work is, many of McTaggart's drawings are as brilliant or as powerful as others are elusive and delicate. His handling of such effects is very trenchant, and is marked by a brilliant *élan* or a decisive gusto in complete harmony with the spirit in which they are conceived, while, without the least forcing of the medium or exaggeration of aerial tones, he attained wonderfully potent and rich harmonies of colour.

McTaggart's water-colours were usually painted upon double-thick rough-surface Whatman paper, which he never had mounted or strained in any way. The paper was simply placed beneath the thin iron frame attached to his sketching folio, and using a light easel, he stood to his work. His subject he drew in in charcoal always, never in pencil ; but he was content with very slight indications, and rarely if ever made an elaborate outline before painting. Even the figure incident, so happily introduced into many of his drawings, is treated in the same way. Seldom painted in on the spot, he yet usually had it in mind when sketching out of doors, and, whether a preconceived group or an incident observed at the time, he indicated its scale and placing in charcoal, and left a space of untouched paper where it was to come. Thus quite as much as in his oil pictures, the figures form an integral part of the pictorial conception, and are wedded to their setting in handling and style.

The general disposition of the design fixed, he generally began the painting by indicating the darker passages and the opposition of warm and cold colour in masses ; but the whole sketch seemed to advance at once, and no matter where he might leave off, his drawing was always complete in itself as far as it had been carried. With its fine wave drawing and its subtle suggestion of pearly light-suffused and silver-spray-dimmed atmosphere, the fascinating ‘Summer Storm, Carnoustie,’ is an admirable example of what his out-of-doors sketch was in the middle seventies, and in certain slight or unfinished drawings—such as the wonderful ‘Misty Sunshine,’ in which the sunlight seems to come and go magically through the thin sea-mist that veils the shore—painted during the last two or three years of his life, one finds, as one might have expected, that the same method of simultaneous advance, but used with still greater mastery and selective power, persisted to the end.

While, as has been indicated, McTaggart used water-colour almost invariably as transparent pigment and laid it in full-toned washes, modu-

lated while wet and seldom touched afterwards, he sometimes introduced body-colour to obtain a different quality of white from that given by the paper, with which it is sometimes contrasted. As employed by him, these touches of opaque white amalgamate admirably with the transparent ensemble of which they form a part, but even this restricted use he ultimately abandoned.¹ If occasionally obtained by wiping out, his high lights are usually the paper left untouched, and often he attained wonderful effects of sparkle by the deft swish of a well-filled brush passed so rapidly across a light that the colour only touched the raised parts of the texture. His favourite brush was an eagle sable mounted in a quill. Indeed, he never used more than one, and most of his water-colours were painted with a single brush which he had for twenty-five years, and which was "better than ever," he said, when he lost it. For, according to his own explanation, "One washed and dabbed with a water-colour brush, and did not model with it, as one frequently did when working in oils."

The abstraction or, to put it otherwise, the selection of what should appear and what be suppressed, which is so essential in water-colour, where alteration is so much more difficult to effect than in oils, was eminently congenial to McTaggart's temperament. Thinking off his paper, as it were, he only set down the result of his thought—the essence of his sensitive observation and of his poetic feeling. He enjoyed water-colour painting exceedingly, and of all his work, I imagine, he loved his water-colours best. Frequently he would take his portfolio out and arrange a series from it round his dining-room just to enjoy them himself. "There is nothing so beautiful as water-colour," he would sometimes say. "One associates freedom and charm of expression with it." And he thought that there were certain qualities of colour and atmosphere which could only be obtained by its use. Certainly in his hands the medium possessed peculiar charms. His drawings rank amongst the most beautiful things ever achieved in it, and it is difficult to recall any work in which the special qualities of water-colour are more finely and more expressively used.

¹There are in existence some five or six drawings (half-sheet) by him executed almost entirely in body-colour. All except one are on ordinary brown paper, which, left untouched here and there, is used very cleverly as part of the reticent yet rich colour schemes.

CHAPTER VII

BROOMIEKNOWE

1889-1910

BROOMIEKNOWE, the Mid-Lothian village to which McTaggart removed at Whitsunday, 1889, lies some seven miles south-south-east of Edinburgh by the Liberton-Lasswade road. Consisting of villas and cottages set amongst fine old trees and pleasant gardens, it is less a place in itself—though having a railway station and a golf-course bearing the name—than the western suburb of the small burgh of Bonnyrigg, of which it forms part. Perched upon the eastern edge of the deep valley, in which the old town of Lasswade nestles beside the river, the houses on that side look towards the boldly silhouetted peaks of the Pentlands across the romantic wooded glen, through which the North Esk winds on its way from Hawthornden to Melville Castle. On the other fringe of the village the view is quite different in character. Here the land slopes gently towards the sunrise and the rich and softly undulating Lothian fields, between the two Esk rivers, spread out before one until beyond the low-lying woods at Newbattle Abbey, some two miles away, they surge into the smooth swelling but richly diversified upland known locally as the “Roman Camp.” Farther southward, above the Dalhousie woods and the trees from amongst which the tower of Cockpen Church peeps, the horizon is bounded by the long flat ridges of the Moorfoot Hills. Deanpark, the house in which the artist lived, occupies one of the pleasantest sites with this outlook, and, standing in a large garden with its back to Eldin Dean Road (the “Sandy Dean” of his pictures), might be right in the country, save for a glimpse of the Bonnyrigg houses and steeple through the trees of an adjoining garden. Even now, when Sandy

Dean is better kept but less beautiful, and a picturesque though broken-down row of red-tiled cottages near its foot has been replaced by an ugly small tenement in good repair; when the village of Bonnyrigg has intruded somewhat too far into the middle distance, and the development of the coal seams between Newbattle and Gorebridge has slowly but none the less certainly eaten into the beauty and freshness of the entrancing distance, the view from Deanpark and its garden is quietly delightful. But in his pictures, it is always the aspect it bore when he first went there that appears.

Once settled at Broomieknowe, he found it both a pleasant place in which to reside and a constant source of pictorial interest and incentive. There he had retirement without seclusion. The railway station, conveniently hidden in a deep cutting just beyond the foot of his own garden, brought Edinburgh within half-an-hour's reach, and he had a good many visitors, especially on Saturday afternoons, which he always kept free for social intercourse. Shortly after leaving town he had given up membership of the Scottish Artists Club, of which he had been one of the founders, and his active connection with the Academy was to last only a year or two longer; but until almost the end he was in Edinburgh two or three times a month—calling on friends, seeing exhibitions or sale collections of pictures, or merely as an outing. On these occasions he often walked in, for walking was to him at once the pleasantest sort of exercise, and after this time his only outdoor recreation. Indeed, there was not a by-way for miles round his home that he did not know and love. A Scottish proverb says "A gangin' fit's aye gettin'," and, as he tramped the countryside with open eyes, his memory, already well stored, was still further enriched by sensitive observation of those transient and elusive atmospheric effects which do not recur or wait one's coming, but must be caught on the wing, as it were.

In this new environment the landscape, as distinguished from the seapiece, became once more prominent in his work. During the sixties he had painted the land oftener than the sea, and during the seventies and eighties the sea oftener than the land. Now, however, and during the following twenty years, his attention was divided almost equally between them. Nor is it possible to say in which direction he most excelled. While custom (due in large measure to greater familiarity, through



AUTUMN SHOWERS

exhibition, with his pictures painted between 1870 and 1889) inclines to give the palm to his sea-painting, there are those, and these amongst the best judges, who hold that his landscape is at least no less remarkable. In both there are the same passion for life and nature, the same delight in beauty, the same extraordinary sensitiveness to movement, light and colour. Throughout the preceding chapters the evolution of his style from the delicate elaboration of the sixties, through the expansion of the seventies, to the masterly and suggestive breadth of the eighties has been traced. While at every stage one found emotional harmony between figure-incident and setting, the onward progression was always towards a more unified pictorial expression until, during the last decade, these twin elements contributed to and intensified the beauty of the whole rather than the charm of each. At the same time his already great and still growing command of vitally expressive touch and handling, suggestive drawing, exquisite colour and aerial tone helped to give not only greater unity but increased animation and a heightened spiritual quality to the results attained. The enhancement of all these elements in a highly subtle and imaginatively suggestive fashion, in which representation is completely subordinated to poetic significance without losing that close intimate touch with nature, upon which all creative art depends, forms the essential content and the perennial fascination of the work which was to follow in the nineties and later. So, while the last twenty years of his career constitute what may be described as his latest period (1889-1910), the pictures which belong to it reveal his special gifts not only undimmed but in their fullest and most splendid development.

A born pioneer, McTaggart went on experimenting long after he had achieved reputation and might have been expected to sit down and enjoy his successes by repeating them. Always the hope of doing better, of expressing more fully and significantly the vision of the world which was his, was with him and urged him on. Years before he had said of his critics, "They will change, I cannot," and now, curiously enough, criticism, once so insistent upon what were considered his shortcomings, accepted them not only as incidental to but as expressive of his original outlook and special gifts. So, while it is not to be forgotten that he had always had ardent admirers amongst the critics, appreciation more and more replaced depreciation as the keynote of written commentary on his

work. The times had changed, and criticism with them. This was due in part to familiarity with his exhibited pictures having gradually and unconsciously to themselves educated both critics and public to some appreciation of their special qualities. In part also it was connected with the European movement known generally as impressionism, his relationship to which has been dealt with already. Here, however, it may be suggested that that movement in its turn probably helped towards a fuller appreciation of his achievement.

In an article¹ written for the *Art Journal* in 1894 I attempted to define the position then occupied by McTaggart. "At a time when impressionism is in the air," I wrote, "when criticism is dealing with the practice and biography with its practitioners, it is not a little curious that one so seldom hears the name of William McTaggart mentioned; and yet, before the term had been imported from France, and ere Monet and the rest had formulated their creed, McTaggart had evolved for himself a method and a style, not unlike what they ultimately achieved, but exceeding it in suggestion, significance and beauty. . . . That his work is not better known is possibly accounted for by the fact of his seldom exhibiting out of his own country, by his quiet and unobtrusive life and by his scorn of notoriety and advertisement. But among artists in Scotland he occupies the same unique place as Mr. Watts does in England. All his fellows, irrespective of school or set, respect him—the painters in the West regard him with as much admiration as his associates in the East; and, although he has founded no cult, his influence has been wide and salutary."

Never fond of exhibitions, he now gradually withdrew from them. He continued, indeed, to send regularly to the Scottish Water-Colour Society, and after 1899, when he was elected a vice-president, an important loan picture by him was usually a feature of the annual exhibition of the Society of Scottish Artists. But he was unrepresented at the Royal Scottish Academy after 1895, except in 1903 and 1904 (following Guthrie's election as President) and in 1910 (when the Academy desired to celebrate the jubilee of Hugh Cameron's and his election as Associates), while at the Glasgow Institute, from about the same time, he was seen

¹ 'A Scottish Impressionist,' *Art Journal*, August, 1894. This was probably the first article of the kind devoted to McTaggart's work.

only occasionally in pictures borrowed from collectors by the Council. Nor was he at all favourably disposed towards any project for widening his reputation by showing his work elsewhere. He was satisfied, he would say, with the approbation of those about him. Why should he be urged to desire more? Yet this restriction in public appearances, while retarding his recognition as a master furth of Scotland, seemed to augment rather than diminish his prestige at home; and after the special exhibition of his recent work—little of which had been seen publicly—in Glasgow, Edinburgh and Dundee in the spring of 1901, McTaggart's position as the outstanding figure in Scottish painting was generally acknowledged.¹

Although the famous beauty spots of the district in which he now lived—

“Who knows not Melville's beechy grove,
And Roslin's rocky glen;
Dalkeith, which all the virtues love,
And classic Hawthornden,”

as Sir Walter Scott enumerates them in the ballad of “The Grey Brother,” afforded subjects for some fine pictures, McTaggart found chiefly, and that increasingly with familiarity, pictorial material close at hand. Sandy Dean, the lane near the upper end of which his house stood, and the adjacent fields were from the first a favourite sketching place. The lane itself is not perhaps specially rich in the ready-made picturesque; but, painted during all sorts of weather and at all seasons of the year, the variety and beauty he evoked from its rather ordinary features were remarkable, and were still further varied later, when an extension of his garden gave him glimpses of the same distances over a foreground of grassy knowes, diversified with graceful broom, bushy whin and trailing bramble, at his own studio door.

Perhaps the first oil pictures painted at Broomieknowe were ‘Green Fields,’ ‘Midsummer Day,’ and ‘Hayfield, Broomieknowe.’ An early

¹ It might be more accurate to say that McTaggart shared the headship with his old fellow-student, Orchardson. But, while Orchardson's work was equally admired by Scottish artists and he had a wider reputation, certain qualities in his art (no less than residence in London) made his relationship to Scottish painting less immediate than McTaggart's.

summer landscape with figures, 'Green Fields'¹ was given by the painter to the sale arranged by the East of Scotland artists on behalf of the newly founded Scottish Artists Benevolent Association, in the inception of which he had taken a leading part. Mr. A. K. Brown and he acted as conveners of the Provisional Committee which brought the Association into existence, and from its formation until his death he was a vice-president, and took an active interest in its affairs.

These beginnings were interrupted by a visit to Southend, Kintyre, where he had been the previous year. But while the former sojourn had been given to water-colour, this was devoted to oil, and resulted in a series of highly important pictures. To judge from these, that August must have been an exceptionally charming month. All are reminiscent of the most exquisite weather, still and sunny but clear and fresh, tranquil and serene yet full of magical suggestion. Never before, it seems to me, had he evoked such spiritual harmony and visual beauty from nature or given such exquisite and masterly pictorial expression to his conceptions. Each of the big pictures then painted—'Girls Bathing, White Bay,' 'Ailsa Craig from White Bay,' 'Away o'er the Sea,' 'Where the Smuggler came Ashore,' 'The Sounding Sea'—is a veritable masterpiece.

Immediately after returning from Kintyre, he painted an important landscape, 'Autumn Showers,' which in beauty and charm holds its own with the very best of the Southend pictures, and, ere the gold and russet leaves of October had fallen, he had also garnered a sheaf of lovely water-colours in the wooded roadways about his new home.

It was in the autumn of that year that I first met Mr. McTaggart. Early in the preceding year, just out of my "time" as an engineer, I had come to Edinburgh to be a draughtsman in the works where his eldest son, Hugh, was serving his apprenticeship. Hugh and I were soon on friendly terms, and in October 1889 he brought a message from his father inviting me to Broomieknowe. Delighted with the prospect of meeting an artist for whose work I cherished the highest admiration, I went with great expectations mingled with much diffidence. To me there seemed a great gulf fixed between a famous artist and a youthful

¹ Purchased at the Artists Benevolent Association Sale by Mr. John Millar Crabbie. It was shown at the R.S.A. in 1891.



GIRLS BATHING, WHITE BAY, CANTYRE

enthusiast ; but McTaggart's warm greeting and hearty handshake put me at ease at once, and that Saturday afternoon laid the foundation of a friendship destined to grow warmer and more intimate with every passing year. He was then fifty-four years of age and in the full flood-time of health and power, which, however, were to remain unabated almost to the end. His appearance at that time, and for a good while afterwards, finds most excellent record in the self-portrait painted in 1892 and reproduced as frontispiece to this book. Even without the colour—the clear fresh complexion, tanned with exposure to the sun and wind he loved ; the ruddy brown of beard and bushy eyebrows ; and the sincere and twinkling blue of the eyes, which gave his face a special charm—it is more eloquent and more expressive of his character than any words of mine could be, and so we will leave it, without comment, to speak for itself.

There was to begin with no studio at Deanpark, and on this occasion I did not see any pictures ; but during the following spring, having bought the house in the interval, he had a wooden one—some 23 feet by 16, with windows in all four sides as well as in the roof—erected in the garden, and thereafter I was seldom at Broomieknowe without spending some time with him in the studio. It was considerably later before the big gallery-studio in the lower garden, beneath the tall birch tree which figures in a good many of his pictures, was built.

During the succeeding winter, he was engaged chiefly in introducing figures into several of the landscapes painted at Southend, for, although the incidents were usually conceived at the time the pictures were begun and formed an integral part of the idea, they were not often painted on the spot. In these circumstances comparatively little new work was commenced until the spring ; but a fall of snow prompted a sketch, which was to be the first of not a few fine winter landscapes, and the portrait group of Mrs. McTaggart and her eldest daughter, seen at next year's Academy, was begun and finished. Exhibited as 'Moss Roses,' and spoken of by himself as his 'Madonna,' these two close nestling figures are instinct with a true and deep sentiment, the ardour of which is echoed and enhanced by the rich harmony of creamy flesh colour and glowing crimson in which the picture is carried out. Artistically the finest portrait he ever painted, this lovely group was followed two or three years later

by the equally masterly portrait of himself painting 'A Study of Oak Leaves in Autumn,' already described.

The year 1890 was spent entirely at Broomieknowe, and naturally issued chiefly in landscapes. Amongst these mention may be made of the exquisite spring idyll, 'The Blackbird's Nest,' the lovely summer landscapes, 'Hawthornden' and 'The Fruitseller, Melville Gates,' and the vivid and brilliant 'Autumn Sunshine—Sandy-Dean'; but except the last, which was sent to the Academy of 1891, none of them was exhibited until many years later. His new studio, however, stimulated him to carry out some long-cherished projects. Two themes suggested or begun during his first visit to Carradale seventeen years earlier were now taken up. One was 'The Storm,' the other 'Crofter Emigrants leaving the Hebrides.' For the former he had beside him the very complete study—in itself an important picture—painted out-of-doors, into which figures had subsequently been introduced. Yet fine as that earlier 'Storm' was, it was surpassed in beauty, passion and power by the larger picture painted at this time. Much the same process of evolution marked the production of the 'Emigrants.' The idea, which blossomed in it, had appeared in bud, as it were, in several of his quite early pictures, and, when in 1883 he painted a lovely vision of bright sky and clear blue sea seen from a foreground of rocky knowes, he had no doubt in mind the completion which now took place through the introduction of crofters embarking for America. That, at all events, was his usual procedure. The 'Blue Emigrants,' as it was spoken of at home, was not, however, the final form which this epic of emigration was to take. Another and still another and another, each differing from the others, followed. But discussion of their relationship is better deferred until the following chapter, when some of the most typical of his later pictures will be described and considered, not only in their connection with each other, but, as illustrating the wide scope and remarkable variety of his achievement.

Other fine studio works of this year were the large figure subject, 'Caller Oo!' (56×42), and the delightful cottage interior, 'First Steps.' When first seen at the Academy in 1894 the former was considerably smaller than now, for several years later the artist let out the canvas all round, with distinct improvement to the original design, which

appears in a smaller version in the possession of one of the artist's daughters.

In the spring of 1891 McTaggart's active interest in the Royal Scottish Academy and its affairs came to an end. The occasion (Council meeting, 13th March) was the way in which the then President and Council dealt with the case of David Farquharson (1839-1907), an associate who, having failed to contribute to two successive exhibitions, had become liable to be struck off the roll of those eligible for the Pension Fund. Called upon to give satisfactory reason for his negligence, Farquharson replied that, owing to the illness and death of his brother and his mother and attendant circumstances, he had been unable to finish the works he had intended for the Academy. This letter having been read, was considered by the Council, which, as a whole, took the view that, from other information laid before them by one of their number, the excuse offered was inadequate. McTaggart, on the other hand, thought the reason sufficient and, having expressed his opinion, suggested that it would perhaps be better that he should make a motion to that effect. The President refused to allow this, at the same time suggesting that he would not be able to find a seconder. McTaggart said he could, and urged his right. "But right or wrong," the Chairman retorted, "I refuse to put it to the meeting." After a thrice-repeated appeal to the Council, which, however, was ignored, McTaggart, saying that he could not remain, rose to leave the room. The President now began to realise the gravity of the position, and remarked, "This is serious!" "Yes, it is. Good-bye, gentlemen," said McTaggart: and he left, never again to attend an Academy meeting of any kind. Some four years later (December 1895) it again came to his turn to serve on the Council, but, when this was intimated to him, he wrote explaining that, in view of the way in which the Academy had acted in the Farquharson affair, he could not do so. To this an assembly of Academicians, to whom the matter was then referred, responded that, as the principal actor in that incident was now dead, the Academy could not well go back upon what had taken place, but they would be glad if he would return—they would welcome him back. He thanked them for this "expression of their regret at the wrong done so many years ago"—a phrase which annoyed some of them—and for their message of goodwill; but he did not accept

the invitation. It was not apology but reparation of what he considered a wrong that he desired.¹

Speaking of this rupture, years afterwards, McTaggart told me that it was the injustice that was being done and the meanness of going behind a fellow-member's letter, which between gentlemen should have been taken at its face value, that had stirred his anger and made him act as he did. Yet I cannot but think that, quite apart from the Academy's action in this particular incident, which was, however, exactly of a kind to appeal to his fine sense of justice and his innate impulse to defend the absent or the weak, he was glad to escape from the atmosphere of compromise and privilege which is almost inseparable from such bodies. As he said to one of his dearest friends, when the latter urged him to return to the Academy and "do his duty by it," he considered that his primary duty as an artist was to work at his art. Then he added, with one of those smiles which meant so much to his friends, that perhaps the best he could now do for the Academy and its members was by his example.

As regards painting, 1891 was spent in much the same way as its predecessor had been. Towards the end of April, however, he was at Carnoustie with his family for a fortnight (when he painted several shore-pieces), and in the early summer he spent some time at Broughty-Ferry, where he stayed with the Orchars and painted the three cabinet portraits of the children of Mr. W. Stephen, which were shown at the Academy the following spring. Although dated 1890-9, the big pictures, 'A Summer Day—Carnoustie' and 'Love Lightens Labour,' probably originated at Carnoustie during one or other of these visits, for the weather was lovely and sunny, and he had not been there since 1886. At home he painted a number of landscapes about his own doors and worked in the studio at several large pictures. If none of the former was very important, the latter included the preliminary stages of the big

¹ McTaggart never missed an R.S.A. Exhibition between 1855 and 1895. During these forty years he showed 190 pictures, of which 71 or 72 were portraits and 19 were water-colours. All the water-colours were exhibited after 1875. At the R.S.A. special Exhibitions he had three pictures in 1863, five in 1880, and one in 1887; but, with two exceptions, these had been seen in preceding Exhibitions. After 1895 he exhibited only three times. In 1903 and in 1904 he sent one picture; but in 1910 (the jubilee of his election as Associate) he had two oils and one water-colour. Finally, in 1911, after his death, he was represented at the Academy by two oil pictures and one water-colour.



MOSS ROSES

'Emigrants' and the important fishing subject, 'Dawn at Sea—Home-wards.' A spirited sketch made at Carnoustie about 1874 was the germ of the latter, but the picture itself was purely a studio work. Into it, however, he poured the observation of a lifetime, and, painted at white heat in a very few days, it has all the passion and intensity of immediate visual inspiration.

The late autumn was chequered by family joy and sorrow. The birth of a daughter in October was followed a month later by news of the loss at sea of his sailor son, Willie, and during the next few months little painting was done.

About this time he was much interested in Mr. Pinnington's projected biography of Chalmers. Writing to Pettie, he tells him, "Edw. Pinnington is going to write a life of G. P. Chalmers, our old friend, and somehow it seems to give me great pleasure. I think he will make a good job of it—many of his old friends have spoken about doing it. But no result as yet, and I think it is time it was done." Throughout the whole progress of that elaborate work, McTaggart, who had previously helped Mr. Pinnington in the preparation of the series of interesting papers upon the Royal Scottish Academy and its reform, which he had written for the *Glasgow Herald* in 1889, gave the author the greatest assistance. He obtained Chalmers's letters from his correspondents, supplied reminiscences and made many suggestions.

In 1892 McTaggart made an alteration in his routine, which before long had an important bearing upon his art. Hitherto he had usually gone from home in August and September. This year he decided to go to Machrihanish for June, and, although family reasons prevented him making the long journey to Kintyre in either of the two following summers, what he saw there at this time took him back in 1895 and almost every succeeding June until the end. That arrangement had also the advantage that, with July intervening, in which to look over or to rest after the labours of the preceding month, he was fresh to start upon the pictures of harvest-field or wooded countryside which now engaged his attention during the autumn.

June on the wild and treeless west coast of Kintyre has a beauty and a character all its own. Other seasons have their fascinations—softly veiled, rich and glowing, splendid and serene, gay, melancholy, austere or

stormy. But in June, the day skies, whether cloudy or clear, are more luminous and shining, the twilights are longer and more lambent, and the wide ocean, if no more crystalline, flashes more brightly and is coloured more wonderfully than at any other time of the year. The sea-pinks nodding and the yellow lichens clinging to the grey or bronze shore-rocks, the wild thyme, which flushes with purple, and the daisies and buttercups, which spangle with white and gold the fresh green turf beside the bright sea-sands or the pearly-grey shingle beaches, are also most vivid and jewel-like then. Brilliant in lighting and fresh and ringing in colour, the beauty of June on the Atlantic shore is unveiled and virginal, yet, touched with the sense of quick young life as it is, pervaded by a noble austerity. There is nothing quite like it anywhere. It was the light and colour and life of that wonderful month in the west that in "clear dream and solemn vision" McTaggart was hereafter to paint at Machrihanish.

That first June was not particularly fine, but it had its beautiful days, and McTaggart painted several charming things, such as 'Breezy June, Cauldrons Bay,' seen from the green slopes about it, 'At Machrihanish—In Bay Voyach,' with its very lovely blue sea and delightful children playing in the shallows, 'Looking towards Jura in a Northerly Breeze,' and, I fancy, the exquisite grey and silver 'Rainy Day.' These pictures in their enhanced brilliance of lighting, greater purity of colour and increased freedom of handling foreshadowed, if anything so bright can be associated with shadow, the work he was to do at Machrihanish from 1895 onward.

Before going down he had painted the landscape portion of 'April Snow,' one of the most beautiful of his winter pictures, and during the autumn, in addition to several moorland scenes with figures, he completed the rich and golden 'Blythe October,' which, with his own portrait, represented him at next year's Academy.

The beginning of 1893 was clouded by the unexpected death of John Pettie, with whom the intimacy formed at the Trustees' Academy had always remained exceedingly close and warm. Despite Pettie's long residence in London and McTaggart's increasingly rare visits there, it was perhaps the most cherished of his artistic friendships, and he felt Pettie's passing deeply. They had met whenever they could,

and their correspondence, though intermittent, is marked by unfailing sympathy and understanding of one another's temperament, character and point of view. McTaggart went up to the funeral, and was never in London again. His admiration for his friend colours the letters he wrote to Mr. Martin Hardie when in 1907 that gentleman was writing his book about Pettie,—“I have got together a few of Pettie's letters up to his leaving Edinburgh: his arrival in London—they need no notes from me. They tell their own tale of a period and the man—his earnestness, his eager enthusiasm, impulsive and demanding, a portrait of himself.” . . . “What more can I say? Yes, one thing. See that you put your estimate of your distinguished uncle high enough—you cannot place it too high. I have read so many lives of painters spoiled by apologies, qualifications, etc. Don't you do it: time will justify you. It's a man's life overflowing with exuberant vitality and as honest as the day.”

Painting landscape about Broomieknowe during the summer, he did not go from home until September, when he again visited Carnoustie. As usual he found his chief inspiration about the West Haven, where on this occasion he painted one of the very best of his many fine pictures of the little harbour amongst the rocks, and in the wide sandy bay, where he painted the lovely grey twilight piece with figures, known as ‘Wet Sands, Carnoustie,’ which was to be his farewell to the shore which he had loved only less than that of his native Kintyre. For he never painted at Carnoustie again.

The year which followed was perhaps the most strenuous and fruitful in his whole career. In splendid form and always a hard worker, he seems to have worked incessantly throughout 1894, and the pictures which date from it number over thirty. Moreover, the great majority were fairly important, and nearly all show him at or near his best. They are also very varied. Beginning with the radiant ‘Winter Sunrise,’ he had painted several summer landscapes, including the wonderfully luminous ‘Carrington Mill,’ before he went from home for August, and after returning he painted five or six delightful harvest scenes. It was at Cockenzie, however, that the great bulk of the season's work was done or, at least, begun.

Except at Carnoustie, where he had been so often, and Crail, where

he had sketched in water-colour in 1881, Cockenzie was the only place on the east coast where McTaggart ever painted.¹ Different in type and character from any of his usual painting grounds, it proved highly stimulating, and the work done there possesses special characteristics. These were due in part to the place itself and in part to its situation upon the south side of the Firth of Forth. While the bald and dour-looking grey stone houses with their blue slate or red-tile roofs, which fringe the low rocky shore from the old tidal basin with its broken sea-walls to the new white concrete harbour at Port Seton, presented combinations of form and colour which were novel, the daily life of the fishing population, busy over the departure or arrival of the boats or preparations for sea, or the seaside play of the children, supplied a wealth of animated and significant incident entirely to his liking. The colour of the water also, here estuary rather than open sea, was browner and less lustrous, and of the rocks and sand along the shore darker and duller than what he had been accustomed to at Machrihanish or even at Carnoustie. Moreover, the outlook being to the north, the fall of the light was different from that customary in his pictures, and that in itself tended to give those now painted an air of their own. This combination of elements turned out, as has been said, stimulating, and during this one month his products, all of which were marked by a great virility, averaged nearly an important picture a day. Somewhat low in tone for him, and in colour deep and lustrous, with fuller chords of purple and brown and gold than he usually used, the Cockenzie series forms a distinctive and highly interesting part of his achievement.

If rather less prolific than its predecessor, 1895 was another year of great activity. Going to Machrihanish towards the middle of May, he had lovely weather throughout his six weeks' stay. Indeed, he used to say that the effects that year were perhaps the most beautiful he had ever seen. In any case the pictures then painted, of which 'Playing in the Surf,' 'Wet Sands and Stormy Seas,' 'The Sound of Jura,' and 'Northerly Breeze, Salt Pans' were the most important, are marked by a peculiarly vivid and vital beauty, and are handled with a masterly freedom he seldom surpassed. The landscapes painted at Broomieknowe during the ensuing

¹ Water colours at Lunan Bay and oil sketches at Auchmithie and one or two other fishing ports were results of one-day visits.



COCKENZIE—AFTERNOON

summer and autumn were equally notable. They included these charming riverside pieces, 'The Ford, Lothian Bridge,' 'On the Esk,' 'The Linn, Rosslyn Glen,' and 'Rosslyn Castle,' the splendidly powerful 'Harvesting, Mid-Lothian,' and the earlier of the 'Consider the Lilies' pictures, which, unlike its larger successor, was to a great extent a studio work.

It was during this summer that the big studio on the knowes in the field on the eastern side of the garden at Deanpark was built. There the ground slopes suddenly on the far side of the boundary hedge, and, with comparatively little trouble, a site was formed, which, easily accessible from the garden, yet enabled the new building to be placed so that it interfered practically not at all with the view from the house, or the old garden on the higher level. Perhaps that was as well, for the yellow brick fire-proof building is scarcely an architectural adornment to its environment. Something like a plain church hall externally, inside it was completely unadorned except by the pictures on the walls or on the easels. But thirty-five feet by twenty-five and arched by a barrel-roof, springing from the walls some eleven feet up, it was admirably adapted for the double purpose of gallery and studio, for which it was ultimately used by the artist. The lighting was nearly perfect, and fell on the walls, coloured between terra-cotta and rose, and the Turkey-carpeted floor as softly and as widely diffused as if the room had been open to the sky. It was, in fact, such a pleasant apartment that McTaggart, though he had built it primarily to have a place in which he could look at his pictures and show them to visitors (now that he had practically ceased to exhibit) under gallery conditions, came gradually to use it as a second painting room. Both studios were, however, always ready for use, and sometimes he worked in one, sometimes in the other.

Desire to complete the many pictures commenced during the two preceding years, perhaps also the attraction of the new studio, kept him at home throughout 1896, and the new pictures commenced were entirely landscapes. But the exquisite 'Cornfields,' the fine 'Harvest at Broomieknowe,' the charming 'Golden Autumn, Lothianburn,' and the lovely 'Harvest Moon at Twilight' would have made any year notable. In addition, he painted the portraits of Mr. and Mrs. W. B. Mackay and of

Baillie Duncan Macdonald, which were the last commissions he accepted for work of that character.

During the early spring of 1897, McTaggart had a serious illness. A chill was followed by what the doctors diagnosed as Bright's disease, and the specialist called in told him that he would never paint out-of-doors again. But he would not believe them, and, with care and the approach of summer, he threw the symptoms off and, as we say in Scotland, "cheated the doctors." Immediately after the marriage of his eldest son in the beginning of June, he went to Machrihanish, and, taking his painting gear with him, painted two of the biggest and greatest things he ever did in the open. These were the landscapes of what became the St. Columba pictures. The magnificent storm-piece, 'A Westerly Gale,' was also painted during this visit. That, however, was done from a window in Golf Villa, where during these later years he usually lived when at Machrihanish.

Although he did not paint much outside in the ensuing autumn and winter, he was busy in the studio, and, amongst other pictures, worked at a series which he had commenced some time before to illustrate a collection of stories which his friend Orchar¹ had intended to publish. If a bye-way in the artist's work, these little pictures of humorous incident are full of Scottish character and are admirably painted.

By the beginning of 1898 he was again in full work, and the summer saw him painting a series of important and splendid canvases. It was as if he had said to himself in the words of Constable, "I can stand before a six foot canvas with a mind at ease: thank God." At least two five foot and four seven foot pictures date from that year. These are 'Amongst the Bents' (39×57), 'A Summer Day, Machrihanish' (38×57), 'Machrihanish—The Bay from Bayvoyach' (57×86), 'Machrihanish Bay' (57×86), 'The Lilies' (52×80), and 'The Soldier's Return' (53×81). And on 'Christmas Day' he painted the radiantly

¹ Subject to the life-rent of his wife, Mr. Orchar, who died in May 1898, left his collection of pictures, with a sum for endowment, to the burgh of Broughty Ferry. It is eminently representative of the work of the Scott Lauder group, and contains some eighteen or twenty fine examples of McTaggart. Several of these are amongst the most important works painted by McTaggart prior to 1880, but the later development of his style is scarcely represented at all. Mrs. Orchar died in 1916.

sunny picture which bears that name ($37 \times 55\frac{1}{2}$). Each is a real achievement, but, as they will be described later, comment is unnecessary. Here it is sufficient to say that in power and suggestiveness of handling, in purity and vibration of colour and clarity and brilliance of lighting, and in emotional significance and pictorial beauty they are a remarkable embodiment of the full maturity of his gifts.

Those which followed in the succeeding year, if scarcely so large (most of them were five footers), were equally notable pictorially, and were painted with even greater freedom and power. 'Lobster Fishers, Machrihanish Bay,' 'The Atlantic Surf,' a splendidly wavy 'Machrihanish Bay' without figures, and a second and quite different 'Lobster Fishers,' with boats beating shorewards (now in the Melbourne Gallery), were the chief of the sea pictures, as 'The Harvest Moon' and 'The Showery Harvest Day' were of the landscapes begun at this time.

After leaving Edinburgh McTaggart had exhibited very rarely, and, while pictures frequently passed from his studio into collections, either directly or through dealers, little of his more recent and most characteristic work had been seen by the public. Reluctant though he was to part with his own, he knew that pictures were painted to be seen and enjoyed, and, although averse to showing single pictures in miscellaneous exhibitions, where their novelty rather than their beauty might be emphasised, he felt that the time had come when a series of pictures representative of the aims and achievement of his maturity should be exhibited. Probably a desire to help his eldest son to start business for himself as an engineer was also an incentive.¹ After various projects had been considered, he came to an arrangement (May 1900) with Mr. P. McOmish Dott, under which that dealer, who for a good many years had been an ardent admirer and a pretty constant buyer, agreed to purchase twenty-seven (subsequently raised to twenty-nine) pictures for the sum of £5000, and to show them in Edinburgh, Glasgow and Dundee before they were finally dispersed.

With this exhibition in prospect, McTaggart remained at home all summer and devoted himself to the completion of these pictures and to painting a few smaller ones with more important figure incidents to give variety. His own idea had been uniformity rather than variety, but on

¹ Now the well-known firm MacTaggart, Scott & Co., Ltd., Loanhead.

this detail he gave way to the dealer's more practical point of view. He would not, however, consent to a proposal that, with the intention of making his work more widely known and of increasing interest in the complete exhibition when it was held, a preliminary show of a certain number of the pictures should be given in Paris and London. His reply is so characteristic of the man and his attitude to life that, at Mr. Dott's suggestion, it is given here :

“BROOMIEKNOWE, 24 Dec. 1900.

MY DEAR DOTT,

We will begin first at Jerusalem!!! You ask why are my pictures not more valued (in commerce) when I am so satisfied with the appreciation of my countrymen—no artist's pictures bring a higher price in the open market!!! &c., &c., &c., and this without any Tourneying or Tomfoolery. To think of it would make me die of shame.

There are knights and knights. Some to their honour have given their whole *heart* and *strength* to their country's service and the good of man, not raking up and down the country boasting.

(Verbum sap.)

The second part of your letter will receive (as it deserves) my best attention!!! The suggestions are all good.

Wishing you all a Merry Christmas and a Happy New Year and many o' them,

I am, Yours sincerely,

WILLIAM McTAGGART.

Seen first in Glasgow, then in Edinburgh, and finally in Dundee during the spring and early summer of 1901, the collection was not only, as the catalogue¹ claimed, a fair and adequate illustration of what was best in McTaggart's lifework prior to that date, but came upon the public “with a good deal of the force of a revelation and with all the freshness of novelty.” The papers, except *The Scotsman*, which makes a rule of ignoring all “one man shows,” however important, were generous in their praise; the art public, though some of the more conventional were

¹ With a preface by Edward Pinnington and several illustrations. The pictures shown numbered thirty-two, and of these three—‘The Storm,’ ‘Caller Oo,’ and ‘Within a Mile o' Campbeltown’ (which had been exhibited at the R.S.A. in 1881 as ‘Through the Barley’) were lent by the artist. If both the Columba pictures had been finished he would have insisted, he said, that they should be included.



THE SOUND OF JURA

somewhat startled perhaps, were genuinely appreciative; the artists, especially those of the younger generation, were enthusiastic. The result on his reputation has already been discussed, and as many of the pictures shown have either been described or will be later, nothing more need be said of this milestone in his artistic pilgrimage, except that it was less a finishing post than a point of departure for future development. Although his position as the greatest artist resident in his own country was now assured, and he felt that, as regards provision for his large family,¹ he "could not now be beaten," his artistic activity remained unabated, and the quality of his work continued to grow in subtlety, depth and expressive power.

Missing Machrihanish this year, McTaggart spent July at Carradale, where he had not been since 1885. His stay there, however, was more of a holiday than his summer changes usually were, for, while he did several water-colour drawings, he painted only two important oil pictures. These were 'Ailsa Craig from Port-an-Righ' and 'Arran Hills from Ardcarroch.'

In the autumn the studios, from which so many canvases had been removed in the spring, were once more filled with pictures, commenced during recent years, which he had now taken up again. The two 'Lobster Fishers,' painted in 1899, 'A Summer Day,' 'The Lilies' and 'Christmas Day' of 1898, and 'Wet Sands and Stormy Seas,' begun in 1895, were nearing completion; and, amongst pictures not previously mentioned, were two June landscapes, with the yellow broom in full bloom, one at least of which had been painted just before he went to Carradale.

If 1902 was also comparatively barren in new projects, the two most important things then painted rank amongst his greatest works. Perhaps one might even say that with them his art reached its high water-mark. Founded upon 'The Sound of Jura' (1895), but without figures, the spacious and splendid 'Paps of Jura' (56 × 82), although executed in the studio, is as atmospheric in effect and colour and as vital and spontaneous in handling as the magnificent 'Choral Waters' (48 × 72), which was

¹ His youngest child, a boy, was born in 1900. In addition to two or three children who did not survive infancy, he had twelve children, and was survived by ten. Of these two sons and two daughters were of his first family and two sons and four daughters of his second.

painted entirely in the open at Machrihanish in June, when he also painted a few minor but very delightful canvases. On the other hand, during 1903 and 1904 there was a recrudescence of out-of-doors activity. For the most part these were years of smaller canvases, but almost everything done was marked by extraordinary vitality of conception and execution. Flooded with ambient light, exquisite or powerful in colour, magical in suggestion of movement, composed with exceptional felicity and painted with the greatest subtilty, in them and a few landscapes painted during the following year and in the three or four pictures done in 1907 (after which he painted comparatively little) McTaggart remained at the height of his powers.

The largest sea-piece of 1903 was 'Off-Shore Wind, Cauldrons' (39 × 58), a very brilliant rendering of sunshine with a clear sky and an off-shore wind, but quite as beautiful in their respective ways were the more exquisite 'Sun on the Sea' and 'Summer Sunlight,' and the more lively 'A June Day—Crab Catching' and 'Near the Moil.' Next June his work at Machrihanish was no less remarkable. In 'The White Surf' (42½ × 63), into which figures were introduced a few years later, he achieved one of his finest successes as a painter of storm, and in 'Whaur the Burnie rins doon to the Sea,' 'A Shingly Shore,' 'The White Sand Hills,' 'The Race of the Tide,' and 'Broken Weather changing to Fine,' to name no more, he attained very wonderful effects of light, colour, and atmosphere by an economy of means and a subtilty of handling greater even than he had hitherto used. Steeped in mellow sunshine, the big 'Farm Yard' (56 × 86) finished that season's work.

Not leaving home in 1905, the chief new pictures painted by him then were landscapes. A brilliant improvisation 'The Wind on the Heath,' done about mid-summer, was followed at harvest time by the sparkling 'Barley-field, Sandy Dean,' by the exquisite if very slight 'Autumn Evening,' and by 'September's Silver and Gold,' the last perhaps the most subtle and magical of all his landscapes.

Little painting was done during the succeeding year. All through the spring and early summer the illness of his fourth surviving son, Hamish, kept him anxious, and even after its fatal termination, when he went to Rosehill on Campbeltown Loch for a change, he could not settle to work. Besides, he was already pledged to so many projects that in

self-defence, as he put it, he had now almost to close his eyes to new beauties. Yet he felt glad to be amongst the familiar scenes without working. To look at them without seeking to realise them was something of a novelty; and he was glad of the rest. At the same time, he was always alert, and that he was constantly noting the nicest variations of effect, in their minuteness as well as in their breadth, was evident from his conversation. For well-nigh fifty years, as his pictures bear witness, he had been a devotee of nature and a keen student of her endless variety, and yet, as we stood one day beside a rippling blue sea, on whose horizon's brim Ailsa Craig hung like a cloud—an effect he had painted a score of times perhaps—he said that the truth of the saying about gathering pebbles on the shore while the sea of knowledge lay beyond often came to him with irresistible force. The district was full of memories, and he was in reminiscent mood. He did not know whether these thoughts were a help or a hindrance, and did not think it wise to decide; but from the early days they were of friends who had gone to America, and now they were often of those who were dead. He recalled many of his early impressions of nature also, and spoke specially of his first sight as a boy—and it was as clear as if he had seen it yesterday—of Campbeltown Loch and Kilbrannan Sound, seen from the hills to the south of his old home, with the fishing fleet going out.

Resuming his usual habits in the autumn, he brought some of the projects of which he had spoken nearer completion, and, at Machrihanish in June 1907, he painted three or four pictures which in freshness, energy and living beauty stand near the very top of his achievement. But 'Cauldrons Bay' (26 × 40), 'Atlantic Surf' (40 × 61), 'The Summer Sea' (40 × 61), and 'Mist and Rain, Machrihanish' (40 × 72) were the last important pictures painted by him there. Although he continued to work pretty constantly at home during 1908, and even started one or two pictures of considerable size, he was now little inclined to undertake the labour involved in painting large canvases in the open, and in June, when he paid what was to be his last visit to Machrihanish, he painted (except for a large sketch of a sunset) only in water-colours. These drawings, as I have already indicated, probably excelled anything he had ever done in that medium in subtle power of selection, exquisiteness of colour, aerial effect, and vital suggestiveness of handling.

Meanwhile his reputation, already great, was still expanding. An exhibition of pictures and drawings by him at Mr. Alexander Reid's gallery in Glasgow in 1906, followed a year later by a show of some thirty of his most recent pictures at Messrs. Dott's in Edinburgh, had increased the circle of his admirers ; and the fourteen oils and four water-colours, which showed his art in nearly all its phases, formed perhaps the most outstanding and memorable feature in the remarkable collection illustrative of his country's achievement in the arts, which was brought together at the Scottish National Exhibition in 1908. Even in London his work was beginning to be known and appreciated. A good many artists and critics were much interested by loan pictures exhibited at the New English Art Club in 1900 and 1909, and at the International Society in 1901 ; and thereafter it was pretty generally acknowledged that, if as yet little known outside Scotland, he was a force to be reckoned with and occupied a distinctive place in modern painting. It was, however, to the admirable series of loan collections organised at the Whitechapel Art Gallery by Mr. Charles Aitken that London was chiefly indebted for its acquaintance with McTaggart's art. There between 1902 and 1912 seventeen representative pictures and drawings were shown, and nearly always there was a note in the catalogue appreciative of his aims and explanatory of the place a particular picture occupied in his development.

Throughout the winter 1908-9 McTaggart was regularly in his studio ; but his energy seemed less, and he did not paint much. He was as cheery and bright as ever ; but his friends noticed with regret that he, who had for so long preserved the spring and spirit of youth, was visibly ageing. Early in the spring it was thought desirable that he should consult a doctor, and examination revealed the presence of a tumour. It was not considered of a malignant nature, however, and no immediate trouble was anticipated. In June he once more revisited Carnoustie, but made only two slight water-colour sketches. Yet the change seemed to do him good, and, at the usual dinner he gave to the Council of the Society of Scottish artists in July, he was in excellent spirits. Preparations for the marriage of his third daughter, Mysie, and Mr. C. M. Penman had also been a source of interest ; and, just on the eve of that wedding, his eldest daughter Annie, to whose devotion and sympathetic understanding his happiness had owed much, and the



SEPTEMBER'S SILVER AND GOLD

writer of this biography, who had been for many years on the most intimate terms with him and his family, became engaged. These two weddings, the one about the middle of July, the other early in October, took place in the big studio, and brought together many of his old friends. Later in the year the jubilee of his election as Associate of the Royal Scottish Academy issued, if not in a complete reconciliation, still in a kindlier understanding with that body. Expressed in most felicitous terms and as true as it was complimentary, the letter of congratulation sent to him by the Academy reads :

ROYAL SCOTTISH ACADEMY,
EDINBURGH, 10th Decr., 1909.

DEAR SIR,

At a recent meeting, the attention of the President and Council was called, by one of the members, to the fact that it was fifty years on the 9th November since two of their brother Academicians were elected Associates. This, which would be a notable event in any body, and whatever the standing of the members therein, is especially so in an Academy of Art where membership implies an already high attainment and when the career has been so distinguished as in the case of yourself and Mr. Cameron.

The President and Council feel sure that they express the opinion of all their colleagues of the Academy in congratulating you on so long and interesting an association with a body to which your achievements have brought an added distinction, and in wishing you many years of health to enjoy the well merited position to which you have attained ; a position long accorded in your own country and now recognised by many beyond its borders.

I am,

Yours faithfully,

WM. D. MCKAY,
Secretary.

Wm. McTaggart, Esq., R.S.A.

McTaggart's reply was characteristically brief, and, like his pictures, implied more than was said. Its keynote was the human associations he had enjoyed and not the distinctions he had won.

"My dear Secretary," he wrote, "I have been gratified to receive your intimation, from the President and members of the Academy, of the fact that 50 years have passed since Mr. Cameron and I were elected to the rank of Associate of the Royal Scottish Academy.

It brings back old times and some old thoughts since I received D. O. Hill's letter in 1859.

Hugh Cameron and I are reminded of our long continued blessing of life—a perfect jubilee.

I am,

Yours aye,

WILLIAM McTAGGART.

To all who loved him the months which followed were full of anxiety. Almost imperceptibly, but none the less surely, his strength was failing. He went down to the studio less frequently, and then rather to dream than to paint. For many years he had made a point of never working upon a picture unless he felt certain that he could improve it. Now he said with his twinkling smile "I hope that I won't be left to make a fool of myself in my old age." He was more silent also, and instead of leading the conversation, as he had usually done, had sometimes to be kept in it. Yet no word of complaint passed his lips, and every now and then he would flash into his old eager brilliancy. Although he had not been in Edinburgh all winter, he went in specially (4th March) to see the Academy exhibition, where by request of the Council, and in celebration of his jubilee as a member, he was once more represented. The pictures chosen were his own portrait painted in 1892, 'The Young Fishers' of 1876, and 'Sunset,' a water-colour done at Machrihanish during one of his earlier visits.¹ By a curious coincidence his first Academy exhibition had been that of 1855, when the galleries were used for the first time, and this, which was his last, was also the last held in the rooms where he had shown so many fine works. More curious still, he met there his old fellow-student, Mr. Hugh Cameron, who had been elected Associate on the same day as he had been, and his old friends, Mr. William Leiper, R.S.A., and Mr. Robert Alexander, R.S.A., also happened to be in the galleries. This unexpected meeting was a great pleasure to all.

The end was now near. About the middle of March he took to his bed, and after lying in a half-conscious state for nearly a fortnight, on

¹ At the 1911 Royal Scottish Academy Exhibition in the new galleries 'The Preaching of St. Columba,' 'Midsummer Noon,' and the water-colour 'Ossian's Grave' were shown.

Saturday, 2nd April 1910, at about half-past two in the afternoon, he slipped quietly away. Three days later in Newington Cemetery, Edinburgh, amidst a great concourse of sorrowing friends and artists, all that was mortal of William McTaggart was committed to the keeping of the earth which he had loved so well, and the beauty and wonder of which he had painted with so much poetry, knowledge and power.

Devoted to his art ; free alike from the petty animosities, which spring from jealousy of other artists, and the small but sore heart-burnings, which are the nemesis of social ambition ; peculiarly fortunate in the warmth of its friendships and in the felicity of its domestic relationships, McTaggart's life, while it had its struggles and trials and triumphs, was not what is called eventful. But, if devoid of the dramatic light and shade which chequers the careers of some great artists with alternating bursts of glory and of gloom, it was eminently happy and it was singularly complete. He had drunk of life to the full, and he left behind him, to those who knew him, the memory of a good and great man, and, to the world, a long series of pictures passionate with life and glowing with light and beauty.

CHAPTER VIII

LANDSCAPES

1889-1910

ONE of the most notable features of McTaggart's work is its extraordinary variety. No two pictures by him are alike. If some are related in look or subject to others, each even of these is informed by visual as well as by spiritual qualities, which differentiate it from the rest. Everything he painted possesses a character and is steeped in a mood of its own. Moreover, although he practically gave up portrait-painting when he left Edinburgh, this variety was never more marked than in the work done during the last twenty years of his life—the period covered by this and the preceding and succeeding chapters.

Occasional portraits, mostly of members of his own family, and a few interiors with figures of a genre character continued to lend a certain subjective variety; but they were exceptional phases of his art in its latest development, and may be grouped together as such. It is rather in the range of atmosphere and colour, and of pictorial effect and emotional mood shown in his treatment of sea-piece and landscape, with or without figure-incident, that the unabated, indeed the heightened, freshness, richness and vigour of his inspiration are revealed. Continuing to develop, his style became at once looser and more suggestive in handling and more closely knit and unified in conception; but it was nearing maturity by 1889, and the changes which ensued are in consequence, if no less significant, perhaps less marked in character than those we have traced throughout the preceding years. It was a prolific time also, for, always a keen observer and a hard worker, he had now behind him both intimate and wide knowledge of natural phenomena, and



THE WIND AMONG THE GRASS

unhesitating command of a technique grown to be extraordinarily swift and expressive. The pictures of these late years are thus at once more numerous and more varied than those painted in any earlier period of similar length. Many of them are also much larger than anything he had previously done. Some indication of the order of their production and of the characteristics of those painted in the successive years has already been given. Here, on the other hand, it is the intention to choose and group together some of the most typical to illustrate, not only his variety, but a few of the most clearly marked phases in his profound gift for the interpretation of life and nature.

IN THE COUNTRY

Devoting himself almost as much to landscapes as to pictures of the sea, the interest of McTaggart's latest work is divided almost equally between the two. Now that he lived in the country, the vital passion for nature's beauty, which had shone so brightly in his sea-pieces during the eighties, turned more to landscape than it had in the more recent past. So, painted with all the power and subtilty of his mature style, his sun-kissed and shadow-dappled Lothian landscapes are no less lovely than his shining and wind-caressed Western seas. Into them also he wove, with true poetic feeling and fine pictorial result, strands of human sentiment—country people at work, rustic lovers, children at play.

The whole round of the rural year is depicted in his later landscapes. The seasons pass across them : spring, with its reawakening stir and hopeful anticipation ; summer, with its full life reaching forward to maturity ; autumn, with its crowning harvest and its falling leaves ; winter, with its bare woodlands and its snow-shrouded fields. And of each season he caught the look and the feel—the incidence and varying intensity of the lighting, the prevailing tone and tint of the atmosphere, the keenness or warmth of the air, the motion or stillness of the clouds, the characteristic and seasonal colour of soil and crops, of grass and trees.

He was not, however, a painter of rural life and toil in the sense that Millet was. To both man and nature was a cosmic unity ; but while with Millet man, struggling, toiling and winning his bread by the sweat of his brow, pervades the ensemble in tragic intensity, with McTaggart

rural incident was only a factor, a significant and a beautiful one indeed but still only an element, in the emotional whole. His incidents of hay-making, harvesting or shepherding enrich and mingle with rather than dominate the poetry of earth. Most of all he loved to wreath the beauty of nature with the charm and innocence of childhood.¹ The essential quality of his landscape is its lyric rapture. His pictures join a melody akin to that of Corot and a freshness and sparkle greater than Constable's, to an ecstasy of pure joy unequalled, if not unique, in pictorial art. And joy, as Bergson has written, is a sign of triumph, of something new, created, won.

McTaggart painted reality not as a naturalist noting details and recording stages of development, but as an artist and a poet fascinated by nature's loveliness, and seeing in the changing seasons their broad and deep significance as processes of life. One sunny summer morning, as we sat talking after breakfast in the dining-room in Deanpark, he turned suddenly and, pointing through the open window towards the far end of his garden, where the silver-green of a birch-tree and the yellow-green of an ash rose against the sky, said "Green trees and blue and white sky—that's the very essence of summer." And that was the spirit in which he painted all the seasons of the circling year. From each he seemed to distil the elements which form its essence, and using them symbolically, as it were, rather than merely transcribing them, though the truth of his rendering of natural effect is one of the great charms of his art, revealed in his pictures in purely pictorial terms the very spirit which gives every time of the year its own peculiar significance and charm.

SPRING

"'Tis a touch of a fairy hand, that wakes the Spring of the Northern Land"

If spring comes slowly in the north, its very tardiness adds to its witchery. The whin may be in full golden bloom in March, and the yellow primroses may be peeping from under their leaves by the middle of April,

¹ An artist friend, writing to me in 1916, says: "Three years ago in Belgium I was trying to describe McTaggart's work to Emile Claus, who did not remember the name. As I went on with my verbal picture, he suddenly exclaimed, 'Ah! C'est lui qui peint les enfants comme des fleurs.'"

but it is often nearly May before the catkins burst into green, and it is almost always June ere the white hawthorn blossoms. Yet the very length of the winter increases the joys of anticipation, and the tiniest signs of spring are looked for and welcomed the more eagerly. Often in the drawings done in the dell at Carnoustie at the end of Aprils between 1872 and 1885, McTaggart had painted the thrill of budding life showing in sap-coloured leafless boughs or in the soft green gossamer thrown over them by slowly opening leaves, in the more vivid green of young grass spears piercing their way through the blanched blades of older growth, in the golden blaze of whins in bloom or in the rare touches of pale yellow which mark the blossoming of the primroses, sought for so joyfully by children, themselves the embodiment of all the charm of spring. Nothing he did later is fuller of the promise of that season, more glamoured with its fairy touch. Still in the softer and more richly wooded neighbourhood of Broomieknowe he painted other pictures of the spring which are no less exquisite. Probably the most important of these was 'The Uncertain Glory of an April day' (1897). Beneath a clump of trees, which, just breaking into vivid green, throw wavering shadows interspersed with sunny blinks upon them, a group of country children play in a sandy roadway which, bordering an unfenced field of bright green winter wheat, leads the eye towards the middle distance, where from amongst trees cottage roofs peep out. Farther off a rolling distance of cultivated hill-side lies under an uncertain but brilliant sky, whose soaring white clouds, gleaming bright against the clear rain-washed blue, shine through the thin leafage and the traceried boughs of the tall foreground trees. Delightful though it is, that is not, however, the most beautiful of his spring scenes. To name no more, 'The Blackbird's Nest' (1890) is more exquisite both in idea and execution, the 'Blythe May Day' (1900) more brilliant and beautiful in lighting, the 'Carrington Mill' (1894) more lovely and lustrous in colour. The first indeed imprisons more perhaps of the spirit of spring than anything he ever painted, except it be a little panel, 'The Hewan, Springtime,' which seems to have been a project for a larger picture never carried out. Standing upon the Hewan, where a lovely group of children recline in the pallid sunshine, the lower part of Hawthornden lies at one's feet. Past an old ash tree, whose jagged topmost boughs, beginning to bud green, occupy the right of the picture, the

silvery stream is seen running straight towards us. Still leafless trees, delicate purple and grey flushed with faint brown tints, divide its shining from the bright spring meadows and fields on either side ; and the whole landscape is pervaded by a clear yet soft radiance, which, falling from a slightly veiled sky, suggests very perfectly, with the tender but glittering colour of the whole, the awakening of the year. Painted on the hedge-fringed pathway by which the Hewan is approached from Polton, 'The Blackbird's Nest' (1890) is as restricted in prospect as the other is expansive. The children in the foreground, twittering like birds themselves over the nest they have found and carried to the centre of the mellow-coloured and half-shadowed sandy lane, are delightful in their fresh beauty and gleeful spontaneity, but quite as charming is the glimpse of landscape beyond. There the tender green of budding hawthorns rises against an ethereal sky of blue and white, which in its serenity and purity recalls the reverie-compelling calm of early Italian art. Time and again, however, pictures of his are so touched with a sense of the wonder as well as of the beauty of the world, that one feels in them a spirit kindred to that which lives in those of the great primitive masters. Even the quick glad note, as of a tripping melody, in the 'Blythe May Day' (1900) has something of this quiet witchery behind its radiant charm. Yet here it is rather the joyousness of the merry barefoot girls, who, out gathering primroses upon the green links, are crossing a wimpling golden brown burn in the morning sunshine, which fills the delicate blue sky and sparkles brightly upon the glimpse of distant blue sea, that one recalls. Without figures to enhance its significance, the 'Carrington Mill' (1894) is also steeped in the blithe spirit of May. The thin screen of trees, through which the old mill building shows, and the stream below, which passes right across the foreground, are quite ordinary, and the design possesses no special distinction. But, gliding from golden amber to ruddy brown and exquisitely transparent in its soft flowing, the shallow streamlet gurgles gently in its clean stony bed, and the trees raise their lustrous green leaves, fresh and quivering with life, against the heavenly blue of a translucent sky in which a few feathery white clouds float far away and motionless. It is chiefly this shining brightness of colour, in which wonderful luminosity and clarity are combined with subtle vibration and harmony, that evokes to the imagination by sympathetic suggestion the



THE BLACKBIRD'S NEST

very essence of those lovely sunny days in May, which, when they come, are perhaps the loveliest of the whole year in Scotland.

SUMMER

“Now Simmer blinks on flow’ry braes”

The combination of blue and white and green, which forms the livery of summer, supplied the keynote for McTaggart’s landscapes of that season. Preference for the active aspects of life as compared with the static, and love of clear ringing colour harmonised in a high luminous key led him, however, to paint the early summer rather than its prime, when growth seems to have reached its full, when the tints deepen in tone and lose their freshness and variety, when the air becomes hotter and more somnolent. Perhaps also early association with sparsely wooded country gave him a preference for thinly foliated trees. In any case, he seldom painted the full-leaved deep green woods of mid-summer, and when he did so his rendering was somewhat lacking in that umbrageous quality which is one of their chief charms. But of the early summer, with the freshness of spring still lingering on tree and hedgerow and grass, and with the burns still unshrunk and singing gaily along their bright pebbled courses, he painted many delightful pictures.

A few of the most beautiful are river landscapes. They are never great compositions in either the classic or the romantic manner, however. One might rather describe them as selected bits or passages of landscape with running water. For here, as elsewhere, McTaggart was content to take nature much as he found it, and the rivers he painted were only such minor streams as the Mid-Lothian Esks. Even in their courses, romantic in many parts as they are, he selected episodes, so to speak, rather than striking situations. Yet, by choosing the weather conditions which accentuated their everyday beauty, and through his great gift for the imaginative interpretation of the ordinary, he evoked, from the most simple elements of riverside scenery, pictures of rare beauty and delicate charm.

Such, for example, is ‘The Queen’s Cradle’ (1895-8). Painted at the time when spring merges imperceptibly into summer, it is a fuller-foliaged piece than ‘Carrington Mill.’ While brilliant sunshine, falling

across the valley, glitters brightly upon the trees on the farther bank, raising them to a golden green, which in turn is enhanced by the contrast of the cast shadows on the grass beneath, the stream in front glides in transparent shadow. Swaying and gurgling in its swift flowing, the water, brown shot with purple and golden hues and touched by lights from the sky, runs between grey and white pebbled shores, while, halfway over and half up to the knees, two boys with hands interlaced carry a small girl across. The attitudes of the bearers, carefully making sure of their footing, are admirably seized, and the expressions on their happy faces and that of their gleeful little burden, as their heads cluster together, are perfectly delightful. Moreover the flesh colour, glowing in reflected light, forms an essential passage in the pictorial ensemble to which these figures give not only a living touch but a greater beauty.

On the other hand, the subject of 'Hawthornden' (1890) is rather a river valley than a water-side with its bordering haughs and close fringing trees. It has now gone to Canada, but well I remember its sunny charm and vernal beauty, and how the feeling of delighted wonder was awakened by the upturned head of the child who, carried by one of the older girls in the foreground, listens, quite evidently, to a lark singing in the summer sky. Looking from the Hewan, as in the little spring picture already mentioned, past an ash whose now leafy boughs throw wavering purple shadows across the sun splashed tawny path in front, the deep narrow valley, with its glinting stream and its embosoming trees, green with blue shadows, stretches to a far distance of low blue hills under a sunny aerial sky. One of the most beautiful of the little panels gives a slightly different rendering of this theme, and the same landscape, seen in autumn, reappears in the lovely 'Holiday Weather—Hawthornden.'

Another aspect of early summer beauty vivifies those landscapes in which, to the blue and silver of gleaming skies and the many tinted greenness of burgeoning hedgerow and tree, the pure clear gold of the long yellow broom is added. This is the motive of that brilliant rhapsody in colour and light and movement, 'In June when Broom was seen' (c. 1901), in which nature herself, no less than the children who romp amongst the broom clad knowes, seems carried away by an ecstasy of joy. Less vivid in mood and more defined in form, but little less beautiful, one finds much the same combination of elements in the large upright 'Broom—A June

Day' (1901), shown for the first time in Mr. Alexander Reid's rooms in 1917.

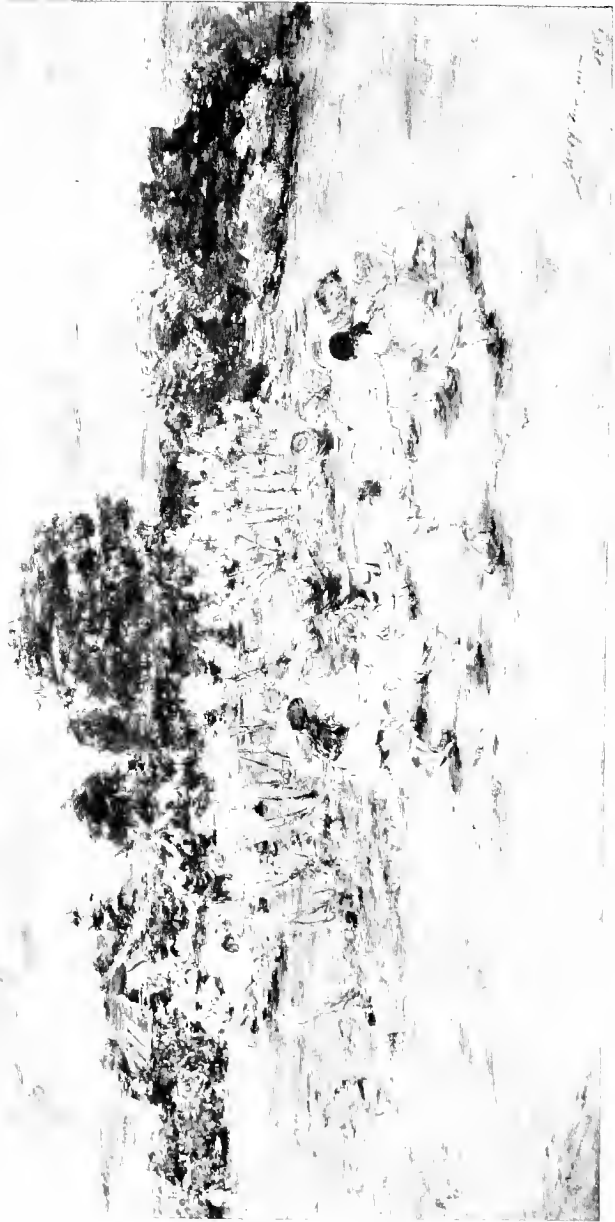
The pictures of the ripening hay, which he painted with such consummate suggestion, belong rather to July. In such a picture as 'The Wind among the Grass' (c. 1894) the suggestion of the rhythmic nod and ripple of the long grasses, whose myriad heads bloom softly in green or russet, with here and there the flash of the red clover growing between, and the harmony of cool blended colour in landscape and sky are delightful. To use Ruskin's fine phrase "a music to the eyes," they slip into the heart and, blending with the gentle motion of the clouds and the almost imperceptible coming and going of the light, make inarticulate melody there. But, while he loved the beauty of the growing hay, swaying and rustling in the summer breeze, better perhaps than the crop lying in fresh cut green swathes or gathered in sun bleached ricks ready for lifting, he painted some charming pictures of hay-harvesting also. 'Mid-Summer Day' (1889) is one of the most delightful things he ever did. In the warm sunny weather, which half veils in delicate mystery the hilly distance and blends it with the dreamy sky, two children¹ recline upon the nearest coil in a field filled with little mound beyond little mound of sweet-smelling hay. Perfect abandon marks their attitudes as they lie there, dark head near fair head in lovely contrast, and the expressions on the charming faces and the relaxed grace of the delightfully rounded limbs and bodies alike convey a wonderful sense of that unpremeditated and naive enjoyment of happy moments which forms one of the great charms of childhood to us who have ourselves passed beyond its touch. Lovely in design, exquisite in colour and beautifully drawn, it is handled with a delightful combination of subtlety and strength, of suggestiveness and realisation, which makes it a peculiarly satisfying picture, and one which returns again and again to one's memory.

Although he painted the full-green landscape of the later summer more rarely, pictures like 'On the Esk' (1891) or 'A Spate on the Esk' (1895) and 'The Fruitseller—Melville Gates' (1890) or 'Summer in the Garden' (1892-05) are steeped in its joyous calm. Wooded river scenes, the former unite a soothing suggestion of the liquid murmur

¹The models were his daughters Jean and Mysie. The former is the dark-haired girl who appears in so many of his pictures.

of cool running water and of the soft whisper of green leaves, stirring gently in the faint airs which steal down the glens, to the quiet serenity which seems to fall upon the country when, in the hot windless days of August, growth is at its fullest and the birds have ceased to sing. Contrasting with such sequestered and stream cooled nooks, the 'Melville Gates' is an open roadside piece where, below a sky of lovely blue in which white clouds touched with warm light drift, a broad highway lies dusty, but exquisite in its blending of tawny and pink and golden greys, as it curves into the distance between, on one side, high grey walls overhung by trees and, on the other, fresh green braes crowned by dark foliaged trees, through which the blue slate roof and spindle spire of Lasswade Church peep out. The harmony and beauty of this simple landscape is greatly enhanced by the introduction of figures. A fruit-seller sits upon the shafts of her barrow, beside the green margin which separates road from footpath, and gathered round her are five delightful rustic children, delightedly absorbed in the important problem of what they would buy if they could. Attractive in itself, this group echoes in its silver whites, clear blues and tender greys, the colouring of the sky, and carrying cool tints through the warmer hues in the lower part of the picture, completes a harmony in which richness and delicacy are so happily united as to suggest the very essence of sunny summer weather. 'Tis summer too in that delightful big sketch, improvised at his studio door, which, quoting a favourite author, he used to speak of as 'The Wind on the Heath' (1905). A wide stretch of sandy and grassy lea, with a few small trees on its edge, spanned by a great sweep of exquisitely aerial silver and blue sky, it is steeped in more than all the glad freedom and gay spirit which blow, like a living breeze, across the pages of George Borrow.

The radiant and joyous 'Lilies' occupies a rather exceptional place among these landscapes. While McTaggart often painted the prospects seen from the wilder part of the Dean Park garden (sometimes with the actual foreground and sometimes with one adapted from it or invented), and occasionally made a picture of the shrubbery bordered lawn and the graceful birch tree, which rises beyond it, 'The Lilies' is a garden-picture pure and simple, perhaps the only one of the type he ever painted. Yet it is rather in social atmosphere, so to speak, that it differs from the bulk



Handwritten text in the upper right corner of the photograph, possibly a date or location: "July 10, 1900"

THE LILIES

of his work. Nearly always he chose rustic or fisher children set in the midst of wild nature. Here, however, we have children of what is called the better class playing amongst trim lawns and cultivated flower-beds. On the broad gravelled walk right in front a circle of little girls in light coloured frocks and little boys in blue blazers and white shorts dance "Jing-a-Ring" merrily about two little mites, who stand demurely still in the middle of the whirling fluttering ring, while on the grass beyond the wide border, along which white Madonna lilies stretch in graceful swaying line, another group of rather older children are engrossed in the slower and more balanced, yet scarcely less gay, progressions which mark "See the Robbers passing by." Fringed with shrubs and trees, this sunny and sheltered pleasance seems cut off from the wide free world outside save for the billowy white clouds which, like messengers from afar, drift across the sheeny blue overhead. Yet, dancing in the sunlight with all the abandon of fairies under the midnight moon and in an ecstasy of happiness unknown in "fairy lands forlorn," these prettily dressed children are as much one with nature at heart as any ragged rustic he ever painted. Perhaps indeed to the eye which sees beneath the surface of things, their dainty attire adds to the significance which the artist seems to have had in mind when he selected the first three words of a well-known verse in the Gospel of St. Luke as a sub-title.¹ Still, it is for its simple beauty, rather than for its moral significance, that one admires this picture. A lovely vision of summer crowned with flowers and wreathed with the merriment and beauty of fresh young life, its exquisite colour, lovely clarity of lighting and graceful arabesque of design are a veritable sparkling fountain of delight.

Like several others of his large pictures, 'The Lilies' progressed by stages. A pretty big canvas (40" x 60"—1895) and a smaller one (20" x 30"—1896) were completed in the studio before the larger picture (52" x 80"—1898) was painted right off, figures and all, out-of-doors. The models were his own children and some of their friends; but, though he got them to play now and then to help him visualise his conception, he never asked them to form up and pose specially for him. That, of course, would have been an impossible way of arriving at the vitality of impression which lives so vividly in this exquisite and spontaneous creation.

¹ The full title of the picture is 'The Lilies—"Consider the Lilies. . ."'

AUTUMN

“’Twas Autumn and Sunshine arose on the way”

Towards the middle of August a change comes over the landscape of Lowland Scotland. The corn-fields, gradually changing colour in July from a fresh to a duller green, and during the earlier weeks of August from that to yellow, become richly golden. The trees begin to merge their full leaved greenness in more sombre shades, and their rustle begins to take a sharper note. The sunshine loses something of its summer brightness, but glows with an enhanced mellowness touched with gold and falls in more slanting beams upon the landscape. Harvest time has come.

Of all the seasons this was the one that McTaggart loved best. It was at least that which stimulated him most as a landscape-painter. Quietly delightful at all times, the rich cultivated fields and the rolling distance, which he looked on every day from his own garden, are perhaps at their loveliest when the grain is nearly ripe and during the few weeks when it is being harvested. Then the yellow landscape glistens softly in the noonday sun, glows richly golden and russet in the warm afternoon light which throws the lengthening shadows of hedgerow trees across it, becomes glamoured in shining radiance when the light of sunset falls upon it and the harvest moon climbs up over the ridge of the Roman camp and floats a disc of tarnished silver in the still evening air. But memories of the harvest days of his youth in Kintyre influenced McTaggart's whole relationship to the ingathering of the crops. There, at that time, the fields were reaped chiefly by sturdy scythemen, swinging and swaying in rhythmic unison; the sheaves were bound and set up by the women; the children carried the meals to the workers in the fields. The whole countryside went to the reaping as to a great festival. If the busiest, it was also the blithest time of all the year. So when, in later life, he came to paint harvest in the Lothians, he, unconsciously perhaps, gave his renderings a sense of the old-time joyful commotion and of that general sharing by old and young alike in the hard glad labour associated with the "hairst," which the advent of the reaping machine, and more especially of the self-binder, has banished from the earth. So far as I

can recall, there is not a single reaping machine in any of his pictures, not even in those where the fields are shown pretty well cut.¹ As a rule, however, he painted the standing corn "white unto harvest" or with only the ways opened. These gave the living sense, which belongs to the growing grain or the rich contrast between movement and stillness, that he loved.

Of the cereals he liked best perhaps to paint the "bearded barley." To him it was "the monarch of them all." It is the crop in 'Dora' (1869) and other of his earlier pictures; but nowhere is it more charmingly rendered than in the big 'Barley-field, Broomieknowe,' painted almost at the close of his career. Very sketchy in treatment, it is difficult to say whether that picture was "finished" or not; but it is a wonderful thing. Fuller in detail and more closely knit in realisation of form, though no more complete in conception, 'Autumn Showers' (1889), having an exceptionally happy design, is more balanced and even more beautiful in a purely pictorial way.

An equally wonderful rendering of the delicate beauty of acres of golden oats shimmering in the sunlight appears in the 'Cornfields' of 1896. High in tone as it is, soft radiance rather than sparkling brightness is the keynote of this lovely picture. Beyond the unfenced farm road in the immediate foreground, where children are loitering, the fields, in which towards the middle distance harvesters are at work, spread golden and still to a corn-clad slope beneath a gentle sky of faint warm cloud. Softly gleaming, they lie smooth and unrippled as the unstirred sea on windless days, and yet here and there near at hand the consummate suggestion of a head, with its trembling pendants, gives that feeling of rich yet untroubled complexity which infolds the mind when one looks across the quiet autumn fields and hears their almost inaudible but never quite stilled rustle steal like a whisper through the sun-steeped air.

'September's Silver and Gold' (1905) again is an effect of forenoon sunlight veiled rather than sparkling or brilliant. The artist thought that there was a certain kind of cloudy day when the light, diffused by passing through thin clouds, seemed more widespread and even brighter than direct sunshine, and in this picture he has painted that effect triumphantly. Softness blends with brilliance and the sweet clear light falls serene and

¹ Except in the delightful water-colour which belongs to Mr. Robert Alexander, R.S.A.

unbroken by shadow. Wide, bare and open to the sky, this upland landscape of rough cart-track and open fields and rolling distance is suffused all over and in every corner of its being by a silvery radiance, which weaves cloudy sky and yellow corn and the children who clamber on the old grey wall beside the sandy road into a marvellous harmony of high pitched and delicately patterned silver and gold. McTaggart's great gifts as a colourist and a painter of light, and his wonderful power of evoking beauty from the simplest things, were never more magically successful.

Sandy Dean, where 'September's Silver and Gold' was painted, was always a favourite sketching place of his in autumn. There, amongst others, he painted those delightful middling-sized pictures 'A Wet Harvest-Day' and 'A Sunny Harvest-Day' (1894)—looking down the lane in one and up it in the other—with charming groups of children carrying the mid-day meal to the fields; the more important canvases 'Autumn Sunshine' (1890), one of the most sparkling and beautiful of his many vivid renderings of sunlight, and 'Showery Harvest-Day' (1899), in which a bouquet of thin trees separates the shadow-splashed foreground with its merry children from a distance, where sun-gleams alternate with drifting shadows; and, to name no more, the big and glowing 'Soldier's Return' (1898). While each of these has its own special atmosphere, the last differs from most of the others in being an afternoon and not a mid-day effect. Rich and mellow, the sunshine falls across the picture from the right, whence a long leafy bough throws wavering shadows of brown and purple on the bright roadway, from which the sunny corn sweeps to a middle distance, where dark woodlands nestle below the smooth swelling upland, which lies dreamlike under the quivering sheeny sky of wedded white and blue above it. Gazing across these happy fields, a big strong man, roughly dressed and somewhat wild of mien, half sits and half reclines upon the low stone wall which borders the lane in the middle of the foreground. Absorbed in his own thoughts, he is unconscious of the curiosity of the children coming up the road or gathered watching him from below the hedge at the other side of the old gateway near which he sits. He does not even notice that a little girl is timidly offering him a flower. Pathetic in its suggestion of unwelcomed homecoming and of the days that are no more, 'The Soldier's Return,'



THE HARVEST MOON

like his pictures of Emigration, is redeemed from unavailing sadness and regret, not only by touches of kindness, but by splendid colour, vigorous handling and beauty of design.

Another group of harvest pictures have evening effects for motive. He did not, however, paint the pomp of sundown so much as the effulgence of mellow light, which, on clear calm evenings, gilds the landscape opposite the setting sun with golden radiance. If indescribable in words, the rich and warm yet soft and clear shining of the autumn tinted countryside, suffused in this lambent light, lives and blooms in some of his pictures with a peculiar delicacy, at once vivid and exquisite. Rare in nature, but even rarer in art, this combination of vividness and exquisite-ness is the essence of that lovely idyll 'Sunset Glamour' (1894). The sheeny sky, between delicate blue and more delicate green, but shot with hints of purple and orange and gold, in which the moon is rising, and the faint far distance which trembles beneath it; the nearer fields of shining gold, blended with rose and orange and warm grey; and the two children lying dreaming in the foreground, red poppies in their hands, are all alike transmuted into something rich and rare by its benign influence. Looking at it, one comes under the spell of a high spiritual beauty, expressed with a skill so subtle that one is not conscious of the means by which it has been evoked. If more potent in colour, more forcible in handling, and larger in design, as becomes its greater size, this also is the charm of 'The Harvest Moon' (c. 1899). Here a great corn-filled plain, shining in the sunset glow, lies under a pale sky of greenish gold in which the flushed and glistening moon floats at the full. Yet splendid though that big picture is in colour, and magnificently as it is painted, I have sometimes felt that there was in the principal group of figures—a rustic lad and lass, hand and hand—a touch of sentimentality which, delightful as it is, detracts somewhat from the wonderfully radiant beauty of the whole. Such a fault was rare with McTaggart, however. Nearly always the figure-action in his pictures is extraordinarily simple, direct, and spontaneous. In another evening picture, although the figures are of minor importance, one finds an admirable instance of this. As in the other, the effect in 'The Harvest Moon at Twilight' (1896) is of moonrise in daylight. Somewhat later in the evening, the moon has climbed higher and hangs a yellow disc amongst

clouds, which, slightly influenced by its shining, are as yet more illumined by the soft warm glow cast from the West. Beneath this lovely sky, full of changing colour and quiet movement, and on the nearer side of a little wood which crosses the middle distance, the trees casting mysterious luminous shadows upon one another and upon the ground, a patch of corn fringed with green grass gleams like low-toned gold in the slowly waning light. Seated beside a white-haired little lass, upon the foreground knowes, a boy tootles on a whistle with all the absorption and abandon of the "Wee Herd" in "Hamewith." Unnoticed at first in the vesper hush which enfolds earth and sky, these little figures, with their suggestion of life and music, add greatly to the ultimate appeal of a very beautiful picture.

So, from sunny forenoon to shimmering eve and golden moonrise, McTaggart painted the circling hours of the harvest days.

To say that the charm of execution equals the beauty of conception in these pictures is in a way superfluous, for the latter, while it might have existed in the mind of the artist without being expressed, could have no pictorial existence without the former, which thus becomes to some extent the measure of the other. In 'Corn-fields' or 'September's Silver and Gold,' for instance, we find that while the painting gives a very vital suggestion—not imitation—of nature's loveliness, of the colour and light and form and movement which express her life, the actual handling is, at the same time, a delight in itself. The power and brilliance of the brushwork, the subtle and expressive abstraction which gives every touch accent and significance, and the quality and texture of the pigment are not only inseparably associated with the exquisite concord of light and colour and design upon which the emotional impression depends, but arouse high admiration for the intellectual grasp, which informs their technical mastery, and makes it the responsive servant of the pervading idea.

The corn-fields cut and cleared, McTaggart turned next to the wooded roadways and watersides, where the trees, having gradually changed from the living green of summer to the bronze and yellow and scarlet of autumn, were beginning to shed their splendidly coloured but now dying leaves.

One or two of the pictures painted during this transition season are touched by that mingling of sobriety and splendour which forms one of



GOLDEN AUTUMN, IOTHIAN BURN

the most characteristic aspects of nature, when its forces, having again accomplished their annual travail of blossoming and attaining maturity, are gently slipping towards that semblance of decay which preludes the revivifying sleep of winter. Deeper in tone and colour than was usual in his work, this is the mood of 'Rosslyn Castle' (1895). The deep dell, above which the sombre castle walls rise in the middle distance, is brooded over by a richly toned and cloudy sky, and the still bushy trees, which fringe and almost hide the dark foam-flecked stream, flowing in the bottom, mingle touches of flaming yellow and hectic red with their green bronze and brown sobriety. But the presence of children, clustered about one of their number, who has just landed a trout from the burn, redeems the sentiment of the whole from this strain of melancholy, and indeed turns the picture into a pæan of life ever renewed.

Usually, however, the spirit of his autumn pictures is more frankly joyous. In things like 'The Linn, Rosslyn Glen' (1895) or 'Kevoch Mill' (1895) and 'Holiday Weather, Hawthornden' (1890) or 'Golden Autumn, Lothianburn' (1896) it is indeed almost wholly so. Extraordinarily vivid in effect, the first shows a stream, in which boys are fishing, racing, with gleeful gurgle and joyous leap, below a rough rocky bank towards the narrow jaws of the linn, where, seen through the gap, a pool lies deep and quiet in the shadow of autumn tinted trees. The 'Holiday Weather' has the same scene and, apart from the figures, much the same composition as the big 'Hawthornden' previously described. But now, instead of early summer, with its fresh greenery and soaring birds, autumn, with its opulent colour and gently falling leaves, dominates the pictorial motive. Even the clothes of the merry sun-browned country children romping in the foreground seem to have taken on richer hues. Flooded in mellow sunlight, glowing in colour through which a thread of gold is woven, and with a finely balanced and closely knit design, to which the action and colouring of the figures and the dance of the dying leaves, fluttering in the warm still air like great bronze butterflies on wing, give a clearly marked rhythmic motion, 'Holiday Weather' is a very beautiful and poetic conception very charmingly expressed. Simpler in design and less animated in action, the larger 'Blythe October' (1892) is more brilliant in lighting and no less lovely in colour. Silhouetted in yellow and orange against the warm cloud flecked blue,

the graceful form of a tall birch tree rises from a shrubbery beyond the foreground lawn, where a girl clad in white lies playing with two younger children. The swaying leaves, kissed by the sun and shimmering softly in the breeze, which drifts them earthwards like a rain of gold, are shot with glittering gleams, and through their filmy tresses, carrying blue through the yellow and enriching the already brilliant intensity of the colour harmony wrought by the big contrasting masses, the sun-suffused sky peeps here and there.

Painted at the very end of October, 'The Farm Yard' (1904) is perhaps the latest of his autumnal pieces; but, although less opulent in colour than those painted earlier in the season, it is as striking as any in the vividness with which the illusion of bright sunshine is produced. Bronze here rather than gold or crimson and coming dark against the light, the thinning foliage of the big plane trees, in whose shelter the steading nestles, casts sharp flickering shadows upon the sun-baked ground, where the fallen leaves lie in drifted wreaths. A harmony in clear ivory-toned light and mellow russets and brown, and a wonderful piece of imaginative impressionism, it may be said to symbolise those triumphing sunny hours, which, coming now and then in the late autumn, are so beautiful that one almost forgets that summer is over and winter nearly come.

WINTER

While McTaggart loved all seasons of the year and enjoyed all kinds of weather, he seldom painted out-of-doors in the winter. A fall of snow was a special joy, however, and often, when it was accompanied by a fine atmospheric effect, he had a canvas out and painted a picture in the garden or on the knowes near the studio door. Painting light and atmosphere and the inviolate sea as he did, it is not surprising that his rendering of the unsullied snow is also marked by peculiar vividness and beauty. Yet, characteristically, he never painted it as a weary waste or gave expression to that sense of dreary silence and baffling aloofness which a big snow-storm spreads over the open country. Nearly always there is in his pictures either the gaiety of laughing children sporting in the snow, or the feeling of cosiness which comes from the close touch of human habitations.



APRIL SNOW

Probably the only one without either of these qualifying elements is 'Winter Sunrise, the Garden' (c. 1894). Snow has fallen during the night, and the white shrouded lawn and the encrusted evergreens beside it lie in luminous semi-darkness under a sunrise sky, against whose saffrons and reds, glowing with a richness and depth unknown to summer dawns, the branches of a tall birch-tree etch themselves clearly in velvety purple and rich brown. Very suggestive of the stillness of a fine winter morning, and hinting its sharp chilliness, there is yet in this picture a curious sense of comfort and well-being which, while it may have originated in the fact that it was painted from the artist's dining-room window, must lie pictorially in the design and in the fullness of tone and richness of colour with which it is suffused. Contrasting with this garden dawn, in which the mood is that of nature, hushed and expectant, mutely awaiting the advent of a new day, the 'Winter Sunrise' (1894), which was first seen in the special 1901 exhibition, combines the merriment of warmly clad children, setting a bird trap, with the tingling shining beauty of morning sunshine over snow. Still low on the horizon, the broad sun glistens in a windless sky, streaked with filmy mists from which the sunrise radiance has not yet quite faded, and casts cheerful gleams across a wide snowy landscape in whose white mantle reflections of fleeting primrose and pink blend with tints of the most delicate blue caught from above.

In 'Christmas Day' (1898) the mood again changes. The sun is higher and shines more brightly; the air, touched with the sharpness of a keen frost, is clearer and more brilliant; the spirits of the sportive children are gayer and their actions more exultant and animated. To look at this picture is to experience a quickening of the pulse and a tingling in the blood. Its magical clarity of colour and sparkling radiance of lighting exhilarate like champagne. The light from the faintly haloed forenoon sun, falling athwart the scene, brings the church steeple and the houses of a village sharply against a gleaming sky of pale luminous gold shot with flickering touches of delicate turquoise, and, throwing glistening and transparent purple-blue shadows from the nearer belt of brown hedgerow and thin leafless trees, shines across the glittering foreground of snowy field and frozen pool. Echoing the sky and flashing in the sunshine, the snow is transmuted by subtly woven passages of gold and blue and rosy grey into a quivering melody of pale gleaming colour based

on white, and against this the roguish faces of the children, sliding on the ice or battling with one another amongst the crisp powdery snow, come delightfully as warmer notes in the colour scheme, and as chords of happy human sentiment in the emotional whole. One of McTaggart's most triumphant renderings of sunlight, 'Christmas Day' is also in colour one of his most exquisite works. Less radiant, though scarcely less bright, and silvern rather than golden in its scheme, 'Winter, Broomieknowe' is another exquisite record of the fairy-like loveliness of new fallen snow. Dark by its own excess of brightness (as happens when one looks straight at the sun itself for a moment), the flaming orb seems darker than the dazzling rays amid which it floats in a sky which, filmy white and fair clear blue high up, turns to a glistening ivory grey as it declines towards the snow-spattered cluster of tree sheltered cottages lying in the middle distance beyond the stretch of modulated white and silver grey which fills the foreground.

Perhaps, however, the most beautiful of all his snow-clad landscapes was one painted just when winter was again passing into spring. Unlike the majority of those already described, 'April Snow' (*c.* 1892) does not show the sun itself, but only its softly veiled shining. Canopied by a calm fair heaven of sheeny silver cloud, through whose silken texture the blue peeps delicately, the landscape lies quiet and still beneath the snowy coverlet, which enfolds and softens its forms and, mingling hints of silver and grey and blue with its unsullied whiteness, blends earth and sky in a high pitched harmony of tender colour and exquisite light. The strip of trees, which fringes the foreground pasture, coloured in twig and branch by the ascending sap of returning life, and the golden-brown thatch, which shows along the eaves and at the gables of the snow-clad cottages in the middle distance, bring in softly rippling notes of warmer tone, and these again pass into more strongly struck chords in the passages of pure colour which, enlivening the foreground figures, form a foil and an enrichment to their delicate surroundings. The children, however, serve another purpose also. Delightful in themselves and as notes in the ensemble, their interest in the lambs, shivering in the unwonted cold, emphasises the impression already wrought by the colour that here winter is seated for but a transient moment in the lap of spring.

Notable for the power with which the strangely vivid or wonderfully

tender beauty of sun-bright snow and sky is suggested, these pictures, although founded upon very intent observation, are much more poetic interpretations than factual representations of reality. If one notes with interest such niceties of observation as the darkened sun in 'Winter, Broomieknowe,' or the apparent cutting off by proximity to the blazing sun of the topmost boughs of a tree in 'Christmas Day,' or the varying qualities and colours of the reflected lights on the snow in any of the pictures, these are but elements in the dominating effect. It was through the combination, by thought and feeling and art, of the visual facts of natural phenomena in a balanced and co-ordinated pictorial whole that McTaggart gave such imaginative and infective expression to the emotion which he himself had experienced when face to face with nature.

CHAPTER IX

PICTURES OF THE SEA

1889-1910

BORN within sight and sound of the Atlantic, where it flashes and thunders on the sands of Machrihanish, the call of the sea was strong in McTaggart's blood. He loved it in all its moods, and he painted it as only a great painter, who was also a lover of its might and magic and an initiate into its haunting secrets, could. To unique imaginative apprehension, he added an equally wonderful power of rendering in pictorial terms the material and dynamic qualities of the sea—its vastness and unity; its liquidity and marvellous colour; the endless variety of its evanescent forms; its never-ceasing and irresistible movement. From dawn to sunset, and from calm to storm, he painted every phase of the sea's fascination with insight and mastery, and so his sea pictures attained, naturally and without conscious effort, an infinite variety which "time cannot wither nor custom stale." And often upon these ever varying waters, fishers, engaged in their perilous calling, sailed their boats fearlessly, or beside them children, singing in glee or silently intent, played amongst the rough seaweed tangled rocks or on the smooth yellow sands. The sea and incidents associated with it had, of course, figured in his pictures for many years prior to 1889, and had been treated with splendid spirit, sincerity and skill. But, through the more radiant light and colour, the finer sense of movement, the greater unity between incident and setting and between subject and style, and the maturer and subtler technical skill which vitalise them, his later pictures give fuller, freer, and more significant expression to the poetic feeling which had always underlain his treatment of such themes. The culmination of his achievement in this direction, they not only surpass anything McTaggart had done previously, but, in their vivid



“CALLER OO!”

beauty, imaginative appeal, and vital power of execution, are incomparable as pictures of the sea. While others have also made admirable, and at times affecting, records of the sea's colour and form and movement, McTaggart is almost alone in that he invariably used these elements of beauty, which he understood profoundly, to express that mysterious sense of inner life and unbroken continuance which the insensate and ever-changing sea holds for those to whom it is perhaps the most living and wonderful thing in the world. He stands to painters of the sea in much the same relationship as Mr. Conrad does to the authors who merely write about it. The heart-beat of the tides pulsates in his pictures, and from them "murmurs and scents of the infinite sea" seem to be wafted. For more than any man who ever painted old ocean, except Turner perhaps, he appeals to the imagination. Turner, however, obtained his effects by dramatic contrast and through the introduction of subsidiary and striking incident rather than by his rendering of the sea itself. On the other hand, without the aid of exaggeration or the associations sprung upon one by sight of shipwreck or disaster, McTaggart touches the innermost chords of feeling more poignantly because more simply and directly. Pregnant with the sea's hidden witchery, each of his finer pictures is a realisation of some aspect of its mighty magic never before captured by painting. In the broad daylight of his pictures, the immensity and mystery of the sea knock more calamity at the heart than the reality usually does, except in twilight or storm.

THE LIFE OF THE FISHER

"O weel may the boatie row"

A few years ago, when writing of Scottish painting,¹ I had occasion to summarise what seemed to me the special qualities and distinctive character of McTaggart's conception of human life in connection with the sea. These I have tried more than once to estimate afresh for this biography. But, as what I wrote turned out mere paraphrase of the previous attempt, it is better, perhaps, that that should be repeated here.

"It is seldom given to a pioneer in art—to one experimenting with new material and forging for its expression an appropriate manner—to produce complete and

¹ *Scottish Painting, Past and Present* (1908).

satisfying art. Constable and Millet are rare examples of triumph in this difficult venture, and in our own time McTaggart has achieved a similar success. What Constable did for landscape and Millet for peasant people, McTaggart is doing for the sea and fisher-folk. He stands with Millet and Israels—a poet of the every-day event and of the common people. But, while they all deal with man's struggle with nature, and his wresting from it with exceeding toil the means of sustenance, McTaggart's attitude to life is different from theirs. They seem to see in life nothing save the toil and weariness of it all : he is not insensible to its sadness, but he feels its joy and gladness too. In his pictures the wind blows lustily across the sea and the waves dash themselves upon the rocks or weave a fringe of white along the sands : the possibility of disaster is there. But from the sea comes the spoil by which the fisher lives, and on the shore there await him a quiet haven and a happy home. The emigrant leaves his native land with tears and sighs, but through the rain-squalls, which sweep the sound, gleams the bow in the cloud. Most beautiful of all, perhaps, are the many pictures in which, with rare insight and sympathy, he has recorded the unpremeditated happiness of children—their laughter, quaintness and roguish glee. His conception is full of the compensation of circumstance and the solace of Nature.”

The combination of quest and danger which forms the romance of the daily life of fishermen is very finely expressed in such a picture as ‘Dawn at Sea—Homewards!’ (1891). The sun is not yet up and the horizon lies veiled in the dim mystery of twilight ; but the tender rose and pale golden light of coming day suffuses the clear rifts in the windy sky above, and glows softly upon the fringes of the severing clouds. Woven of light and darkness, the spell of dawn has fallen upon the sea. While the distance, glimmering through the dusk, is only dimly touched by reflections from the growing glory overhead, the nearer water sways and gleams softly bright in low-toned but clear golden hues against which the shadowed foam of the little waves, crisping before the wind, shows not white but delicate lavender-grey. From out the menace of the night and the vastness of the sea, a little boat emerges. Silhouetted against the mingled mystery and glory of sky and sea, but with soft gleaming lights touching her gear and gunwale and glinting upon the yellow oilskins of the crew, the boat speeds shoreward. She is nearly home—the corner of a rocky ridge, on which the sea frets, shows on her quarter, and the sail is being lowered by a man in the bow. The colour is exquisitely blended, though strongly struck ; the light and shade most subtle ; the sense of movement remarkable. As one looks, one seems to see the light

grow and the boat move, to feel the freshness of the morning breeze and taste the salt in the caller air, to hear the sharp sibillant rustle of the low singing waves, the quick glad splutter of the foam at the bows and the soft gurgle and run of the water along the boat's sides as, leaving a sheeny bubbled track behind, she cleaves the softly glimmering sea.

Painted a decade later, 'The Lobster Fishers, Machrihanish Bay' (1901), shows a different aspect of this same phase of fisher-life. If there is less mystery, there is quite as much romance and perhaps even more of the spirit of adventure in this brilliant daylight piece. Upon a sea which, running in rippled surges, reflects in its flashing facets of blue and green and silver, the clear sun-steeped morning sky, two fishing boats, one quite near, the other farther off, ride buoyantly. There is little wind, the hoisted white sails are brailed, and, guided in their quest of lobster-pots by a man standing beside the mast, the crews have taken to the oars. The blades gleam in the sunshine, but one sees the flash of their sweep rather than the oars themselves, and that unites with the pulsing sway of the rowers, the rise and fall of the boats, the spouting white feathers at the bows and the rhythmic lift of the sea to produce a wonderful illusion of harmonious motion. But with this, there is intermixed a compelling sense of adventure. The keen glance of the look-out in the foremost boat, the dash of the straining oarsmen, the alertness of the steersman suggest that something more thrilling than a good fishing might be in prospect. Quite easily to the imagination, the sea becomes again the path of adventure and conquest, the boats the dragon-prowed galleys of Norway, the rowers the roving Vikings, whose blood long ago mingled with that of the fishers' Celtic forebears. A page from the life of to-day, it yet goes so deep that the life and reality of the past, the ancestry of the west-coast fishermen and the spirit which they have inherited are all suggested.

There are other days when the possible dangers of the sea are unveiled and become actively and cruelly menacing. Then the fleet has to run for shelter, and the men have to struggle for dear life with wind and wave. In 'The Storm' (1890), probably the artist's most notable realisation of a great elemental disturbance, human action is accessory rather than principal; but in the dramatically conceived 'By the Skin of their Teeth,' a fishing boat on a lee shore battling with great billows which threaten to

engulf her, man dominates the pictorial impression if not the actual situation. Unfortunately, however, this fine idea was never carried out on the great scale upon which it was projected, and one can only judge of what a splendid page of the sea's story it would have been from two smaller studies made for it.

Such tense moments on the sea have their counterpart ashore, when women and children wait on stormy days for the return of the boats. One sees them in 'Wives and Mithers maist despairin'' crowding together in anxious vigil beside the low breastwork upon the wind swept hill above a little east-coast harbour. Silver spindrift, rising from the smoking seas below, fills the air and veils the watchers—clinging to the wall or fighting with the wind, which tosses and coils their spray and rain drenched clothes about their struggling limbs—in a soft vapoury haze, through which a boat, swept by the foaming waves, can be descried dimly staggering towards safety.

Days such as these are, however, the exception in the fisher's calendar ; and, unlike some powerful artists who have dealt with the sea, McTaggart did not dwell greatly on its sorrow. He loved rather those moods of gaiety and gladness in which gloom is eclipsed in brightness, or only exists as an undertone in the silent carry of the clouds, the sigh of the wind or the pulsation of the waves. So against sunny beach and calm or breezy sea, he wove idylls of cheery homecoming or unhurried shore-labour. Two of the most delightful of these are 'A Summer Day—Carnoustie' (1890-9) and 'Love Lightens Labour' (1890-9). A placid calm pervades the first. The unrippled sea sleeps delicately blue beneath a sky, cloudless save where, above the low faint coast line of Fife, a filmy belt of silver floats in the genial sunshine which, flooding the ether, shimmers on the horizon and sheds a gentle brightness across the water. And in front upon a flat rocky ridge almost awash in the quiet tide, which comes right to our feet, a delightful group of bare-armed and legged women and children, in softly toned and weathered garments, are placing the catch they have carried from the boats lying a considerable distance off, beside the low rocks towards the left, which seem to mark the outer edge of the long shallows. The other, if less sun-suffused and radiant, is fuller of movement and even gayer in mood. Yet it is perhaps in the large figure subject, 'Caller Oo!' (one of the comparatively few pictures with life-size



THE SAILING OF THE EMIGRANT SHIP

figures he painted), that this aspect of sea-side life reaches its fullest and most trenchant expression. An idyll of love and labour, it shows a young fishwife, creel on back, hurrying up from a landing-place amongst rocks with her crowing and kicking child tucked under her left arm.

“How muckle lighter is the lade
When love bears up the creel,”

the lines from “O weel may the boatie row,” which were attached to the title, are not required to help out the meaning. It is implicit in the action of the woman; it shines in her eyes and illumines her lovely face. The colour is magnificent. Very pure and almost primary tints, which seem crude when viewed closely, blend together in a potent harmony, when the picture is looked at from a due distance. Simultaneously also, the trenchant, but apparently needlessly rough, handling comes together and assumes an expressive unity. Thus combined, colour and handling produce a very vivid effect, which is, however, as always with McTaggart, dominated by the poetic conception, which underlies and indeed determines the pictorial design.

THE EMIGRANTS

“... borne on rough seas to a far distant shore
Maybe to return to Lochaber no more”

From very early in his career, the pictorial possibilities of the epic of emigration had haunted McTaggart. In his youth he had seen many of his friends and acquaintances leave for America to find there the scope and the land to live on, which they had been denied at home. He had seen more than once that suggestively named ship “The Gleaner” sail from Campbeltown Loch crowded with emigrants, cleared or clearing from Argyll. And a Celt himself, he had felt imaginatively all the bitterness of parting with loved ones, and of separation from the dim shielings and the misty islands of the Hebrides. He had, however, never tackled the theme in a big way on an important canvas. ‘Word from the West’ and ‘Lochaber no More’ were only episodes in the drama. He now wanted to paint the drama itself. So about 1890, taking a five foot canvas,¹ he grouped men, women and children, with their household gods

¹(36½" × 55") : Landscape portion painted at Carradale in 1883.

about them, upon grassy knowes above a rocky cove, whence they are being ferried in fishing boats to the sailing ship which lies anchored off the shore. There is a story for every figure and group in the design, and, when looking at the picture with visitors, the artist used to tell them with a delightful combination of humour and pathos. Pictorially, however, the emigrants tell rather as an animated, if somewhat sorrowful, whole against the high horizon of bright blue water, which, now a venturesome way of escape to liberty, will soon be to them "the unplumbed salt estranging sea." If mingling fears with hopes, the whole aspect of this beautiful picture was yet too fair and bright to express the full emotional significance of Highland emigration. As it progressed, he felt this more and more; and it was scarcely finished before he had commenced another.

This was begun upon a canvas about 25" × 38" (dated 1891), and was then—the new conception being fixed in its essentials—expanded on to one of the largest canvases (57" × 85") he ever painted. The progress of the big picture was comparatively slow, however, and it was nearly four years later before it was finished. During its evolution numerous studies were made, such as the brilliantly touched small versions which belong to Mr. W. Boyd and Mrs. McTaggart, and 'A Sprig of Heather,' a study or rather an independent and very lovely picture of the girl who, in the centre group, waves to a departing boat-load of friends. In general design, the picture itself is very similar to its predecessor. It has the same groups—the waving girls, the children with the dogs, the old man blessing his daughters, the lover and his lass, the men carrying packages aboard fishing boats already crowded with passengers and sheep, and the boat, with the piper in the bow playing "Lochaber no more," pulling out from the cove to the ship in the offing—and they wait upon the same rocky shore to take the same long voyage. But there resemblance ends. It is afternoon now, and the brooding rain-clouds, shot through though they are with ruddy and golden tints,—

"Do take a sober colouring from an eye
That hath kept watch o'er man's mortality."

Yet the showers, which sweep the broad heaving bosom of the sound like a rain of tears, glisten brightly in the straying sunbeams, and amid the

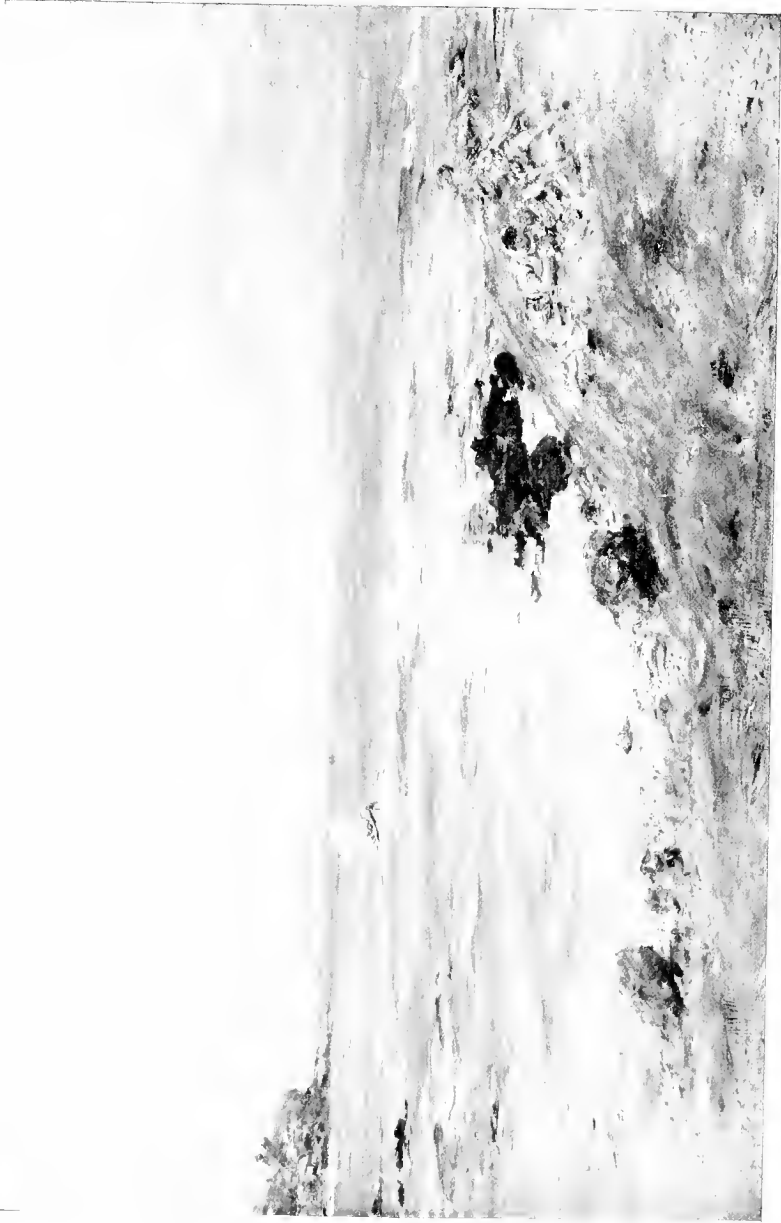
tumultuous sky, so full of pathetic glory, and over the bitterness of coming separation, there gleams the bow in the clouds. Emotionally there is thus a great difference in the treatment of these two phases of this one theme. The one is a beautiful lyric, touched with gentle pathos; the other a romantic epic of exile and adventure, sweetened with human smiles and tears.

The finest issue of this idea, which had haunted McTaggart so long and over which he had brooded so intently, came, however, just after the completion of this noble and epical work. From the animation of the first picture with its setting of bright sky and blue sea, he had passed to the dramatic and more appropriate mood which dominates the second. And now, the strain and stress of creation over, he proceeded to paint without effort, and as an after-thought, as it were, another aspect of the drama. This was 'The Sailing of the Emigrant Ship' (1895). Here it is nearer sunset. The subdued splendour of an evening after rain fills the cloudy sky and, though the sun and shadow-barred water ripples, a solemn silence, melancholy yet serene, seems to hold sea and sky. Nature is attuned to the mood of sadness and regret which has fallen upon the apparently deserted shore. Then as one looks, he becomes conscious that, if the pain of parting is over, the bitterness of separation remains. For on the shore, at first sight tenantless, there remain a few watchers—an old man and woman standing dejectedly together watching the ship which, gliding on the gleaming horizon, is about to sink with all they love below the verge, and a girl sitting sorrowfully and apart upon the central knowe, with her back to the glowing sky and her head bowed over a child held convulsively to her breast. Farther off, in the little rocky cove below, fishers are quietly making snug the boats in which the emigrants had been ferried out. Two of them have come ashore to make fast the berthing ropes, but while one is busy securing an end, the other stands with head thrown back and, following his gaze, you see that he has been arrested by a rainbow gleam amongst the clouds over the departing ship. And this brings in another note of feeling, which, further accentuated by the rosy light upon the vanishing sails, redeems the sadness of the scene and touches it with the benediction of love and the spirit of divine hope.

ST. COLUMBA

While McTaggart was in Kintyre in June, 1897, the thirteenth centenary of the death of St. Columba (8th June, 597) was being celebrated in Iona, and, stirred by the accounts of Columba and his mission which then appeared, he felt drawn to paint a picture which would be connected in some way with the advent of Christianity in Scotland. The Cauldrons, usually shored with pebble beaches, was filled with golden sand as he had never seen it before. Some seventeen or eighteen miles from the nearest point in Ireland, towards which it looks, that bay was just such a spot as Columba and his followers would look out for to beach their frail coracles upon after crossing the stormy waters of Moyle. McTaggart decided to paint him making his first landing there. For, as he said, "The great fact was not that Columba landed in Iona, but that he came to Scotland."

The landscape in 'The Coming of St. Columba' (now in the National Gallery of Scotland), was painted by him, as we see it, on the spot, and, shortly after returning home, he introduced the figures and the boats. To the archaeological accuracy of the latter he gave no heed. The figures lying upon the daisy gemmed green knowe, the tall red-haired man, dressed in a rude brownish tunic and with leathern thongs upon his legs, turning lazily round to look seaward, and the white kerchiefed woman, playing with her child, typified the happy careless heathen Scots; the two white sailed boats, drawing in silently from the sea, the approach of the missionaries of the Cross. Thus it was very probably that the incident, now looked back to with such interest, would have presented itself to an onlooker. To the artist that was enough. Yet I noticed that when he looked at the picture with anyone, he would murmur softly, as if to himself, "What a day for such a mission." It is a slumbrous opalescent day of early summer. Sunshine suffuses the filmy clouds which fill the sky, and, stealing through here and there, glitters gently upon the sea; the horizon is faint and far withdrawn; the water moves softly in smooth and widely separated surges, which only show their strength by the swaying of the boats and by the wave into which each curls as it nears the shore. This effect is rendered with extraordinary delicacy combined with great power. Airy and luminous, the wide sky spreads in the subtlest gradations, film beyond film of prismatic light



THE COMING OF ST. COLUMBA.

rather than of coloured pigment, and the great expanse of sea, lying beneath it, bathed in the same air, leads the eye back across the swaying surface from the horizon to the beach on which the white surge breaks with sudden thunder. And the figures and the green brae on which they lie, played over by the soft sunshine and the gentle wind, are one with sea and sky. Nor is the colouration less exquisite. The pervading silver light is suffused with lovely colour. Changeful within its atmospheric envelope, the sky is flushed with hints of the rosy purples in the water and of the pale gold of the foreground sands, while the sea, echoing the sky, mingles with its silvery shining touches of sheeny purple and green, which in turn are repeated in deeper tones in the green of the grass and the purple bronze of the seaward jutting rocks. The keeping and harmony of the whole is wonderful. Strength of handling and delicacy of perception were never more happily wedded.

That same year the equally splendid and rather larger 'Preaching of St. Columba' was commenced also. Here again the scene was the Cauldrons; but, painted higher up the braes, the view is more expansive and one looks more into the bay. And while the keynote of 'The Coming' is delicacy mingled with a strength so elusive that its presence is felt rather than seen, that of 'The Preaching' is splendid power sweetened by sensitiveness. Rich and resonant, it is yet, like the tones of a fine orator, full of nuance and subtly expressive. The day is different in character. Although the sky is also partially veiled, the light is keener and the colour more intense. Passages of clear bright blue sky alternate with filmy white clouds, and the sea swings in from the open, past the distant rocky headland, into the sand and rock fringed bay, a heaving mass of wondrous blue, blended with purple and green, against whose deep tones an occasional surge hurrying shorewards breaks in gleaming white. Far down beside the sea, at the bottom of the deep green semi-circle formed by the steep grassy slopes, which curve about the bay and close it in like the sides of a Greek theatre, a white robed figure, dwarfed by distance, stands with outstretched arms upon a flat ridge beside which other white cassocked figures are gathered. These are the Saint and his followers. The native Scots to whom he preaches, to the accompaniment of wind and wave, are seated in groups upon the green turf before him and heedless children play upon the higher braes. As in the other, the

treatment of the incident, which gives the picture its name, is accessory rather than principal and more typical than realistic. So while the figures tell their stories and are delightful and essential passages of colour and form in the pictorial designs, it is less for them than for the passionate seizure and splendid rendering of nature's beauty, which pervades these pictures like a perfume, that one places them high amongst McTaggart's greatest achievements.

CALM

“ . . . Her Spell is on earth and sky
Over land and over sea ”

While most of McTaggart's earlier seaside pictures are steeped in calm and sunshine, one finds after the middle seventies a quickening of love for unrest and mutability. Increasingly the elusive and evanescent elements in effect attracted him—the envelopment of atmosphere, the play of light and wind, the movement of figures and boats, the living and dynamic motion of the sea. They appear oftener in his pictures, and are treated with increasing mastery. Calm, however, is but motion seemingly in repose. The light vibrates and the tide-streams flow, however overcast the sky, however windless the day. So his rendering of the spell of fine still weather also grew in subtlety of observation, fullness of expression and finesse of execution. With this greater sensitiveness, there came likewise a deepened sense of the thrill of life, which pulsates beneath even the most sunny and silken calm. Apprehension of this inner stir—like the music of the spheres or the singing of the morning stars, audible to the imagination alone—appears from time to time in his work both before 1889 and afterwards. Painted as early as the later seventies, the ‘Quiet Sunset,’ with its quivering twilight waters shot with gleaming lights and its gold rifted grey sky, and the ‘Summer Idyll—Bay Voyach,’ in which a quiet tide shows its irresistible power only in its sway up the sunny sands, thrill with its mystery, and later came the sun-kissed tranquillity of ‘A Summer Day—Carnoustie’ (1890-9), the white still calm of ‘Ailsa Craig from Port-an-Righ’ (1901) spreading from the far horizon to the shore at our feet, and the glistening blue radiance of ‘Arran Hills from Ardcarrah.’



AILSA CRAIG FROM WHITE BAY

In 1889, however, during a month spent at Southend he painted several important pictures in which these qualities are present in quite exceptional degree. The sense of airy distance, of soft spread radiance and of haunting silence in 'Ailsa Craig from White Bay' and 'Away o'er the Sea—Hope's Whisper' is almost magical. In the former the Ayrshire coast, faint as a vanishing cloud, floats, between sky and water, an impalpable film of blue and grey, blurred here and there by a shaft of light or a passing shower. The forty miles of sea over which the eye ranges lie quiet in the summer sunlight. No movement breaks the delicate hues of airy blue which play over the unruffled but gently swaying surface, except at our feet, where a fringe of white shows against the pale yellow sands. And in the foreground, amongst the blue-green bent grass, two girls lie dreaming as they gaze out to sea. The radiant harmony of soft gleaming mother-of-pearl and pale luminous opal, in which the sunshine, filtering through filmy clouds, bathes 'Hope's Whisper' is equally fascinating and even more brilliant.

There is more motion but scarcely less serenity in 'Girls Bathing: White Bay, Cantyre' and 'When the Smuggler came Ashore.' Wonderful in its delicacy of handling, colour and aerial tone, the drawing and design in 'The Bathers' are no less delightful. A delicate blue and green summer sea, flecked outside by a gentle breeze, curves into a little white-shored bay in a low-running and infrequent surge, which does not break even where it frets the sands with softly whispering foam. Tempted by the beauty of the clear cool water in the sunshine and by the seclusion of this lovely spot, a party of young girls is bathing. Save the black-haired gipsy-like girl, who leads two chubby little ones, scarcely bigger than babies, splashing into the shallows, all are naked; but never was the "modest colour of life" painted more exquisitely or seen with such innocence, while no "bambino" of the early Italian Masters or dancing or singing child by Della Robbia or Donatello is more naively beautiful or more full of joy.

In 'Where the Smuggler came Ashore' the effect is one which has always appealed to me personally as perhaps the most impressive in the whole wide range of the sea's infinite variety. There is not a breath of wind. A delicate sheeny expanse of sunny white, exquisitely graded with silver greys and with little rifts through which the faint far blue

shines softly, the quiet sky over-arches a silvery sea, which, save for the single surge in which its gentle breathing expires upon the beach, seems fast asleep. It is, however, just in this combination of the silken and unruffled calm of the wide sea with the sudden stirring of its meeting with the land that the appeal to the imagination lies. If the mighty monster sleeps, it is with one eye open; and, like the unexpected gleam of sharp claws from under velvet paws, the swift leap of the playful surf strikes the heart with a quick sense of the sea's capacity for sudden treachery and its great power. Most subtly suggested by the artist's consummate treatment of the elements which produce the effect in nature, this feeling is accentuated in the picture by the introduction of figures. Yet if the joy of these children, excited by the discovery amongst the floating foam of a length of lace, dropped by some smuggler when landing, seems in certain moods to deepen the strain of sadness which underlies the calm beauty of the day, in others that undercurrent stops its flow, and one floats gaily forward on the upper stream of their unpremeditated happiness.

BREEZE

“The white wave is tossing its foam on high
And the Summer breezes go lightly by”

Perhaps of all the many varieties of seaside weather that he painted, McTaggart liked best those bright days of early summer, when sunshine raises the pitch and enhances the colour of all nature, and a light or moderate breeze floats the white clouds across the blue, and sends the little ripples or the big surges laughing or foaming in from the open sea. The mood of gladness, indeed, expressed in the lines which stand at the head of this section. The picture with which they were specially associated—all the headline verses quoted here and in the preceding chapter were used by the artist either as titles or title-tags—was ‘Playing in the Surf’ (1895), and it is eminently characteristic of that large group of his pictures in which the charm and innocence of childhood or the beauty and high spirit of transient youth are associated with the might and magic, the loveliness and allure of the always varying yet ever abiding sea. Beneath a sky of tender blue and rosey grey in which a few warm white cloudlets float, a sea of heavenly blue is running in far-extending but not



THE WHITE BAY—JURA IN THE OFFING

high rollers towards the beach. The surges come at long intervals and in the swaying shallows, where changing hues of tawny and green and purple mingle and yet remain distinct and sharp struck, children are at play. To reach an outlying rock and return before the next wave comes is their ploy. One travelling faster than its fellows has nearly caught them, however, and, as rolling white along the shore, it breaks in spouting foam upon the rock, the children hurry shoreward. The older girl, carrying the baby, looks with some anxiety over her shoulder as, watching the approaching wave, she speeds towards safety; but the merry little lass in front is more amused than frightened, while the boy with flounder spear and basket, who wades towards them from the right, seems to jeer at their precipitate retreat. But verbal description can only hint at the beauty of the wonderful colour harmony, at once so rich and so delicate; can give no idea of the cadenced sweep and visual music of the rhythmic design; and fails utterly to convey any impression of the sheer joy which emanates from this triumphing work of high creative art.

With this lovely picture of blue unclouded weather one could easily group a dozen others, all different but each in its own way not less beautiful. Yet mention, almost at random, of 'A Rescue' (1895), in the collection of the Scottish Modern Arts Association, and 'Salt Pans, Machrihanish' (1895), where the north wind gives the blue of sea and sky a harder hue; of the aerial 'Amongst the Bents,' the splendidly potent 'Atlantic Surf' (1898) and 'A Summer Day, Machrihanish' (1898), which he used to declare was the most wonderfully coloured summer sea he had ever seen; of 'Father's Boat' (1900); of 'White Bay, Jura in the Offing' and 'A June Day—Crab Catching' (1903), so charmingly fresh and so splendidly vivid; and of that delightful sketch, 'Watching the Boats' (1902), in which everything is said though nothing is finished, must suffice. It may be remarked, however, that all of those named were painted after 1895, when he began to go regularly to Machrihanish in June.

There is more cloud with the breeze in some of McTaggart's other pictures, and perhaps one sees this oftenest in his East-coast scenes. Most of those done at Cockenzie in 1894 combine cloud with a breezy sunshine which is less genial than that of the West. That they were painted in August and not in June does not account fully for the difference. They have a keenness and a character of their own. On the East coast the wind

is shrewder, the sunlight often harsher and seldom so softly luminous. Looking north with one's back to the sun, the fall of the light at Cockenzie, as previously noted, is different also, and that combines with the keener air, the darker foreshores and the less translucent and browner seawater of the Forth estuary to produce quite different effects. Still, if lower in tone and as a whole less brilliant in lighting, these Cockenzie pictures, most of which are painted upon a cocoa-and-milk coloured priming, are very full and rich in their harmonies, and possess a deep lustrous quality of broken colour which gives them a special place in his work. 'Gullane Sands and Berwick Law from Cockenzie,' 'Firth of Forth looking towards Edinburgh,' and 'The Natural Harbour' may be instanced as examples of what is meant ; and to these 'Wet Weather, Port Seton' may be added for its wonderful rendering of that combination of wind and rain which we describe as scoury weather in the North. Even the pictures painted in 1891 or 1893 at Carnoustie, where the outlook is to the South, are, as a rule, suffused in this less kindly and less brilliant air. Thus in 'West Haven, Carnoustie' the very vivid and fine effect of breezy weather is touched with a sharpness scarcely ever felt in the West. Piercing a sky filled with light moving clouds, bright bursts of flying sunlight shine and then flicker out upon the windy sea, which shows over the flat tidal rocks in whose shelter the little haven and its stranded boats lie. Shadows fitting across these rocks and the ebb-tide shallows beside them form a breadth of definite yet transparent half-tone between the sun flecked sky and sea and the sunny foreshore sands, where a charming group of fisher-girls gives added animation and beauty to the design. And contrasting again with the lambent glow of sunset over the Atlantic, we have in 'Wet Sands, Carnoustie' a lavender grey evening beside the cold North Sea.

As has been indicated, his rendering of cloudy weather in the West is usually suggestive of a milder and more genial atmosphere. The clouds are more sun-suffused, the blue rifts more translucent and tender, the whole colour and tone at once more vivid and more exquisite in their higher-pitched and pearlier harmonies. It is from a cloud-drifted yet wonderfully luminous sky that the West wind blows the curling waves shorewards in the splendidly vital 'Sound of Jura' (1895), a smaller version—with delightful figures—of a magnificent seven feet sea-piece

still in the artist's studio ; and in 'April Showers, Machrihanish' (1895) the sun breaks through the soft warm clouds, flitting before the now falling south-west breeze, which has sent a brisk sea rolling into the bay. The most remarkable pictures of this type were painted, however, during his last decade, when his poetic conception of nature attained its fullest and most subtle expression through the enhanced power of significant abstraction and of vitally expressive handling which mark his style in its latest development. Such a picture as 'Broken Weather changing to Fine' (1904) is unsurpassable in the vividness with which it gives expression to the all prevailing influence of light, and combines that with a sense of breezy movement. The veiled silvery sunlight, which fills the gently moving cloudy sky, plays across the swaying sea of delicate though sharp struck blue and green and silver grey and spreads its quickening gleam over the shingle beach, where whites and greys and delicate purples and blues mingle in a pearly brightness, against which the sunny faces of a suggestively handled group of children come as warmer notes. At the same time the rhythmic sweeping lines and sustained colour harmonies, of which the design is wrought, confer not only emotional significance but pictorial beauty upon the whole. Steeped in ambient air, completely free from irrelevancies and without a superfluous or meaningless touch, its unity of poetic, pictorial, and naturalistic effect is well nigh perfect.

One of the greatest charms of nearly all the pictures described, and of many others, comes from the very happy way in which the artist introduced incidents of child-life. To the lover of the sea there are, however, moments when he would be alone upon the shore. Then the august beauty and grandeur of the sea is enough, and more than enough. It was under the impulse of this mood that McTaggart produced some of his best and most important pictures.

The seven foot 'Machrihanish Bay,' painted there in 1898, is one of the finest things he ever did. The west wind is falling, for, while sheeny white clouds are sailing across the blue, a long low line of cumuli shining in the sunshine, which falls shadowless upon the sea, hangs almost motionless just above the airy skyline, and the high surf still running shows the not yet exhausted impulse of a stronger breeze. One, two—four—six lines of breakers are speeding shorewards, each roaring as, rising and breaking and falling and rushing, it chases its predecessor in

from the ocean, right up to where we stand upon the margin of the wet shining sand. Each of these walls of surging white, divided by lanes of smoother water, in which the colour of the sky mingles with that of the sea and the reflections of the foam, has its own character and action due to the depth where it breaks, and the momentary poise which the artist has chosen in its continuous movement. Yet so subtly are they related to one another in action, that the impression produced by the whole is that—one of the most difficult to compass in painting—of unceasing energy, unchecked speed, and ever-changing form enveloped in an enfolding sense of unity and vastness. Painted during the same summer, the equally large but rather less complete 'Machrihanish from Bay Voyach' is equally vivid in clarity of lighting, atmospheric quality of high pitched colour and liveliness of movement. If scarcely so impressive as the other, where the far flung lines of parallel waves in themselves produce that feeling, there is here a greater variety of movement and a richer arabesque of design. In a third large canvas, dating a good few years later (c. 1902), the effect is at once keener and breezier, and the colour even more out-of-doors than in either of these. Yet 'The Paps of Jura' was a studio picture. Overspread by a lovely cloud drifted blue sky, many waves, not coursing in serried ranks but breaking crisply in short agitated lengths, as if hurried by the pursuing wind, are running straight towards the shore, on which foam-flecked shallows wash and sway. Dark but aerial blue on the horizon, where the purple-cobalt peaks of Jura, emerging from a silver haze, float between sky and sea, the water heaves in broken greens in the middle distance and then, amongst the nearer waves, becomes a wonderful harmony of sky blues, faint purples and tawny yellows, shot with touches of vivid green and rose. At once powerful and delicate in handling and colour, and designed with great skill, there is in this picture a combination of the dynamic and the ethereal qualities such as is rarely found in painting.

Arguing that the impression of grandeur and vastness, which Machrihanish produces on the mind, was in no small degree due to its airy spaciousness, McTaggart believed that to suggest these qualities pictorially size was, if not absolutely necessary, at least highly desirable. Doubtless he was right, as these and other large pictures, such as 'The Choral Waters' and 'Wet Sands and Stormy Seas,' remain to prove. Never-



ATLANTIC SURF

theless in smaller, though still considerable, canvases, he succeeded in conveying a scarcely less potent impression of the bigness of the ocean. Two five foot pictures painted in 1907 are admirable examples of this. In 'The Summer Sea' the surging tumult of many rollers travelling fast and flashing bright under a clear sky is suggested with great vividness and power, and in 'Atlantic Surf' the same mastery applied to a different problem of movement and light issues in an effect in which orderly progression imposes itself upon liveliness, and endows the ensemble with an element of stateliness, which expresses another aspect of the sea's mighty vastness. Amongst his very latest works, these pictures are also amongst the most vital and beautiful of his many fine pictures of the breezy sea.

SUNSHINE

"The air and the water dance, glitter and play,
And why should not I be as happy as they"

If it is impossible to separate McTaggart's love of quickening breeze from his passion for vivifying light, there are certain pictures of his in which the sunshine seems to play the leading part. Then, brilliant or soft, dazzling or diffused, it becomes the very life of the picture, as it is of the visible world. As of old "It is a pleasant thing for the eyes to behold the light of the sun," and, when "the air and the water dance, glitter and play," he would indeed be a miserable soul who did not feel stirred to gladness. Apparent in McTaggart's work from the beginning, his worship of the sun—"the oldest and perhaps the most easily understood of religions" he sometimes called it—reached its culmination during the last twelve or fifteen years of his life. In a number of pictures, sea-pieces and landscapes alike, he then attained a radiance, a clarity and a diffusion of real sunshine, which have never been surpassed, and rarely equalled, in art. Even Turner's golden dreams of light, after he had formulated his creed, "The Sun, it is God," are not more brilliant, and they are never so real or healthily true. Landscapes such as 'Sunset Glamour' (1894), 'Cornfields' (1896), 'Christmas Day' (1898), 'The Soldier's Return' (1898), 'The Harvest Moon' (1899), 'Broom, a June Day' (1901) and 'September's Silver and Gold' (1905) are flooded with it; but with them we are not now directly concerned. Our immediate

theme is his painting of the sun-smitten sea beneath the sun-steeped sky.

Both breeze and sunshine pervade the masterpiece, to which Swinburne's splendidly descriptive line, "And all the Choral Waters sang," was given as title. Yet, while the mighty music of great waves breaking in many rhythmic chords of thundering surf upon the Atlantic shore is recreated to the imagination by the artist's wizardry of line and colour and design, one feels as keenly the "Light that leaps and runs and revels through the springing flames of spray." Looking north-west, the radiant early afternoon sunshine of June falls upon the ordered on-rush of these charging regiments of rearing and plunging white horses sweeping into the long curving bay, and raises their white foaming manes and flying silver tails to a brilliance greater than that of sun-illuminated snow. And, between the gleaming lines of racing white, the wind-swept sky throws reflections of vivid changing blues, which, mingling with the lustrous greens amid the leaping waves and the rosy purples and tawnies afloat in the shoreward shooting ripples, make a wonderful and potent colour harmony. Words, however, are woefully inadequate to convey any real impression of this splendid picture—this great sea symphony in colour and light and movement. And, pathetic though "a symphony transposed for the piano" may be, reproduction of such a picture is even more disappointing.

Two smaller canvases painted about the same time as the 'Choral Waters,' if less impressive and splendid, are in their own way scarcely less beautiful. In 'Summer Sunlight' (1903) we see again waves running upon a sandy beach, but they are more infrequent and not so high, and, rising more slowly and falling more softly, their parallel but undulating lines roll less rapidly shoreward. Softer also, the sunshine spreads gently down the slightly veiled sky and across the mother-of-pearl coloured sea, which it touches here and there with a brighter gleam. Delightful in its delicate nuances of colour and so subtle in atmospheric effect and in handling that it seems to have been breathed upon the canvas, it is a very lovely thing. On the other hand, the radiance which illumines 'The Sun on the Sea' (1903) combines splendour with gentleness. The sky, in which a few delicate filmy clouds float silvery white yet almost impalpable against the faint azure, is flooded with sunshine, and beneath it, beyond



THE SOUNDING SEA

the dark rocks which rise from the shining opalescence of mingled white shingle and yellow sand in the immediate foreground, the sea lies spread, wide and quiet, a sheet of gleaming silver, shot to right and left with quivering touches of the most delicate turquoise. To this exquisite concord of sun-bright sky and sea and shore a deeper touch of feeling and a more balanced sense of design are given by the introduction of sketchily treated figures. Dressed in light garments, in which flickers of pale blue and pink appear, these children are an instance of how he occasionally made the tone of his figures higher than their relation to the lighting in which they are placed would seem to demand. Yet by so doing he increased the pictorial unity of his designs, and, contrary to custom as this device was, greatly enhanced both the brilliance and the luminous spread of his lighting.

Bathed equally from edge to edge of the canvas in ambient air and designed with subtle simplicity, 'Off-shore Wind, Cauldrons' (1903) is another example of McTaggart's exceptional power of capturing the lustrous unity with which the sun-suffused atmosphere endows seemingly sharply contrasted elements in nature. Sweeping right across the foreground, a raised white gravel beach borders a brilliant blue sea beneath a clear sky: but (so delicately are the tones adjusted and so cunningly is the prevailing colour of one part echoed in the other) the result is complete pictorial harmony. While amid the shingle the touches of creamy grey and tender blue and purple, which vary its brightness and suggest its complexity, culminate in the sheeny blue gown of the girl who, in the middle distance, holds up a child to watch a brown sailed boat standing out to sea, the rippled blue water, barred with darker patches where the off-shore wind strikes more strongly, is touched in places by a shining gleam of the clear sunshine, which, influencing every colour and tone in the picture, blends the whole into an effect as delicate as it is brilliant. 'Whaur the Burnie rins doon to the Sea' (1904) shows yet another of the many moods wrought by the sun. The tide is out and, looking from the bent-grass tufted dunes which rise above the Machrihanish water, where it emerges from the links, the sunny sands, across which the burn steals like a twisted thread of blue and purple, spread between us and the sun-kissed ocean. Faintly blue under a tender sky, the sea flashes in silvery ripples upon the beach, where a sprinkling of gravel weaves grey and purple and

blue chords through the tawny brown, which in turn passes into delicate silver and pale golden greys amongst the foreground tussocks where rosy faced children lie basking in the warm summer air.

Somewhat similar effects in rather earlier pictures of this period are the sheeny opalescence of filtered sunlight in the expansive 'Away o'er the Sea' (1889) and the clear tender lighting in 'Where the Smuggler came Ashore' (1889); the elusive and gently veiled yet sun-bright luminosity in 'The Coming of St. Columba' (1897); the vivacious sparkle of 'Love Lightens Labour' (1890-9) and the marvellous scintillation of straying sun gleams in 'The Sailing of the Emigrant Ship' (1895), all of which have already been described. To these may be added the "sundered sun-gold of the Main," which dances on the waves and glitters amongst the flying spray in 'The Sounding Sea' (1889), another of the fine Southend pictures, and the duller golden glow of afternoon sunshine on the East coast, which suffuses the cloudy skies and gently lapping seas in 'Cockenzie—Afternoon,' 'Noon-tide—Jovie's Nook,' and 'Cockenzie Harbour,' painted in 1894. All are remarkable for the wonderful way in which the illusion of sunlight is conjured up and combined with a poetic conception of nature; but, while one would not perhaps assert that the later pictures of this period are more beautiful than the earlier, there is little doubt that they give larger and robuster, as well as more elusive and poetic, expression to the vital spirit of love and beauty, which wraps the world in a garment of light.

STORM

Capable of expressing the hidden witchery of calm, the living and rhythmic motion of the wind-stirred sea, and the vivifying and beneficent influence of sunshine, McTaggart brought rare gifts to the pictorial interpretation of storm. Moreover his immediate sense of drama was controlled by a profound depth of imaginative comprehension, which related all the elements in effect and situation in one harmonious whole. Melodrama and sentimentality alike were alien to his poetic interpretation of life and nature. The result is that his pictures of storm are peculiarly vivid and yet completely free from exaggeration. Already we have seen how he treated the tense moments in the life of fisher people. Now we



THE STORM

have to consider rather his rendering of wild weather. This may perhaps be said to find its most powerful expression in 'The Storm,' which, founded upon a smaller though important picture painted out-of-doors at Carradale in 1883, was painted in the studio in 1890.

Looking from the rising ground towards the outer edge of the bay, where some fishers and children are lying on the heather tufted grey rocks, one fronts a spectacle of wild turmoil. The storm-tossed waves swing inland a little distance, to where a road descends a wind-swept, bush-clad brae to the water's edge, and then rush, still foaming, into another bight with high shores backed by heather-clad hills. The air is full of spindrift from the seething seas which, crowding fast into the bay, break upon the shore in surging white and fall back in tortured resurge with a joined clamour like that of engaging armies; ominous clouds drive fast and low along the dark hillsides, and bursts of vivid sunshine flash dazzlingly athwart the angry scene; the solid earth itself seems to tremble. Yet even this elemental agitation is setting for human action, and, as ever on our coasts, imminent danger calls out the sailor-man's best qualities. Two fishing smacks, almost buried in the hurtling seas, are dragging their anchors and, from the spray-swept road beneath us, men, watched by wind-blown women, are launching a boat to attempt a perilous rescue. These are, however, only the facts and design of the picture. They can be seen in the reproduction; but the splendid colour and the significant and vital handling, which give full emotional life to the conception, are scarcely suggested in black and white, and can only be hinted at in words. In spite of the stormy effect, the colour harmony is not cold, nor the contrasts of light and shade exaggerated. While the one, shot through with flushes of purple-blue or gold in the sky and with passages of green and blue and lilac in the sea, culminates in points of pure colour amongst the crimson heather, the autumn tinted bushes and the blue or oilskin clad figures, the other is luminous, even in its darkest part, with the pervading influence of the sun behind the clouds. And without a meaningless touch, the impulsive yet calculated handling, defining forms here and blurring them there, as the light touches or leaves and the spray and wind influence them, evokes in a quite wonderful way the visual impression of the moment, and, at the same time, stirs in the spectator the sensation of being out-of-doors in the midst of the turmoil.

Amongst McTaggart's other pictures, probably 'The White Surf' (1904) approaches 'The Storm' most nearly in the vividness with which the elemental power of the sea is expressed. The wan yet bright sunlight, which silvers the stormy sky and kindles it to life, flickers upon the heaving horizon, and then, missing the foam flecked blue beneath, falls full upon the nearer water, which, beginning to break far out, fills a full half of the picture with its wrathful agitation. A mass of white glistening surf, shot with sheeny lavenders, glittering greys, and pale blues and greens, seething over sunken rocks and blown to spindrift by the gale, the tortured waves batter their way onward, only to fall back exhausted from the spray-swept but steadfast land, where, heedless of a woman who crouches amongst the dark damp rocks, looking anxiously out to sea, two wind-blown and happy children play on the white pebbled beach. It is, however, the wild beauty and tumultuous splendour of the sun-touched windy sky and stormy sea, and not their sinister import and tragic possibilities, which hold the eye and appeal to the imagination.

Masterpieces of that highest kind of impressionism, in which imaginative apprehension and poetic conception are united to keen observation of natural phenomena, the only compeers of 'The Storm' and 'The White Surf' are such wonderful things as Turner's 'Rain, Steam and Speed' and 'Rockets and Blue Lights.'

Quite as powerful in its own way as either of these, which have the tumult and agitation of the wind torn and tortured sea, surging and writhing over ledges or amongst sunken rocks on an iron-bound coast, for theme, 'A Westerly Gale' (1897) mirrors the mighty onslaught of the ocean, when it rolls and thunders in great billows upon a shelving shore. In 'Wet Sands and Stormy Sea' (1895-04), on the other hand, we are shown the aftermath of storm rather than storm itself. A big surf is running, but the fury of the howling wind has abated and the sting has gone out of its lash. If clouds continue to fly fast and low, the sky gives signs of clearing and the fair calm blue beyond is beginning to peep through the widening rifts. It is ebb-tide, but the empurpled sea, which rages landwards with foaming lips and sweeps the outlying rocks with the glittering venom of silver spray, is blown far up the smooth shining sands, where children are busily engaged digging for bait. Seen under different conditions, the same scene in the 'Rainy Day, Machrihanish'

(c. 1892) stirs quite other feelings. Pitched in the minor key, as it were, and without strong contrasts of either colour or tone, the suggestion of wild weather passing away does not now dominate the sentiment, but plays through it as a sweet and sad undertone. Although the day is cloudy and fine rain is falling, the magic touch of the veiled sun transmutes the greys of sky and sea into an exquisite harmony of delicate mother-of-pearl and soft sheeny silver, and quickens the tender browns and blues and yellows of the wet beach and the distant sand-hills with faintly opalescent tints of rosy pink and golden grey.

But the culmination of McTaggart's pictures of this type, perhaps indeed the culmination of his sea-painting as a whole, came in what was practically the last oil picture he painted at Machrihanish.¹ Vital with all the knowledge of nature gathered in a lifetime of loving study, and expressed with consummate and unlaboured art, this 'Mist and Rain' (1907) is a very wonderful and fascinating creation. There is nothing in the picture but a welter of waves beneath a misty sun-suffused rainy sky, and they are suggested rather than realised. Yet the whole baffling mystery and ethereal beauty of the wide sea and of the living air seem to breathe in the few pregnant touches which give the vision permanence. It is the very soul of Machrihanish that is painted there.

¹ Except for a big oil sketch of a sunset, his work at Machrihanish in 1908 was done entirely in water-colour.

CHAPTER X

STYLE—PRACTICE—OPINIONS

ART being a compromise between the artist's own feelings and technical skill, the legitimate claims of nature, and the special characteristics of the medium of expression, any readjustment in the relationship of these cardinal factors leads to alteration in the results attained. The ultimate issue, when the balance is struck, may be gain or it may be loss ; but, almost invariably, progress involves both. Certain qualities are incompatible with certain other qualities, and the vital question is whether what is gained is of greater or of less importance than that which is lost.

In McTaggart's case the issue is clear. If his earlier work possesses some elements of beauty, which one misses in his later, or which his later seems to possess in less positive degree, it is because they have been sacrificed or minimised so that greater and more subtle beauties may prevail. What these are and what the significance of the modifications in technique, which accompanied their ever increasing dominance, form the theme of the early part of this chapter. The second section deals with his actual practice in the field and in the studio, and in the third an attempt has been made to indicate, from recollection of his talk and other sources, some of his ideas about art.

CHARACTERISTICS AND SIGNIFICANCE OF HIS STYLE

Comparing McTaggart's late pictures with those of his early or even of his middle period, one notes at once that the draughtsmanship, especially of figures, is apparently less accurate and complete than it had been ; that the handling has become extraordinarily bold, free and loose—what the indiscriminating are apt to describe as “unfinished” ; and that



THE WHITE SURF

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elimination of detail is carried to a point where those unfamiliar with the unconventional and subtle means by which he attained his effects are frequently baffled at first. Yet his later style of drawing, though deficient in realisation of absolute form, and much sketchier in manner, is really more expressive than his earlier and reveals higher powers of draughtsmanship. Vividly related to life, it is dynamic with suggestion of that transition from one position to another which is the very essence of unarrested movement, whether in figures, landscape, or the sea. It is in short drawing of that imaginative and interpretative kind, which, visualising the vital significance of action rather than its momentary pose, captures its essence and attains effects beyond the reach of the perfectly correct academic draughtsman and completely outwith the grasp of the instantaneous camera. The wonderful sense of movement and of the living air, and the spaciousness of effect, which mark the heaving seas and far-spreading landscapes of his late period, are dependent in the last resort upon mastery of drawing, and his figures, if now and then faulty in construction and even in proportion, are alive with the same vital power. Nearly always also, when his pictures are looked at from the distance at which they tell as a whole, the figures seem right not only in action and placing but in actual form. Finally, engrossed in what they are doing, the actors in his little dramas appear to be quite unconscious that they are being watched.

Simultaneously his treatment of faces and of hands and feet underwent a somewhat analogous evolution. While during the first half of his career they had been carefully modelled and completely rendered in both form and expression, they came gradually to be suggested rather than realised. Latterly this suggestion was frequently so slight that, although the faces always retained their beauty of type and character, the charm of intimate characterisation which had been such a delightful element in his figure incident in the seventies and eighties was to a certain extent lost. This was part of the price paid for his advance in creative power. What had once been a delight in itself had become incompatible with the larger aims which dominated his art in its latest development. Briefly these were the weaving of the emotions stirred by external nature and those associated with the life of man into one complete and closely related artistic whole. In this larger and more cosmic conception figures and all

the separate elements in natural effect, however charming in themselves, came increasingly to play not independent but contributory parts ; variety and incident ceased to be primarily of individual importance ; the theme became the harmonic unity and spiritual relationship of all nature and was expressed, orchestrally as it were, in purely pictorial terms. McTaggart's art, always interpretative, had become fully creative, and, while retaining close touch with reality, embodied a profound and poetic apprehension of the essential life and emotional significance of the world.

The tendency towards what seems at first sight an arbitrary lightening of cast shadows and of the tone of his figures in relation to their surroundings, which appears in his latest phase, is also connected with this more creative impulse. Although the accepted theory of *chiaroscuro*, derived from study of the old masters, is that contrast of tone increases illumination, McTaggart felt that strong tones and shadows often interfered with the breadth of effect and delicacy of pattern which were to him amongst the chief beauties of nature. His later practice was therefore based upon unity and suggestion rather than upon contrast and factual representation. Instead of forcing the shadows to intensify the light and focussing the central light by lowering the tone of the surrounding passages, he tended to lighten the shadows and carried the light right from edge to edge of the visual field. And, contrary to tradition though this practice was, by its use he not only increased the pictorial unity of his compositions but greatly enhanced both the brilliance and luminous spread of his lighting. Relieved of strong shadows, his design assumed much of the jewelled brilliance of colour which marks the great European primitives, and acquired some of those abstract and delicate decorative qualities which form to Western eyes perhaps the most immediate charm of Oriental art. At the same time, he made a notable advance in realistic truth, for these effects were fused in ambient atmosphere, which, suffusing every part, bathed the whole in diffused light. Yet his pictures, however light in key, never look feeble or wanting in relief. Brilliant in effect and colour, they are alive with a suggestion of sunshine-suffused atmosphere and of tremulous aerial space more vivid and subtle than anything that had hitherto been accomplished in painting. Further, as regards the figures, what was lost in absolute truth of tone and solidity of mass was more than counterbalanced by the vitality given to them by the skill and grace

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with which he accentuated an outline here or a feature there by swift dark line or touch. So, despite occasional false relative values, his figures always retain—what is rarer—their true places in the decorative and emotional effect of the whole. Whether occupying a prominent part in the conception or so elusive as to be unnoticed at a first glance, his fishers and country-folk and children are always one with nature, and, enriching and mingling with the poetry of earth rather than dominating it, his incidents are woven into its texture like strands of heavenly melody through the symphonic music of the spheres.

If apparently loose and sketchy, McTaggart's handling was never careless or unfinished. He possessed a very complete command of the technique of painting, and his later style was the issue of this mastery adapted to the expression of the qualities in art and nature which he most admired. Trenchant and brilliant, where power and intensity of effect were desired, and combining subtlety with delicate incisiveness, where the theme demanded grace and tenderness, his brushwork varied responsive to the dominating mood. To the last his handling was vital, and, without a meaningless touch, is marked by a swiftness and lightness which implies rather than imitates the complexity and movement of reality. When over seventy, he still lived in the hope of doing better next time ; but in the work of his later years he came very near realising Hokusai's aspiration that every blot and every line from his brush should be alive. This, of course, adds greatly to the joy given by his pictures, not only to those capable of appreciating finely expressive craftsmanship but unconsciously to all. His bold subordination of detail contributes to the same result. Throughout his career, after the first few years when delicate precision and wealth of detail dominated his inherent, but as yet comparatively inactive, feeling for breadth and unity of effect, he had gradually been shedding the unessential. Controlled by wonderful knowledge of natural detail and by a hand experienced in rendering it with the greatest refinement, in his late pictures this leaving out is done in a way which, while suggesting much, brings the essential elements into that simpler and more elemental harmony which is of the essence of creative art, and in its subtly articulated rhythm suggests the very life and stir of nature herself.

Harmonious in colour and refined in tone from the first, when his

manner, although showing signs of individuality, was still related to the earlier Scottish tradition with its transparent brownish *fond*, one finds in pictures painted quite early in the sixties a very notable expansion towards the purity of colour, clarity of tone and brilliance of light, which were to be amongst the most characteristic elements in the work of his maturity. But at the close of that decade, he seems to have become engrossed for awhile with other problems. These were connected chiefly with the significant expression of that synthetic conception of nature which, superseding his interest in the beauty of detail for its own sake, was henceforward to be the determining factor in his development. When two or three years later he emerged from this, the most obviously transitional phase in the evolution of his style, his innate passion for colour and light asserted itself once more. Now, however, atmospheric colouration was associated with a greatly quickened feeling for movement which shows, not only in the greater vividness with which the action of figures and the sway and motion of landscape or sea under the influence of wind or tide are painted, but in a heightened interest in changeful and transient atmospheric effects. Increasingly evident and expressed with ever increasing technical power, these qualities of atmosphere, colour and movement had attained very powerful and significant expression long before his removal to Broomieknowe in 1889.

Still, remarkable though his work during the eighties had been in these respects, that done later was even more remarkable. Light and colour were then combined in an indivisible unity which, being attained by the most subtle use of pure colour—the colour combinations producing the aerial tones—gives the rendering of nature throughout his latest period a strangely vivid beauty and a lasting fascination all its own. If not wholly determined by it, colour was also perhaps the most important element in his design. He continued to use light and shade, of course; but, while it remained an element in the pictorial ensemble, it was subordinated to the colour harmony which had become the dominating factor. Composed in masses of broken and vibrating colour, at once tint and atmosphere, and having little relationship to the chiaroscuro-charged masses of traditional design, his later pictures are held together pictorially by his unique power of evoking a colour scheme, which, beautiful in itself, expresses very fully the emotional mood and the atmospheric effect



BY SUMMER SEAS

which dominate the conception. Within this ensemble, in which poetic feeling and sensitive observation of reality mingle, his boldly conceived, yet delicately adjusted, combinations of warm and cold colour suffused with real light, clear or subdued, produce exceedingly rich and full harmonies. These chromatic harmonies again are enriched and enhanced by the more formal rhythm added by a very skilful use of sweeping and culminating lines. For, although this linear element exists only in the juxta-position of tones and colours, its influence articulates, as well as relates, the parts and accentuates both the visual melody and the emotional significance of the design. The increased sense of movement and of the vibration of light possessed by these later pictures through the modifications in drawing and handling already described, and through the unerring instinct with which he eliminated unessential detail, was also accessory to the total artistic result. But it is in the combination of all these qualities, each remarkable in itself, into a pictorial unity, rhythmic in design, balanced in conception, and vital with a rare and personal apprehension of the inner life of things that the ultimate triumph of his later work resides.

Energy, freshness and masterly disposition, the three elements which St. Beuve considered the marks of a classic, McTaggart's work possesses in rich measure. The energy is elemental in kind: powerful and passionate, yet controlled by law. The freshness is not only that of the living air and the wide ocean and the rich green earth he painted, but springs from a fresh unprejudiced eye and a heart attuned to the spiritual significance of reality. The disposition, spontaneous as it looks, is the ordered expression of profound thought, which, beating out, from the facts of nature used, that rhythmic harmony which underlies and vitalises all natural phenomena, endows the pictorial beauty so achieved with heightened powers of appeal.

If it is exceedingly difficult to find words at all equivalent to, or even suggestive of, the elusive pictorial qualities just discussed—after all are they not just what they are from emotional characteristics inherent in painting and not to be found in words?—it is no easier to explain that they are the issue of the painter's thought and emotion and express a profound intellectual grasp of the significance of painting and of its intimate and moving relationship to life. Yet undoubtedly this is so. They are the expression in terms proper to the painter's art of that

“interpretative power,” which Matthew Arnold described as “the grand power of poetry,” and they bring McTaggart’s later pictures nearer to Aristotle’s definition of the beautiful in art—“the shining of the idea through a sensuous medium”—than any other landscape painting known to me.

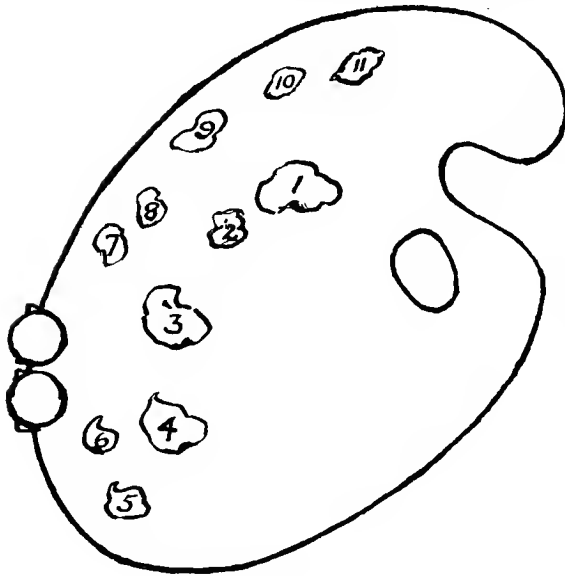
TECHNICAL METHODS AND PROCEDURE

Although the effects achieved by McTaggart during his maturity are marked by extraordinary fullness of colour and brilliance of lighting, his palette was simple and comprised comparatively few colours. Lemon yellow, yellow ochre, the two siennas, rose-madder, vandyck or caledonian brown, cobalt blue and flake-white were the ordinary range. Occasionally cadmium-yellow, brown-madder and prussian-blue were added, and usually vermilion and ivory-black appeared on his palette. The two latter, however, were sparingly used.

Moreover, believing that simple and related colours meant harmony, he employed his in harmonic series. While cobalt was nearly always (except in foliage and grass, where he frequently used prussian-blue also) the basis of his wonderfully varied blues, greens and purples, the yellows and reds associated with it were chosen to harmonise with the prevailing quality of the particular colour scheme in view. So one finds cobalt, lemon-yellow and rose-madder prevailing pigments in some pictures; and cobalt, yellow-ochre and burnt sienna in others. Yet, no matter what the scheme and quality of colour or the brilliance of the lighting, he seemed always to have on his palette a touch of colour or of light with which to accentuate the harmony or carry the pitch still higher. Thus never using black or even very dark brown in his main colour effect, he had these tones in reserve to intensify a light passage or, by sudden contrast, to clarify the darker masses. On the other hand, he always seemed to be able to add an ultimate flash to a spread of light, which in itself appeared to have reached the limit of illumination, and by the subtle opposition evoked between the mass and the sparkle, give the latter the suggestion of a glitter which emits light rather than transmits or reflects it.

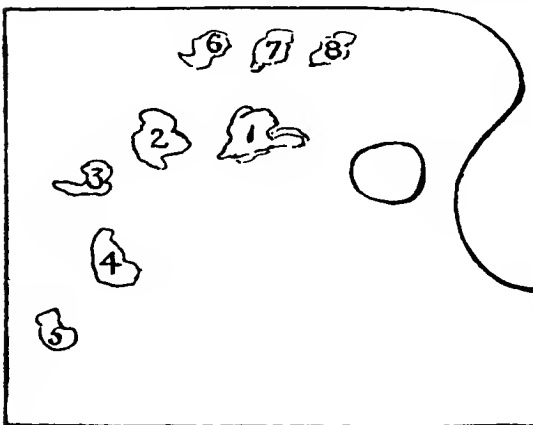
During the early and middle parts of his career he painted with

SETTING OF PALETTE LAST USED IN STUDIO



1. Yellow Ochre
 2. Lemon Yellow
 3. Flake White
 4. Cobalt
 5. Caledonian or Van Dyck
Brown
 6. Prussian Blue
 7. Raw Sienna
 8. Burnt Sienna
 9. Rose Madder
 10. Vermilion
 11. Ivory Black
- Dippers with Nut Oil and Turpentine

SETTING OF PALETTE USED AT MACHRIHANISH IN 1907



1. Flake White
2. Cobalt
3. Lemon Yellow
4. Rose Madder
5. Vermilion
6. Yellow Ochre
7. Raw Sienna
8. Ivory Black

Robertson's medium, but later that was given up and he used only nut-oil—with sometimes a good deal of turpentine when great speed was required. On the other hand, there were times when no vehicle was considered necessary. But incited by the character of the effects he loved, and perhaps affected by his practice in water-colour, he preferred easy working and fluid pigment, and, in later years at least, utilised the canvas ground—left bare, stained here, impastoed there—in the result. He was very insistent also upon the great influence which the consistency of the paint and the character of the brush-work had upon the quality of colour and upon its power of suggesting the light and bloom of nature. Usually his brushes (although he had a few small round sables) were large and of the ordinary flat hog-hair type, and his handling was straightforward and fearless. Now and then, however, when blending tints on the canvas, he would drive his brush, filled with the colour with which he wished to modulate that already laid, right backwards from right to left. Not infrequently the palette-knife likewise came into play. Of all technical devices he had complete mastery, and, while he did not like to be watched when at work, and visitors were never introduced into the studio until he had been warned and had laid his palette aside, it was an inspiring sight to see him tackle a big canvas, particularly out-of-doors. Time is proving that his methods were also sound. His pictures retain their brilliance exceedingly well, and one very rarely comes across any work of his which is not in excellent condition.

His earlier pictures were painted upon fairly smooth canvas, primed white ; but during the eighties he came to prefer a rougher surface and a creamy ground. Then, for a good many years after 1890, he often employed a light cocoa-and-milk or a pale flesh coloured priming, which, chosen for its suitability for certain colour schemes, was made accessory to the final result. Meantime he also experimented with various textures, and during the last eight or ten years he was specially fond of a stout make of canvas, of pretty strongly marked grain, primed a dead white, inclining to blue rather than to yellow. Latterly also he frequently painted out-of-doors upon canvases strained not upon stretchers but over boards. Experience had taught him that there were times when it was absolutely necessary that no unexpected stirring of the canvas by the wind should interfere with the certainty of the swift brush strokes, by which



MCTAGGART PAINTING AT MACHRIHANISH

From a snap-shot taken in 1895

alone it was possible to give successful expression to certain momentary elements in natural effect.

The combination of grit and fire, which was an inherent element in McTaggart's character, was reflected in his method of work. He never started a picture without a clear conception of what he desired to express, and, working at great speed, he carried it forward with great dash and splendid élan. When at Carradale in 1883, during which year he began to paint even his largest canvases outside,¹ the landscape and sea portions were frequently painted at one "sitting," and fifteen years later pictures of even six or seven feet would be very largely completed, as regards out-of-doors work, the day they were begun. At the same time, although painting at white heat and completely absorbed in the problem on hand, he always had his impulse well under control. Whenever a picture began to drag, or there emerged a point in the working-out of which he was not quite certain in his own mind, he would immediately stop, and would not again take up the picture until he had definitely decided what ought to be done.

McTaggart thought *off* the canvas, as it were, and to watch him paint was to see his idea blossom like a bud unfolding into full flower. Or, to vary the metaphor, the vital germ of the idea already active in his mind seemed to grow under the alchemy of his brush in much the same progressions as the image imprinted upon a photographic plate by the action of light emerges under the influence of the developing agent. The finished picture existed implicit in the first touches, and the development of the whole proceeded simultaneously, so that, no matter at what stage between start and completion one happened to see the canvas, the idea was always there as a balanced unity.

Seldom going beyond a mere indication in charcoal of the leading points of the composition in his preliminary drawing, he drew with the brush as he painted, and depended on the turn and sweep of his hand at the moment of a representation for the realisation of the form. In the particular field of art, which he made so peculiarly his own, this power was a great asset. For through it he was able to carry light and life and

¹ From the very beginning McTaggart had painted much out of doors, but prior to 1883 the larger pictures were frequently begun in the studio from sketches, and when considerably advanced were taken to the country to be worked on there.

movement throughout every passage and form, and to retain the freshness and vitality of the first vivid conception in the finished picture. To see him at work was like being a spectator of some gallant adventure. His attack was unhesitating, and he seemed to know instinctively what to do and what the result of what he did would be. One hung almost breathlessly upon the brush strokes, each of which made his intention clearer and carried the struggle to give life and movement to mere material paint nearer a finish, as if they had been sword thrusts in some deadly combat. The truth of Millet's saying, "Art is not a pleasure trip. It is a battle, a mill that grinds," came home to you with irresistible force. And, when he ceased painting, one was divided between wonder at the splendid display of accomplished skill just witnessed, and admiration for the living and breathing impression of life and beauty it had fixed permanently upon the canvas.

The invention of the figure incidents, which enrich so many of his pictures, while occasionally preceding and more rarely following the commencement of the actual painting, usually coincided with and formed part of the original conception and was essential to its dramatic intention and pictorial completeness. But, whether simultaneous or following in point of time, these episodes never look as if they had been added to or inserted into their environment. They are introduced with such rare and unobtrusive art that figures and landscapes always seem to have been painted at once. Often, when you examine one of his pictures closely, you find that a good part of the patch of sea or shore or landscape, where a boat or a figure comes, has been left almost untouched in colour as well as in tone, and passes, one might almost say, right through the incident, to which life and reality are given less by detailed and solid modelling than by vivid abstraction and masterly suggestion. Unity of effect is always preserved: incident and landscape are happily and indissolubly wedded. Occasionally indeed figures were not introduced until years after the landscape had been painted,¹ and often, in the case of large pictures especially, they were tried first upon a considerably smaller canvas painted for that special purpose. Painted into the big pictures freely and at once from these reduced versions, as if from nature rather than from studies, they possess a spontaneity and abandon which, bringing them into complete

¹ The double dates which appear on a good many of his pictures indicate this interval.

harmony with the first fine rapture of conception, give the whole that sense of at-oneness and that feeling of inevitableness which are the very essence of high lyric inspiration. It is to a considerable extent through this considered and conscious practice of solving subsidiary doubts and difficulties by previous trial that he succeeded in preserving in even the most important works of his latest period all the freshness and charm of a first sketch from nature, while, at the same time, securing the balance of design and colour and the breadth or emphasis of brush-work and accent, which their scale required.¹ Some charming medium-sized or smaller pictures resulted from this habit; but neither these nor the delightfully brilliant miniature versions on panel (sometimes painted to help with the placing of the figures and sometimes as a souvenir for his own keeping), which are in such request by collectors, are ever literal transcriptions of the larger pictures to which they are related. Each seems to have something quite its own, which the others do not possess. The little panels indeed have a peculiar bloom and brilliance: a lustre of colour, as if gleaming fresh from the brush, and a singular felicity and daintiness of touch, which give them a place apart in his achievement.

In his earlier period he had resource to models and took considerable trouble to find suitable types and to induce them to sit, for what he wanted was not of course available amongst professional models. In Kintyre and at Tarbert or Carnoustie he obtained amongst the fisher people and their children exactly what was required, and in Edinburgh he commandeered the children of his friends as well as his own, and would at times get an old man past work, children he chanced upon, and fisher-girls from Newhaven to pose for him. After going to Broomieknowe, however, he hardly ever used hired models. The child figures in his pictures were studied rather than painted from his own children, and now and then he would ask a friend to sit for a particular figure. Like Rodin, he did not impose attitudes upon his models, but took from nature free movements and unpremeditated attitudes he had observed. So, while he would occasionally arrange a group of children upon skins spread over boxes or

¹Very frequently in the later part of his career, McTaggart, when again taking up a picture, added to it, either by letting out the spare canvas (he usually had a good few inches to spare), or by having pieces sewn to the original canvas. These additions were usually suggested by compositional requirements or by the desire to give additional spaciousness to the impression produced.

bundles on the studio floor to simulate rocks or knowes, he did not ask rigidity of position to copy from but suggestion of reality to keep his eye in tune with nature.

There are one or two other points regarding his relationship to his art which are worthy of note. He possessed a curious kind of insight which enabled him to form a distinct impression of how a certain place would look under particular atmospheric conditions; and, on occasions, he would start out fully equipped to paint a picture long cherished as a project (size, arrangement and effect all preconceived) and find exactly what his instinct had told him would be there. But as a rule, he did not go far afield for subjects. At Broomieknowe most of his landscapes were painted within a few hundred yards of his home, and at Machrihanish, Carradale or Carnoustie many pictures were painted on the beach before the house in which he happened to be staying. Then, while he used to declare that he liked all his pictures equally and all for different reasons, and could hardly ever be induced to express a special preference for any particular one, it was his habit, during the years he was exhibiting regularly, to devote a day each year to studying his work in relation to what was being done by others, with a view to finding out in what way he could improve upon his past and in what manner he could best develop his personal gifts. Finally, he never allowed anything to interfere with his work. That was the reason why in later life he was so reluctant to make engagements. Once made they had to be kept and to do so might interfere with a strong impulse to paint, or prevent him taking advantage of the combination of circumstances which now and then produce a unique effect.

Thus beneath the fascinating spontaneity and ease, which mark everything McTaggart did, there was a firm structure of thought, a wonderful knowledge of nature, and a very complete mastery of the technique of his art.

SOME THOUGHTS ABOUT ART

Always suggestive, racy and original, no matter what the subject, and he was a great talker, McTaggart's conversation was specially illuminative when the topic was painting. When in the mood, he would discuss it in all its aspects—as a craft or as a means of expression or in its relationship



INTERIOR OF GALLERY-STUDIO, DEAN PARK

From a Photograph

to life. I wish that I could remember more of his talk. Still some things he said remain vividly in my memory ; and as they not only help to explain certain elements in his own practice, but embody the reflections of an unusually original and penetrating mind upon some of the larger aspects of the art, which had formed its completest outlet, I propose setting them down here. With these more personal recollections, sayings of his gleaned here and there from others will be associated : and, if the treatment is scrappy and unconnected, perhaps the content may justify the want of form which in the circumstances cannot well be avoided.

McTaggart felt keenly the close relationship between life and art. To him there was no opposition between the two. Any honest work was good enough for any man, and the cultivation of one's gifts, whatever they might be, was as important and as great an achievement as the creation of masterpieces. Indeed, deep down, he believed that art and character were inseparably connected. To a clever young artist, who was leaving the Life-class, he said, "Remember that an artist must first of all be a man, and then use his talents as best he can for his fellows." The full use of artistic talent could not, however, be attained without cultivation of all the faculties. Speaking at a distribution of prizes at the Academy School in 1885, "Mr. McTaggart suggested that it might be well if some of the older members of the Academy were to advise the students as to the subjects they should choose. He was in a gallery the other day, and, if what he saw there was fine art, he certainly thought artists had better take to some other honest employment. While striving after technique, the students should also endeavour to make themselves thoroughly educated in every other training possible to man. No amount of finish would ever make a lie a truth, and unless an artist was first of all a man, he would give very little indeed for his pictures."

His attitude towards life as the material of art was summed up in a remark made to a young girl, "People talk about the commonplace," he said, "but only commonplace people see the commonplace in the ordinary. The natural, the everyday, is the most wonderful thing in the world. All things are possible, but the sensational and abnormal have less of the divine than the natural. To the truly spiritual, the 'supernatural,' as it is usually called, is far less wonderful than the miracle of daily life." He believed also that gaiety and gladness are perhaps the best things that art

can give and, like Wordsworth, he found them in the daily activities and ordinary relationships of men, and most of all in "joy in widest commonalty spread."

In art, as in life, it was the use that was made of things, and not possession, which really counted and made for happiness. And in art, as in other and higher things, one required Faith—faith to grasp the greater and larger truth believing that it included the smaller. That was what he meant when he spoke of "the generosity of easy seeing."

"In looking at nature, which is more than palings and green-fields and will not sit to one, you take a good deal on faith. To peer into nature is not to discover her beauty, which is spiritual, and in painting one should appeal to faith also. Of course elaboration when the result of serious study appeals to us because of its evident earnestness—the same as a stutter in speech seems to give additional truth to what is said. But the expression of the impression of the whole, if serious, is a far higher thing than the accumulation of things beautiful in themselves."

Then (it was a day of south-east wind and sunny mist and we were walking by the sea) he called my attention to the rising and falling of the mists, which, he said, gave a splendid lesson in selection and showed how much selection and concentration could do in creating an impression. Moreover, one could learn more from watching their play than in trying to record each variation. This idea he amplified later that same day when the sky had cleared and the fishing fleet was putting out to sea. "It is only after long observation of boats sailing that one is able to give their liveliness and the spirit of their motion. To draw a few boats carefully is to get some knowledge of their build and form ; but it does not enable one to give the impression of their actual sailing, and of the play of light upon them, which sometimes gives them an appearance quite different from what close examination would reveal. You must trust to your observation and give a frank rendering of what you see. Sometimes a glint of sunshine will so modify the appearance of a boat or a group of distant sails, that it becomes difficult to say what the actual form is, but one accepts that in nature for what it suggests, and in rendering it in a picture one should do the same."

"There are effects so ethereal and transient," said McTaggart at another time, "that you must not attempt to grasp them too tightly else,

like the fabled golden apple, they will turn to dust and ashes in your hands. All you can do, the best you can do, is to suggest as much as will come swiftly and easily, to render the impression broadly, appealing to the imagination and permitting it to fill in the details.¹ That indeed is ever the way where mystery of effect is at issue. To attempt more is to gain less, for to elaborate the detail of such effects is to prevent the play of the imagination which gives them their charm and suggestiveness in nature and in a picture equally."

"Imperfection," he continued, "has a charm for some minds greater than perfection. Indeed perfection cannot be attained ; while if it could, I wonder if we would recognise it as such. As the sailor said to the barometer, 'I wonder if you would know rain, if you saw it.' Most people who criticise pictures want something that's not there, something different from what the artist can give, and, if they came on a perfect thing, they'd probably want something taken away or added to make it just right."

His passion for the beauty of light was deep and abiding. To him, as to the Psalmist, it seemed the very garment of God. "It is the most beautiful thing in the world," I once heard him say. "Why wisdom and knowledge, we call them light. It is light that reveals everything to us." His very personal and original treatment of this, perhaps the most emotional, element in natural effect having been analysed elsewhere, here it may be sufficient to add that he dealt with it as a living presence rather than as merely a source of illumination. Always it was the life and movement of things that fascinated him, and in his work that was what he aimed for. In his painting of the sea, one has the realisation in art of his observation "Like an attitude, a breaking wave is a conception," and in looking at some of his sunshiny pictures, one feels the truth of his remark, "Sometimes the sun gets into your eyes. Then you cannot see certain things and are the better for not seeing them."

Yet it was not only the sight of nature that stirred him. He was very sensitive to its sounds and used to declare that, if he could not hear the roar of the sea or the rustle of the grass, he would not care to paint

¹ Compare Browning's

"the incomplete
More than completion matches the immense."

any more. "Deafness—it is like colour-blindness ; all impressions are deadened, as if by mist," was how he summed up his experience of a few days' dullness of hearing. This exceptional sensitiveness to the power of sound is reflected in his work. Transformed by him into finely rhythmic design, expressive nuance of tone, subtly wrought harmony of colour and delicate or powerful accent of brushwork, the audible music of nature seems to assume visible form, and, through the eyes, his pictures conjure up to the ear of the imagination the softest breathings of opalescent calm, the gay and changeful animation of breezy sunshine, or the sinister fury and black menace of storm. Speaking for myself, in their power of evoking a mood and of stirring the emotions they come nearer music than any pictures ever painted. Looking at many of his sea-pictures one seems to hear "the winds quiring to the choral sea," and before not a few of his landscapes one recalls that wonderful verse in Isaiah, in which ecstasy reaches supreme verbal utterance: "The mountains and the hills shall break before you into singing and all the trees of the field shall clap their hands." And like music, his painted harmonies linger in the memory and haunt the imagination. This aspect of his work was very happily dealt with by the writer of the fine appreciation of the artist which appeared in *The Manchester Guardian* at the time of his death.

"It is, however, as a colourist that McTaggart first wins the affection of the critical. In a high key of colour he has reached lyrical beauties and evolved combinations whose charm once apprehended never fades. It is a peculiarity of McTaggart's work that often when one sees a particular picture again after an interval the beautiful reality comes at first almost as a disappointment after the splendid vision which one carried of it in the memory. And after leaving it again the vision comes back more splendid than ever. It is as if art were indeed only a vehicle for carrying emotions of the inner beauty of the world from one soul to another, and the vehicle itself had seemed a little frail for the splendour and potency of what it carried."

Strong as McTaggart was on thinking, which widens one's views, freshens one's ideas and increases one's possibilities ; on constant observation, which keeps one's eye in tune with nature ; and on allowing the imagination to play round effects and things, which helps one to fathom their secrets, he believed that these should have little place in the actual

painting of a picture. You should do your thinking before you painted. Having discovered what you wanted to paint, having settled on the effect you desired for a certain scene and waited for it, when the moment for painting came, you should throw your whole energies into the doing. With the thing before you, you should give yourself entirely to the painting. Pictures painted before nature, although missing elements of design which could be thought out quietly in the studio, possessed certain other vital qualities which could only be got outside. So he considered that the best procedure was to think out and arrange a big picture beforehand, and then paint it in the open. Yet, although feeling this and saying that it was difficult to get a fine thing away from nature, he added, "But, if the mind is full of nature, sometimes the finest things come that way." More important than all, however, was the necessity of being true to one's own impressions. "There's Frith," said he on one occasion, "a truly admirable workman, a keen observer, and a master of description, but a very typical example of fine English commonplace in painting. His realism is most valuable, but it is not of the highest order. He suffers from the English dread of giving expression to his inward promptings—a feeling that makes so much of their art commonplace. We all know the conventional figure-piece, moonlight or landscape. Fools paint them, the true artist never. He is ever on the outlook for something more beautiful, more subtle, possibly more evanescent. A painter who is also a poet is carried away by his impressions and must express them, though it is necessary, if he would not sink into a rut, to keep his sensitiveness of impression fresh by constant reference to nature. How can an artist, who has no impressions of his own, hope to impress others? Such a one may give us brilliant description and narrative, keen analysis, and fine craftsmanship; but he is no poet. As all great literature is poetry, so is the greatest art, and such a painter as Frith stands in much the same relationship to the Masters as a brilliant war-correspondent does to the true poet."

As regards actual craftsmanship it is more difficult to glean the things he said, for he talked less of that than of the mental and emotional aspects of art, and his remarks about technique bore more perhaps upon special problems than general principles. But the following hints given to a young artist have a wider application; and all of them are exemplified in his own work.

“The simpler and more direct the method, the finer the picture.”

“Never put a touch on your canvas unless you mean something by it.”

“There are always accentuated parts in nature and they give life to a picture.”

“Remember that an object may be dark without being black.”

“Thick or thin painting does not matter provided one gets the effect one desires.”

On another occasion he spoke of the painting which is taught in the schools as right in itself and perfectly safe and sufficient as long as one remained “a good boy,” and did not make adventures on one’s own behalf. But, whenever you came to have anything of your own to say, this academic style had to go or, at least, had to be modified to give expression to the new ideas. And, just because it was a break away from the accepted, this modification presented difficulties to critics, amateurs and even artists. In this connection he referred most sympathetically to Whistler. “I remember when his pictures first began to appear. They struck me as very beautiful. They were beautiful colour, but they were also something new. Now I see that this was what he had to say, and that his present work is the outcome of the past.” A personal way of expression was likely to grow with a man’s age also, and, though with greater familiarity the difficulty of acceptance might disappear, the usual complaint was that the work was “unfinished.” Yet a picture was perhaps oftener (and usually better) finished by painting out than by painting in. It was fine to push a picture on as far as one could when you were fresh on it, and then lay it aside to go on with later. “But,” and he smiled, “it is even more delightful to go back and find that it expresses so much that it is better to leave it as it is.” It was not the pictures that went swimming along that one wanted to finish: it was those that commenced to stick on the ways. If one got even three-quarters of what you were trying for, it was better to leave the picture so than to go on and finish it with the risk of its going back on your hands. He himself made a point of never working on a picture unless he felt certain that he could improve it.

McTaggart’s talk about individual artists and the characteristics of their work was not less interesting and informative than his reflections upon the significance of art and the problems it involves. Keenly alive

to the qualities which separate the real from the counterfeit, there were times when, with a good humoured laugh or a delicate touch of irony, he would reveal his contempt for pretensions based upon anything except inherent merit ; but, as a rule, he was exceedingly generous in his estimate of other men's work. It is not proposed, however, to record these opinions here. But some of his ideas about Claude, Turner, Constable and Claude Monet struck me as being of exceptional interest, for these artists, like himself, were great as painters of the light.

During his stay at Rosehill on Campbeltown Loch, in 1906, the weather was lovely, and during the calm tranquil evenings, when the setting sun threw the shipping clustering round the pier and the church steeples and the distillery chimneys of the distant town into soft silhouette against the quiet golden sky, and cast a glittering track across the still or gently rippling surface of the water, Claude was often mentioned. For was not he the first who set the sun in the heavens. On one of these evenings, McTaggart directed my attention specially to the wide spread light which suffused the scene. "It is," said he, "an undoubted and genuine Claude in all details, for sometimes he also painted the shining sun. Frequently I'm inclined to think him greater than Turner. He gave the full suffusion of light over the entire landscape. And he was so much simpler. Turner was inclined to gradate the light, making the sun the focus and darkening his picture gradually all round to the corners. Now look at that sky," and he pointed across the loch, "the light is equally spread right across it. Then Claude's simplicity is more telling than Turner's accumulation of riches, which was too lavishly piled up when his pictures were painted, and has been increased by the additions time has made to his hatchings and scumblings. Claude's suffused light and simplicity of effect save him from that and seem nearer the beauty of nature." Later we got back to the same theme. We agreed that Turner's piling up of detail and accessory had something of the miser's gloating over his wealth about it (it was sun-gold instead of guineas) and might be associated with his recluse and miserly habits, though McTaggart added that we must not forget that he left his £120,000 savings for the benefit of poor artists. He thought that Turner's dramatic instinct had a great deal to do with his gradating the light round the sun, for he was always dramatic, and he knew every trick of picture-making :

but with him it was no trick but complete mastery. At the same time, Turner's desire for emulation with other masters was a weakness. Probably it resulted from ambition and a certain "thrawnness" of nature. "But why should one emulate other men's work when nature was there," he exclaimed. Yet his admiration for Turner's genius was profound. After the bequest of the Vaughan series of Turner water-colours to the National Gallery of Scotland, McTaggart made a point of going in specially to see them each year in January when they are on view to the public.

For Constable also he cherished a great admiration. His naturalness and the vitality of his colour appealed very strongly to him, and he thought that—considering the freshness of Constable's vision and of how his atmospheric colouration differed from everything before it—it was surprising that he had been appreciated even as he was.

With the work of Monet, McTaggart was much less familiar. Indeed the only pictures by the famous French impressionist which he ever saw were the two shown at the exhibition of the Society of Scottish Artists in 1902. They struck him, however, as the work of a man in love with light and nature, who had learned much from nature and owed nothing to the schools. If they lacked some of the qualities one valued in art, fine design and fine form and poetic feeling, they were full of fine realism and beautiful atmospheric colour, and were entirely free from conventionality. From discussing Monet, he passed almost at once to discourse of the effect engraving had had upon painting, and particularly upon composition—of how consideration of the way in which a picture would tell when engraved had influenced the building up of design in masses of light and dark, which would make an effective arrangement in black and white. Even Turner had been much influenced by this and had trained a school of engravers to interpret his work, much of which was painted with the definite intention of having it reproduced. On the other hand, McTaggart loved best the broad suffusion of light, and designed more in masses of colour, articulated by line, than in masses of light and dark. "I often think," he said, "that the shadows caused by cross lighting are a hindrance rather than a help in composition, for frequently they are holes in the design and disturb that unity of light and breadth of effect which are so beautiful."

CHAPTER XI

PERSONALITY

To say that the style was the man is in McTaggart's case to use no merely conventional phrase. For, in all essential respects, his art is a mirror of what he was himself. No one who knew him well could ever have expected him to paint otherwise than he did, and this is particularly true as regards the later part of his career, when his personality and his painting were alike fully developed. Like his art, his character combined richness and variety with a large and noble simplicity. Moreover, as in his painting, this was expressed in all his relationships with an engaging spontaneity to which transparent sincerity gave depth and fullness; and, while a rich and genial vein of humour and a sympathy and understanding, quick and tender as a woman's, sweetened a nature which inclined to take a serious view of life and its responsibilities, a rare courtesy of manner made intercourse with him easy and delightful.

Beneath this habitual geniality and charm were both grit and fire. He had thought of things deeply and for himself, he had a clear conception of duty, and he was always true to truth as he saw it. His attitude to life was essentially religious and he had a profound reverence for everything that was beautiful, pure and of good report.

No artist was ever freer from jealousy of others or scorned self-advertisement more. While, at times, he could be genially humorous over kinds of art for which he did not care, he was very tolerant of, and even saw merit in, much work with which he could have had no real sympathy; and he never grudged anyone recognition or success. As for himself, he lived in the spirit which underlay a remark he once made about public recognition and official honours. "Most of us," he said, "are more anxious to be thought great than to be great, or simply as we

are." He was content to be as he was. That he was great, and, latterly at least, widely recognised, perhaps made practice of his precept easier; but the precept was in entire conformity with his character, and if he had been less gifted, he would, I believe, still have put it into practice. Contentment with him did not, however, involve lassitude. He had what he called "the true artist's greed for work," and his aspiration was to go on striving—"whether one succeeded or failed one went on trying, for there was always the hope that one would do better next time." Content also with the recognition he had received, and innately modest, he hated even the semblance of self-advertisement. As he wrote in a letter already quoted "To think of it would make me die of shame."

The clarity of purpose and high ideals which came from these elements in his character were associated with a somewhat hasty and fiery temper. Easily stirred by anything mean or base or uncharitable, and impatient of any interference with what he thought his duties or rights as an artist or a man, his resentment when roused not only blazed—it burned. Although considerably mellowed in later life, even then his anger would occasionally flash out, and I can imagine that there were occasions when the vigour with which he frequently advocated his opinions, liberal, far-sighted and informed by the finest sense of justice as these usually were, may have seemed unreasonable to those whose views were narrower and more conventional.

Temperamentally he had many of the characteristics of the Celtic race to which he belonged—natural courtesy, innate delicacy of feeling, high flashing temper, quick response to sympathy. What is more to our purpose, the intimate vision of nature and the passion for the sea, the deep love of beauty, the swift spontaneous flow of emotion and the instinctive feeling for the transitoriness of life, which are often considered the special qualities of the Celt's spiritual inheritance, were his in very exceptional degree. Yet, if a note of pensive sadness and a sense of the bitterness of exile now and then appear in his pictures, he had personally little of the Highland melancholy, and none of its too placid resignation to fate and destiny. While he dreamed, he also realised. His life and his art, full of fixed purpose and purposeful initiative, are, in these respects at least, more typical of the Lowland Scot than of the Highland Gael.

His West Highland ancestry was written on his face and shone in

his eyes, was expressed in his figure and vivified his manner and his talk. With his portrait by himself (1892) reproduced, to describe him as he was during most of his last twenty years would be superfluous. It is himself, and as wonderful a rendering of character as it is of appearance. Sunburnt and tanned by exposure to the open air, he looked, with his thick tawny beard and clear bright eyes of medium grey blue, as if he might have been one of the West Coast fishers he painted so often. And his dress, the dark blue jacket he usually wore being cut reefer fashion, and the easy swing and roll of his carriage added to his sailor-like look. In the eighties that was so marked that when he entered the witness-box at the trial at Inverary of the crew of the lighter, which ran down the boat in which he was fishing in Campbeltown Loch, the people in Court took him for the skipper. He had a splendid constitution also, and, of medium height and strongly built, his every action was instinct with vitality. Even after he was well over sixty, his movements were easy and agile, and he walked with the spring of a man who has not yet thought of giving up football for golf.

McTaggart possessed the genius for friendship in remarkable degree. He had his quarrels and he had his enemies, both more on questions of principle or policy than personal, and he used to say that sometimes one was not quite sure one was right until one was opposed by certain people. But his friendships were enduring. One might say, indeed, that he never lost a friend except through death. The companions of his youth remained perhaps his dearest friends until one by one they passed and he was left one of the few survivors of the brilliant group of pupils, who had gathered round Scott Lauder at the Trustees' Academy in the early fifties. Yet he was constantly making new friendships: amongst artists and collectors, amongst his neighbours in town or country, and amongst the companions of his elder children. In tune with the spirit of eternal youth, which flows through the world and, ever renewing life, keeps it fresh and warm and generous, McTaggart, like Meredith, loved "to keep the younger generation in hail." He was never happier than when welcoming young people, and especially young artists, to his home. During the last ten years of his life, one of the great days of the year for him was the Saturday early in July when he entertained the council of the Society of Scottish Artists—"the young artists" he called them—

and two or three of his most intimate personal friends to an early dinner and then, after an interlude of smoke and talk in the studio, to tea in the garden. These afternoons, with their geniality, good talk and generous encouragement, will not soon be forgotten by anyone who ever had the good fortune to be a guest.

Simple and natural himself, he had the knack of stimulating the best side of those with whom he was brought into contact. His very handshake and welcoming smile were of happy augury and at once set you at ease. However young or unimportant one might be, he treated you as an equal and, cordial and hearty in manner, he never oppressed anyone with a sense of superiority. As a minor artist said, "Mr. McTaggart treats us so that we forget that he is a great artist and not one of ourselves." To meet him casually in Edinburgh was to be cheered, to spend a day with him was to be refreshed and invigorated as if by a holiday in the country. He radiated good will and encouragement, and his example was an incentive to noble living. Years after he had ceased to visit the Life Class, one of the most distinguished of his pupils wrote: "It is a great comfort to me when I think of what your own life has been and your example has gone a long way to keep up my courage in living my own life—and thus we go hoping on, My Dear Old Master."

In these circumstances it was not perhaps surprising that, as his wife observed, people seemed often to go to see him when they were feeling depressed. Yet his best talk was not kept for company or his encouragement reserved for visitors. He was easy to live with, and his family relationships, of which it would be unbecoming for me to write in detail, were marked by a warmth and tenderness which made his home a peculiarly happy one.

Although more an observer and a thinker than a reader, McTaggart had a wide knowledge of things which could only have been acquired from books. He had besides a fine instinct for the essential mental and emotional qualities in literature, and the book he knew and loved best of all was the Bible. He was indeed that rare thing, a self-educated man whose culture is wide and bears no trace of its origin, except the freshness and bloom which, coming from native originality and depth of character, differentiate it from even the best culture of the schools. Not art only but life in all its manifestations, political (he was an ardent Liberal), ethical

and religious, interested him, and he was always ready to discuss any or all of them with a congenial friend.

A copious and eager conversationalist, he talked with a rare and winning enthusiasm to which the soft pleasing quality of his voice, with its soupçon of West country accent, and the spontaneity of the gestures with which he accentuated his points added richness and vivacity. Sane, vigorous and manly, he took a decided view of almost any subject that might be discussed, and, while he frequently startled one with a seeming paradox, you usually found on consideration that it was no paradox at all, but the expression of an exceptionally penetrating and original mind acting without prejudice on the actual facts and not on the conventional view of them. Played over by flashes of delicate humour, lightened by entertaining reminiscence and anecdote, and marked by happy and picturesque phrasing, his conversation, no matter what the theme, was always vivid and illuminative. Often discursive and taking a wide circle, it was, however, never far removed from the elemental things of life, and often came back to the relationship of art to life, which he held to be so close that the former, while a reflection of the emotional and imaginative aspects of the latter, was an essential part of life itself.

I HAVE been re-reading what I have written about William McTaggart and his art, and it occurs to me that it might be well if, in conclusion, an attempt were made to analyse the essential character of his gift. The development of his vision and the evolution of his style, from their delicate and detailed beginnings to their sensitive, powerful and suggestive conclusions, have already been traced. It remains to disengage and summarise the qualities which give his pictures their peculiar fascination and make them a remarkable manifestation of the human spirit.

Like all the greatest artists, McTaggart was of his own country and of his own time. What the great men of the past did was to take the ideals of their epoch and the characteristics of their surroundings and, seizing upon what was deepest and most significant, express these in forms of beauty and of power. So too McTaggart. His inspiration was drawn from the life and landscape he knew best and loved most, and his works, as the author of that delightful book, "Edinburgh Revisited,"

has said, "are the most spiritual and original expression of Scotland through painting." Yet if his roots were deep struck in Scottish soil, almost indeed in his own parish, his art blossomed in the free air of heaven and casts its beauty and its fragrance far abroad. He saw the universal in the particular ; and, like the poetry of Burns, the novels of Walter Scott and the romances of Stevenson, his pictures interpret the life, the scenery, the very atmosphere of Scotland in a way which, instinct with emotional significance and pictorial beauty, endows them with a great and an enduring charm.

His talent unfolded slowly, leaf by leaf as it were, until, during the last twenty or twenty-five years of his life, it was in full flower. To the last it revealed new beauties, but never a hint of decay. What the fully blossomed flower was at the close showed in the bud, and at each stage of its expansion it possessed a beauty of its own. But its special quality, its unique aroma, was most in evidence and most fragrant in his later maturity. Then, with fully developed powers of expression, he embodied in his pictures all the passion for nature's beauty and significance, which had haunted him from the days of his youth.

In love with the wonder and bloom of the world, it was life, or rather the impression of life created in the mind or evoked in the imagination by nature and man's relationship to her, that he tried to capture and recreate by his art. In the pictures of his earlier years this aspiration shines through his reverent and lovely, if still somewhat literal, rendering of the more purely visual or the more static elements of natural appearance, and reveals itself in delightful colour, finely observed tone and delicately modelled form. Gradually, however, as his understanding of these elements increased and his mastery of their representation matured, he came to express the life of nature rather in terms of atmosphere and motion. The very complete knowledge of things seen and the great skill in realising them pictorially, which he had acquired by sincere and devoted study, were now employed to express the wider and deeper relationship of these to human life and feeling. McTaggart held that the beauty of nature was spiritual, and the ideal which he pursued, consciously or unconsciously, and latterly realised was the liberating of this vital and spiritual essence from the bonds of the material and the conventional. And, with its realisation, he brought back to painting that ecstasy of feeling, that

pure and unsophisticated delight in the wonder and beauty of reality, which had marked the great early masters but had been largely lost to art under the influence of academies and of revolting groups with their formulated and contending tenets of eclecticism, classicism, or romanticism, realism, impressionism, futurism. Yet, while his art in its later phases is instinct with "the reason of the thing without the matter," that was not the issue of chance, but was attained by a combination of insight, knowledge and skill. Synthesis superseded analysis in conception and execution alike. While the facts became subsidiary to the whole and incident was swamped in unity, he modified his technique until, through exquisite concord of colour and light, rare suggestiveness of action and form, and finely rhythmic design, it gave fit expression to his ideals. In his later years every touch and every line in his pictures were significant and vital, and he seemed to colour with light and model with air instead of with pigment. His art had become fully creative: an interpretation of life in terms of living art and not of dead matter.

That seems to me the secret of McTaggart's charm and the source of the perennial freshness and endless variety of his achievement. That also the element, which, linking his art with the infinite, gives his pictures their exceptional power of appeal to the imagination. In them, to use M. Bergson's fine aphorism, "the veil between nature and ourselves is lifted," and, through the visual harmonies of colour and form of which they are wrought, we perceive the inner life of reality and feel ourselves at one with nature. Masterly in craftsmanship and rich in pictorial beauty, his art possesses the incomparably higher and rarer kind of significance which comes from a profoundly imaginative apprehension of nature and of human life. Expressive, lovely, reverent, McTaggart's pictures yield lasting joy and conjure up for the solace and the delight of man

"A sense sublime
Of Something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man :
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things."

APPENDICES

I.

PORTRAITS OF WILLIAM McTAGGART.

- SELF-PORTRAIT (oil). Signed later with monogram and dated '52. Reproduced in this book.
- PORTRAIT (chalk). $10 \times 6\frac{5}{8}$. Profile. Drawn by J. B. McDonald, R.S.A., in 1853.
Illustrated in series of portraits of the Artist (three others from photographs at ages 28, 45, and 52, are given) reproduced in *The Strand Magazine*, August 1897.
Mrs. McTaggart.
- PORTRAIT (oil). $3\frac{3}{4} \times 3$. Head in profile to left. Made by Sir W. Fettes Douglas, P.R.S.A., in connection with his picture 'The Messenger of Evil Tidings' (1856), in the Diploma Collection of the Royal Scottish Academy, in which the head is turned in the opposite direction.
Mrs. McTaggart.
- PORTRAIT (oil). $30\frac{1}{4} \times 25\frac{3}{4}$. Head and shoulders. The earliest portrait with a beard. Painted by G. P. Chalmers, R.S.A., about 1870.
The Artist's Trustees.
- PORTRAIT (plaster bust). 28" high. Modelled by George Webster about 1878.
The Artist's Trustees.
- PORTRAIT (oil). 20×15 . Cabinet three-quarter length. Painted by J. Lawton Wingate, R.S.A., about 1888.
The Artist's Trustees.
- PORTRAIT (oil). 12×10 . Oval. Head. Initialed 'R.' Painted by Sir George Reid, P.R.S.A., in 1891, for the Kepplestone Collection of Artists' Portraits now in the Aberdeen Art Gallery.
- SELF-PORTRAIT (oil). 33×29 . Head and shoulders. Signed on palette and dated 1892. Exhibited R.S.A. 1893 and 1909; R.G.I. 1894. Reproduced as Frontispiece to this book.
Mrs. McTaggart.
- PORTRAIT (wash drawing). Full length, standing painting. By R. Abercromby. Reproduced in *Scots Pictorial*, 6.8.98.
- PORTRAIT (oil). $23\frac{1}{2} \times 17\frac{1}{2}$. Signed 'John Henderson 1903.'
Mrs. C. M. Penman.
- PORTRAIT (oil). $30\frac{3}{4} \times 24$. To waist, palette in hand. Painted by John Henderson in 1906. Exhibited: R.G.I. 1907.
Mrs. McTaggart.
- PORTRAIT (oil). $23\frac{1}{2} \times 19\frac{1}{2}$. Head and shoulders. Painted by J. B. Abercromby, about 1906.
Mr. John P. McTaggart.
- PORTRAIT (water-colour). $26 \times 18\frac{1}{4}$. Head and shoulders. Signed 'H. W. Kerr, 1908.' Reproduced in *The Studio*, 1909.
Mrs. McTaggart.

- PORTRAIT (sketch in water-colour). $12\frac{1}{4} \times 9\frac{1}{4}$. Inscribed 'Wm. McTaggart, R.S.A.,
 and signed 'H. W. Kerr 1908.' Mrs. H. H. MacTaggart.
- PORTRAIT (water-colour). $28\frac{1}{2} \times 20$. Signed 'H. W. Kerr 1908.' Exhibited: R.S.A.
 1909; R.S.W. 1910. Photogravure in *Scottish Modern Portrait Painters*, 1910.
 Mr. H. H. MacTaggart.
- PORTRAIT (water-colour). $28 \times 21\frac{1}{2}$. Head and shoulders. Signed 'H. W. Kerr,
 R.S.A.' Painted 1909. Mr. and Mrs. James L. Caw.

II.

 MAGAZINE AND OTHER ARTICLES AND BOOKS CONTAINING
 REFERENCES TO WILLIAM McTAGGART AND HIS WORK.

THE Contemporary Notices of the Exhibitions of the Royal Scottish Academy, the Glasgow Institute, the Dundee Art Gallery, the Royal Scottish Water-Colour Society and the Society of Scottish Artists in the chief Scottish newspapers between 1858 and 1917 contain many criticisms of his exhibited works.

The *Illustrated Notes* to the Royal Scottish Academy and to the Glasgow Institute of the Fine Arts, edited by George R. Halkett, published annually between 1878 and 1882 illustrate and comment upon the more important pictures by him exhibited during these years.

SCOTTISH PAINTERS. Page 74. London 1888. By SIR WALTER ARMSTRONG.

THE 'McTAGGART PORTFOLIO SALE.' *Scottish Leader*, 18.3.89.

THE WINGATE AND McTAGGART SALES. *The Scottish Art Review*, May 1889.
 By J. M. GRAY.

A CENTURY OF ARTISTS. Page 113. Glasgow 1889. (With an illustration.)
 By W. E. HENLEY.

DIE MALERIE IN SCHOTTLAND. (References therein.) *Illustrierte Deutsche Monatshefte*. Decr. 1893. (With an illustration.)
 By CORNELIUS GURLITT.

A SCOTTISH IMPRESSIONIST. *The Art Journal*, August 1894. (With portrait and four illustrations.)
 By JAMES L. CAW.

THE SCOTTISH SCHOOL OF PAINTING. (References therein.) *Blackwood's Magazine*,
 March 1895.

GEORGE PAUL CHALMERS AND THE ART OF HIS TIME. (Many references therein.)
 Glasgow 1896. By E. PINNINGTON.

WILLIAM McTAGGART AND THE NEW IMPRESSIONISM. *Pall Mall Gazette*, 17.10.96.

WILLIAM McTAGGART, R.S.A. *The Scots Pictorial*, 2.10.97. (With portrait and five illustrations.)

VICTORIAN PAINTING. (References therein.) *The Scottish Review*, July 1897.
 By JAMES L. CAW.

THE PRESENT CONDITION OF ART IN SCOTLAND. (References therein.) *The Art Journal*, 1898, pages 46-7. (With an illustration.)
 By JAMES L. CAW.

ROBERT SCOTT LAUDER, R.S.A., AND HIS PUPILS. *Art Journal*, 1898. Pages 339
 and 367. (With an illustration.)
 By E. PINNINGTON.

- WILLIAM McTAGGART, R.S.A. *Good Words*, Nov. 1899. (With seven illustrations.)
By E. PINNINGTON.
- CATALOGUE OF 32 PAINTINGS BY WM. McTAGGART, R.S.A. 1901. (With Introduction
by E. PINNINGTON, portrait and illustrations.)
- NOTES TECHNICAL AND EXPLANATORY ON THE ART OF MR. WILLIAM McTAGGART AS
DISPLAYED IN EXHIBITION OF THIRTY-TWO PICTURES. 1901.
By P. McOMISH DOTT.
- THE McTAGGART EXHIBITION. *The Scots Pictorial*, 15.2.01. (With photograph and
two illustrations.)
- MR. WILLIAM McTAGGART'S PICTURES. *Glasgow Herald*, 18.2.01.
- MR. WILLIAM McTAGGART'S PICTURES. *Daily Record*, 22.2.01.
- THE ENGLISH PRE-RAPHAELIC PAINTERS. Page 90. London 1901. (With an illus-
tration.)
By PERCY BATE.
- ART AT THE GLASGOW EXHIBITION, 1901. Page 57. London 1901. By PERCY BATE.
- NINETEENTH CENTURY ART. Page 78. Glasgow 1902. (With an illustration.)
By D. S. MACCOLL.
- KINDRED SPIRITS—IV. : MR. McTAGGART, R.S.A., AND HOMER. *N.B.* 13.11.02.
- FAMOUS SCOTTISH ARTISTS—WILLIAM McTAGGART, R.S.A. *Dundee Courier*. Two
articles : 3rd and 10th May 1904.
By T. S. ROBERTSON.
- PAINTERS OF THE LIGHT—AN INTERVIEW WITH WILLIAM McTAGGART, R.S.A. *Black
and White*, 30.9.05. (With photographic portrait and two illustrations.)
By J. M. GIBBON.
- THE SCOTTISH SCHOOL OF PAINTING. Pages 358-9. London 1906.
By W. D. MCKAY, R.S.A.
- CATALOGUE OF THIRTY-SIX PAINTINGS BY WILLIAM McTAGGART. Edinburgh 1907.
With notes upon his later work by P. McOMISH DOTT.
- SCOTTISH PAINTING, PAST AND PRESENT, 1620-1908. Part II., Section I., Chap. II.,
William McTaggart. Edinburgh 1908. (With two illustrations.)
By JAMES L. CAW.
- JOHN PETTIE. (Many references therein.) London 1908. By MARTIN HARDIE.
- LA PEINTURE ANGLAISE. Page 278. Paris 1908. (With an illustration.)
By ARMAND DAYOT.
- WILLIAM McTAGGART, R.S.A., PAINTER OF SEA AND LAND. *The Studio*, July 1909.
(With portrait and eleven illustrations, two of them in colour.)
By ALEXANDER EDDINGTON.
- OBITUARY NOTICES. *Manchester Guardian*, *Scotsman*, *Glasgow Herald*, *Dundee Adver-
tiser*, etc. Short editorial articles in *Edinburgh Evening News* and *Glasgow Evening
Citizen*, 4.4.10 ; and in *The Burlington Magazine*, May, 1910.
- A CONTRAST—ORCHARDSON AND McTAGGART. *Manchester Guardian*, 15.4.10.
- A SEA-SCAPE BY McTAGGART. *Scotia*, Vol. IV., No. III. (With an illustration.)
By W. G. BLAIKIE MURDOCH.

WILLIAM McTAGGART

- ANNUAL REPORT, ROYAL SCOTTISH ACADEMY, 1910. Biographical note dealing with his connection with the Academy.
- THE CHARM OF DORA. *The Evening News*, London, 30.12.10. By C. LEWIS HIND.
- HISTORY OF PAINTING. Vol. VIII., pp. 123, 184, 185. London 1911.
By HALDANE MACFALL.
- SCOTTISH ART IN WHITECHAPEL. (References therein.) *Manchester Guardian*, 31.5.12.
By J. B.
- WILLIAM McTAGGART, R.S.A., 1835-1910. *The Glasgow Herald*, 14.9.12.
By T. S. ROBERTSON.
- THE NATIONAL GALLERY OF SCOTLAND : SOUVENIR VOLUME. Pp. 45-6, 48. London 1913.
By W. G. BLAIKIE MURDOCH.
- McTAGGART'S GENIUS. *The Glasgow Herald*, 30.9.16.
- McTAGGART, A GREAT SCOTTISH ARTIST. *The Westminster*, Toronto, August 1916.
(With portrait and three illustrations.) By R. B. JOHNSON.
- NATIONAL GALLERY OF SCOTLAND. Note in Official Catalogue.
- ROYAL SCOTTISH ACADEMY, 1826-1916. Pp. lxxxiv, xcii, xciii, xciv, cxiii; and complete list of works exhibited in R.S.A. by McTaggart. Glasgow 1917.
By FRANK RINDER and W. D. MCKAY, R.S.A.
- DICTIONARY OF NATIONAL BIOGRAPHY. William McTaggart. II. Supplement : Vol. 2,
p. 547. By JAMES L. CAW.

CATALOGUE OF PICTURES

THE pictures are arranged, as far as possible, under the years in which they were painted or, when that was not definitely ascertainable, under those to which they most probably belong, or in which they were first exhibited. Owing to alteration of titles, it is not improbable that a few pictures may appear twice in the following list ; but care has been taken to avoid this, and to restore the altered titles to their original form.

The artist usually signed his pictures in a free hand, as if writing, ' W. McTaggart,' and this signature was as a rule followed by the date—now and then, but not often, the spelling is MacTaggart. When a double date appears, as is not infrequently the case, particularly in his later pictures, the earlier date signifies when the picture was begun, the later when it was completed. Occasionally also, when signing a picture begun years before it was finished or left the studio, he would inadvertently insert a date a year or two earlier or later than that of its origin. More rarely, and then mostly upon portraits, he signed with a monogram. The signature appears in many places, for he utilised it as part of his design ; and, when the appropriate place suggested itself, he would even sign a canvas only begun. The water-colours without signature and in his possession at the time of his death were marked with an embossed stamp, but nothing was put upon the oil pictures left unsigned by him.

The following abbreviations are used :—

EXHIBITIONS.

- R.S.A. = Royal Scottish Academy.
R.G.I. = Royal Glasgow Institute.
R.S.W. = Royal Scottish Society of Painters in Water-Colours.
S.S.A. = Society of Scottish Artists.
Dundee = Dundee Exhibitions.
R.A. = Royal Academy.
R.H.A. = Royal Hiberian Academy.

LOAN EXHIBITIONS.

- S.N. Edin. 1908 = Scottish National Exhibition, Edinburgh, 1908.
Glas. Int. 1888 or 1901 = Glasgow International Exhibitions, 1888 and 1901.
Glas. 1911 = Scottish Exhibition, Glasgow, 1911.

SPECIAL EXHIBITIONS, ETC.

- McTaggart Sale 1889 = McTaggart Water-Colour Sale, Dowell's, Edinburgh, 23rd March, 1889.
- McTaggart Ex., 1901 = Exhibition of '32 Paintings by Wm. McTaggart, R.S.A.,' shown by Messrs. Aitken Dott & Son in Glasgow, Edinburgh and Dundee, 1901.
- Reid's 1906 = Exhibition of 'Pictures and Drawings by Wm. McTaggart, R.S.A.,' held by Mr. A. Reid, Glasgow, in 1906.
- Dott's 1907 = 'Exhibition of Thirty-six Pictures by Wm. McTaggart, R.S.A.' held by Messrs. Aitken Dott & Son, Edinburgh, in 1907.

SALES.

The figures which follow Index Initial indicate date of sale.

C. = Christie, London.

D. = Dowell, Edinburgh.

E. = Edmiston, Glasgow.

The measurements in the Catalogue are given in inches, height first and then width. The signature is given between inverted commas immediately after the size. When the medium in *not* stated the picture is in oil.

The name of present or last known owner is given to the right at the end of each entry.

1852.

Left Campbeltown middle of February; entered Board of Trustees' Academy, Edinburgh, 19th April; drew and painted portraits in Glasgow and Edinburgh.

PORTRAIT OF HIMSELF. Signed later with monogram, and dated '52. Reproduced in this book.

PORTRAIT HEAD OF HIS BROTHER ARCHIBALD. 11 x 8½. Signed at later date 'Wm. McTaggart 1852-86.' Mrs. A. MacTaggart, Campbeltown.

1853.

Edinburgh address: 9 New Street.

Summer spent at Dublin.

PORTRAIT HEAD OF HIS BROTHER DUNCAN. 10 x 8. Signed but undated. (c. 1852-3.) Miss McTaggart, Glasgow.

HALF-LENGTH PORTRAIT OF HIS BROTHER DUGALD.

Mrs. Dugald McTaggart, Glasgow.

PORTRAIT OF MISS MINNA CRUICKSHANK. 20 x 17. Pastel.

Miss Macnaughton, Salen.

BEN LEDI. 13½ x 20. Water-colour. 'W. McTaggart 1853.' Sale, Lyon & Turnbull, Edinburgh 1915. Mr. H. H. MacTaggart, Loanhead.

NUMEROUS PORTRAITS in chalk and oil done in Dublin.

1854.

Northumberland and Dublin.

- CHILDREN OF J. MORTON, Esq. The first picture exhibited by the artist. Exhibited : R.H.A. 1854.
- PORTRAIT OF MISS M. MARSHALL (water-colour). Exhibited : R.S.A. 1855.
- PORTRAIT OF MISS MARSHALL (water-colour). Exhibited : R.S.A. 1855.
- PORTRAIT OF MR. JOHN STEWART GRUBB. $24\frac{1}{4} \times 17\frac{3}{8}$. Black crayon with touches of red and white, on buff paper. Signed 'W. McTaggart 1854.'
Mrs. G. S. Ferrier, Edinburgh.
- PORTRAIT OF HIS BROTHER JOHN. 12×10 . 'W. McTaggart.' *c.* 1854.
Mrs. John McTaggart, Helensburgh.
- NUMEROUS PORTRAITS in Dublin and some in Northumberland.

1855.

Northumberland and Dublin

- PORTRAIT 'MR. R. HUNTER.' Exhibited : R.S.A. 1856.
- PORTRAIT IN CRAYONS (Miss Janet Guthrie). Exhibited : R.S.A. 1856.
- THE LITTLE FORTUNE TELLER. $11\frac{1}{4} \times 9\frac{1}{4}$. Unsigned. Exhibited : R.S.A. 1856.
Purchased (Price £3 3s.) at the Exhibition by Mr. W. R. McDiarmid, Dumfries, it was bequeathed by his widow in 1912 to its present owner, Mrs. J. Avon Clyde, Edinburgh. The first picture, other than a portrait, exhibited by the artist.
- PORTRAIT OF MRS. JOHN STEWART GRUBB. $24\frac{3}{8} \times 17\frac{3}{8}$. Black, red and white crayon.
'W. McTaggart 1855.' Mrs. G. S. Ferrier, Edinburgh.
- PORTRAIT OF REV. MR. YOUNG, Moray Place, Edinburgh.
- PORTRAIT 'J. MORTON, ESQ.' 36×28 . Unsigned. Exhibited : R.S.A. 1858.
The Artist's Trustees.
- PORTRAIT OF MASTER McCASKELL. Painted for Mr. J. McCaskell, Portobello.
- THE ARTIST'S FATHER. $20\frac{3}{8} \times 17\frac{1}{8}$. Unsigned, charcoal and chalk. *c.* 1855.
The Artist's Trustees.
- PORTRAITS done at Fowberry Tower, Northumberland, for Mr. Darling.
- NUMEROUS PORTRAITS painted in Dublin.

1856.

*63 Cumberland Street.**Dublin.*

- PORTRAIT OF A CLERGYMAN (Rev. Dr. Caesar, Tranent ?). Exhibited : R.S.A. 1857.
- PORTRAITS (either in crayon or water-colour). Exhibited : R.S.A. 1857.
- PORTRAIT OF MR. J. McCASKELL, Portobello.
- PORTRAIT OF REV. THOMAS GUTHRIE, D.D. $23\frac{1}{2} \times 19$. Unsigned. *c.* 1855-6. Probably a made-up portrait.
Sir David Paulin, Edinburgh.
- MANY PORTRAITS in Dublin.

1857.

Campbeltown.

- THE SLEEPER AND THE WATCHER. 30×25 . Signed and dated 1858. Exhibited : R.S.A. 1858. Sold as 'Lost and Found amongst the Hills,' C. 14.3.04.

THE SLEEPER AND THE WATCHER. $7\frac{3}{4} \times 11\frac{1}{4}$. 'W. McTaggart 1859.' Smaller version of above. Sales: D. 14.3.85 (Ritchie Col.); E. 12.3.09 (Henderson Col.).

Mr. H. H. MacTaggart, Loanhead.

LANDSCAPE. 9×13 . Signed, date indistinct. Study for landscape setting of above. Sale: E. 15.5.13 (Sir W. Arrol Col.).

THE DISPUTE. $15 \times 11\frac{1}{2}$. Signed and dated 1857. Exhibited: R.S.A. 1858. Purchased by Royal Association (Price £15 15s.), and won by Mr. Taylor, Alnwick. Sale: McTear, Glasgow, 24.4.14. Mr. D. M. Jackson, Corstorphine.

STUDY FOR 'THE DISPUTE.' 22×18 . Unsigned. The Artist's Trustees.

THE FIRST NEWSPAPER. Exhibited: R.S.A. 1858.

JEANIE. Exhibited: R.S.A. 1858.

HERD LASSIE. Exhibited: R.S.A. 1858.

RIZPATH. $28 \times 32\frac{1}{2}$. Unsigned. Design for composition competition, Trustees' Academy, 1857; awarded 2nd Prize. Let out to present size, and the landscape, etc., repainted by the artist in 1898. The Artist's Trustees.

1858.

Campbeltown.

THE THORN IN THE FOOT. 36×24 . Unsigned. Exhibited: R.S.A. 1859. Reproduced in Percy Bate's *The English Pre-Raphaelite Painters*.

Mrs. Nightingale, Craigcrook Castle.

GOING TO SEA. 32×27 . Unsigned. Exhibited: R.S.A. 1859. Purchased by the Royal Association (Price £45), and won by Mr. W. Cochrane, Kelso. Sale: Glasgow, 27.6.17 (Lodder Col.).

STUDY FOR 'GOING TO SEA.' $9\frac{7}{8} \times 7\frac{7}{8}$. Mahogany panel. Inscribed behind 'Going to Sea. William McTaggart 1859.' The Artist's Trustees.

STUDY FROM NATURE. Exhibited: R.S.A. 1859.

BENGULLION FROM THE KILKERRAN SHORE. $8\frac{1}{2} \times 12\frac{1}{4}$. Unsigned. c. 1858.

Mrs. C. M. Penman, Bonnyrigg.

EVENING AMONG THE HILLS. $3\frac{1}{8} \times 6\frac{1}{2}$. c. 1858. Mrs. C. M. Penman, Bonnyrigg.

PORTRAIT OF MR. MACMILLAN MACNEILL OF CARSEY. 30×25 . Unsigned.

Mrs. Forbes Mackay, Nairn.

PORTRAIT OF MRS. MACMILLAN MACNEILL. 30×25 . Unsigned.

Mrs. Forbes Mackay, Nairn.

PORTRAIT OF MR. MACMILLAN MACNEILL. Coloured chalk. $23\frac{1}{2} \times 19$. 'W. McTaggart 1858.'

Miss Macdonald of Sanda.

PORTRAIT OF MRS. MACMILLAN MACNEILL. $23 \times 18\frac{3}{4}$. Coloured chalk. 'W. McTaggart 1858.'

Miss Macdonald of Sanda.

1859.

Elected A.R.S.A., 9th November.

Campbeltown.

THE PAST AND THE PRESENT. $29\frac{1}{2} \times 35\frac{1}{2}$. Signed at later date, 'W. McTaggart 1860.' Exhibited: R.S.A. 1860; Dott's 1907. Sometimes called 'The Builders.' Sales: D. 31.10.74; C. 21.5.03. Mr. P. McOmish Dott, Colinton.

- FINISHED STUDY OF 'PAST AND PRESENT.' $7\frac{3}{4} \times 10\frac{1}{2}$. 'W. McTaggart.'
Mr. J. J. Watson, Broughty Ferry.
- THE DEAD ROBIN. Exhibited : R.S.A. 1860.
- IMPENDING RETRIBUTION. Exhibited : R.S.A. 1860.
- ROBERT MERCER, ESQ., OF SCOTSBANK. Exhibited : R.S.A. 1860.
- PORTRAIT OF MR. CHARLES MAC TAGGART. $24\frac{1}{4} \times 19$. Signed with monogram, and dated 1859. Mrs. H. B. MacTaggart, Rosemount, Campbeltown.
- PORTRAIT OF MRS. CHARLES MAC TAGGART. $24\frac{1}{4} \times 19$. Signed with monogram, and dated 1859. Mrs. H. B. MacTaggart, Campbeltown.
- HON. MRS. GRAHAM. Etching of the picture by Gainsborough in National Gallery of Scotland, executed for the first catalogue of that gallery. Pencil drawing of picture from which etching was made belongs to Miss Nelly McTaggart.

1860.

44 *Howe Street.**Campbeltown.*

- THE WRECK OF THE HESPERUS. $29 \times 35\frac{1}{2}$. 'W. McTaggart 1861.' Exhibited : R.S.A. 1861 ; R.G.I. 1862-3 ; Glas. 1911. Sale : Mather Col., Glasgow, 25.2.96. Mr. Stephen Mitchell of Boquhan.
- There are various studies for the sky and sea effects in above in the possession of members of the artist's family.
- A GIRL KNITTING. Exhibited : R.S.A. 1861. (Indexed in Academy Catalogue 1861 as by 'J. McTaggart.')
- A CORNFIELD. Exhibited : R.S.A. 1861. Probably the picture (15×20) signed 'W. McTaggart,' in the possession of Mr. W. D. Davis, South Queensferry.
- ABOVE NEW ORLEANS—MORNING. $5\frac{5}{8} \times 9\frac{5}{8}$. Unsigned. *c.* 1860. Mr. and Mrs. James L. Caw, Edinburgh.
- THE SPRAINED ANKLE. Exhibited : R.H.A. 1861 ; R.S.A. 1862 ; R.G.I. 1862-3.
- PORTRAITS OF THE CHILDREN OF COLONEL FRASER. Exhibited : R.S.A. 1861.

1861.

13 *Pitt Street.**Glenramskill, Campbeltown.*

- THE YARN. 28×38 . 'W. McTaggart 1861.' Exhibited : R.G.I. 1861-2 ; R.S.A. 1862 ; Dundee Loan (as 'The Home Coming') 1912. Purchased at the R.S.A. 1862 by the Royal Association (Price £40) and won by Mr. W. A. Lauder, Carrick-on-Shannon. Mr. Frank Stevenson, Dundee.
- SMALL STUDY FOR 'THE YARN.' 6×5 . Unsigned. Mr. John P. McTaggart, Penarth.
- PORTRAIT OF THE ARTIST'S FATHER. $6\frac{1}{4} \times 4\frac{3}{4}$. Oval. Unsigned. Painted for figure in 'The Yarn.' *c.* 1861. The Artist's Trustees.
- THE OLD PATHWAY. $27\frac{3}{4} \times 35\frac{1}{2}$. Signed at later date 'W. McTaggart.' Exhibited : R.S.A. 1862. Purchased by the Royal Association (Price £40), and won by Marcus Going, M.D., Limerick. Mr. W. D. McKay, R.S.A., Edinburgh.
- THE SOLDIER'S RETURN. $11\frac{1}{2} \times 13\frac{1}{2}$. 'W. McTaggart.' Small version of above. Sales : D. 14.3.85 (Ritchie Col.) ; McTear, Glas. 3.11.16.
- HOMeward BOUND. Exhibited : R.G.I. 1861-2 ; R.S.A. 1862.
- GATHERING SHELLS. $14\frac{1}{2} \times 20\frac{3}{4}$. Unsigned. Exhibited : R.G.I. 1861-2. Mr. J. A. Brown, Paisley.

- LOCHABER NO MORE. Painted about this time, and engraved (*c.* 1866) in line by J. C. Armitage for *Allan Ramsay and the Scottish Poets before Burns.*
- THE BIRD'S NEST. 15 × 19. 'W. McTaggart 1862.' Sale: D. 14.3.85 (Ritchie Col.).
Mr. E. Carmichael, Broughty Ferry.
- PORTRAIT OF LIEUT.-COLONEL R. W. FRASER, H.E.I.C.S. Exhibited: R.S.A. 1862.
- PORTRAIT OF MRS. FRASER. Exhibited: R.G.I. 1861-2.
- TWO ILLUSTRATIONS FOR 'GOOD WORDS.' A Pencil study for 'Crowned Heads' belongs to Miss Betty McTaggart, and one for "Rizpath" to Miss Barbra McTaggart.

1862.

Meikle Earnock and Lochgilphead.

- PUIR WEANS. 29 × 24. Titled, signed, and dated May 1862, on back. Exhibited: R.S.A. 1863. Mrs. Craig-Brown, Selkirk.
- SMALLER VERSION OF 'PUIR WEANS.' Probably the picture exhibited R.G.I. 1861-2, and R.S.A. (Loan) 1863, and in 1881 in the possession of Mr. W. Smith, Liverpool, for whom the artist signed it.
- THE OLD PUMP WELL. 24 × 30. Unsigned. Exhibited: R.S.A. 1863. Purchased from the artist by Mr. T. S. Smith of Glassingall, who bequeathed his collection to form the Smith Institute, Stirling. Smith Institute, Stirling.
- GOING TO SERVICE. Exhibited: R.S.A. 1863.
- THE VILLAGE APPLEMAN. 25 × 30. Unsigned. Exhibited: R.S.A. 1863. Purchased by Royal Association (Price £45), and won by Mr. H. H. Thomson, Garmouth. Sale: C. 7.5.81 (A. B. Stewart Col.). Mrs. Anderson, London.
- 'GIVE US THIS DAY OUR DAILY BREAD.' 32 × 24½. Signed with monogram. Exhibited: R.S.A. 1863; R.S.A. (Loan) 1863; R.G.I. 1888. Mrs. Craig-Brown, Selkirk.
- 'GIVE US THIS DAY OUR DAILY BREAD.' 17 × 14. 'W. McTaggart 1862.' Smaller version of above. Mr. George Halley, Broughty Ferry.
- THE OLD MILL. Exhibited: R.S.A. 1863.
- PORTRAIT OF W. A. CAMPBELL, ESQ., OF ORMSARY. Exhibited: R.S.A. 1863.
- PORTRAITS OF MRS. CAMPBELL AND MASTER FARQUHAR, ORMSARY. Exhibited: R.S.A. 1863.

WATER-COLOURS.

- A WOODED AVENUE, MEIKLE EARNOCK. 4 × 6½. Unsigned. *c.* 1862. Miss Betty McTaggart.
- SEEING THEM OFF. 9¼ × 12¼. Wash drawing. Club sketch, originally in the possession of Tom Graham, H.R.S.A. Mr. and Mrs. James L. Caw, Edinburgh.

1863.

3 *Macnab Street (after Nour).**Fairlie and Meikle Earnock.*

- SPRING. 17½ × 23½. Signed with monogram and dated 1864. Exhibited: R.S.A. 1864; Dundee 1867; Whitechapel 1901; S.N. Edin. 1908. Sales: Chapman's, Edin. 4.12.80 (Simpson Col.); D. 6.11.15. Mr. R. B. Steven, Edinburgh.

- SPRING. 9 × 12. Signed and dated 1863. Study for figures in above. Sale : D. 6.3.09 (Ramsay Col.).
- AUTUMN. 17½ × 23½. Signed with monogram and dated 1864. Exhibited : R.S.A. 1864 ; Dundee 1867. Sale : Chapman's, Edin. 4.12.80 (Simpson Col.).
Trustees of late Mr. James Pringle, Edinburgh.
- A Pencil Drawing for above sent to Mr. G. B. Simpson, for whom picture was painted, belongs to Mr. and Mrs. James L. Caw, Edinburgh.
- AUTUMN. 10 × 13. Unsigned study for above. Mrs. Weinberg, London.
- HELPING GRANNIE. 17½ × 13½. Unsigned. Exhibited : R.S.A. 1864.
Mrs. Craig, Edinburgh.
- GRANDMOTHER KNITTING. 17¼ × 14. 'W. McTaggart 64.' Version of above. Sale : E. 22.5.13 (Sir W. Attol Col.).
Mr. James Fleming, Glasgow.
- UNWILLINGLY TO SCHOOL. 14½ × 11½. Signed with monogram and dated 1864. Exhibited : R.S.A. 1864 ; Dott's 1907. Sale : D. 17.3.77 (J. C. Bell Col.).
Mrs. James Brechin, Edinburgh.
- THE BALLAD. Exhibited : R.S.A. 1864. Probably the picture (17½ × 20) in the possession of Dr. Andrew Maitland Ramsay, Glasgow.
- THE WELL. Exhibited : R.S.A. (Loan) 1863, when it belonged to Mr. Charles Hargitt.
- THE GIPSY CAMP. 16 × 24. 'W. McTaggart 1863.' Mr. James D. McTaggart, Oban.
- OLD COTTAGE AT FAIRLIE. 22 × 27. 'W. McTaggart 63-92.'
Mr. James Lang, Johnstone.
- NEAR FAIRLIE. 33 × 43. 'W. McTaggart.' Sale : E. 30.11.16.
Noted on Memorandum as being painted or to paint at this time. 'The Orange Girl,' and 'The Fish-wife,' for Mr. Hargitt, and 'Maggie Lauder,' 'My Nannie O,' and 'Bessie Bell and Mary Gray,' for Messrs. Virtue.
- CHILDREN OF W. W. CARGILL, Esq., M.P. Painted at Dunkeld in Autumn. Exhibited : R.S.A. 1864.
- SONNIE—A PORTRAIT. Painted for Colonel Fraser, Portobello. Exhibited : R.S.A. 1864.

WATER-COLOURS.

- LAUNCHING THE PUNT—SUNSET. 4½ × 7. The Artist's Trustees.
- A MELLOW EVENING, FAIRLIE. 5 × 7. Unsigned.
Mr. and Mrs. James L. Caw, Edinburgh.
- LITTLE CUMBRAE. 5 × 7. Unsigned. Mr. John Duncan, Jr., Edinburgh.
- THE DAISY CHAIN. 11 × 15½. 'W. McTaggart 1863.' Probably 'Spring,' No. 105, McTaggart Sale, 1889. Late Mr. William Hunter, Edinburgh.

1864.

Glenramskill, Campbeltown.

- THE WAYSIDE BREAKFAST. 22 × 17¼. Unsigned. Exhibited : R.S.A. 1865. Sale : E. 12.10.16. (Leiper Col.).
Messrs. Davidson, Glasgow.
- THE RELEASE. 10 × 12. Panel. Inscribed on back 'Emma Shields, April 1864. W. McTaggart.' Exhibited : R.G.I. 1865. Rev. J. Lorimer Munro, Edinburgh.
- A SUMMER AFTERNOON. Exhibited : R.S.A. 1865 ; R.G.I. 1866.

- 'WORD' FROM THE WEST. 16 × 20. Exhibited : R.S.A. 1865 ; Dundee 1873. Sale :
D. 14.3.85 (Ritchie Col.) Late Mr. T. Balmain, Glasgow.
- There are numerous pencil and water-colour studies for above.
- COMPANIONS. Exhibited : Greenock 1864.
- MISFORTUNE. Exhibited : R.H.A. 1864, when it belonged to Mr. J. Aitken.
- THE PRESSGANG. Exhibited : R.S.A. 1865.
- THE PRESSGANG. $7\frac{1}{2} \times 10\frac{1}{2}$. Smaller version of above. Sale : C. 9.3.17.
Mr. H. H. MacTaggart, Loanhead.
- A BREEZY DAY OFF CAMPBELTOWN. 17 × 23. 'W. McTaggart 186?' (last figure
indistinct). Mr. John Simpson, Tayport.
- TWO SCAMPS—PORTRAITS. Painted for Colonel Fraser. Exhibited : R.S.A. 1865.

WATER-COLOURS.

- BEINN GHUILEAN AND THE GLENRAMSKILL BRAES FROM CAMPBELTOWN LOCH. 7 × 10.
Unsigned. c. 1864. Miss McTaggart.
- ARRAN HILLS. 10 × 14. Unsigned. c. 1864. Mr. William H. Raeburn, Helensburgh.

1865.

Fairlie.

- THE PLEASURES OF HOPE. $23\frac{3}{4} \times 19\frac{1}{2}$. 'W. McTaggart 1866.' Exhibited : R.S.A.
1866 ; Dundee 1873. Sale : D. 17.3.77 (J. C. Bell Col.).
Hon. Mrs. Greville, London.
- IN CHARGE. 10 × 14. Exhibited : R.S.A. 1866 ; Dundee 1867. Sale : Chapman's,
Edin. 4.12.80 (Simpson Col.).
- A DAY'S FISHING—MORNING. $17\frac{1}{2} \times 23$. Signed with monogram and dated 1866.
Exhibited : R.S.A. 1866 ; Dundee 1867. Sale : D. 14.3.85 (Ritchie Col.).
Mrs. Fleming, Edinburgh.
- A DAY'S FISHING—EVENING. $17\frac{1}{2} \times 23$. Signed with monogram and dated 1866.
Exhibited : Dundee 1867. Sale : D. 14.3.85 (Ritchie Col.).
Mrs. Fleming, Edinburgh.
- Pencil drawings for 'Morning' and 'Evening' belong to Miss Betty McTaggart.
- RETURNING FROM THE FISHING. 9 × 12. Signed and dated 1868. Small finished
version of above. Mr. R. R. Simpson, W.S., Edinburgh.
- ENOCH ARDEN. $22\frac{1}{2} \times 32\frac{1}{2}$. Exhibited : R.A. 1866 ; R.S.A. 1867 ; Dundee 1867 ;
R.S.A. (Loan) 1880. Engraved on wood for *Magazine of Art*, 1880 ; illustrated
in *Scots Pictorial*, 1899. Sale : Chapman's, Edin. 4.12.80 (Simpson Col.).
Mr. A. Keiller, London.
- A Pencil Sketch of above (sent to Mr. Simpson, for whom the picture was painted)
belongs to Mr. and Mrs. J. L. Caw, Edinburgh.
- THE CAPTURE. Exhibited : R.G.I. 1865.

WATER-COLOURS.

- HARRY BERTRAM IN THE KAIM AT DERNCLUTH. Wash drawing made for Royal
Association to illustrate *Guy Mannering* (engraved in line by John Le Conte).

- COTTAGE INTERIOR. $6\frac{1}{2} \times 8\frac{3}{4}$. 'W. McTaggart 1865.'
Mr. H. H. MacTaggart, Loanhead.
- STUDY OF COTTAGE INTERIOR. $5\frac{1}{4} \times 7\frac{1}{2}$.
Mr. J. H. MacTaggart, Loanhead.
- HARVEST LANDSCAPE. 10×16 . 'W. McTaggart 1865.' Sale: Lyon & Turnbull,
2.11.12. Late Dr. Politachi.
- FAIRLIE FIELDS. $12\frac{1}{2} \times 20$. Unsigned. Miss Nelly McTaggart.
- AT CHURCH WITH GRANDFATHER. $6\frac{1}{4} \times 4\frac{3}{8}$. 'W. McTaggart, Mar. 1865.' Pencil
drawing. Miss Nelly McTaggart.

1866.

Loch Ranza, Arran.

- WILLIE BAIRD. $24\frac{1}{2} \times 30$. Signed with monogram and dated 1867. Exhibited :
R.S.A. 1867; R.G.I. 1871; Glas. Loan 1878; Glas. Int. 1901; Glas. 1911.
Sales: D. 17.3.77 (J. C. Bell Col.); C. 7.5.81 (A. B. Stewart Col.); C. 14.7.06
(J. Paton Col.). Mrs. Finlay Smith of Gadgirth.
- WILLIE BAIRD. $12\frac{1}{2} \times 16$. Signed with monogram and dated 1867. Smaller version
of above. Exhibited: R.G.I. 1911. Mrs. Alexander Rose, Glasgow.
- Numerous Pencil Sketches for above belong to members of the artist's family.
- INTERIOR OF A SCHOOLROOM. $16\frac{3}{4} \times 21\frac{1}{2}$. Made in connection with above.
The Artist's Trustees.
- 'MY BOY TAMMIE.' $17\frac{1}{2} \times 13\frac{1}{2}$. Exhibited: R.S.A. 1867. Engraved by J. C. Armitage
for *Allan Ramsay and the Scottish Poets before Burns*. Sale: Chapman's,
Edin. 4.12.80 (Simpson Col.). Mr. A. M. Ogston of Ardoe.
Perhaps the same picture as 'Ca' the Yowes to the Knowes,' shown at R.G.I.
1868, and Dundee 1868.
- HIDE AND SEEK. $27\frac{1}{4} \times 35\frac{1}{4}$. 'W. McTaggart 1867.' Exhibited: R.S.A. 1867;
Dundee 1867; S.N. Edin. 1908. Mrs. T. H. Cooper, Edinburgh.
- GOING TO SEA. 19×15 . Signed and dated 1866. Exhibited: Whitechapel 1912.
Sale: E. 12.3.09 (Henderson Col.). Mr. James Buchanan, London.
Quite a different subject from that in the picture painted in 1858.
- DORA. $9 \times 7\frac{1}{2}$. Finished study for the large picture in the R.S.A. Diploma Collection,
showing the evening lighting which was subsequently altered to the present day-
light effect. Exhibited: East-End Ex. Glas. 1891. Sale: D. 17.3.77 (J. C.
Bell Col.). Mrs. Leonard Gow, Glasgow.
- PORTRAIT OF MR. JOHN LOTHIAN. 30×25 . Unsigned. A posthumous portrait.
Rev. W. A. Macfarlane, Aberfeldy.

WATER-COLOURS.

- INTERVIEW BETWEEN MISS WARDOUR AND EDIE OCHILTREE. Wash-drawing made for
Royal Association to illustrate *The Antiquary* (engraved in line by John Le Conte),
and won by Mr. J. B. Mudie, Dunedin, N.Z.
- NEAR LOCH RANZA. 5×7 . Unsigned. Mr. and Mrs. James L. Caw, Edinburgh.
- SUNSET NEAR LOCH RANZA. $4\frac{3}{4} \times 7$. Unsigned. Mrs. Alex. Morton, Jr., Newmilns.
- THE HERRING FLEET, LOCH RANZA—EVENING. $4\frac{3}{4} \times 7$. Unsigned.
Mrs. C. M. Penman, Bonnyrigg.
- THE MISTY HILLS OF ARRAN. $4\frac{3}{8} \times 7\frac{1}{2}$. Unsigned. Miss Betty McTaggart.

- SCHOOL INTERIOR, ARRAN. $5\frac{1}{8} \times 7\frac{1}{4}$. Unsigned. Miss Barbra McTaggart.
 THE RED COWS. 5×7 . Unsigned. Miss Barbra McTaggart.
 HIGHLAND WASHING, LOCH RANZA. $4\frac{3}{8} \times 5\frac{1}{2}$. Unsigned. Mr. Ivor McTaggart.
 SATURDAY EVENING—DRYING NETS, LOCH RANZA. 7×5 . Miss Nelly McTaggart.
 THE MURMUR OF THE SHELL. $4\frac{3}{4} \times 6\frac{7}{8}$. Unsigned. Study for picture begun this year.
 Mr. and Mrs. James L. Caw, Edinburgh.
 Another Sketch (5×7) for same picture, belongs to Miss Nelly McTaggart.

1867.

- 4 Melville Terrace (after May).* *Loch Ranza.*
 THE MURMUR OF THE SHELL. 28×36 . 'W. McTaggart 1867.' Exhibited: R.S.A. 1867; Dundee 1873. Sale: D. 14.3.85 (Ritchie Col.).
 Mr. Thomas McArly, Glasgow.
 THE MURMUR OF THE SHELL. $9 \times 11\frac{3}{4}$. Signed with monogram and dated 1867.
 Finished small version of above. Exhibited: Dundee 1867.
 Mr. J. J. Watson, Broughty Ferry.
 THE EMIGRANT'S FIRST LETTER HOME. 16×20 . Exhibited: R.A. 1868; R.G.I. 1869. Sale: C. 7.5.81 (A. B. Stewart Col.).
 Probably the picture in the possession of Major A. G. Stevenson, D.S.O., Woking.
 JUNE DAY IN ARRAN. $11\frac{1}{2} \times 14$. Panel. Signed and dated 1868. Exhibited: Glasgow 1911. Sale: C. 21.5.03; D. 6.3.09 (Ramsay Col.).
 Mrs. A. P. Mathewson, Dundee.
 FISH FROM THE BOAT. 18×24 . Unsigned. Painted *c.* 1867-8.
 Orchar Collection, Broughty Ferry.
 QUEEN MARY'S WELL, BARNCLUTH. With figures of children. Dated 1867 in Sale Catalogue of G. P. Chalmers Col., D. 5.4.78.
 PORTRAIT OF HIS DAUGHTER BARBRA (*d.* 1867). 20×17 . Oval. Signed with monogram and dated 1867.
 The Artist's Trustees.
 BARBRA. Smaller version of above. The late Mrs. Pettie, London.

WATER-COLOURS.

- BRAMBLE GATHERERS. $13\frac{1}{4} \times 19\frac{1}{2}$. 'W. McTaggart 1867.' The first water-colour exhibited by the artist. Exhibited: Dundee 1867. Sale: D. 1908.
 Mr. and Mrs. James L. Caw, Edinburgh.
 PLAYING IN THE STACKYARD, LOCH RANZA. $10 \times 14\frac{1}{2}$. 'W. McTaggart.'
 Mrs. Taylor, Edinburgh.
 GREY EVENING AT LOCH RANZA. $10\frac{3}{4} \times 15$. Unsigned. Miss McTaggart.
 THATCHED COTTAGES IN ARRAN. $12 \times 18\frac{1}{2}$. Partly body colour, on tinted paper.
 The Artist's Trustees.
 THE SHIELING OF THE HILLSIDE, LOCH RANZA. $8\frac{1}{4} \times 16$. 'W. McTaggart.' Partly body colour on buff paper.
 Mrs. Mackechnie, Edinburgh.
 THE MIST WREATHED HILL, LOCH RANZA. $9\frac{3}{4} \times 14$. Unsigned.
 Miss Nelly McTaggart.
 COTTAGES AT LOCH RANZA. 9×14 . Unsigned sketch. Miss Nelly McTaggart.

CATALOGUE OF PICTURES

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- CLOUDY SUNSET, LOCH RANZA. $4\frac{3}{4} \times 5\frac{1}{2}$. Unsigned. Mr. Ivor McTaggart.
 AT LOCH RANZA. $5\frac{1}{2} \times 8\frac{1}{2}$. 'W. McTaggart 1868.'
 Mrs. John McTaggart, Helensburgh.

1868.

- Tarbert, Loch Fyne.*
- DORA. 46×38 . 'W. McTaggart 1869.' Exhibited: R.S.A. 1868 (when effect was evening light); R.A. 1869 (after effect was altered to present lighting); R.G.I. 1870. Illustrated in *Art Journal*, 1894; *The Manchester Guardian*, 4.4.10; the *Toronto Westminster*, August 1916. For account of painting of this picture see Chapter III. Presented by the artist as his Diploma Work in 1870.
 Diploma Collection, R.S.A.
- DORA. 18×15 . 'W. McTaggart 1868.' Sale: D. 10.12.91 (Col. of Sir W. Fettes Douglas, P.R.S.A.).
 Mrs. Proctor, Alloa.
 For other versions see entries under 1866, 1869, 1885 and 1889.
- YOUNG TRAWLERS. 39×50 . 'W. McTaggart 1869.' Exhibited: R.S.A. 1869; Glasgow Loan 1878. Trustees of the late Mr. Alexander Russell, Bothwell.
- THE MOTHER'S SONG. $21\frac{1}{2} \times 16$. Panel. 'W. McTaggart 1868.' Exhibited: R.S.A. 1869. Sale: Chapman's, Edin. 4.12.80 (Simpson Col.).
 Mr. M. G. Thorburn, Glenormiston.
- A Drawing for above is in the possession of Mr. and Mrs. James L. Caw, Edinburgh.
- LECTURING A SHADOW. Exhibited: R.S.A. 1869. Sale: Chapman's, Edin. 4.12.80 (Simpson Col.).
- THE LOOK OUT. $11\frac{1}{4} \times 15\frac{1}{2}$. 'W. McTaggart 1868.' Exhibited: R.S.A. 1869. Sale: E. 17.5.17 as 'Looking ahead.'
- HALF-WAY HOME. 12×17 . 'W. McTaggart 1868-9.' Exhibited: R.S.A. 1869. Also called 'The Little Messenger.'
 Mr. J. M. Fraser, Invermay.
- THE OLD NET. $17\frac{1}{2} \times 23\frac{1}{2}$. Unsigned. MacDonald Collection, Aberdeen Art Gallery.
- THE OLD WELL. 12×15 . 'William McTaggart 1868.' Mrs. Weinberg, London.
- SUNDAY MORNING. $12\frac{1}{4} \times 9\frac{1}{4}$. 'W. McTaggart 1868.' Sale: D. June 1915.
 Mr. Peter Watson, Dinwoodie.
- 'CA' THE YOWES TO THE KNOWES.' Exhibited: R.G.I. 1868.
- PORTRAIT OF ADAM BEATTIE BROWN. Small cabinet $\frac{3}{4}$ length. 'W. McTaggart 1868.'
- PORTRAIT OF HENRY BEATTIE BROWN. Small cabinet $\frac{3}{4}$ length. Signed with monogram.

WATER-COLOURS.

- FIRST SKETCH FOR 'THE YOUNG TRAWLERS.' $3\frac{1}{2} \times 5$. Unsigned.
 Mr. J. H. McTaggart, Loanhead.
- ROCKY SHORE AT TARBERT—STUDY. $13\frac{5}{8} \times 20\frac{3}{4}$. Unsigned. Miss Betty McTaggart.
- TARBERT—HERRING FLEET RETURNING. $3\frac{1}{4} \times 5$. Miss McTaggart.
- TARBERT—EARLY MORNING. $3\frac{1}{4} \times 5$. Miss McTaggart.
- FISH FROM THE BOAT. $4 \times 5\frac{1}{4}$. 'W. McTaggart 1868.'
 Miss Douglas, Broughty Ferry.

ILLUSTRATIONS FOR 'BURNS'S POEMS.' Published by Messrs. Nimmo about 1868. The three poems illustrated by McTaggart were *Auld Lang Syne* (We twa hae paidl't i' the burn); *I'll aye ca' in by yon Town*; and *Mary Morison* (O Mary at thy window be). Engraved on wood.

1869.

Tarbert.

VILLAGE CONNOISSEURS. $19\frac{1}{2} \times 30$. 'W. McTaggart 1872.' This is probably the picture exhibited in R.S.A. 1870, and sold in Chapman's Rooms, Edinburgh, in 1873. See also *Following the Fine Arts*, under 1873.

Mrs. J. D. Lawrie, Edinburgh.

ADRIFT. 39×55 . 'W. McTaggart 1870-1.' Exhibited: R.A. 1870; R.S.A. 1871; Dundee 1881; Glasgow In. 1888; Whitechapel 1903; S.N. Edin. 1908. Reproduced in *Westermann's Monatshefte*, 1893, and from drawing by A. Roche, R.S.A., in W. E. Henley's *A Century of Artists*. Sales: D. 14.3.85 (Ritchie Col.); C. 30.3.95.

Mrs. James Brechin, Edinburgh.

ADRIFT. Smaller version.

WET AND WINDY—LOOKING UP LOCH FYNE. $12\frac{1}{2} \times 19$. Study for effect in 'Adrift.'
The Artist's Trustees.

MENDING HIS NETS. Exhibited: R.G.I. 1870; R.H.A. 1872.

A SUMMER DAY, LOCH FYNE. $12 \times 22\frac{1}{2}$. Unsigned sketch. Miss Nelly McTaggart.

SAILING THE TOY BOAT. $17\frac{1}{2} \times 23\frac{1}{2}$. 'W. McTaggart 1869.' Probably a Loch Ranza picture. Sale: D. 21.2.14. Messrs. Doig, Wilson & Wheatley, Edinburgh.

WATER-COLOURS.

ADRIFT. $16\frac{1}{2} \times 23\frac{1}{2}$. 'W. McTaggart 1869.' No. 55, McTaggart Sale 1889. Painted in oil 1870.
Dr. Andrew Maitland Ramsay, Glasgow.

A QUIET NOOK AT TARBERT. $14\frac{1}{2} \times 10$. Signed and dated 1870. Exhibited: R.S.W. 1888; People's Palace, Glasgow 1898; Reid's Ex. 1906. No. 4, McTaggart Sale 1889. Sale: E. 12.3.09 (Henderson Col.); C. 9.13.17.

Mr. Alex. Husband, Johnstone.

VILLAGE CONNOISSEURS. $3\frac{1}{2} \times 6\frac{3}{8}$. Unsigned. First sketch for picture.

Mr. and Mrs. James L. Caw, Edinburgh.

MOTHER AND CHILD. 20×15 . 'W. McTaggart 1869.' Sale: D. 10.12.10.

Messrs. J. Connell & Sons, Glasgow.

FISHING BOATS AND NET POLES, TARBERT. 5×7 . Unsigned. Mr. Ivor McTaggart.

SUMMER CALM, TARBERT. $3\frac{3}{8} \times 4\frac{3}{4}$. Unsigned. Mr. and Mrs. J. L. Caw, Edinburgh.

TWILIGHT AT TARBERT. 5×7 . Unsigned. Miss Nelly McTaggart.

1870.

Elected R.S.A., 10th February 1870.

Kilkevan, near Machrihanish.

AN OLD FISHERMAN. Exhibited: R.S.A. 1871. Purchased by Royal Association. Probably same as 'A Fisherman' ($11\frac{1}{2} \times 9\frac{1}{2}$: 'W. McTaggart 1871'), since 1900 in Dundee Gallery.

- ON THE WHITE SANDS. $16\frac{1}{2} \times 22$. Unsigned. Exhibited: R.S.A. 1872; Dundee 1873; R.S.A. Loan 1880. Orchar Collection, Broughty Ferry.
- THE YOUNG FISHER. $17\frac{1}{2} \times 19\frac{1}{2}$. 'McTaggart, R.S.A.' Sale: E. 5.10.16.
- THE RUNAWAY. 36×24 . Signed and dated 1871. Exhibited: R.A. 1871; White-chapel 1912. Purchased by Art Union of London. Sale: E. 12.3.09 (Henderson Col.). A picture with same title was in R.S.A. 1870.
Mr. James Buchanan, London.
- FAERY TREASURE. $27\frac{3}{4} \times 19\frac{3}{4}$. 'W. McTaggart 1871.' Exhibited: R.S.A. 1871; R.G.I. 1872. Portrait of the artist's eldest son.
Mr. H. H. MacTaggart, Loanhead.
- BOY WITH RABBIT. (Portrait of A. G. Stevenson, son of Mr. J. C. Stevenson, M.P.)
Mr. A. G. Stevenson, Harrogate.
- EDITH, DAUGHTER OF J. C. STEVENSON, ESQ., M.P. Exhibited: R.S.A. 1871; R.A. 1872.
Mrs. Anderson, London.
- AMY, DAUGHTER OF J. C. STEVENSON, ESQ., M.P. Exhibited: R.S.A. 1871; R.A. 1872.
Mrs. McGregor, Edinburgh.
- LOULIE AND CHARLIE, CHILDREN OF J. C. STEVENSON, ESQ., M.P. Exhibited: R.S.A. 1871.
Lady Anderson, Wimbledon.
- HILDA, DAUGHTER OF J. C. STEVENSON, ESQ., M.P. Head—portrait sketch of a baby.
Mrs. Walter Runciman, London.

WATER-COLOURS.

- STORM, MACHRIHANISH. $9\frac{1}{2} \times 14$. Unsigned. The first sea-study painted at Machrihanish.
Mr. Ivor McTaggart.

1871.

- AMONG THE HEATHER. $19\frac{1}{4} \times 23\frac{3}{8}$. 'W. McTaggart 1872.' (See 1874 also.) Exhibited: R.A. 1872. Sale: Buchanan, Glasgow, 28.4.03.
Tarbert and Whitehouse.
Mr. Graham Paton, Alloa.
- THE FISHERMAN'S NOON. 24×33 . 'W. McTaggart 1871.' Exhibited: R.S.A. 1872.
Mr. Peter Watson Dinwoodie.
- 'AT PLAY.' 'W. McTaggart 1872.' Probably painted at Kilkevan in 1870. Exhibited: R.S.A. 1872.
Mrs. David MacGibbon, Edinburgh.
- GOING AN ERRAND. $20\frac{1}{2} \times 15$. 'W. McTaggart 71.'
Mrs. Archibald Smith, Edinburgh.
- WAITING FOR A NIBBLE. $16 \times 22\frac{1}{4}$. 'W. McTaggart 1871.' The model for the above two pictures was the artist's eldest daughter.
Mr. and Mrs. James L. Caw, Edinburgh.
- TWO BOYS AND A DOG IN A BOAT. 14×21 . 'W. McTaggart.' c. 1871.
Orchar Collection, Broughty Ferry.
- MEALDARROCH BAY, TARBERT. $13 \times 19\frac{1}{4}$. Unsigned. c. 1869-71.
Mr. H. H. MacTaggart, Loanhead.
- COWAL FROM TARBERT. 12×20 . Unsigned. c. 1869-71. The Artist's Trustees.

- PORTRAIT OF ROBERT HOUSTON, ESQ. 55 × 43. Signed with monogram and dated 1872.
 Exhibited : R.S.A. 1872. Mrs. Houston, Greenock.
- PORTRAIT. Exhibited : R.S.A. 1872.
- PORTRAIT. Exhibited : R.S.A. 1872.

WATER-COLOURS.

- ENTRANCE TO TARBERT LOCH—HERRING FLEET GOING OUT. $9\frac{1}{2} \times 14\frac{3}{4}$. 'W. McTaggart 70.'
 Miss Douglas, Broughty Ferry.
- MENDING THE NETS, TARBERT. $9\frac{1}{2} \times 14$. Sale : D. 10.12.10. The late Dr. Politachi.
- OFF TO THE FISHING. $9\frac{1}{2} \times 14$. 'W. McTaggart.' Sale : D. 10.12.10. An early sketch for 'Through Wind and Rain.'
- WAITING FOR A NIBBLE. $6\frac{3}{4} \times 9\frac{3}{4}$. Unsigned sketch for the picture.
 Mr. Ivor McTaggart.
- TARBERT, LOCH FYNE. $10\frac{1}{2} \times 15$. Presented by the artist to Mr. G. A. Lawson.

1872.

- 13 Hope Street (after May). Carnoustie in Spring; Helensburgh, August.
 'LUCY'S FLITTIN'.' 36×29 . 'W. McTaggart 1873.' Exhibited : R.S.A. 1872 ;
 R.G.I. 1873. Mr. D. Brodie MacLeod, Glasgow.
- THE DOMINIE'S FAVOURITE. Exhibited : R.S.A. 1873.
- AMONGST THE BENTS. 30×38 . Unsigned. Exhibited : R.S.A. 1873 ; Dundee 1873.
 Commenced at Kilkevan, 1870. Orchar Collection, Broughty Ferry.
- AMONGST THE BENTS. $9 \times 11\frac{1}{2}$. Sale : D. April, 03. Small version of above.
- SOMETHING OUT OF THE SEA. $27\frac{1}{2} \times 41\frac{1}{2}$. 'W. McTaggart 1873.' Exhibited : R.S.A.
 1873 ; S.S.A. 1893. Commenced at Kilkevan, 1870.
 Orchar Collection, Broughty Ferry.
- FISHER CHILDREN. $13\frac{1}{2} \times 20$. Signed and dated 1873. Sales : D. 17.2.06 ; D.
 10.12.10.
- WORN OUT. 15×12 . Exhibited : R.G.I. 1872. Sale : C. 7.5.81 (A. B. Stewart Col.).
- PORTRAIT OF ALEX. ANDERSON, ESQ. $43\frac{1}{2} \times 33\frac{1}{2}$. 'W. McTaggart 1872.' Ex-
 hibited : R.S.A. 1873. Misses Anderson, Edinburgh.
- PORTRAIT OF MRS. ANDERSON. $43\frac{1}{2} \times 33\frac{1}{2}$. 'W. McTaggart 1872.' Exhibited : R.S.A.
 1873. Misses Anderson, Edinburgh.
- 'NELLY,' DAUGHTER OF T. S. ROBERTSON, ESQ. $16\frac{1}{2} \times 14\frac{1}{2}$. Exhibited : R.S.A. 1873.
 Mrs. Agnew, Walsall.
- PORTRAIT OF A LADY (Mrs. Leiper, mother of William Leiper, R.S.A.). $29\frac{1}{2} \times 24\frac{1}{2}$.
 'W. McTaggart 1872.' Exhibited : R.S.A. 1873 ; Glasgow 1911. Bequeathed
 by Mr. William Leiper, R.S.A., to the National Gallery of Scotland, 1916.
- PORTRAIT (Mr. McGregor, Helensburgh). 50×40 . Unsigned. Exhibited : R.G.I.
 1873. Mr. J. S. McGregor, Glasgow.
- PORTRAIT (Mrs. McGregor, Helensburgh). 50×40 . Unsigned. Exhibited : R.G.I.
 1873. Mr. J. S. McGregor, Glasgow.
- PORTRAIT OF SON OF MR. D. FOX TARRAT, ORMSARY. Painted in Spring of 1872.

WATER-COLOURS.

- SUNNY SUMMER SHOWERS. $13\frac{1}{2} \times 21$. 'W. McTaggart 1872.' (With a second signature in different place washed out.) Exhibited: Dunfermline 1910; White-chapel 1912; R.G.I. 1913. No. 120, McTaggart Sale, 1889. Sale: D. 5.3.09 (Ramsay Col.).
Mr. and Mrs. James L. Caw, Edinburgh.
- COAST SCENE AT EASTHAVEN, FORFARSHIRE. 19×21 . 'W. McTaggart 1872.'
Mr. W. C. Norrie, Broughty Ferry.
- SPRING TIME IN THE DELL. $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned. Mr. Ivor McTaggart.
- GIRL AND CHILD WITH BASKET IN SANDY NOOK NEAR THE SEA. 'W. McTaggart 1872.' Perhaps No. 35 or No. 59 in Sale 1889.

1873.

- Carnoustie in Spring and Summer.*
FOLLOWING THE FINE ARTS. $47\frac{3}{8} \times 71\frac{1}{4}$. 'W. McTaggart 1874.' Originated at Tarbert, c. 1869. Exhibited: R.A. 1874; S.N. Edin. 1908. Illustrated in *The Scots Pictorial*, 1899, and in the *Toronto Westminster*, August 1916. See also 1869.
Mrs. Gray, Aberdeen.
- FOLLOWING THE FINE ARTS. 14×20 . 'W. McTaggart 1873.' Exhibited: Glasgow Loan 1878; East End, Glasgow 1903; Reid's 1906. Finished small version of above.
Mr. R. H. Brechin, Glasgow.
- FOLLOWING THE FINE ARTS. 15×22 . Unsigned. Similar group of children, but with background of Whitehouse village; c. 1873. See also 'The Village Connoisseurs' under 1869.
The Artist's Trustees.
- AT THE FAIR. 38×29 . 'W. McTaggart.' Commenced at Tarbert in 1871. Exhibited: Dundee 1873; R.S.A. 1874. Mrs. Jane Kay Buttery, Hampstead.
- BENT GATHERERS. 22×33 . 'W. McTaggart 1874.' Exhibited: R.A. 1874; Dundee 1915. Mr. Charles Barrie, Broughty Ferry.
- COMPANIONS. $14\frac{1}{4} \times 20$. 'W. McTaggart 1873.' Sale: C. 3.7.14.
Dr. Marr, Greenlaw.
- 'A SEA BIRD.' Exhibited: R.S.A. 1874, when it belonged to Mr. David Brown, Dundee.
- 'WEEL MAY THE BOATIE ROW.' Exhibited: R.G.I. 1873. Perhaps the picture called 'Waiting for the Skipper'— $16\frac{1}{2} \times 22$ —signed 'W. McTaggart 1873,' which belonged to the late Mr. Wm. Hunter, Edinburgh.
- THE SHELL GATHERER. $13\frac{1}{2} \times 19$. 'W. McTaggart 1873.'
Mr. John Innes, Pollokshields.
- DAYBREAK—FISHERS RETURNING. 12×19 . 'W. McTaggart 1873.' The Study from which 'Dawn at the Sea—Homewards' was evolved in 1891.
Mr. John Duncan, Jr., Edinburgh.
- AN OLD HAND. Exhibited: Dundee 1873. Probably same as 'An Old Sailor' (22×16 : 'W. McTaggart 1871'), since 1917 in Dundee Gallery.
- DULSE GATHERERS, CARNOUSTIE. 15×21 . 'W. McTaggart 73.' Exhibited: Dundee 1873.
- ROBERT HUNTER, Esq. Provost of Partick from 1869 to 1872. Presentation portrait with replica. Exhibited: R.S.A. 1874; R.G.I. 1874.

- 'KATIE.' Exhibited : R.S.A. 1874.
- 'MOLLY' (Daughter of Archibald Stevenson, Esq.). 39 × 26. 'W. McTaggart.'
Exhibited : R.S.A. 1874. Mrs. Laurence Pilkington, Alderleyedge.
- PORTRAIT OF WILLIAM HALLEY, ESQ. 21 × 16. Unsigned. Exhibited : R.S.A. 1874 ;
Dundee 1877. Mrs. George Halley, Broughty Ferry.
- 'JEANIE' (Portrait of Miss Jean Halley). 21 × 16. Signed with monogram and
dated 1873. Exhibited : R.S.A. 1874. Mrs. George Halley, Broughty Ferry.

WATER-COLOURS.

- MACHRIHANISH BAY. 13½ × 20½. 'W. McTaggart 1873.' No. 49, McTaggart Sale,
1889. Mr. T. J. S. Roberts, Drygrange.
- AN ADVENTURE. 14½ × 22½. 'W. McTaggart 1873.' No. 77, McTaggart Sale, 1899.
Sir Andrew McDonald, Edinburgh.
- THE NORTH SEA. 13½ × 20½. 'W. McTaggart 1873.' Exhibited : R.S.W. 1902.
No. 29, McTaggart Sale, 1889. Mrs. James Brechin, Edinburgh.
- THE BATHERS. 13½ × 20½. 'W. McTaggart 1873.' No. 79, McTaggart Sale, 1889.
Sales : D. 6.3.09 (Ramsay Col.) ; E. 26.2.14 (Reid Col.).
Mr. H. H. MacTaggart, Loanhead.
- STUDY OF SEA AND SHORE FOR 'THE BATHERS.' 13¼ × 20¼. Unsigned.
Mr. J. H. McTaggart, Loanhead.
- CARNOUSTIE—THE INCOMING TIDE. 13¼ × 20¼. Unsigned.
Mr. H. H. MacTaggart, Loanhead.
- THROUGH WIND AND RAIN. 15 × 22. 'W. McTaggart 1873-5.' Sale : D. 22.11.02.
Mr. W. Rettie, Dundee.
- DRYING THE SALMON NETS, WESTHAVEN. 12½ × 20¾. Unsigned.
Miss Betty McTaggart.

1874.

*Carnoustie, June and July ; Kilkerran, near Campbeltown, September ;
Whitehouse, West Loch Tarbert, October.*

- 'THROUGH WIND AND RAIN.' 32½ × 55. 'W. McTaggart 1875.' Originated at Tarbert,
1871. Exhibited : R.S.A. 1875 ; R.G.I. 1880 ; Dundee 1880. Illustrated in
Art Journal, 1894. Orchar Collection, Broughty Ferry.
- FERN GATHERERS. (Probably same picture as 'Among the Heather'—see 1871.)
Exhibited : R.S.A. 1875.
- BOYS BATHING. 34 × 53. 'W. McTaggart 1874.' Exhibited : Brighton 1874 ;
R.G.I. 1893 and 1913 ; Liverpool 1893 ; R.S.A. 1895 ; Earl's Court 1897 ; Cork
1902. Illustrated in Catalogue R.G.I. 1913. Sale : C. 20.2.92 (Capt. Hill).
Mr. R. H. Brechin, Glasgow.
- THE BATHER. 19 × 14½ oval. 'W. McTaggart 1874-95.' Study for figure in above.
Mrs. Archibald Smith, Edinburgh.
- VENTURING. 15½ × 25. 'W. McTaggart 1876.' Exhibited : R.S.A. 1874 ; Glasgow
1911. Reproduced in *Art Journal*, 1898. Sale : D. 6.11.15.
Mr. John N. Kyd, Broughty Ferry.

- THE VILLAGE, WHITEHOUSE. 45×68 . 'W. McTaggart 1875.' Commenced 1871 (?).
Exhibited: R.A. 1875, as 'Twas Autumn and Sunshine arose on the Way';
S.N. Edin. 1908; R.G.I. 1910. Reproduced in James L. Caw's *Scottish Painting,
Past and Present*. Trustees of the late Mr. J. Ure, Helensburgh.
- THE LEAVES IN AUTUMN. $24\frac{1}{2} \times 32\frac{1}{2}$. 'W. McTaggart 1875.' Exhibited: R.S.A.
1875. Mr. T. J. S. Roberts, Drygrange.
- 'JEANIE' (Portrait of Miss Carfrae.) $17\frac{1}{2} \times 13\frac{1}{2}$. Signed with monogram and dated
1874. Exhibited: R.S.A. 1875. Miss Carfrae, Edinburgh.
- ON THE LINKS (Portraits of George and Mary, children of Mr. Robert Carfrae).
 $23\frac{1}{2} \times 33\frac{1}{2}$. 'Wm. McTaggart 1874.' Miss Carfrae, Edinburgh.
- PORTRAIT OF A LITTLE GIRL. $17\frac{1}{2} \times 13\frac{1}{2}$. 'W. McTaggart 1874.'
Miss Carfrae, Edinburgh.
- CHILDREN OF JAMES F. LOW, ESQ. $26\frac{1}{2} \times 40\frac{1}{2}$. 'W. McTaggart 1874.' Exhibited:
R.S.A. 1875. Mr. W. Low, Monifieth.
- PORTRAIT. Exhibited: R.S.A. 1875. Perhaps the 'Study of Girl with a Rose,'
sold, E. 12.10.16 (Leiper Col.).
- PORTRAIT OF MISS ALISON PETTIE (Mrs. Hamish MacCunn).
Mrs. Hamish MacCunn, London.
- PORTRAIT OF THE ARTIST'S MOTHER. $35\frac{1}{2} \times 26\frac{1}{2}$. Unsigned. The Artist's Trustees.

WATER-COLOURS.

- THE HERD LADDIE'S MORNING SONG. Exhibited: R.G.I. 1874.
- THE BATHERS. $13\frac{1}{2} \times 20$. 'W. McTaggart.' Exhibited: R.S.A. 1875; R.S.A. Loan
1880; East End Ex., Glasgow 1891; Glasgow Int. 1901.
Mr. James A. Morrice, Glasgow.
- AT THE MOUTH OF THE BURN. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1874-9.' A study with
variations and different figures for 'The Young Fishers,' painted 1875.
Mr. Thomas R. Ronaldson, Edinburgh.
- CAMPBELTOWN FROM GLENRAMSKILL. 13×20 . 'W. McTaggart 1874.' Exhibited:
R.S.W. 1901. Mr. H. H. MacTaggart, Loanhead.
- THE POTATO DIGGERS, KILKERRAN. $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned. Body colour on light
yellow brown paper. Mr. H. H. MacTaggart, Loanhead.
- THE KILKERRAN SHORE, CAMPBELTOWN LOCH. $4 \times 6\frac{1}{4}$. Unsigned. Body colour on
greenish paper. Mrs. C. M. Penman, Bonnyrigg.
- HARVEST FIELD AT BARRY. $13\frac{1}{2} \times 20$. 'W. McTaggart 1874.' No. 110, McTaggart
Sale, 1889. Sale: D. 5.3.09 (Ramsay Col.). Mr. Walter Graham, Greenock.
- CAMPBELTOWN FROM GLENRAMSKILL—HARVEST TIME. $13\frac{1}{4} \times 20\frac{1}{2}$. c. 1874.
Mr. Ivor McTaggart.
- STUDY OF TREES NEAR WHITEHOUSE. $14 \times 20\frac{3}{4}$. Mr. Ivor McTaggart.
- THE MOOR BESIDE THE SEA. $9\frac{1}{2} \times 14$. Unsigned. Painted prior to 1875.
Mrs. James Hardie, London.
- AT CARNOUSTIE—CALM. $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned. Orchar Collection, Broughty Ferry.
- AT CARNOUSTIE—STORM. 14×21 . Unsigned. Orchar Collection, Broughty Ferry.

1875.

Carnoustie, September and October.

- SUNSHINE AND SHADOW. 25 × 35. 'W. McTaggart 1875.' Small version of 'The Village, Whitehouse.'
Mr. J. J. Watson, Broughty Ferry.
- THE YOUNG FISHERS. 28 × 42. 'W. McTaggart 1876.' Commenced at Kilkerran, 1874. Exhibited: R.S.A. 1876 and 1910; R.G.I. 1877; R.S.A. Loan, 1880; Glas. 1911.
Mr. John Kirkhope, Edinburgh.
- THE WEE HERD LADDIE. 17½ × 24½. 'W. McTaggart 76.' Exhibited: R.S.A. 1876.
Orchar Collection, Broughty Ferry.
- 'SAVED.' 21 × 30. 'W. McTaggart 1875.'
Mr. J. M. Fraser, Invermay.
- THE FISHERMAN'S STORY. "An old sailor relating a story to a juvenile audience."
Noted by J. M. Gray as being painted about this time.
- ON THE SAND-HILLS IN SUMMER TIME. 25 × 40½. 'W. McTaggart 1875.' (Portrait group of Mrs. J. J. Cowan and her two sons.) Exhibited: R.S.A. 1876.
Mr. J. J. Cowan, Edinburgh.

WATER-COLOURS.

- CROSSING THE FORD. 14 × 21. 'W. McTaggart 1875.' No. 117, McTaggart Sale, 1889.
Mr. Harry W. Smith, Edinburgh.
- SUMMER AFTERNOON. 13½ × 20½. 'W. McTaggart 1875.' No. 35, McTaggart Sale, 1889.
Dr. John G. Havelock, Liss, Hants.
- AN EAST HAAR, WESTHAVEN. 14½ × 21. 'W. McTaggart 1875.' No. 131, McTaggart Sale, 1889.
Mr. J. Lawton Wingate, R.S.A., Edinburgh.
- SUNSET. 13½ × 20½. 'W. McTaggart 1875.' No. 106, McTaggart Sale, 1889.
Mr. S. M. Low, Monifieth.
- CHILDREN ON THE BEACH. 17 × 24½. 'W. McTaggart 1875.' Miss Cook, Edinburgh.
- THE YOUNG FISHERS. 15 × 22. Signed and dated 1875.
Mr. John McArthur, Bothwell.
- MID-DAY REST, LOCH KATRINE. 13 × 20½. 'W. McTaggart 1875.' Exhibited: R.S.A. 1876, as 'Resting.'
Mr. J. Morris Henderson, Busby.
- ON THE BENTS, CARNOUSTIE. 13½ × 20½. Signed and dated 1875. Sale: D. 6.3.09 (Ramsay Col.).
- THE FISHER'S LANDING. 14½ × 20¾. Unsigned water-colour version of oil picture painted 1875-7.
Miss Barbra McTaggart.
- CARNOUSTIE—WIND AND RAIN. 13½ × 20. Unsigned sketch.
Mr. H. H. MacTaggart, Loanhead.
- CARNOUSTIE BAY—STORMY. 13½ × 20. Unsigned.
Miss Betty McTaggart.
- CARNOUSTIE FROM THE BAY—STORMY WEATHER. 13½ × 20½. Unsigned.
Miss McTaggart.
- CALM AFTER STORM, CARNOUSTIE. 13½ × 20½. Unsigned.
Mr. Ivor McTaggart.
- PASSING RAIN AND FLICKERING SUN. 14 × 20¾. Unsigned.
Mr. Ivor McTaggart.
- EBB TIDE. 13½ × 20½. 'W. McTaggart 1875.' Formerly in the possession of Sam Bough, R.S.A. Exhibited: S.N. Edin. 1908. Mrs. T. H. Cooper, Edinburgh.
- THE BATHERS. 7 × 8. 'W. McTaggart 1875.'
Mrs. T. G. Taylor, Bournemouth.
- LANDING FISH, CARNOUSTIE. 3¾ × 6¾. Unsigned.
Miss McTaggart.

1876.

Salt Pans, Machrihanish (First time), Aug. and Sept.; Carnoustie, October.

- A SUMMER IDYLL—BAY VOYACH. $24\frac{1}{2} \times 36$. 'W. McTaggart 1875-93.' Exhibited : S.N. Edin. 1908. Mrs. Archibald Smith, Edinburgh.
- A HIGHLAND BURN. 32×43 . 'W. McTaggart 1877.' Commenced at Whitehouse 1874. Exhibited : R.S.A. 1877; Whitechapel 1912; R.G.I. 1915 (as 'Guddling for Trout'). Reproduced in *Scottish Art Review*, 1888, and R.G.I. Catalogue 1915. Sale : E. 25.11.09 (James Donald Col.). Mr. R. H. Brechin, Glasgow.
- BRAMBLE GATHERERS. Exhibited : R.S.A. 1877. Bought by Mr. Henry Gourlay, Dundee, 28.1.77.
- FISHER CHILDREN. $8\frac{1}{2} \times 12\frac{1}{2}$. 'W. McTaggart 1876.' Mrs. George Halley, Broughty Ferry.
- "WHAT'S O'CLOCK"—MACHRIHANISH LINKS. 10×14 . 'W. McTaggart.' Mr. H. H. MacTaggart, Loanhead.
- THE MOUTH OF THE MACHRIHANISH WATER. $12 \times 15\frac{1}{2}$. Unsigned. Mr. H. H. MacTaggart, Loanhead.
- CHILDREN ON THE SEA-SHORE. 15×22 . Sale : C. 7.5.81 (A. B. Stewart Col.).
- CHILDREN ON THE SEA-SHORE, MACHRIHANISH. $7\frac{3}{4} \times 12\frac{1}{2}$. 'W. McTaggart 1876.' Orchar Collection, Broughty Ferry.
- A FRESH BREEZE. $8\frac{1}{2} \times 12\frac{1}{2}$. 'W. McTaggart 1876.' Orchar Collection, Broughty Ferry.
- NELLY (Portrait of daughter of Mr. J. Y. Guthrie). Exhibited : R.S.A. 1877.
- PORTRAIT OF SON OF MR. GEORGE B. HART. 14×12 Unsigned. Mr. G. B. Hart, Edinburgh.

WATER-COLOURS.

- A SUNNY SHORE. $12\frac{3}{4} \times 19\frac{3}{4}$. 'W. MacTaggart 1876.' Exhibited : R.S.A. 1877; R.S.W. 1887. Mrs. David MacGibbon, Edinburgh.
- WIND AND RAIN. $13\frac{1}{4} \times 20$. 'W. McTaggart 1876.' Probably the drawing entitled 'A Son' Wester' exhibited R.S.A. 1877; R.S.W. 1887. Mrs. David MacGibbon, Edinburgh.
- NEAR THE MULL OF CANTYRE. 14×20 . 'W. McTaggart 1876.' Also called 'Clear Head.' Exhibited : R.S.A. 1879; R.S.W. 1882; Glas. Int. 1901. The late Mr. Charles Lodder, Largs.
- A WESTERLY BREEZE. 14×21 . 'W. McTaggart.' c. 1876. Exhibited : Glas. Int. 1888 (as 'A Fresh Breeze'); R.S.W. 1900; Glas. Int. 1911; Newcastle 1907; Glas. 1911; Whitechapel 1912. Sale : E. 7.3.12 (Hope Paterson Col.). Mr. John M. Grierson, Glasgow.
- MACHRIHANISH FROM THE BATHING ROCK. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1876.' Exhibited : R.S.W. 1901. Mr. H. H. MacTaggart, Loanhead.
- SUNSET. $12\frac{1}{2} \times 19\frac{1}{2}$. 'W. McTaggart 76.' Body colour on brown paper. Exhibited : R.S.A. 1910. Mr. John Mathewson, Dundee.
- AFTERGLOW, BAY VOYACH. $13\frac{1}{2} \times 20\frac{3}{4}$. 'W. McTaggart.' Body colour on brown paper. Mr. and Mrs. James L. Caw, Edinburgh.
- BAY VOYACH, SUNSET. $9\frac{1}{2} \times 13\frac{5}{8}$. Unsigned. Mrs. C. M. Penman, Bonnyrigg.
- SUNSET NEAR THE PANS. $5\frac{1}{4} \times 8\frac{3}{4}$ Unsigned. Mr. J. H. McTaggart, Loanhead.

- BREEZY DAY, CARNOUSTIE. $5\frac{1}{2} \times 8\frac{3}{4}$. Unsigned. Mr. J. H. McTaggart, Loanhead.
 SOUTH-EASTERLY GALE, CARNOUSTIE BAY. 14×21 . 'W. McTaggart 76-7.'
 Mr. H. H. MacTaggart, Loanhead.
 A STILL EVENING, MACHRIHANISH. $9\frac{3}{4} \times 13\frac{3}{4}$. Unsigned. c. 1876-9.
 Miss Betty McTaggart.
 WET DAY—THE SCART ROCK. $13\frac{1}{2} \times 21$. Unsigned. Miss McTaggart.
 MACHRIHANISH—WET WEATHER. $14\frac{1}{4} \times 22$. 'W. McTaggart 1875.'
 Miss Barbra McTaggart.
 CHILDREN FISHING IN A RIVER POOL. 14×21 . 'W. McTaggart 1876.'
 Mr. P. S. Brown, Broughty Ferry.
 CORNFIELD BESIDE THE SEA. $13\frac{1}{4} \times 20\frac{1}{2}$. Unsigned. The Artist's Trustees.
 A SUNNY DAY BESIDE THE SEA. $6\frac{3}{4} \times 9\frac{3}{4}$. 'W. McTaggart.' Wash drawing, mono-
 chrome. c. 1876. Mr. James Bone, London.

1877.

*Carnoustie, end of April, May and June ; Machrihanish, Sept. ;
 Brig o' Turk, Oct.*

- THE FISHERS' LANDING. 38×55 . 'W. McTaggart 77.' Commenced at Carnoustie
 in 1875. Exhibited : R.S.A. 1878. Sale : C. 7.5.81 (A. B. Stewart Col.).
 Mrs. Anderson, South Kensington.
 SUNNY SHOWERS. 15×21 . 'W. McTaggart 77.' Exhibited : R.S.A. 1877.
 Mrs. Archibald Smith, Edinburgh.
 THE OLD FISHERMAN'S FAVOURITE. 23×30 . Signed and dated 1877. Exhibited :
 Dundee 1877. Mrs. Mudie, Broughty Ferry.
 'WIVES AND MITHERS MAIST DESPAIRIN'.' $24 \times 33\frac{3}{4}$. 'W. MacTaggart 1877.' Com-
 menced at Machrihanish in 1876. Exhibited : R.G.I. 1878. Sale : Glasgow
 27.6.17 (Lodder Col.). Mr. A. Reid, Glasgow.
 FLOTSAM AND JETSAM. 17×22 . 'W. MacTaggart 1878.' Exhibited : S.S.A. 1893.
 as 'Young Fishers.' Sale : E. 26.4.17. Mr. D. W. Cargill, Glasgow.
 QUIET SUNSET. $14\frac{3}{4} \times 17\frac{3}{4}$. Unsigned. Mr. and Mrs. James L. Caw, Edinburgh.
 ON THE BEACH. 8×12 . 'W. McTaggart 1877.' Exhibited : People's Pal., Glas.
 1898. Sale (A. B. Kirkpatrick Col. Glas.), 1.14.14. Mr. John Robertson, Dundee.
 ON LOCH FYNE. $15\frac{1}{4} \times 22\frac{3}{4}$. 'W. MacTaggart 77.' Sale : Glasgow 27.6.17 (Lodder
 Col.). Mr. A. Reid, Glasgow.
 A DAY ON THE SEA-SHORE (Portrait group of the children of Mr. Henry Gourlay,
 Dundee, begun Oct. 1876). Exhibited : R.S.A. 1878.
 PORTRAIT OF MRS. HENRY GOURLAY. Completed December 1877.
 PORTRAIT OF MISS AGNES MACWHIRTER (Mrs. Charles Sims).
 Mrs. John MacWhirter, London.

WATER-COLOURS.

- PLAY. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1877.' No. 58, McTaggart Sale, 1889.
 Mr. W. A. Sanderson, Galashiels.
 GATHERING BRAMBLES. 14×21 . 'W. McTaggart 1877.' Sale, E. 26.4.17.
 Mr. James G. Kincaid, Greenock

- SHORE SCENE WITH TWO BOYS FISHING. $13\frac{1}{4} \times 20\frac{1}{2}$. 'W. MacTaggart 1877-81.' Sale : McTear, Glasgow, 3.11.16.
- SEED TIME. Exhibited : R.S.A. 1878. Mrs. Kennedy, Holmwood, Surrey.
- LANDSCAPE. $13 \times 9\frac{1}{2}$. 'W. MacTaggart 1877.' Sale : McTear, 27.4.17.
- THE WEE HERD LADDIE. $14\frac{1}{2} \times 21\frac{1}{4}$. 'W. MacTaggart 1877.'
Mrs. Archibald Smith, Edinburgh.
- SEA URCHINS. $14\frac{1}{2} \times 20\frac{3}{4}$. 'W. MacTaggart 77.' Exhibited : Glasgow Loan 1878, as 'Machrihanish Bay' ; R.S.W. 1896.
Family of the late Mr. H. L. Anderson, Helensburgh.
- 'TWIXT THE BARLEY AND THE BEANS.' $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. MacTaggart 1877.' Exhibited : Glas. Loan 1878 ; R.S.A. 1878, as 'In the Beans.' Sale : D. 22.11.02.
Mr. W. H. Roberts, Edinburgh.
- GATHERING DRIFT. 13×20 . 'W. MacTaggart 1877.' Exhibited : R.S.A. 1878.
Mr. George B. Hart, Edinburgh.
- SUMMER SEA-WARE. $13\frac{1}{2} \times 20$. 'W. MacTaggart 77.' Exhibited : R.S.W. 1879.
Hon. Mrs. Greville, London.
- ON THE AYRSHIRE COAST. $13\frac{1}{2} \times 20$. 'W. MacTaggart 1877.'
Mrs. Hendy, Godalming.
- PANBRIDE IN APRIL. $13\frac{1}{2} \times 20$. 'W. MacTaggart 1877. April.' Exhibited : R.S.W. 1887.
Mrs. Hendy, Godalming.
- THE CROOKED LANE, CARNOUSTIE. $13\frac{1}{2} \times 20$. Unsigned. Prior to 1877.
Mr. J. Lawton Wingate, R.S.A., Edinburgh.
- 'WELCOME TO THE CORN-CLAD SLOPE.' $13\frac{1}{2} \times 20\frac{1}{2}$. No. 88, MacTaggart Sale, 1889.
Sale : D. 6.3.09 (Ramsay Col.), as 'Barley Field, Campbeltown.'
Mr. W. Rettie, Dundee.
- A BURNSIDE—SPRINGTIME. $13\frac{1}{2} \times 20\frac{1}{2}$. 'Wm. MacTaggart 1877.' Exhibited : Dundee 1910. No. 8, MacTaggart Sale, 1889. Sale : D. 6.3.09 (Ramsay Collection), as 'Where the Burn joins the Sea.'
Mrs. A. P. Mathewson, Dundee.
- BAIT GATHERERS RETURNING. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. MacTaggart 1877.' Probably same drawing as 'Bait Gatherers,' R.S.W. 1878.
Mrs. George Halley, Broughty Ferry.
- EARLY SPRING, BATTY'S DEN. $13 \times 20\frac{1}{2}$. 'W. MacTaggart 1877.' Probably same drawing as 'Spring Time in Craigmill Dean,' Exhibited : R.S.W. 1878.
Mr. H. H. MacTaggart, Loanhead.
- SUNRISE—BAIT GATHERERS RETURNING. $9\frac{1}{2} \times 13\frac{3}{4}$. Unsigned. c. 1877. Exhibited : Reid's Ex. 1906. Sale : E. 7.3.12 (Hope Paterson Col.).
Mr. H. H. MacTaggart, Loanhead.
- THE FLOWING TIDE. $13\frac{1}{4} \times 20\frac{1}{8}$. 'W. MacTaggart 77.'
Mr. H. H. MacTaggart, Loanhead.
- CAERNAZRIE MILL—SPRING TIME. $13\frac{3}{4} \times 18\frac{3}{4}$. 'W. MacTaggart 77-1885.' Exhibited : R.S.W. 1885.
Mr. H. H. MacTaggart, Loanhead.
- SUMMER STORM, CARNOUSTIE. $13\frac{3}{4} \times 20\frac{1}{2}$. Unsigned.
Mr. and Mrs. James L. Caw, Edinburgh.
- SHRIMPERS. $13 \times 20\frac{3}{8}$. 'W. MacTaggart 1877.' Orchar Collection, Broughty Ferry.
- A DAY ON THE SEA-SHORE. $13\frac{3}{8} \times 20\frac{1}{2}$. Finished study for the portrait group of Mr. Gourlay's children, exhibited R.S.A. 1878. Mrs. C. M. Penman, Bonnyrigg.

1878.

Elected Vice-President R.S.W.

Carnoustie in Spring; Machrihanish, Aug. Sept. Oct.

- BAIT GATHERERS. 26 × 33. 'W. MacTaggart 79.' Exhibited: R.S.A. 1879. Sale: Glasgow (Lodder Col.) 27.6.17. Messrs. Connell & Sons, Glasgow.
- MACHRIHANISH BAY. 32 × 48. 'W. MacTaggart 1878.' Exhibited: R.S.A. 1889; R.G.I. 1890; Dundee 1890. No. 1, MacTaggart Ex. 1901. Mr. D. W. Cargill, Glasgow.
- A LONG SUMMER DAY. 18 × 26. 'W. MacTaggart 1878.' Exhibited: Dundee 1880. Sale: 26.2.96 (Dr. Mather's Col.). Mr. Henry Morgan, Jr., Pollokshields.
- THE TWO FISHERS. 21½ × 30½. Commissioned by Royal Association in 1878 and won by Mr. Alex. Rae, Wick. Exhibited: R.G.I. 1881. Sir Alexander Rae, Wick.
- THE FISHERMAN'S WIFE. 16 × 21. 'W. MacTaggart 78.' Mr. W. E. Graham, Kilmalcolm.
- SEA-BIRDS' EGGS. 21½ × 29½. 'W. MacTaggart 1878.' Exhibited: Dundee 1883. Probably same picture as 'Homeward Bound,' exhibited R.S.A. 1885. Mr. D. W. Cargill, Glasgow.
- THE END OF THE LINKS. 24 × 36. 'W. MacTaggart 1879-93.' Exhibited: S.N. Edin. 1908; Glas. 1911. Illustrated in Glas. 1911 Catalogue. Mr. J. W. Blyth, Kirkcaldy.
- LOVE LIGHTENS LABOUR. Exhibited: Glas. Loan 1878. Lent by Mr. James Muir.
- ON A WHINNY KNOWE. 26 × 40. 'W. MacTaggart 79.' (Portrait of the daughters of Mr. T. G. Taylor.) Exhibited: R.S.A. 1879; R.G.I. 1887. Mrs. T. G. Taylor, Bournemouth.
- ON A WHINNY KNOWE. 8½ × 14. 'W. MacTaggart.' Finished study for above. Miss Gibson, Broughty Ferry.
- CHARCOAL STUDY FOR ABOVE. 21¾ × 33¾. In the possession of the Artist's Trustees. 'GRACIE.' 24 × 35. 'W. MacTaggart.' (Portrait of Miss Findlay). Exhibited: R.S.A. 1879. Trustees of late Mr. J. R. Findlay, Edinburgh.
- DAVID STEVENSON, ESQ., PROVOST OF HADDINGTON. Exhibited: R.S.A. 1878; R.S.A. Loan 1880. Mr. Stevenson, Haddington.
- PORTRAIT OF MRS. ANDREW MUIRHEAD. 29 × 24. Signed with monogram and dated 1878. (The last figure is indistinct.) Mrs. Strickland, Halifax.

WATER-COLOURS.

- WEST HAVEN. 14 × 21. 'W. MacTaggart 1878.' Mr. Stanley J. Miller, Glasgow.
- WINDY DAY ON THE COAST. 13¾ × 21. 'W. MacTaggart 78.' Probably 'On the Coast of Forfar,' exhibited, R.S.W. 1878. Purchased in 1907 for the Art Gallery, Adelaide, South Australia.
- BAIT GATHERERS—MIST CLEARING OFF. 14 × 20. 'W. MacTaggart 78.' Sale: Glasgow (Lodder Col.) 27.6.17. Messrs. Aitken Dott & Son, Edinburgh.
- CHILDREN ON THE SHORE, WESTHAVEN. 14 × 20. 'W. MacTaggart 78.' The late Mr. Charles Lodder, Largs.
- SEASCAPE WITH BOY LEANING AGAINST RAIL. 13½ × 21. 'W. MacTaggart 1878.' Mrs. George Halley, Broughty Ferry.

- SEA BIRDS' EGGS. $11 \times 15\frac{1}{4}$. Signed with monogram and dated. No. 70, McTaggart Sale, 1889. Mr. T. J. S. Roberts, Drygrange.
- OFF THE MULL OF CANTYRE. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1878.' No. 129, McTaggart Sale, 1889. Miss A. C. Low, Edinburgh.
- A RESCUE. $14\frac{1}{2} \times 20$. 'W. McTaggart 1878.' No. 86, McTaggart Sale, 1889. Mr. J. Lawton Wingate, R.S.A., Edinburgh.
- A RESCUE. Another version of this drawing was bought by Mr. Duncan McKinnon in 1882.
- SUNSET, MACHRIHANISH. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart.' c. 1878. Exhibited: R.S.W. 1910. Mr. and Mrs. James L. Caw, Edinburgh.
- SHRIMPING, MACHRIHANISH. 14×21 . 'W. McTaggart 1878.' Mr. D. M. Jackson, Corstorphine.
- BETWEEN THE BARLEY AND THE BEANS. $12\frac{1}{2} \times 19\frac{1}{2}$. 'W. McTaggart 1878.' Exhibited: R.S.W. 1898; Dundee 1910. No. 11, McTaggart Sale, 1889. Mr. John Robertson, Dundee.
- BAY VOYACH, SALT PANS. $13\frac{3}{4} \times 20\frac{1}{2}$. Unsigned sketch. c. 1878. Mr. H. H. MacTaggart, Loanhead.
- ALONG THE SHORE. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 79.' Exhibited: R.S.A. 1880. Sale: D. 24.11.06. Mr. W. D. Boath, Glasgow.
- IN THE EQUINOCTIAL GALES. 14×21 . 'W. McTaggart 79.' Exhibited: R.S.W. 1898; Whitechapel 1907, as 'Machrihanish Bay'; Glas. 1911, as 'Storm.' Sale: C. 9.5.81 (A. B. Stewart Col.). Trustees of the late Mr. G. J. Kidstone, Finlaystone.
- A SUNNY MORNING, BAY VOYACH. $13\frac{3}{8} \times 20\frac{3}{4}$. Unsigned. Mrs. C. M. Penman, Bonnyrigg.
- A GURLY DAY ON THE MACHRIHANISH SHORE. 13×20 . 'W. McTaggart 79.' Body colour on brown paper. Lady Conleton, London.
- SUNSET, THE PANS. 10×14 . Unsigned. Mr. John Duncan, Jr., Edinburgh.
- AN OLD SALT. Exhibited: Glas. Loan, 1878. Lent by Mr. D. C. Rait. "An old man seated in stern of boat, steering" (Catalogue).
- FLOTSAM AND JETSAM. 22×15 . 'W. McTaggart 1879.' No. 94, McTaggart Sale, 1889, bought by Mr. Blair, Edinburgh.
- GIRL BATHERS. $13\frac{1}{4} \times 20\frac{1}{4}$. 'W. McTaggart 78.' Sale: C. 9.5.81 (A. B. Stewart Col.). Orchar Collection, Broughty Ferry.
- OFF ELLEN'S ISLE. 14×21 . Signed and dated '78. Exhibited: R.S.A. 1881. Probably same drawing as 'Off the Rocky Tarn,' No. 114, McTaggart's Sale, 1889. Sale: E. 12.3.09 (Henderson Col.) as 'Loch Ard.' Painted at Brig o' Turk, 1877. Mr. D. M. Jackson, Corstorphine.

1879.

Carnoustie in Spring; Kilkerran, near Campbeltown, half of August and September: Carnoustie, October and November.

- WHEN THE BOATS COME IN. $21\frac{1}{2} \times 31\frac{1}{2}$. "W. McTaggart." Commissioned by Royal Association in March, 1879, and won by Mrs. A. F. Roberts, Selkirk. Exhibited: R.S.A. 1880; Glas. Int. 1901; Whitechapel 1901-2; S.N. Edin. 1908; Newcastle 1908. Reproduced in D. S. MacColl's *Nineteenth Century Art*, and in Armand Dayot's *La Peinture Anglaise*, 1908. Mr. A. F. Roberts, Fairlie.

- DULSE GATHERERS. Exhibited: R.S.A. 1880, when it belonged to Mr. J. Christie.
 'THROUGH THE BARLEY.' $36\frac{1}{2} \times 32\frac{1}{2}$. 'W. McTaggart 1881.' Exhibited: R.S.A. 1881. No. 3, McTaggart Ex., 1901, as 'Within a Mile of Campbeltown.' Between these dates the canvas had been enlarged all round. The Artist's Trustees.
- GIRL PLAYING WITH SEA-SHELLS. $21\frac{1}{2} \times 26\frac{1}{2}$. 'W. MacTaggart 61-79.' Sale: McTear, Glas. 3.II.16.
- THE TWO BROTHERS—PORTRAITS OF THE SONS OF G. H. DICKSON, ESQ. $52\frac{1}{2} \times 32\frac{1}{2}$. 'W. McTaggart.' Exhibited: R.S.A. 1880; R.G.I. 1882.
 Mrs. Dickson, Corstorphine.
- A Charcoal Drawing for above, $45\frac{1}{2} \times 32\frac{1}{2}$, signed 'W. McTaggart 1880,' is in the possession of the Artist's Trustees.
- THE TWO BROTHERS. $18 \times 11\frac{1}{2}$. Panel. Unsigned, finished study for above.
 Miss Barbra McTaggart.
- PORTRAIT OF THE REV. JOHN BLACK. Head size. Exhibited: R.S.A. 1880; R.G.I. 1881.
 Rev. Armstrong Black.
- PATRICK ADAM, ESQ. $29\frac{1}{2} \times 24$. Exhibited: R.S.A. 1880.
 Mr. P. W. Adam, R.S.A., North Berwick.
- JAMES TEMPLETON, ESQ. $29\frac{1}{2} \times 24\frac{1}{2}$. 'W. McTaggart 1879.' Exhibited: R.S.A. 1880.
 Mr. J. S. Templeton, Glasgow.
- MRS. TEMPLETON. $29\frac{1}{2} \times 24\frac{1}{2}$. 'W. McTaggart 1879.' Exhibited: R.S.A. 1880.
 Mr. J. S. Templeton, Glasgow.
- PORTRAIT OF H. G. HOWAT, ESQ. 28×23 . 'W. McTaggart 1879-80.' Exhibited: R.G.I. 1880.
 Mr. Stanley H. Miller, Glasgow.
- PORTRAIT OF MR. JAMES ALLAN, SEN. $31\frac{1}{2} \times 26\frac{1}{2}$. 'W. McTaggart 1879.'
 Mrs. Allan, Helensburgh.
- MRS. C. A. LODDER. 30×23 . Signed with monogram and dated 1879. Exhibited: R.G.I. 1880; R.S.A. 1881.
 Mrs. Cunynghame, Dundee.

WATER-COLOURS.

- PAST WORK. 15×22 . 'W. McTaggart 1879.' Exhibited: Dundee 1883. No. 103, McTaggart Sale, 1889.
 Miss Gibson, Broughty Ferry.
- 'FOR HIS DAILY BREAD.' 11×15 . Signed with monogram and dated 1879. No. 69, McTaggart Sale, 1889.
 Mrs. Brown Robertson, Dundee.
- BENEATH THE HAWTHORN TREE. $22\frac{1}{4} \times 15\frac{3}{4}$. 'W. McTaggart.' c. 1879. No. 48, McTaggart Sale, 1889.
 Late Dr. Mackay, Edinburgh.
- THE LONG SUMMER DAY. 13×20 . 'W. McTaggart 1879.' No. 108, McTaggart Sale, 1889. Sale: D. 6.3.09 (Ramsay Col.), as 'Harvest Field, Carnoustie.'
 Mr. Wm. McInnes, Pollokshields.
- BATTY'S DEN. 13×20 . 'W. McTaggart 1879.'
 Miss Gibson, Broughty Ferry.
- THE SILVER SEA, CARNOUSTIE. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. MacTaggart 1879.'
 Miss Gibson, Broughty Ferry.
- AMONG THE BENT. 14×21 . 'W. McTaggart 1879-87.' (Children crossing a field of growing hay.) Lent for many years to the Dundee Gallery.
 Orchar Collection, Broughty Ferry.
- THROUGH THE WAVING GRASS. More elaborate version of above. 'W. McTaggart 1879.'
 Late Mr. H. McGrady, Dundee.

- AMONG THE BARLEY. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 79.' Exhibited: Dundee 1879.
Orchar Collection, Broughty Ferry.
- BAITING THE LINES. $13\frac{1}{4} \times 20\frac{1}{2}$. 'W. McTaggart 79.' Exhibited: Dundee 1879.
Orchar Collection, Broughty Ferry.
- KILKERRAN BAY. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1879.' No. 121, McTaggart Sale, 1889.
Sir David Paulin, Edinburgh.
- BEANFIELD AT CAMPBELTOWN. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1879.'
Mrs. A. P. Mathewson, Dundee.
- RUNNING HOME, CAMPBELTOWN LOCH. $14\frac{1}{4} \times 20\frac{1}{2}$. c. 1879.
Mr. J. H. McTaggart, Loanhead.
- FIERY SUNSET—THE MOUTH OF THE TAY. $10\frac{3}{4} \times 15$. 'W. McTaggart 1879-89.'
Engraved by Robert Paterson for *Life and Work*. Miss McTaggart.
- 'WHEN THE THORN IS WHITE WITH BLOSSOM.' $20\frac{1}{4} \times 13\frac{3}{4}$. 'W. McTaggart 1879.'
Mrs. Nelson Turner, Glasgow.
- RETURN FROM THE FISHING. $9\frac{1}{2} \times 13\frac{1}{2}$. 'W. McTaggart 79.' (The first figure is in-
distinct.) Mr. Thos. R. Ronaldson, Edinburgh.

1880.

- Carnoustie in Spring; Machrihanish, August; Glenramskill, September.*
- 'AS HAPPY AS THE DAY IS LONG.' $23\frac{1}{2} \times 33\frac{1}{2}$. 'W. McTaggart 1880.' Exhibited:
R.S.A. 1881; Fisheries Ex. London 1883 (Awarded Gold Medal). Sales:
D. 24.11.06; E. 9.10.13. Mr. Peter Watson, Dinwoodie.
- MIDSUMMER NOON. $32 \times 47\frac{1}{2}$. 'W. McTaggart.' Exhibited: R.S.A. 1911. Land-
scape painted c. 1880, figures somewhat later. Mr. A. Reid, Glasgow.
- FOR HIS DAILY BREAD. $24\frac{1}{2} \times 35\frac{1}{2}$. 'W. McTaggart.' c. 1879-81. Exhibited:
Dundee 1882; R.G.I. 1888. Etched by Richeton.
Mr. D. H. Anderson, Heswall.
- FOR HIS DAILY BREAD. $24\frac{1}{2} \times 36\frac{1}{4}$. Very complete charcoal study of above. Ex-
hibited: R.S.A. (Special Water Colour Ex.) 1887. Reproduced in *Good Words*,
1899. The Artist's Trustees.
- CARNOUSTIE BAY. $24 \times 35\frac{1}{2}$. 'W. McTaggart 1880.' Sale: E. 30.11.16.
Mr. A. Reid, Glasgow.
- MACHRIHANISH BAY, WITH ISLAY AND JURA IN THE DISTANCE. $23\frac{1}{2} \times 35\frac{1}{2}$. 'W.
McTaggart 1880.'
Sir Robert Usher, Bart. of Norton.
- SEA AND SHORE—WIND NORTHERLY. 'W. McTaggart 1880.' Exhibited: Dott's
1907.
- SUMMER SUNDOWN—'TIR-NAN-OG.' 24×36 . 'W. McTaggart.' c. 1880.
The Artist's Trustees.
- MACHRIHANISH: CHILDREN PLAYING ON THE SANDS. $17\frac{1}{4} \times 24\frac{1}{4}$. 'W. McTaggart.
1881.' Sale: C. 9.3.17. Mr. John N. Kyd, Broughty Ferry.
- THE WAVE. $23\frac{1}{2} \times 35\frac{1}{2}$. 'W. McTaggart 1881.' Mr. J. W. Blyth, Kirkcaldy.
- CAUGHT IN THE TIDE. 24×36 . Exhibited: R.G.I. 1881. Sale: McTear, Glasgow.
27.11.04.
- SHORES OF THE ATLANTIC. 27×38 . 'W. McTaggart 1881-1901.' Exhibited: R.G.I.
1889; New Zealand 1890; Dundee 1912 (as 'Their Native Element').
Mr. John Mathewson, Dundee.

- JOHN TURNBULL, Esq. (Teviot Bank, Hawick). Exhibited : R.S.A. 1881.
 UP ON THE SAND HILLS. 38 × 26. 'W. McTaggart 1880.' (Portraits of Alexander and Christina, children of Mr. George Halley). Exhibited : R.S.A. 1881 ; Dundee 1882.
 Mrs. George Halley, Broughty Ferry.
 A Charcoal Study (35 × 22½) for above is in the possession of the Artist's Trustees.

WATER-COLOURS.

- THE TURN OF THE TIDE—SUNSET. 15 × 21. 'W. McTaggart 1880.' Exhibited : R.S.W. 1880 ; R.S.A. 1881.
 Mrs. Archibald Smith, Edinburgh.
 SUNSET, CARNOUSTIE BAY. 13½ × 20½. Unsigned. A version of above.
 Miss Nelly McTaggart.
 SUNSET. 15 × 21. 'W. McTaggart 1880.' Sale : E. 4.12.13.
 THE COMMON, WESTHAVEN. 13½ × 20½. 'W. McTaggart 1880.' No. 36, McTaggart Sale, 1889.
 Mrs. Brown Robertson, Dundee.
 EVENING—MACHRIHANISH BAY. 13½ × 20½. 'W. McTaggart 1881.' No. 96 McTaggart Sale, 1889.
 Sir David Paulin, Edinburgh.
 MACHRIHANISH BAY. 13 × 20. 'W. MacTaggart 1880.'
 Mrs. T. H. Cooper, Edinburgh.
 BIG SURF. 14 × 21½. 'W. McTaggart 1880.'
 Mr. J. P. McTaggart, Penarth.
 STORM, MACHRIHANISH. 5½ × 9. 'W. McTaggart 80.'
 Mr. H. H. MacTaggart, Loanhead.
 WESTERLEY GALE AT THE CAULDRONS. 5½ × 9. Unsigned. Miss Betty McTaggart.
 WAITING FOR THE BOATS. 21 × 30. 'W. McTaggart 1881.' No. 62, McTaggart Sale, 1889. Bought by Mr. J. Wilson.
 THE EBB TIDE. 14 × 22. 'W. McTaggart 1880.' Exhibited : Dundee 1880 ; Glas. Int. 1901. Sale : E. 7.3.12 (Hope Paterson Col.) ; C. 9.3.17.
 Mr. George Proudfoot, Edinburgh.
 BESIDE THE DOUNE. 13¾ × 20¾. Unsigned sketch. c. 1880. Miss McTaggart.
 HARVESTING AT KNOCKHANTY. 13 × 20½. 'W. McTaggart 1880.'
 Mr. Robert Alexander, R.S.A.
 THE BARLEY HARVEST. 13½ × 20½. 'W. McTaggart 1880.' No. 26, McTaggart Sale, 1889.
 Miss Dickson, Edinburgh.
 THROUGH THE BARLEY. 15 × 21. 'W. McTaggart 1880.' No. 28, McTaggart Sale, 1889.
 Mr. James M. Robertson, Dundee.
 THE WIND THAT SHAKES THE BARLEY. 13¾ × 20½. 'W. McTaggart 1880.' No. 130, McTaggart Sale, 1889. Exhibited : R.S.W. 1902. Sales : D. 10.12.10 ; D. 7.3.14 (Galloway Col.).
 Mr. Alexander Reid, Glasgow.
 THE PIPER'S CAVE, CAMPBELTOWN. 15 × 23. 'W. McTaggart 1881.' Exhibited : R.S.W. 1909.
 Mr. and Mrs. James L. Caw, Edinburgh.
 THE PIPER'S CAVE, CAMPBELTOWN. 19½ × 26½. Another drawing with this title was No. 37 in the McTaggart Sale, 1889. Bought by Mr. J. Philip.
 BRAMBLE GATHERERS, GLENRAMSKILL. 14 × 20½. 'W. McTaggart 1881.' Wrongly titled 'East Coast Scene,' in Glasgow Gallery Catalogue. Exhibited : R.S.W. 1912. Bequeathed in 1898 by Mr. Adam Teacher to the Glasgow Gallery.
 SUNSET, GLENRAMSKILL. 13½ × 20½. 'W. McTaggart 1880.'
 Mr. J. P. McTaggart, Penarth.

- NEW ORLEANS. $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned. Mr. J. P. McTaggart, Penarth.
 THE TRAWLERS, KILKERRAN BAY. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1881.' No. 13,
 McTaggart Sale, 1889; bought by Mr. W. Barclay, Dundee.
 HARVEST TIME, GLENRAMSKILL. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart.' Exhibited: R.S.W.
 1912. Mr. John Duncan Jr., Edinburgh.
 GOLDEN GRAIN, GLENRAMSKILL. $13 \times 20\frac{1}{4}$. 'W. McTaggart 1881.' Exhibited:
 R.S.W. 1912. Mr. John Duncan Jr., Edinburgh.
 AN AUTUMN IDYLL. 14×21 . 'W. McTaggart 1880.' Exhibited: R.S.W. 1888.
 Mr. Stanley H. Miller, Glasgow.

1881.

- 24 *Charlotte Square (after May)*. *Carnoustie in Spring; Craik, middle of August
 to end of September.*
 'AWAY TO THE WEST AS THE SUN WENT DOWN.' 32×48 . 'W. MacTaggart 1882.'
 Commenced at Machrihanish 1880. Exhibited: R.S.A. 1882; R.G.I. 1883.
 Miss Dickie, London.
 AWAY TO THE WEST. $15\frac{1}{2} \times 21\frac{1}{2}$. 'W. MacTaggart 1881.' Finished study for above.
 Mrs. Robin, Hamilton.
 THE BRAMBLE GATHERERS. $14\frac{1}{2} \times 22$. 'W. McTaggart 1881.' Exhibited: R.G.I.
 1883. Commissioned by the present owner when the Artist was at Glenramskill
 in 1880. Sir Nathaniel Dunlop of Shieldhill.
 CARNOUSTIE BAY. 24×36 . 'W. McTaggart 1881.' Exhibited by Messrs. Davidson,
 Glasgow, 1913.
 MAY ISLAND FROM CRAIL. 10×14 . Unsigned. The Artist's Trustees.
 JOHN CAMERON, ESQ. 30×25 . Dated 1881. Exhibited: R.S.A. 1882; Dundee
 1883. Mr. Hugh Cameron, R.S.A., Edinburgh.
 MRS. LAWRIE. $33\frac{3}{4} \times 22\frac{1}{2}$. Signed with monogram and dated 1881. Exhibited:
 R.S.A. 1882; Dundee, 1883. Mr. T. Lawrie, Meulen, France.
 JOHN BROWN, ESQ. 29×25 . 'W. McTaggart 1882.' Exhibited: R.S.A. 1882.
 Mr. John A. Brown, Paisley.
 SUMMER BREEZES. 24×36 . 'W. McTaggart 1881.' (Portrait of the daughters of
 Sir T. McCall Anderson.) Exhibited: R.G.I. 1882; R.S.A. 1883; Whitechapel
 1912. Illustrated in *Art Journal*, 1894. Lady McCall Anderson, Glasgow.
 A Charcoal Study (23×35) for above is in the possession of the Artist's Trustees.

WATER-COLOURS.

- BLYTHE MAY DAY. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1881.' No. 98, McTaggart Sale, 1889.
 Mr. S. M. Low, Monifieth.
 SUNDAY. 21×29 . 'W. McTaggart 1881.' No. 102, McTaggart Sale, 1889.
 Mr. Harry W. Smith, Edinburgh.
 'BREEZES OF SPRING GLADDENING SEA AND SHORE.' $21\frac{1}{2} \times 30\frac{1}{2}$. 'W. McTaggart 1881.'
 No. 87, McTaggart Sale, 1889. Miss Gibson, Broughty Ferry.
 ON THE SEASHORE. 14×20 . 'W. McTaggart 1881.' Miss Gibson, Broughty Ferry.

- WEST HAVEN. $13\frac{1}{2} \times 21\frac{1}{4}$. 'W. McTaggart 1881.' No. 54, McTaggart Sale, 1889.
Mr. H. H. MacTaggart, Loanhead.
- CAERNAZRIE MILL. $13 \times 20\frac{1}{2}$. 'W. McTaggart 1881.' No. 56, McTaggart Sale, 1889.
Mrs. Mudie, Broughty Ferry.
- WHINS IN BLOOM. $21\frac{1}{2} \times 29\frac{1}{2}$. 'W. McTaggart 1881.' Exhibited: R.S.W. 1893;
S.N. Edin. 1908. No. 78, McTaggart Sale, 1889. Mrs. T. H. Cooper, Edinburgh.
- BURNSIDE LANDSCAPE. $13 \times 20\frac{1}{2}$. Unsigned study for landscape in above.
Miss Barbra McTaggart.
- WADING. $14 \times 20\frac{3}{4}$. 'W. MacTaggart 1881.' Exhibited: R.S.W. 1896; Glas. 1911.
Family of the late Mr. H. L. Anderson, Helensburgh.
- SUMMER BREEZES. $22\frac{1}{2} \times 31\frac{1}{4}$. No. 92, McTaggart Sale, 1889.
- DULSE GATHERERS. $20\frac{3}{4} \times 13\frac{3}{4}$. 'W. McTaggart 1881.' No. 6, McTaggart Sale, 1889.
- CRAIL FISHERS. $20\frac{1}{2} \times 13\frac{1}{2}$. 'W. McTaggart 1881.' Exhibited: R.S.W. 1883.
Probably 'The Fishers,' No. 84, MacTaggart Sale, 1889.
Mrs. George Miller, Bothwell.
- A FRESH BREEZE. $21 \times 30\frac{1}{2}$. 'W. McTaggart 1881.' No. 107, McTaggart Sale, 1889.
Mrs. James Brechin, Edinburgh.
- A TALE OF THE SEA. $11 \times 15\frac{1}{4}$. 'W. McTaggart 1880.' No. 16, McTaggart Sale, 1889.
Mrs. A. Mactaggart, Campbeltown.
- MOONLIGHT, CRAIL. 9×15 . 'W. McTaggart.' Exhibited: Reid's Ex. 1906. Sale:
E. 7.3.12 (Hope Paterson Col.). Mrs. Neill, Bearsden.
- CRAIL HARBOUR. $11 \times 15\frac{1}{2}$. Signed and dated 1880. Exhibited: Reid's Ex. 1906.
Probably 'A Fisher Village.' No. 33, McTaggart Sale, 1889. Sale: E. 7.3.12
(Hope Paterson Col.).
- FISHER BOYS. 14×20 . 'W. McTaggart 1881.' Probably same as 'Crab Fishers,'
exhibited R.S.A. 1882. Illustrated in *Good Words*, 1899. Exhibited: Glas.
1911. Mr. P. S. Brown, Broughty Ferry.
- EARLY MORNING, CRAIL. 11×15 . 'W. McTaggart 1882.' Exhibited: R.S.W. 1912,
as 'Sunrise, Crail.' Mr. John Duncan, Jr., Edinburgh.
- CRAIL. 11×15 . 'W. McTaggart.' No. 9, McTaggart Sale, 1889.
Mr. John Duncan, Jr., Edinburgh.
- THE OLD SEA WALL. $10 \times 14\frac{1}{2}$. 'W. McTaggart 1880.' No. 12, McTaggart Sale,
1889.
- A BATHING POOL OFF THE ISLE OF MAY. $10 \times 14\frac{1}{2}$. 'W. McTaggart 1881.' Pro-
bably 'Bathers,' exhibited R.S.W. 1881. No. 82, McTaggart Sale, 1889.
Bought by late Dr. Howden, Montrose.
- SUNRISE AT CRAIL. $14 \times 9\frac{1}{2}$. No. 91, McTaggart Sale, 1889. Bought by Mr. P.
Anderson, Glasgow.
- LOOKING OVER THE HARBOUR. CRAIL. 20×13 . Unsigned.
Mrs. C. M. Penman, Bonnyrigg.
- THE COMING STORM, CRAIL HARBOUR. 13×20 . 'W. McTaggart 1882.' Exhibited:
R.S.W. 1882. Mr. George B. Hart, Edinburgh.
- SHORE SCENE WITH FIGURES. $21 \times 13\frac{1}{2}$. 'W. MacTaggart 1881.' Perhaps the same
as 'Weel may the Boatie Row,' exhibited R.S.W. 1884. Sale: McTear,
16.3.17. Bought by Mr. A. Reid, Glasgow.
- GREY DAY, CRAIL. $10\frac{3}{4} \times 14\frac{3}{4}$. 'W. McTaggart 1881.'
Mr. W. McInnes, Pollokshields.

- THE WHITE DOVE-COT, CRAIL. 10 × 14. Unsigned. Miss McTaggart, Glasgow.
 CRAIL—WAVING TO THE INCOMING BOATS. 15 × 22. 'W. McTaggart 1880.' Given
 by the Artist to the Dundee Art Society and won in Art Union Drawing by Mr.
 Alexander Banks, Dundee. Mr. A. Banks, Dundee.
 MAY ISLAND FROM CRAIL. 13 $\frac{3}{4}$ × 20 $\frac{1}{2}$. Unsigned. Miss Barbra McTaggart.
 TAKING CRAIL HARBOUR. 11 $\frac{1}{4}$ × 16. 'W. McTaggart.' See 1884 for another version.
 Miss Barbra McTaggart.
 CORNFIELD. 13 $\frac{1}{2}$ × 20 $\frac{1}{2}$. Unsigned. Mr. Ivor McTaggart.
 THE CART ROAD THROUGH THE FIELDS. 10 $\frac{3}{4}$ × 15 $\frac{1}{2}$. Unsigned. Mr. Ivor McTaggart.
 FRESH BREEZE ON THE EAST COAST. 3 $\frac{1}{2}$ × 6 $\frac{3}{8}$. Unsigned. Miss Nelly McTaggart.
 AWAY TO THE WEST. 15 × 21. 'W. McTaggart 1881.' No. 46, McTaggart Sale, 1889.
 Dr. John G. Havelock, Liss, Hants.

1882.

Carnoustie in Spring ; Machrihanish, August and September.

- FISHING IN THE ATLANTIC SURF. 24 × 36. 'W. McTaggart 1883.' Exhibited :
 R.S.A. 1883 ; R.G.I. 1884 ; R.H.A. 1901. Mr. John J. Moubray of Naemoor.
 LOBSTER FISHERS. 32 × 48. 'W. McTaggart 1882.' Exhibited : R.S.A. 1883.
 Mr. W. J. Chrystal, Auchendennan.
 THEIR NATIVE ELEMENT. 11 × 17 $\frac{3}{4}$. 'W. McTaggart 1882.' Exhibited : Dundee
 1883 ; Dott's 1907. Sale : D. 6.3.09 (Ramsay Col.).
 Sir John R. Findlay, K.B.E., Edinburgh.
 A MESSAGE FROM THE SEA. 32 × 48. 'W. McTaggart 1883.' Exhibited : Dundee
 1882 and 1884 ; R.S.A. 1884 ; Manchester 1887 ; Guildhall 1900. Reproduced
 in Gleeson White's *Master Painters of Britain*. Presented 1884 by Mr. J. G.
 Orchar to the Albert Institute, Dundee.
 BY THE SEA'S EDGE. 8 × 12. Panel ; unsigned sketch. Miss McTaggart.
 SUNSET AT MACHRIHANISH. 6 × 8. 'W. McTaggart 1882.' Miss Greenlees, Edinburgh.
 ROBERT D. ORR, ESQ. 29 × 25. 'W. McTaggart 1882.' Exhibited : R.S.A. 1883.
 Mr. J. Mack Orr, Glasgow.
 PORTRAIT OF MRS. REAN. Painted early summer of 1882.

WATER-COLOURS.

- CARNOUSTIE—THE HAVEN ENTRANCE. 5 $\frac{1}{4}$ × 9. 'W. McTaggart 1882.'
 Mr. H. H. MacTaggart, Loanhead.
 FAATHER'S BOAT. 20 $\frac{1}{2}$ × 13 $\frac{1}{2}$. 'W. McTaggart 1882.' Probably 'Our Boat.' ex-
 hibited R.S.W. 1884. No. 18, McTaggart Sale, 1889.
 Mrs. George Roberts, Selkirk.
 THE FISHERMAN'S CROFT. 30 $\frac{1}{2}$ × 22. 'W. McTaggart 1882.' Exhibited : R.S.A.
 1887, as 'Seed Time.' No. 97, McTaggart Sale, 1889.
 Mrs. James W. Ross, Montrose.
 THE END OF THE BAY—EVENING. 13 $\frac{1}{4}$ × 20 $\frac{1}{2}$. Unsigned. *c.* 1882.
 Miss Nelly McTaggart.
 THE SHORE OF THE ATLANTIC. 13 $\frac{1}{2}$ × 20 $\frac{1}{2}$. 'W. McTaggart 1883.' No. 34, McTaggart
 Sale, 1889. Sale : E. 30.11.16.
 Mr. H. H. MacTaggart, Loanhead.

- STORM AT MACHRIHANISH. $13\frac{1}{2} \times 20\frac{3}{8}$. 'W. McTaggart 1882.' Probably the drawing exhibited R.S.A. 1884, as 'The Cold Grey Sea.' Exhibited: S.S.A. 1910.
Mr. H. H. MacTaggart, Loanhead.
- SUNSET, SALTPANS. $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned. c. 1882.
Mr. John P. McTaggart, Penarth.
- THE OLD NET. $13\frac{1}{8} \times 20\frac{1}{8}$. 'W. MacTaggart 1882.' Exhibited: R.S.W. 1882.
Mrs. MacKechnie, Edinburgh.
- CLOSE HAULED. $14\frac{1}{2} \times 10\frac{1}{2}$. 'W. MacTaggart 1882.'
Miss Dickie, London.

1883.

*Carnoustie in Spring; Carradale, August and September;
Trossachs, few days in October.*

- DAYBREAK, KILBRANNAN SOUND. 30×42 . 'W. McTaggart 1883.' No. 30, McTaggart Ex. 1901. Sales: D. 6.3.09 (Ramsay Col.) as 'Fishers at Dawn, Loch Fyne'; E. 5.10.16 (M. Dickie Col.).
Mr. H. H. MacTaggart, Loanhead.
- WIND AND RAIN AT CARRADALE—BOATS MAKING FOR SHELTER. 29×42 . 'W. McTaggart 1883.' Painted outside at Carradale 1883. 'For Shelter,' 1887, was partly founded upon it. No. 8, McTaggart Ex. 1901; Dott's 1907. Sale: E. 16.4.14.
Mr. John Duncan, Jr., Edinburgh.
- MIST RISING OFF THE ARRAN HILLS. 33×43 . 'W. McTaggart 83.' No. 14, McTaggart Ex. 1901. Reproduced in James L. Caw's *Scottish Painting, Past and Present*.
Mr. Robert Headrick, Bearsden.
- FISHING IN A GROUND SWELL—CARRADALE. 31×48 . 'W. McTaggart 1883-6.' Exhibited: S.N. Edinburgh 1908. Illustrated in Catalogue, McTaggart Ex. 1901. Reproduced in colour in *The Studio*, 1909.
Mr. J. Howden Hume, Glasgow.
- FISHING IN A GROUND SWELL. 13×19 . 'W. McTaggart 1883.' Smaller version of above.
Mrs. John McTaggart, Helensburgh.
- SUN ON THE WATERS—FISHING FROM THE ROCKS AT CARRADALE. 30×40 . 'W. McTaggart 1883.' No. 21, McTaggart Ex. 1901.
Mr. R. A. Workman, London.
- RAINY DAY IN CARRADALE HARBOUR. 31×42 . 'W. McTaggart 1883.' No. 26, McTaggart Ex. 1901.
Mr. P. J. Mackie of Glenreadell.
- THE STORM. 32×52 . 'W. McTaggart 1883.' Exhibited: Glas. Int. 1901; Glas. 1911. Sale: E. 12.3.09 (Henderson Col.). For large version of same see under 1890.
Trustees of late Mr. R. Lang, Johnstone.
- FAIR WEATHER—CARRADALE. $35\frac{1}{2} \times 51\frac{1}{2}$. 'W. McTaggart 1883.' Also titled 'Noon.' Exhibited: S.S.A. 1909, as 'The North Sea.'
Mrs. W. B. Mackay, Edinburgh.
- CROSSING THE BAR. $33\frac{1}{2} \times 43\frac{1}{2}$. 'W. McTaggart 1883-96.' Exhibited: Fountain-bridge Loan 1902; S.S.A. 1906.
Sir Robert Usher, Bart. of Norton.
- FLOTSAM AND JETSAM—AFTER THE STORM, CARRADALE. $26\frac{1}{4} \times 39\frac{1}{2}$. 'W. McTaggart 83.'
Mr. and Mrs. James L. Caw, Edinburgh.
- A NORTH WIND, KILBRANNAN SOUND. 32×48 . 'W. McTaggart.' Exhibited: Paisley 1915.
Mr. W. B. Lang, Johnstone.
- WAVING TO THE BOATS, ARDCARRACH. $27\frac{1}{2} \times 35\frac{1}{2}$. 'W. McTaggart 1884.'
Mr. P. J. Mackie, Glenreadell.
- THE GURLY SEA. $9\frac{3}{8} \times 17\frac{3}{4}$. Unsigned. c. 1883.
Mr. and Mrs. James L. Caw, Edinburgh.

R. B. FINLAY, Esq., Q.C. 53 × 38. Unsigned. Exhibited : R.S.A. 1884. Painted Oct. 1883. Presentation Portrait. Lord Finlay of Nairn.
 MAY MORNING. 29 × 53. 'W. MacTaggart 1883.' (Portrait of the children of Major Urquhart.) Exhibited : R.S.A. 1884 ; Dundee 1884.
 Mrs. Urquhart, Broughty Ferry.

PORTRAIT. Exhibited : R.G.I. 1883.

ROBERT GREENLEES, Esq. 29½ × 24½. 'W. MacTaggart 1883.' Exhibited : R.G.I. 1884 ; R.S.A. 1885. Presentation Portrait. Painted Feb. 1883. Glasgow Gallery.

GEORGE PATERSON, Esq. Exhibited : R.G.I. 1884 ; R.S.A. 1885.

MRS. PATERSON. Exhibited : R.G.I. 1884 ; R.S.A. 1885. Painted June and July 1883.

WATER-COLOURS.

'WHAR THE BURNIE RINS INTO THE SEA.' 21¾ × 30½. 'W. MacTaggart 1883.' No. 73, McTaggart Sale, 1889. Exhibited : R.S.W. 1893 ; Glas. Int. 1901 ; Whitechapel 1901-2 ; S.N. Edin. 1908 ; Japan-British 1910. Mr. A. F. Roberts, Fairniee.

CARNOUSTIE BAY. 13¾ × 20¾. 'W. MacTaggart 1883.' Mr. Wm. Rettie, Dundee.

HERRING FISHERS—EVENING. 20 × 26. 'W. MacTaggart 1883.' No. 27, McTaggart Sale, 1889. Mr. and Mrs. James Younger, Mount Melville.

HERRING FISHERS—NOON. 18¾ × 26. 'W. MacTaggart 1883.' No. 22, McTaggart Sale, 1889. Miss Dickson, Edinburgh.

OVER THE HARBOUR BAR. 11 × 14. Unsigned sketch for picture. No. 74, McTaggart Sale, 1889. Mr. James C. Robertson, Dundee.

CROSSING THE BAR. 10½ × 14. 'W. MacTaggart.' Painted between 1883 and 1886. Exhibited : People's Palace, Glasgow 1898. Sale : E. 12.3.09 (Henderson Col.).

Mr. and Mrs. James L. Caw, Edinburgh.

AT CARRADALE. 14 × 20. 'McTaggart 1883.' No. 124, McTaggart Sale, 1889.

Miss Gibson, Broughty Ferry.

'WIVES AND MITHERS MAIST DESPAIRIN'.' 15½ × 22. 'W. MacTaggart 1883.' No. 38, McTaggart Sale, 1889. Sir Andrew McDonald, Edinburgh.

AFTER THE STORM—THE RETURN OF THE MISSING BOATS. 20½ × 30½. Exhibited : R.S.A. 1884. c. 1883. No. 63, McTaggart Sale, 1889.

Mrs. George Roberts, Selkirk.

RUNNING FOR SHELTER—STORMY WEATHER. 18½ × 25¾. 'W. MacTaggart 1883.' Exhibited : R.S.W. 1884, as 'Running Home—Stormy Weather.' No. 32, McTaggart Sale, 1889. Mrs. Robin, Hamilton.

SUN-KISSED MORNING MISTS ON ARRAN. 17½ × 26½. Unsigned.

Mr. and Mrs. James L. Caw, Edinburgh.

EVENING CLOUDS ON ARRAN HILLS. 3⅞ × 4¾. Unsigned. Miss Flint, Edinburgh.

THE STILLNESS OF EVENING. 19½ × 25¾. Unsigned.

Miss McTaggart.

STUDY OF FISHERMEN MENDING NETS. 8½ × 14. Unsigned.

Mrs. C. M. Penman, Bonnyrigg.

CLEARING AFTER RAIN. 13½ × 20½. 'W. MacTaggart 83.' Body colour on brown paper. Exhibited : R.S.W. 1905 ; Reid's 1906. Mr. Walter Graham, Greenock.

AT THE TROSSACHS. 14½ × 9¾. 'W. MacTaggart 1883.' No. 41, McTaggart Sale, 1889. Bought by Mr. T. Anderson, Glasgow.

- LOCH ACHRAY. $9\frac{1}{2} \times 14$. 'W. McTaggart 1884.' Mrs. A. Mactaggart, Campbeltown.
 DUNCRAGGAN HUTS. $9\frac{1}{2} \times 14$. 'W. McTaggart 1884.'
 Mrs. A. Mactaggart, Campbeltown.
 CHILDREN AT THE POND. $9\frac{3}{4} \times 14$. 'W. McTaggart.' c. 1883. Sale: E. 12.10.16
 (Leiper Col.).
 SKETCH AT THE TROSSACHS. $9\frac{1}{2} \times 14$. 'W. McTaggart 84.' Probably the same
 as 'A Turn of the Road, Loch Achray.' Exhibited: Dundee 1886.
 Orchar Collection, Broughty Ferry.

1884.

*Carnoustie in Spring; Iona ten days at end of June; Glenramskill Farm,
 Campbeltown, August; Glenramskill Cottage, September.*

- THE SHELL. $41\frac{1}{2} \times 32\frac{1}{2}$. Signed at later date, when background was altered, 'W.
 McTaggart 84-1901.' (Portrait of Miss Jessie Jameson.) Exhibited: R.S.A.
 1886. Mr. Jaffrey, Aberdeen.
 THE MURMUR OF THE SHELL. $10\frac{3}{8} \times 8\frac{1}{8}$. Panel. Unsigned study for above, showing
 original design. Mrs. C. M. Penman, Bonnyrigg.
 A SUMMER IDYLL. Exhibited: R.S.A. 1885. Probably a Machrihanish picture
 begun about 1882. It is described in the *Edinburgh Courier* (3.3.85), "with
 its rush of blue foam-tipped waves and its children at play among the rocks."
 AFTER THE STORM. 14×21 . Signed and dated 1884. Exhibited: Dundee 1884.
 Dr. Byrom Bramwell, Edinburgh.
 PORTRAIT OF MRS. McTAGGART. (The artist's first wife.) $35\frac{1}{2} \times 24\frac{3}{4}$. Unsigned.
 c. 1884-5. Mr. and Mrs. James L. Caw, Edinburgh.

WATER-COLOURS.

- THE LINNET'S NEST. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1884.' No. 99, McTaggart Sale,
 1889. Mrs. A. Mactaggart, Campbeltown.
 McLEAN'S CROSS, IONA. 11×15 . 'W. McTaggart 1884.' No. 74, McTaggart Sale,
 1889. Mr. James C. Robertson, Dundee.
 ON THE WEST COAST OF IONA. $5\frac{3}{4} \times 9$. Unsigned. Mrs. James Reid, Stonehaven.
 STAFFA AND MULL FROM THE WHITE SANDS OF IONA. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart
 1884.' A drawing of same size and title was No. 5, McTaggart Sale, 1889.
 Mrs. Wm. Teacher, Glasgow.
 THE BLUE OF JUNE, IONA. $13\frac{1}{2} \times 20\frac{3}{4}$. Unsigned. Mrs. C. M. Penman, Bonnyrigg.
 MULL FROM IONA. $13\frac{1}{2} \times 20\frac{3}{4}$. Unsigned. Mr. Ivor McTaggart.
 IONA. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1884.' Mrs. Hamish MacCunn, London.
 IONA LOOKING WEST. Exhibited: Reid's 1906. (Very small drawing.)
 THE HAY FIELD. $19\frac{1}{2} \times 26$. 'W. McTaggart 1884.' No. 42, McTaggart Sale, 1889.
 Mrs. A. Mactaggart, Campbeltown.
 HAY TIME, GLENRAMSKILL. 14×21 . 'W. McTaggart 65' (? date).
 Mr. H. H. MacTaggart, Loanhead.
 EARLY SUMMER, GLENRAMSKILL. 14×18 . 'W. McTaggart 53' (? date).
 Messrs. Aitken Dott & Son, Edinburgh.

- THE BAKER'S VAN. $13\frac{3}{4} \times 11\frac{1}{8}$. 'W. McTaggart 1884.' No. 122, McTaggart Sale, 1889. Illustrated in *Good Words*, 1899. Exhibited: People's Palace, Glasgow, 1898; Reid's 1906; R.S.W. 1912. Sale: E. 12.3.09 (Henderson Col.).
Mr. H. H. MacTaggart, Loanhead.
- CAMPBELTOWN LOCH FROM GLENRAMSKILL BRAES. $6\frac{1}{2} \times 9\frac{1}{2}$. 'W. McTaggart 1884.'
Mr. John Duncan, Jr., Edinburgh.
- UP THE BURN. $22 \times 15\frac{1}{2}$. 'W. McTaggart 1884.' No. 50, McTaggart Sale, 1889.
Bought by Mr. T. Anderson, Glasgow.
- ARRAN HILLS FROM GLENRAMSKILL. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1884.' No. 90, McTaggart Sale, 1889. Bought by Mr. Duncan Stewart, Edinburgh.
- THE OLD LEE'ARD-SIDE ROAD. $13\frac{1}{2} \times 20\frac{1}{4}$. 'W. McTaggart.' No. 44, McTaggart Sale, 1889.
- ISLAND DAVAAR WITH SOFT MIST. $5\frac{1}{2} \times 8\frac{1}{2}$. 'W. McTaggart 1884.'
Mrs. John McTaggart, Helensburgh.
- KILKERRAN SHORE, CAMPBELTOWN LOCH. $5\frac{1}{2} \times 8\frac{1}{2}$. 'W. McTaggart 1884.'
Mrs. John McTaggart, Helensburgh.
- DAVAAR ISLAND AND ARRAN HILLS. $6\frac{3}{4} \times 9\frac{3}{4}$. 'W. McTaggart 84.'
Mr. H. H. MacTaggart, Loanhead.
- GLENRAMSKILL COTTAGE. $6\frac{3}{4} \times 9\frac{3}{4}$. 'W. McTaggart 84.'
Mr. H. H. MacTaggart, Loanhead.
- CAMPBELTOWN BAY. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 68, McTaggart Sale, 1889.
- ARRAN HILLS FROM THE DORLINN. $13\frac{3}{8} \times 20\frac{1}{2}$. Unsigned. c. 1884.
Mrs. C. M. Penman, Bonnyrigg.
- BRAMBLY BRAES. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1884.' No. 24, McTaggart Sale, 1889.
Mrs. C. C. Greenlees, Campbeltown.
- GOLDEN CORN AND BLUE SEA NEAR AUCHENHOAN HEAD. $13\frac{1}{4} \times 20\frac{1}{2}$. Unsigned.
Miss Betty McTaggart.
- AUCHENHOAN HEAD. 5×7 . Sketch.
Miss McTaggart.
- CAMPBELTOWN FROM KILKERRAN. 13×20 . 'W. McTaggart 84.'
Mrs. A. Mactaggart, Campbeltown.
- ON THE DORLINN. 14×21 . 'W. McTaggart 85.' Exhibited: R.S.W. 1885.
Mr. John Tattersall, Dundee.
- HAYFIELD, GLENRAMSKILL. 14×21 . 'W. McTaggart 1885.'
Mr. John Duncan, Jr., Edinburgh.
- ON THE GLENRAMSKILL BURN. Unsigned.
Miss Mary McTaggart, Glasgow.
- THE YOUNG TRAWLERS. 18×22 . 'W. McTaggart.' No. 60, McTaggart Sale, 1889.
Painted in oil, 1868. Exhibited: R.S.W. 1884 and 1893; Glas. 1911. Probably the first of the water-colour versions of earlier old pictures which were made between this date and the "McTaggart Portfolio" Sale in 1889.
Mr. W. Low, Monifieth.
- THE YOUNG TRAWLERS. $16\frac{1}{2} \times 21\frac{1}{2}$. Unsigned and less complete version of above; the figures finished, the background only indicated.
The Artist's Trustees.
- IN THE EQUINOCTIAL GALES—TAKING CRAIL HARBOUR. $11\frac{1}{2} \times 15\frac{1}{2}$. 'W. McTaggart 1884.' No. 53, McTaggart Sale, 1889. Exhibited: R.S.W. 1893; Reid's 1906; Glas. 1911.
Mrs. Paton, Lenzie.

1885.

Carnoustie in Spring ; Shandon two weeks in July ; Carradale, August and September.

- WHINS IN BLOOM. $19\frac{1}{2} \times 26\frac{1}{2}$. Signed with monogram and dated 86. Exhibited : Dundee 1886 ; R.G.I. 1887. Mr. John N. Kyd, Broughty Ferry.
- SUNDAY. 24×36 . 'W. McTaggart 85.' Sale : D. 7.3.14 (Galloway Col.), as 'Westhaven, Carnoustie.' Mr. W. G. Riddell, Greenock.
- THE FISHERMAN'S RETURN. 35×47 . 'W. McTaggart 1885.' Landscape painted at Machrihanish probably about 1882, and figures introduced about 1885. Mr. Graham Paton, Alloa.
- THE FISHERMAN'S RETURN. 7×10 . Slight sketch for above. Miss Barbra McTaggart.
- 'HOMEWARD BOUND' : A FRESH BREEZE. Exhibited : R.S.A. 1885. See 'Sea Birds' Eggs,' 1878.
- GOOD LUCK !—FISHING BOATS GOING OUT. 32×48 . 'W. McTaggart 1885.' No. 25, McTaggart Exhibition, 1901. Sale : D. 6.3.09 (Ramsay Col.), as 'Port an Righ—Welcome to the Herring Boats.' Mr. Stephen Mitchell, Boquhan.
- GOOD LUCK !—FISHING BOATS GOING OUT. $6\frac{1}{2} \times 9\frac{1}{2}$. Panel. 'W. McTaggart.' Finished Panel of above. Mrs. Alex. Morton, Jr., Newmilns.
- PORT-AN-RIGH. 28×42 . 'W. McTaggart 1885.' Variation of above. Mr. John Duncan, Jr., Edinburgh.
- HERRING BOATS AT CARRADALE—A SUNNY FORENOON. $24\frac{3}{4} \times 43\frac{1}{2}$. 'W. McTaggart 1885' (last figure may be 3). Mrs. C. M. Penman, Bonnyrigg.
- AMONGST THE ROCKY KNOWES, ARDCARRACH. $28 \times 37\frac{1}{2}$. 'Wm. McTaggart 1885.' Miss Barbra McTaggart.
- GOING TO THE FISHING—CARRADALE. 39×39 . 'W. McTaggart.' Reproduced in *The Studio*, 1909. Mr. A. Houston, Glasgow.
- 'DORA.' $17\frac{1}{2} \times 14\frac{5}{8}$. 'W. McTaggart 1885.' Later version of picture painted 1868-9. Mrs. McTaggart.
- 'THE BELLE.' $59\frac{1}{2} \times 35\frac{3}{4}$. Signed with monogram and dated 1886. (Portrait of Miss Jean McTaggart, the artist's second daughter.) Exhibited : R.S.A. 1886 ; Dundee 1886 ; R.G.I. 1888 ; Dundee 1890 ; S.N. Edin. 1908. Illustrated in the *Art Journal*, 1894, and in Catalogue of McTaggart Ex. 1901. Miss McTaggart.
- MRS. W. L. BROWN AND CHILDREN. 57×78 . Signed 'W. MacTaggart 1885' to right, and with monogram on seat to left. Mr. W. L. Brown, Glasgow.

WATER-COLOURS.

- THE BLACKBIRD'S NEST—A SPRING IDYLL. $29 \times 20\frac{1}{2}$. 'W. McTaggart 1885.' No. 83, McTaggart Sale, 1889. Exhibited ; R.S.W. 1885 ; R.S.A. 1887. Mrs. Mudie, Broughty Ferry.
- TAYPORT—EVENING. Signed and dated 1885. Exhibited : Reid's 1906.
- THE MOUTH OF THE BURN, LUNAN BAY. $13\frac{1}{4} \times 20\frac{1}{2}$. Unsigned. Miss Nelly McTaggart.
- THE WET PICNIC, RED CASTLE. Unsigned. Mr. J. H. McTaggart, Loanhead.

- MRS. W. L. BROWN AND CHILDREN. 14 × 21. Unsigned sketch for the large oil picture.
Mr. and Mrs. James L. Caw, Edinburgh.
- THE GARELOCH. 11¼ × 20½. Unsigned sketch for landscape background of above.
Miss Nelly McTaggart.
- MIST RISING, GARELOCHHEAD. 13 × 20½. 'W. McTaggart 1885.'
Mrs. M. B. Scott, Loanhead.
- GIPSY CAMP, GARELOCHHEAD. 13½ × 20½. 'W. McTaggart 85.' No. 109, McTaggart Sale, 1889.
Sir David Paulin, Edinburgh.
- LOCH GOIL FROM WHISTLEFIELD. 14½ × 20½. 'W. McTaggart 1885.'
Miss Betty McTaggart.
- PORT-AN-REIGH. 19½ × 26. 'W. McTaggart 1885.' No. 52, McTaggart Sale, 1889.
Mrs. Robin, Hamilton.
- FOR SHELTER. 9¾ × 14½. 'W. McTaggart 1885.' Sketch for the large oil picture dated 1887. No. 64, McTaggart Sale, 1889. Professor W. Peddie, Dundee.
- OSSIAN'S GRAVE—KILBRANNAN SOUND FROM CARRADALE. 13¾ × 20¼. 'W. McTaggart 1884' (the last figure indistinct). Effect of afternoon calm and sunshine. Exhibited: R.S.A. 1911. Mr. and Mrs. James L. Caw, Edinburgh.
- KILBRANNAN SOUND. 13½ × 30½. Unsigned. Same view as in above, but effect of blue, breezy weather. Exhibited: S.S.A. 1910.
Mr. H. H. MacTaggart, Loanhead.
- 'WHERE THE BURNIE RUNS.' 17½ × 25½. Unsigned. Exhibited: R.S.W. 1906.
The Artist's Trustees.
- SKETCH AT CARRADALE. 18½ × 25¾. Unsigned. c. 1883-5. Miss Barbra McTaggart.

*UNDATED WATER-COLOURS PAINTED AT CARNOUSTIE,
Prior to 1886.*

- THE WIND-BLOWN PURPLE AND CALM GOLD OF DAWN. 13½ × 20½. Unsigned.
Mr. Ivor McTaggart.
- THE PAGEANT OF SUNSET. 9¾ × 14. Unsigned. Miss Barbra McTaggart.
- THE GLOW OF EVENING, CARNOUSTIE. 3¾ × 6⅝. Unsigned. Miss Barbra McTaggart.
- WEST HAVEN. Sketch, 5½ × 9. Unsigned. Miss Barbra McTaggart.
- SUNRISE, CARNOUSTIE. 13½ × 20½. Unsigned. Mr. John P. McTaggart, Penarth.
- WET SANDS. 13½ × 20½. Unsigned. Mr. John P. McTaggart, Penarth.
- THE STILLNESS OF A SUMMER DAWN. 13½ × 20½. Unsigned. Miss McTaggart.
- SUMMER, CARNOUSTIE. 13½ × 20½. Unsigned. Miss Barbra McTaggart.
- THE SHINING SUNRISE. 9¾ × 13¾. Unsigned. Mr. J. H. McTaggart, Loanhead.
- THE SHEENY SUNSET. 13½ × 20½. Unsigned. Miss Barbra McTaggart.
- SUNRISE, CARNOUSTIE. 14 × 21. 'W. McTaggart.' Mr. John Duncan Jr., Edinburgh.
- BATTY'S DEN AND MILL. 5⅝ × 9. Unsigned. Mrs. C. M. Penman, Bonnyrigg.

1886.

Aberfoyle in Spring; Carnoustie, August and September.

- PAST WORK. 23½ × 36. 'W. McTaggart 1886.' Exhibited: Dundee 1886.
Mr. J. J. Watson, Broughty Ferry.

- OVER THE HARBOUR BAR. $39 \times 49\frac{1}{2}$. 'W. McTaggart 1886.' Exhibited: R.G.I. 1887; R.S.A. 1888; Dundee 1889; Glas. Int. 1901. Illustrated in *Good Words*, 1899. Carradale subject. There is a rough jotting for placing of boats upon a letter dated 30.11.83. Miss Gibson, Broughty Ferry.
- THE BATHERS. 30×40 . Signed with monogram and dated 1886. Exhibited: R.S.A. 1888; R.G.I. 1889; Stirling 1904; Int. Rome 1911. Reproduced in Memorial Catalogue of Rome Ex. (British Section) 1911. Mr. R. H. Brechin, Glasgow.
- THE BATHERS. 10×15 . 'W. McTaggart.' Small version of above. Mr. D. Brodie McLeod, Glasgow.
- THE BATHERS. $7\frac{5}{8} \times 10\frac{5}{8}$. 'W. McTaggart 1886.' Finished study of above. Exhibited: Glas. Int. 1888. Orchar Collection, Broughty Ferry.
- CARNOUSTIE BAY. $34\frac{1}{2} \times 52\frac{1}{2}$. Signed with monogram and dated 1887. Exhibited R.S.A. 1890. No. 2, McTaggart Exhibition, 1901. Mr. J. J. Cowan, Edinburgh.
- OCEAN. 39×53 . 'W. McTaggart 1887.' Exhibited: R.S.A. 1891; Dundee 1891, as the 'North Sea'; R.G.I. 1894; Fountainbridge Loan 1902; S.S.A. 1908, as 'Breakers.' Mr. W. Home Cook, Edinburgh.
- THE TURN OF THE TIDE. $23\frac{1}{2} \times 35\frac{1}{2}$. 'W. McTaggart 86.' Exhibited: R.S.A. 1890; R.G.I. 1892. Mr. H. H. MacTaggart, Loanhead.
- WEST HAVEN, CARNOUSTIE. $7\frac{3}{8} \times 10\frac{1}{2}$. 'W. McTaggart 1886.' Sale: D. 6.3.09 (Ramsay Col.). Mr. T. J. S. Roberts, Drygrange.
- THE CRAB CATCHERS. $7\frac{3}{4} \times 10\frac{3}{4}$. Panel. Signed with monogram and dated 1886. Mrs. T. H. Cooper, Edinburgh.
- BIG SURF, CARNOUSTIE. $23\frac{1}{2} \times 35$. Unsigned. Mr. J. P. McTaggart, Penarth.
- HAPPY HOURS. 18×26 . 'W. McTaggart 1886.' Mrs. John McTaggart, Helensburgh.
- AT PLAY. 24×38 . 'W. MacTaggart 1886.' Mr. John Henderson, Reigate.
- PORTRAIT OF MRS. ORCHAR. $35\frac{1}{2} \times 24\frac{1}{2}$. Signed with monogram and dated 86. Exhibited: R.S.A. 1887. Orchar Collection, Broughty Ferry.
- CUT ROSES. $18\frac{1}{2} \times 13$. Signed with monogram and dated 86. (Portrait of Miss Douglas.) Exhibited: R.S.A. 1887. Miss Douglas, Broughty Ferry.

WATER-COLOURS.

- 'TIS A TOUCH OF A FAIRY HAND THAT WAKES THE SPRING OF THE NORTHERN LAND.' 10×14 . 'W. McTaggart 1886.' No. 7, McTaggart Sale, 1889. Mrs. Otto Leyde, Edinburgh.
- AT ABERFOYLE. $10\frac{1}{2} \times 15\frac{3}{4}$. Unsigned. Exhibited: R.S.W. 1906. Mr. H. H. MacTaggart, Loanhead.
- ABERFOYLE. $13 \times 21\frac{1}{2}$. 'W. McTaggart 1886.' No. 67, McTaggart Sale, 1889. Mrs. Mudie, Broughty Ferry.
- TRAMPS, ABERFOYLE. $11 \times 15\frac{1}{2}$. 'W. McTaggart 1886.' Exhibited: Dundee 1889. No. 21, McTaggart Sale, 1889. Sale: D. 5.3.09. (Ramsay Col.), as 'A Winter's Day in the Highlands.'
- THE HEAD WATERS OF THE FORTH, ABERFOYLE. $13\frac{3}{4} \times 20\frac{3}{4}$. Unsigned. Mr. H. H. MacTaggart, Loanhead.
- THE PLOUGHED FIELD, ABERFOYLE. $9\frac{1}{4} \times 13\frac{3}{4}$. Unsigned. The Artist's Trustees.
- GATHERING BRAMBLES. 11×7 . 'W. McTaggart 1886.' Mr. R. H. Brechin, Glasgow.

- GOING TO SCHOOL. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1886.' No. 14, McTaggart Sale, 1889.
Sales : D. 6.3.09 (Ramsay Col.) ; E. 7.3.13 (Hope Paterson Col.).
- A BIT OF SEASHORE. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1886.'
Mr. John R. Muirhead, Edinburgh.

1887.

Tarbert, July and August.

- FOR SHELTER. $40 \times 53\frac{1}{2}$. Signed and dated 1887. Exhibited : R.S.A. 1887.
Founded upon an oil picture and a water-colour painted at Carradale in 1883.
Sale : Buchanan's, Glasgow 1911. Mr. D. W. Cargill, Glasgow.
- 'CORN IN THE EAR.' $19\frac{1}{2} \times 26\frac{1}{2}$. 'W. McTaggart 1887.' Begun at Carnoustie 1886.
Exhibited : R.S.A. 1888. Mr. A. F. Roberts, Fairnielee.
- OFF TARBERT. 11×16 . 'W. McTaggart 1887.'
- JEANNIE. $13 \times 9\frac{1}{4}$. Signed with monogram and dated 87 (second figure covered by
frame). Exhibited : Glasgow Int. 1888. Orchar Collection, Broughty Ferry.
- LOTTIE AND MABEL. 23×18 . Unsigned. Exhibited : R.S.A. 1888. (Portraits of
the daughter and niece of Mr. Lockhart Thomson.) Sale : D. 17.6.11.
Mr. Arthur Kay, Edinburgh.

WATER-COLOURS.

- THE FISHERMAN'S DAUGHTER. $11\frac{1}{2} \times 9\frac{1}{2}$. Signed with monogram and dated. No. 3,
McTaggart Sale, 1889. Miss Gibson, Broughty Ferry.
- TARBERT—WELL MAY THE BOATIE ROW. $12\frac{3}{4} \times 20\frac{1}{2}$. 'W. McTaggart 1887.' No.
104, McTaggart Sale, 1889. Sir David Paulin, Edinburgh.
- MENDING THE NETS. $14\frac{1}{2} \times 22$. 'W. McTaggart 87.' Exhibited : Reid's 1906.
Mr. W. B. Lang, Johnstone.
- SUNSET—DULSE GATHERERS ON THE COAST. 14×20 . 'W. McTaggart 1887.' Sale :
C. 14.7.06 (Paton Col.). Mr. J. S. Paton, Woking.
- SUNSET OVER THE SEA. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1887.' One of these two draw-
ings was exhibited R.S.W. 1887, and one was No. 23, McTaggart Sale, 1889, but
it is difficult to decide which was which. Mr. Hugh Stodart, Wintonhill.

1888.

Southend, Kintyre, August and September.

- A SUNNY DAY ON SHORE. 26×32 . 'W. McTaggart 1888.'
Mr. John Robertson, Dundee.
- CORN FLOWERS. $30\frac{1}{2} \times 21\frac{1}{2}$. Signed with monogram and dated 1888. (Portrait of
Miss Mackay.) Exhibited : R.S.A. 1889. Mrs. W. B. Mackay, Edinburgh.

WATER-COLOURS.

- A SUMMER SEA. $18\frac{1}{2} \times 25\frac{1}{2}$. 'W. McTaggart 1888.' No. 57, McTaggart Sale, 1889.
Exhibited : Dundee 1891. Mrs. Weinberg, London.
- A LEAFY LANE, AUTUMN. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1888.' No. 43, McTaggart
Sale, 1889. Mr. James C. Robertson, Dundee.

- MACHREMORE MILL. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1888.' No. 123, McTaggart Sale, 1889. Mr. James C. Robertson, Dundee.
- FARM YARD, SOUTHEND—MACHREMORE. Unsigned. Exhibited : R.S.W. 1909. Mr. H. H. MacTaggart, Loanhead.
- DUNAVERTY. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 81, McTaggart Sale, 1889.
- THE VILLAGE CHURCH—AUTUMN. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1888.' No. 116, McTaggart Sale, 1889. Sale : Red Cross, Edinburgh 1915. Mr. Richard Gibson, Giffnock.
- PENNYSEARACH BAY, SOUTHEND. $13\frac{1}{2} \times 20\frac{3}{4}$. Unsigned. Miss Betty McTaggart.
- KILDAVIE. 14×21 . 'W. McTaggart 1890.' Exhibited : R.S.W. 1905. Mr. John Duncan, Jr., Edinburgh.
- DUNAVERTY, THE RUSTLING OATS. $13\frac{1}{2} \times 21\frac{3}{4}$. Unsigned. Miss Betty McTaggart.
- AUTUMN. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1889.' No. 126, McTaggart Sale, 1889. Sale : D. 10.12.10. Mr. R. A. Workman, London.
- DUNAVERTY AND THE MOIL FROM BRUNERICAN BAY. $13\frac{1}{2} \times 20$. Unsigned. Miss McTaggart.
- BONNIE CONIE GLEN. $15\frac{1}{4} \times 21\frac{3}{4}$. Unsigned. Mr. and Mrs. James L. Caw, Edinburgh.

1887-8.

- Water-Colours of subjects (painted in oil at earlier dates), painted from the original sketches and other memoranda chiefly in 1887 and 1888 and included in the sale of Water-Colours ('The McTaggart Portfolio'), 23rd March, 1889.
- THE BUILDERS. $10 \times 13\frac{1}{2}$. 'W. McTaggart.' No. 1, McTaggart Sale, 1889. Painted in oil, 1859 ('The Past and the Present'). Mr. D. Brodie MacLeod, Glasgow.
- IN CHARGE. 11×15 . Inscribed 'William McTaggart. In Charge.' Painted in oil, 1865. No. 10, McTaggart Sale, 1889. Mr. and Mrs. James Younger, Mount Melville.
- THE MURMUR OF THE SHELL. $11\frac{1}{2} \times 15\frac{1}{2}$. Inscribed 'W. McTaggart, painted 1871 in oil.' The oil picture is dated 1867. No. 15, McTaggart Sale, 1889. Sales : D. 30.10.9; E. 7.3.12 (Hope Paterson Col.).
- THE PLEASURES OF HOPE. $15\frac{1}{2} \times 11$. 'W. McTaggart 1885.' No. 20, McTaggart Sale, 1889. Painted in oil, 1865. Bought by Messrs. Dott, Edinburgh.
- GOING TO SEA. $19 \times 15\frac{1}{2}$. 'W. McTaggart 1859.' No. 25, McTaggart Sale, 1889. Painted in oil, 1858-9. Rev. James Allan, Bannockburn.
- MORNING—GOING TO THE FISHING. 11×15 . 'W. McTaggart 1865.' No. 30, McTaggart Sale, 1889. Painted in oil, 1865-6. Mr. R. R. Simpson, Edinburgh.
- EVENING—RETURNING FROM THE FISHING. 9×12 . 'Evening, painted 1865, W. McTaggart, R.S.A.' No. 31, McTaggart Sale, 1889. Painted in oil, 1865-6. Exhibited : R.S.W. 1900. Mr. R. H. Brechin, Glasgow.
- PUIR WEANS. $15\frac{1}{2} \times 11$. 'Puir Weans painted 1862 W. McTaggart, R.S.A.' No. 40, McTaggart Sale, 1889. Painted in oil, 1862. Exhibited : R.S.W. 1896. Messrs. James Connell & Sons, Glasgow.
- GOING TO SERVICE. $15\frac{1}{2} \times 11$. No. 45, McTaggart Sale, 1889. Painted in oil, 1862. Bought by Mr. J. G. Orchar.

- DORA. 18 × 15. 'W. McTaggart.' No. 51, McTaggart Sale, 1889. Painted in oil, 1868-9. Mr. D. Brodie MacLeod, Glasgow.
- LOCHABER NO MORE. 26 × 19½. 'W. McTaggart, painted 1861 in oil.' No. 65, McTaggart Sale, 1889. Mr. and Mrs. James Younger, Mount Melville.
- ENOCH ARDEN. 15½ × 22½. 'Enoch Arden painted 1866 Wm. McTaggart, R.S.A.' No. 71, McTaggart Sale, 1899. Painted in oil, 1865 Sale: E. 16.4.14.
- WORD FROM THE WEST. 15½ × 19¼. No. 75, McTaggart Sale, 1889. Painted in oil, 1864. Bought by Mr. J. R. Ovens, Edinburgh.
- WILLIE BAIRD. 16½ × 20½. Inscribed 'Willie Baird,' and signed 'W. McTaggart.' No. 80, McTaggart Sale, 1889. Painted in oil, 1866. Exhibited: R.S.W. 1892. Bought by Messrs. Lawrie, Glasgow.
- MY BOY TAMMIE. 20 × 15½. No. 85, McTaggart Sale, 1889. Painted in oil, 1866. Bought by Mr. J. R. Ovens, Edinburgh.
- THE SAILOR'S YARN. 18¼ × 15¼. 'W. McTaggart 1861,' with '86' below. No. 89, McTaggart Sale, 1889. Sir Andrew MacDonald, Edinburgh.
- THE VILLAGE. 14 × 20½. No. 93, McTaggart Sale, 1889. Painted in oil, 1875. Bought by Mr. J. S. Stephen, Edinburgh.
- THE DISPUTE. 15½ × 13. No. 95, McTaggart Sale, 1889. Painted in oil, 1857. Bought by Mr. J. Smith, Inverkeithing.
- THE YOUNG CONNOISSEURS. 22 × 30½. 'W. McTaggart, R.S.A., first painted in 1870.' No. 100, McTaggart Sale, 1889. Exhibited: R.S.W. 1891 and 1900; R.G.I. 1917. Mr. R. H. Brechin, Glasgow.
- SPRING. 11 × 15¼. No. 105, McTaggart Sale, 1889. Painted in oil, 1863. Probably the drawing now called 'The Daisy Chain' ('W. McTaggart 1863') recently in possession of the late Mr. William Hunter, Edinburgh.
- PRAYER—'GIVE US THIS DAY OUR DAILY BREAD.' 15½ × 11. Inscribed 'Prayer, first painted 1862. W. McTaggart, R.S.A.' No. 127, McTaggart Sale, 1889. Painted in oil, 1862. Miss Gibson, Broughty Ferry.
- THE FISHERS' LANDING. 14½ × 21. No. 128, McTaggart's Sale, 1889. Painted in oil, 1875-7. Bought by the late Mr. John Robertson, Dundee.
- The following, not elsewhere recorded in this catalogue, were also included in the sale of Water-Colours, 23rd March, 1889:
- HERRING FISHERS—MORNING. 18¾ × 26¼. No. 17, McTaggart Sale, 1889. Bought by Messrs. Aitken Dott & Son, Edinburgh.
- 'THE RIPE AND BEARDED BARLEY IS THE MONARCH OF THEM ALL.' 13½ × 20½. No. 19, McTaggart Sale, 1889. Bought by Mr. J. Phillip, Edinburgh.
- ISLAND DAVAAR—MOONLIGHT. 13¾ × 20½. No. 39, McTaggart Sale, 1889. Bought by Mr. J. McKelvie, Edinburgh.
- SUMMER. 18¾ × 26¼. No. 47, McTaggart Sale, 1889. Bought by Mr. Fraser.
- THE SEA SHORE. 13½ × 20½. No. 59, McTaggart Sale, 1889. Mrs. George Roberts, Selkirk.
- THE SANDS—EBB TIDE. 13½ × 20½. No. 61, McTaggart Sale, 1889. Bought by Mr. Allan, Bo'ness.
- BAIT GATHERERS. 13¼ × 20½. No. 66, McTaggart Sale, 1899. Bought by Mr. A. L. Agnew, Dundee. Exhibited: Dundee 1889.

- THE MULL OF ISLAY. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 72, McTaggart Sale, 1889. Bought by Mrs. Kermack, Edinburgh.
- COTTAGE INTERIOR. $14\frac{1}{2} \times 20\frac{1}{2}$. No. 76, McTaggart Sale, 1889. Bought by Mr. Duncan Stewart, Edinburgh.
- COMING IN. $11 \times 15\frac{1}{2}$. No. 101, McTaggart Sale, 1889. Mrs. George Roberts, Selkirk.
- CAUGHT. $15\frac{1}{2} \times 12\frac{1}{2}$. No. 111, McTaggart Sale, 1889. Bought by Mr. J. Wilson, Edinburgh.
- THE VILLAGE SCHOOL—PLAY HOUR. $13\frac{3}{4} \times 20\frac{3}{4}$. No. 112, McTaggart Sale, 1889. Bought by Mr. T. Anderson, Glasgow.
- A DAY'S FISHING IN BATTY'S DEN. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 113, McTaggart Sale, 1889. Bought by Messrs. Aitken Dott & Son, Edinburgh.
- LATE AUTUMN. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 115, McTaggart Sale, 1889. Bought by Mr. A. L. Agnew, Dundee.
- THE LAND BREEZE. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 118, McTaggart Sale, 1889. Bought by Mr. Walter Dickson, Galashiels.
- THE FISHER'S HOME. $14 \times 20\frac{1}{2}$. No. 119, McTaggart Sale, 1889. Bought by Mr. J. Phillip, Edinburgh.
- A LEE SHORE. $13\frac{1}{2} \times 20\frac{1}{2}$. No. 125, McTaggart Sale, 1889. Bought by Messrs. Aitken Dott & Son, Edinburgh.

1889.

Dean Park, Broomieknowe (after May).

Southend, Kintyre, August.

- MIDSUMMER DAY. 17×25 . 'W. McTaggart 1889.' Exhibited: Dundee 1889; R.G.I. 1890. Illustrated in *The Studio*, 1909. Sale: D. 6.3.09 (Ramsay Col.), Mr. John Nairn, Kirkcaldy.
- GREENFIELDS. $16\frac{1}{2} \times 24\frac{1}{2}$. Given by the artist to the sale on behalf of the Scottish Artists Benevolent Fund, D. 22.3.90. Exhibited: R.S.A. 1891. Colonel Crabbe, Duncow.
- HAYFIELD, BROOMIEKNOWE. 34×54 . 'W. McTaggart 1889.' No. 6, McTaggart Ex. 1901; Dott's 1907 (as 'Summer Time'). Sales: D. 5.10.09; C. 20.4.17. Mr. Alexander Reid, Glasgow.
- GIRLS BATHING, WHITE BAY, CANTYRE. 36×60 . 'W. McTaggart 1890.' No. 19, McTaggart Ex. 1901. Illustrated in *Art Journal*, 1898, and catalogue R.G.I. 1916. Exhibited: R.G.I. 1905; S.N. Edinburgh 1908; R.G.I. 1916. Sale: E. 12.3.09 (Henderson Col.). Mr. Norman Lang, Johnstone.
- GIRLS BATHING. $7\frac{1}{2} \times 11$. Unsigned. Slight sketch for above. Mr. J. H. McTaggart, Loanhead.
- AILSA CRAIG FROM WHITE BAY, CANTYRE. 32×51 . 'W. McTaggart 1890.' Exhibited: S.S.A. 1903; Dott's 1907. Sale: C. 14.7.06 (Paton Col.). Mr. Leonard Gow, Camis Eiskan.
- WHITE BAY, MULL OF CANTYRE. 15×22 . Signed and dated 1889. Studio study for above. Sale: D. 6.3.09 (Ramsay Col.). Mrs. W. B. Hardie, Edinburgh.
- AWAY O'ER THE SEA—HOPE'S WHISPER. 35×56 . 'W. McTaggart 1889.' No. 11, McTaggart Ex. 1901. Exhibited: R.A. 1909 (McCulloch Col.). Sale: C. 29.5.13. (McCulloch Col.). Mr. J. N. Kyd, Broughty Ferry.

- HOPE'S WHISPER. $6\frac{7}{8} \times 9\frac{7}{8}$. 'W. McTaggart 1891.' Finished Panel of above. Exhibited: Dundee 1912. Sale: D. 7.3.14 (Galloway Col.).
Mr. H. H. MacTaggart, Loanhead.
- WHERE THE SMUGGLER CAME ASHORE. $32 \times 51\frac{1}{2}$. 'W. McTaggart 1890.' Exhibited: S.S.A. 1900. Illustrated in *Art Journal*, 1898.
Mrs. Lindsay, Edinburgh.
- WHERE THE SMUGGLER CAME ASHORE. $7\frac{1}{2} \times 11\frac{3}{4}$. 'W. McTaggart 1890.' Finished Panel of above. Exhibited: Dott's 1907. Sale: D. 6.3.09 (Ramsay Col.).
Mr. Walter Graham, Greenock.
- THE SOUNDING SEA. 35×52 . 'W. McTaggart 1889.' Mr. Barr Smith, Adelaide, S.A.
- THE SOUNDING SEA. $14\frac{1}{2} \times 23\frac{1}{2}$. 'W. MacTaggart 1889-97.' Smaller version of above. Sale: C. 24.6.12.
Mr. Graham Paton, Alloa.
- THE SOUNDING SEA. 8×12 . 'W. McTaggart 1890.' Exhibited: Dott's 1907. Finished Panel of above. Sales: D. 6.3.09 (Ramsay Col.); E. 26.3.14 (Reid Col.).
Mr. John Duncan, Jr., Edinburgh.
- MIST CLEARING OFF—MULL OF CANTYRE. $14\frac{3}{4} \times 21\frac{3}{4}$. 'W. McTaggart 1890.' Exhibited: R.S.A. 1891.
Mrs. T. H. Cooper, Edinburgh.
- DUNAVERTY. 15×22 . 'Wm. McTaggart 1889.' Exhibited: Dundee 1890.
Miss Lowson, Forfar.
- AUTUMN SHOWERS. 33×52 . 'W. McTaggart 89.' Exhibited: People's Palace, Glasgow, 1898; R.G.I. 1901 (Scottish Art); Whitechapel 1901-2. Illustrated in R.G.I. Catalogue 1901. Sale: E. 12.3.09 (Henderson Col.).
Mr. J. A. Morrice, Glasgow.
- LOCH RANZA (?). 18×25 . 'W. McTaggart 1889.' Mr. R. H. Brechin, Glasgow.
- AT PLAY IN THE SNOW. 14×20 . 'W. McTaggart 1889.' Sale: E. 12.3.09 (Henderson Col.).
Mr. Stephen Mitchell of Boquhan.
- DORA. 33×29 . 'W. McTaggart.' Repetition with variations of the twilight lighting which was used in the picture (1869), now in the R.S.A. Diploma Collection, before it was altered to present effect. Completion perhaps of an earlier sketch.
The Artist's Trustees.
- MOSS ROSES. $28\frac{5}{8} \times 23\frac{5}{8}$. Signed with monogram and dated 1890. (Portrait group of Mrs. McTaggart and her eldest daughter, Mysie.) Illustrated in Catalogue of McTaggart Ex. 1901. Exhibited: R.S.A. 1890; Dundee 1890; R.G.I. 1892; Dott's 1907.
Mrs. McTaggart.

WATER-COLOURS.

- SUMMER, SANDY DEAN. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart.' The first drawing done at Broomieknowe.
Mr. John Duncan, Jr., Edinburgh.
- POLTON ROAD, SUMMER. $12\frac{1}{2} \times 20\frac{3}{4}$. Unsigned. Mr. J. H. McTaggart, Loanhead.
- EARLY SUMMER NEAR COCKPEN. $14\frac{1}{2} \times 20\frac{1}{2}$. Sketch, unsigned.
Miss Nelly McTaggart.
- HAYTIME. 12×17 . 'W. McTaggart—Sketch for oil picture.' Exhibited: R.S.W. 1895.
Mr. J. M. Fraser, Invermay.
- GREENFIELDS. 12×17 . 'W. McTaggart—Sketch for oil picture.' Exhibited: R.S.W. 1895.
Mr. J. M. Fraser, Invermay.
- GREENFIELDS. $17\frac{1}{2} \times 25\frac{1}{2}$. 'W. McTaggart.' Exhibited: R.S.W. 1901. Quite different from the oil picture of same name.
Mr. J. P. McTaggart, Penarth.

- HAYTIME—LOOKING ACROSS THE NORTH ESK VALLEY. $18\frac{1}{2} \times 25\frac{3}{4}$. Unsigned.
Mrs. C. M. Penman, Bonnyrigg.
- THE RUSSET AND GOLD OF AUTUMN. $13\frac{1}{4} \times 20\frac{1}{4}$. Unsigned.
Mr. and Mrs. James L. Caw, Edinburgh.
- POLTON ROAD, AUTUMN. $13\frac{1}{4} \times 20\frac{1}{4}$. 'W. McTaggart 1899.' Exhibited: R.S.W.
1910. Mr. H. H. MacTaggart, Loanhead.
- AUTUMN, OLD LASSWADE ROAD. $13\frac{3}{8} \times 20\frac{3}{8}$. Unsigned.
Mrs. C. M. Penman, Bonnyrigg.
- GREENFIELDS. 5×8 . 'W. McTaggart 1890.' Water-colour of the oil picture.
Miss Douglas, Broughty Ferry.
- MOSS ROSES. $10\frac{1}{2} \times 8$. (Upper corners rounded.) Signed with monogram and dated
1890. Water-colour of the oil portrait of Mrs. McTaggart and her daughter.
Miss Douglas, Broughty Ferry.
- The above versions of 'Moss Roses' and 'Greenfields' were done for the screen
presented by artist friends to Mrs. J. G. Orchar in 1890.

1890.

At Home.

- THE STORM. 48×72 . 'W. McTaggart 1890.' No 32, McTaggart Ex. 1901; Illustrated in Catalogue. Exhibited: Franco-British, London 1908; Whitechapel 1908. For earlier version see under 1883. Mr. Andrew Carnegie, Skibo.
- ON THE ARGYLLSHIRE COAST. 12×18 . 'W. McTaggart 1890.' Finished sketch for
'The Storm'; lent for many years to the Albert Institute, Dundee.
Orchar Collection, Broughty Ferry.
- EMIGRANTS LEAVING THE HEBRIDES. 39×58 . 'W. McTaggart.' The first picture
of the 'Emigrant' series—bright blue effect. The sea and landscape portion
painted at Carradale 1883; the picture completed *c.* 1889. Exhibited: Agnew's
'Independent Art' Ex. 1906; Liverpool 1910. For 'Rainbow' series see 1891.
Mr. Leonard Gow, Camis Eshan.
- THE EMIGRANTS. $8\frac{1}{2} \times 11\frac{3}{4}$. 'W. McTaggart 1891.' Finished panel with variations
of above. Mr. H. H. MacTaggart, Loanhead.
- CROFTER EMIGRANTS LEAVING THE WEST OF SCOTLAND. $7\frac{5}{8} \times 10\frac{3}{4}$. 'McTaggart 1894.'
Finished panel with variation of effect in above. Exhibited: Dundee 1912.
Sale: D. 7.3.14 (Galloway Col.). Mr. John Nairn, Kirkcaldy.
- 'MAIRI BHAN OG.'
Mr. Andrew Carnegie, Skibo.
- 'CALLER OO!' 56×42 . Signed with monogram and dated 1890. Exhibited: R.S.A.
1890; R.A. 1909 (McCulloch Col.). No. 17, McTaggart Ex. 1901; Illustrated
in Catalogue. Between 1894 and 1901 the canvas was enlarged all round. Sale:
C. 30.5.13 (McCulloch Col.) as 'Love's Whispers.'
Mr. J. N. Kyd, Broughty Ferry.
- 'CALLER OO!' $21\frac{1}{2} \times 17\frac{3}{4}$. Unsigned. Smaller version of above before it was enlarged.
Also see entries under 1894 and 1896. Mrs. C. M. Penman, Bonnyrigg.
- FIRST STEPS. 19×26 . 'W. McTaggart 1890.' Sale: D. 6.3.09 (Ramsay Col.).
Mr. H. H. MacTaggart, Loanhead.
- THE BLACKBIRDS' NEST. $19\frac{1}{2} \times 15$. 'W. McTaggart 1890.' Exhibited: Dundee 1890;
Glasgow 1911. Mrs. A. P. Mathewson, Dundee.
- THE HEWAN, SPRINGTIME. 7×10 . Panel, unsigned. Miss McTaggart.

- HAWTHORNDEN. 35 × 56. 'W. McTaggart 1890.' No. 4, McTaggart Ex. 1901.
Exhibited: Toronto Loan 1909. Sir E. B. Osler, Toronto.
- THE HEWAN, MID-SUMMER. 7½ × 10½. Unsigned. Finished panel of above.
Mr. and Mrs. James L. Caw, Edinburgh.
- HOLIDAY WEATHER—NEAR HAWTHORNDEN. 20 × 30. 'W. McTaggart.' Perhaps
painted a few years later. Exhibited: Dott's 1907. Sales: D. 6.3.09 (Ramsay
Col.); D. 7.3.14 (Galloway Col.). Mr. Leonard Gow, Camis Eskan.
- THE FRUIT SELLER, MELVILLE GATES. 28½ × 32½. 'W. McTaggart 1890.'
Miss McTaggart.
- AUTUMN SUNSHINE IN SANDY DEAN. 23½ × 31. 'W. McTaggart 1890.' Exhibited:
R.S.A. 1891. Sale: C. 2.4.98.
- AUTUMN, SANDY DEAN. 18½ × 24½. 'W. McTaggart 1890.' Smaller version of
above. Sale: (Red Cross) D. 3.12.15. Mr. Hugh Stodart, Wintonhill.
- DAPPLED SUNLIGHT, SANDY DEAN. 7 × 10. 'W. McTaggart 1890.' Finished panel
of above. Mr. J. N. Kyd, Broughty Ferry.
- GOING TO SCHOOL—WINTER MORNING. 16 × 20. 'W. McTaggart 1890.' Sale:
E. 12.3.09 (Henderson Col.); E. 30.11.16. Mr. T. G. Brownlee, Glasgow.
The same design appears in a pencil drawing of much earlier date in the
possession of Miss Betty McTaggart.
- HERRING FISHERS RETURN. 6½ × 9½. 'W. McTaggart 90.'
Mr. H. H. MacTaggart, Loanhead.
- RETURNING FROM THE HERRING FISHING—A BRISK BREEZE. 7 × 10. 'W. McTaggart.'
Mr. J. P. McTaggart, Penarth.
- NOON. 7 × 10. 'W. McTaggart 1890.' Exhibited: Dott's 1907. Sale: D. 6.3.09
(Ramsay Col.). Finished panel of 'Fair Weather, Carradale,' painted 1883.
Mr. William Boyd, Broughty Ferry.
- AFTERNOON. 7 × 10. 'W. McTaggart 90.' Exhibited: Dott's 1907. Sale: D.
6.3.09 (Ramsay Col.). Mr. Stephen Mitchell, Boquhan.
- THE APPRENTICE. 31 × 24. Signed with monogram and dated 1890. Exhibited:
R.S.A. 1891. Portrait of the artist's second son, William D. McTaggart.
Mr. J. P. McTaggart, Penarth.

WATER-COLOUR.

- THE TREE FRINGED ROAD. 13 × 20. 'W. McTaggart 1890.'
Mrs. Strickland, Halifax.

1891.

Carnoustie at Easter; Broughty Ferry in early Summer.

- THE EMIGRANTS. 57 × 85. 'W. McTaggart.' Painted between 1891 and 1894.
'Rainbow' effect. For 'Blue' Series see 1890. Exhibited: S.S.A. 1910.
Mr. Ernest R. Harrison, Hove.
- EMIGRANTS LEAVING THE HEBRIDES. 'W. McTaggart 1891.' 25 × 38. Study for
above. Exhibited: R.H.A. 1901; R.G.I. 1902; Reid's 1906.
Mr. Stephen Mitchell, Boquhan.

- CROFTER EMIGRANTS LEAVING THE WEST OF SCOTLAND. 21 × 31. 'W. McTaggart.' Study for above. Mr. W. Boyd, Broughty Ferry.
- THE EMIGRANTS. 13½ × 22. Unsigned. Study for above. Mrs. McTaggart.
See also 'A Sprig of Heather,' 1893, and 'The Sailing of the Emigrant Ship,' 1895.
- CARNOUSTIE BAY. 15 × 22. 'W. McTaggart 1891.' Sale : D. 21.2.14.
Mr. Graham Paton, Alloa.
- ON THE BEACH AT CARNOUSTIE, EVENING. 12 × 18. 'W. McTaggart.'
Mr. John Paterson, Bonnyrigg.
- LOVE LIGHTENS LABOUR. 25 × 52. 'W. McTaggart 1890-9.' Also called 'The Salmon Fisher's Family.'
Mr. William Boyd, Broughty Ferry.
- SALMON FISHERS, CARNOUSTIE BAY. 7 × 10½. 'W. McTaggart 1890-4.' Finished panel of above. Exhibited : Dundee 1912. Mr. W. McInnes, Pollokshields.
- A SUMMER DAY, CARNOUSTIE. 34 × 53½. 'W. McTaggart 1890-7.'
Mr. W. H. Howden, Glasgow.
- DAWN AT SEA—HOMEWARDS! 39 × 52. 'W. McTaggart 1891.' No. 22, McTaggart Ex. 1901. Exhibited : S.S.A. 1907. Sale : C. 3.7.14 (Thorburn Col.). Reproduced in *Black and White*, 1905, and in *The Studio*, 1909.
Mr. Ernest R. Harrison, Hove.
- CORNFIELD AT SANDY DEAN. 25 × 32. 'W. McTaggart 1891.' Exhibited : Dott's 1907. Mr. John Robertson, Dundee.
- SCHOOL IN ARRAN. 25 × 33. 'W. McTaggart 91.' Exhibited : Glas. 1911.
Trustees of the late Mr. R. Lang, Johnstone.
- ON THE ESK. 24 × 36. 'W. McTaggart 1891.' Mr. John Duncan, Jr., Edinburgh.
- QUEEN MARY'S MILL. 19½ × 26½. 'W. McTaggart 91-97.'
Mr. James Tawse, Broughty Ferry.
- RUNNING FOR SHELTER. 6¾ × 9¾. 'W. McTaggart 1891.' Finished panel of picture painted 1883. Miss McTaggart.
- SEAPIECE. 7 × 10½. Dated 1891 and inscribed behind "To Annie Lindsay from William McTaggart with all good wishes 1899."
Mrs. William Sinclair, Edinburgh.
- FISHING FROM THE ROCKS. 7 × 10. 'W. McTaggart 1891.' Exhibited : Reid's 1906 ; Dundee 1912. Sale : D. 7.3.14 (Galloway Col.). Finished panel of 'The Sun on the Water,' painted 1883. Mr. John Duncan, Jr., Edinburgh.
- THE FISHER. 15 × 25. 'W. McTaggart 1891.' Exhibited : R.S.A. 1892. Portrait of son of Mr. W. Stephen. Mrs. W. Stephen, Broughty Ferry.
- SPRING. 15 × 25. 'W. McTaggart 1891.' Exhibited : R.S.A. 1892. Portrait of Miss Mary Stephen. Mrs. W. Stephen, Broughty Ferry.
- THE GOLFER. 15 × 25. 'W. McTaggart 1891.' Exhibited : R.S.A. 1892. Portrait of son of Mr. W. Stephen. Mrs. W. Stephen, Broughty Ferry.
- PORTRAIT OF THE ARTIST'S MOTHER. 18 × 14. Unsigned.
Mrs. A. Mactaggart, Campbeltown.
- PORTRAIT OF THE ARTIST'S MOTHER. 24 × 14. 'W. McTaggart 1891.'
Mrs. J. McTaggart, Helensburgh.
- Reduced versions of the portrait painted 1874.
- PORTRAIT OF MR. JOHN HART, BANKER, GLASGOW. 31 × 24. Signed with monogram and dated 1891. A posthumous portrait. Mr. G. B. Hart, Edinburgh.

1892.

Machrihanish, first time in June.

- APRIL SNOW. $34\frac{3}{4} \times 54$. 'W. McTaggart 1892-7.' Exhibited: Glasgow Int. 1901; Whitechapel 1912. Forenoon effect. Mr. J. Howden Hume, Glasgow.
- WINTER. $6\frac{7}{8} \times 9\frac{7}{8}$. 'W. McTaggart 1892.' Finished panel of above, but with one figure less. Sale: E. 12.3.09 (Henderson Col.); E. 26.2.14 (Reid Col.).
Mr. H. H. MacTaggart, Loanhead.
- SNOW IN APRIL. $7\frac{1}{4} \times 10\frac{5}{8}$. Panel. 'W. McTaggart.' Afternoon effect.
Mr. and Mrs. James L. Caw, Edinburgh.
- WINTER WHEAT, SANDY DEAN. $24\frac{1}{2} \times 31\frac{1}{2}$. c. 1892. The Artist's Trustees.
- BREEZY JUNE, CAULDRONS BAY. $23\frac{3}{4} \times 35\frac{1}{2}$. 'W. McTaggart 1892.' Exhibited: S.N. Edin. 1908. Mrs. Lindsay, Edinburgh.
- THE CAULDRON BAY. 'W. McTaggart 1891-7.' Exhibited: S.N. Edin. 1908.
Mrs. Urquhart, London.
- LOOKING TOWARDS JURA IN A NORTHERLY BREEZE. $19\frac{1}{2} \times 32\frac{1}{2}$. 'W. McTaggart 1892.'
Mr. W. Ritchie, Edinburgh.
- THE CAULDRONS ROCKS. 32×34 . 'W. McTaggart.'
- MACHRIHANISH—IN BAY VOYACH. 21×33 . 'W. McTaggart 1893.'
Mr. J. H. Couper, Glasgow.
- RAINY DAY, MACHRIHANISH. $43 \times 68\frac{1}{2}$. The Artist's Trustees.
- THE MIDNIGHT SUN, MACHRIHANISH. $9\frac{1}{2} \times 13\frac{1}{2}$. Unsigned. c. 1892.
Mr. J. P. McTaggart, Penarth.
- SUNSET AFTER RAIN. $9\frac{3}{4} \times 13\frac{3}{4}$. Unsigned. Mr. J. H. McTaggart, Loanhead.
- SUNSET OVER THE SEA. $6\frac{5}{8} \times 9\frac{3}{4}$. Unsigned. Miss McTaggart.
- MOORLAND AND LEA, SEPTEMBER AFTERNOON. $34\frac{1}{2} \times 42$. 'W. McTaggart 1892.'
The Artist's Trustees.
- SUMMER IN THE GARDEN, BROOMIEKNOWE. 29×29 . 'W. McTaggart 1892-05.'
Miss Betty McTaggart.
- SUNNY SEPTEMBER. $30\frac{1}{2} \times 24\frac{1}{2}$. 'W. McTaggart.' c. 1892. Sale: E. 30.11.16, as
'Midsummer on the Sands.' Mr. Ernest R. Harrison, Hove.
- BLITHE OCTOBER. 54×40 . 'W. McTaggart.' Exhibited: R.S.A. 1893; Dundee
1895. Mr. J. M. Fraser, Invermay.
- BLITHE OCTOBER. $9\frac{3}{4} \times 6\frac{7}{8}$. 'W. McTaggart 1891.' Finished panel of above.
The Artist's Trustees.
- SKETCH OF BIRCH TREE. 21×14 .
Miss Nelly McTaggart.
- THE BALLAD. 22×29 . 'W. McTaggart 1890-2.' Exhibited: Dott's 1907.
Mrs. A. P. Mathewson, Dundee.
- A STUDY OF OAK LEAVES IN AUTUMN. Portrait of the artist. 33×28 . Signed on
palette, 'W. McTaggart 1892.' Exhibited: R.S.A. 1893 and 1910; R.G.I.
1894. Illustrated in *Art Journal*, 1894; and in Catalogue of McTaggart Ex. 1901.
Mrs. McTaggart.

1893.

Carnoustie, September.

- CARNOUSTIE SANDS. 18×31 . 'W. McTaggart 1893.' Mrs. A. P. Mathewson, Dundee.
- WET SANDS, CARNOUSTIE. 35×52 . 'W. McTaggart 94.'
Mr. W. T. Shaw of Tenantry.

- WEST HAVEN, CARNOUSTIE—WINDWOVEN SUNLIGHT. 34 × 40. 'W. McTaggart, 1890' (last figure indistinct). Mr. A. B. Wallace, U.S.A.
- THE HARBOUR, CARNOUSTIE. 28 × 32. Signed. Mr. William Boyd, Broughty Ferry.
- ON THE BENTS, CARNOUSTIE. 28½ × 32. Mr. W. B. Lang, Johnstone.
- CARNOUSTIE BAY. 26 × 32. 'W. McTaggart.' Mr. T. G. Brownlee, Glasgow.
- FISHER BOYS ON THE ROCKS—STORMY WEATHER. 24 × 36. Unsigned. c. 1893. Mr. John Duncan, Jr., Edinburgh.
- CARNOUSTIE BAY. 12½ × 18½. 'W. McTaggart 09.' Painted probably 1893. Rev. J. C. and Mrs. Watt, Polwarth.
- EARLY SUMMER IN THE LOTHIANS. 24 × 31. Unsigned. Mr. J. H. McTaggart, Loanhead.
- SANDY DEAN—A GREY DAY. 24 × 31½. 'W. McTaggart.' Miss Nelly McTaggart.
- WOODED AVENUE AT VIEWFIELD. 15½ × 22¼. Mr. Alexander Reid, Glasgow.
- SPRING—THE RAILWAY CUTTING, BROOMIEKNOWE. 26 × 18. Sketch. The Artist's Trustees.
- HOWGATE. 23½ × 35½. 'W. McTaggart 93.' Mrs. W. B. Mackay, Edinburgh.
- VENTURE FAIR VILLAGE. 24 × 36. 'W. McTaggart 1893-5.' Mr. John Duncan, Jr., Edinburgh.
- HARVEST NEAR COWDEN. 23¼ × 35½. 'W. MacTaggart 1893.' Mr. H. H. MacTaggart, Loanhead.
- THE BIRD TRAP. 24½ × 28. 'W. McTaggart 1893.' Sale: D. 10.12.10. Mr. William Boyd, Broughty Ferry.
- THE LITTLE MESSENGER. 17½ × 13½. 'W. McTaggart 1893.' Exhibited: Dott's 1907. Mr. H. H. MacTaggart, Loanhead.
- AT KINLOCH RANNOCH. 13½ × 20. 'W. McTaggart.' Mr. John Duncan, Jr., Edinburgh.
- AUCHMITHIE. 15 × 20. 'W. McTaggart 1893.' Mr. W. Boyd, Broughty Ferry.
- A SPRIG OF HEATHER—FAREWELL TO THE EMIGRANTS. 24½ × 18½. 'W. McTaggart 1893.' Exhibited: S.S.A. 1901. Illustrated in *The Studio*, 1909. Mr. P. McOmish Dott, Colinton.
- A SPRIG OF HEATHER. 17½ × 11½. 'W. McTaggart 1893.' Smaller version of above —blue setting. Mrs. W. B. Mackay, Edinburgh.
- Both the above are associated with the 'Emigrant' series.
- 'ERE SCHOOL BEGINS.' 41½ × 25¼. 'W. McTaggart.' Exhibited: R.S.A. 1894; R.G.I. 1895. Portrait of the artist's third son, Joseph Henderson McTaggart. Mr. and Mrs. James L. Caw, Edinburgh.
- PORTRAIT OF JOSEPH HENDERSON, ESQ., R.S.W. 40½ × 26½. Signed with monogram and dated '94. Exhibited: R.S.A. 1894; R.G.I. 1895. Reproduced in Percy Bates's *Modern Scottish Portrait Painters*. Mrs. Henderson, Glasgow.

1894.

Port Seton, August.

- WINTER SUNRISE. 35 × 54. 'W. McTaggart 1894.' No. 10, McTaggart Ex. 1901; Reid's 1906. Sale: C. July 1914. Mr. Hay Boyd Roberts, Townend of Symington.
- WINTER SUNRISE. 10 × 13½. Unsigned. Slight sketch for above. Miss Betty McTaggart.

- WINTER SUNRISE, THE GARDEN. 32 × 25. 'W. McTaggart.' c. 1894.
Mr. John A. Murray, Edinburgh.
- CARRINGTON MILL. 36 × 32. 'W. McTaggart 94.' Exhibited: New English Art Club 1900; R.S.A. 1904. Sale: D. 4.2.05; E. 29.2.06, as 'Spring.'
Mr. R. A. Workman, London.
- THE WIND AMONG THE GRASS. 34½ × 49. c. 1892-4. The Artist's Trustees.
- THE HAY CART. 23½ × 35½. 'W. McTaggart 1894.'
Mr. John Duncan, Jr., Edinburgh.
- IN THE HAYFIELD, BROOMIEKNOWE. 37 × 33. 'W. McTaggart 94' (date indistinct).
The Artist's Trustees.
- PORT SETON. 19½ × 29½. 'W. McTaggart 1894.' Sale: D. 5.3.09 (Ramsay Col.).
Mr. Stephen Mitchell, Boquhan.
- WET WEATHER—PORT SETON. 33 × 37. 'W. McTaggart 1895.' No. 18, McTaggart Ex. 1901; Dott's 1907. Illustrated in *The Studio*, 1909.
Mr. P. McOmish Dott, Colinton.
- HOMEWARD BOUND. 17½ × 23½. 'W. McTaggart' and indistinct date. Sale: D. 7.3.14 (Galloway Col.).
Mrs. W. J. Croall, Edinburgh.
- FIFE COAST FROM PORT SETON. 24½ × 31½. Unsigned. Miss McTaggart.
- CHILDREN ON THE ROCKS, PORT SETON. 22 × 30½. 'W. McTaggart.'
- NOONTIDE—JOVIE'S NOOK. 33 × 37. 'W. McTaggart.' Sale: D. 7.3.14 (Galloway Col.).
Mr. J. W. Blyth, Kirkcaldy.
- A GREY DAY ON THE EAST COAST. 34 × 49. Signed. Sales: E. 7.3.13 (Hope Paterson Col.); E. 30.11.16.
- COCKENZIE HARBOUR, A SUNNY DAY. 19½ × 30. 'W. McTaggart.'
Mr. H. H. MacTaggart, Loanhead.
- COCKENZIE HARBOUR, BOATS COMING IN. 25½ × 27. 'W. McTaggart.' Sale: E. 30.11.16.
Mr. Hugh Stodart, Wintonhill.
- COCKENZIE, AFTERNOON. 42 × 49. 'W. McTaggart.' The Artist's Trustees.
- GULLANE SANDS AND BERWICK LAW, FROM COCKENZIE. 26 × 50. 'W. McTaggart.'
Mr. J. W. Blyth, Kirkcaldy.
- THE FIRTH OF FORTH LOOKING TOWARDS EDINBURGH FROM COCKENZIE. 25¾ × 49¾.
'W. McTaggart.'
Mr. J. H. McTaggart, Loanhead.
- FISH AUCTION, COCKENZIE. 28 × 32. 'W. McTaggart 1894.'
Mr. D. M. Jackson, Corstorphine.
- THE FISH AUCTION. 6⅝ × 9. Unsigned. Finished panel of above.
Miss Betty McTaggart.
- BROKEN WEATHER, PORT SETON. 24½ × 31½. Unsigned. Miss Betty McTaggart.
- NATURAL HARBOUR, COCKENZIE. 33 × 36½. 'W. McTaggart.' Sale: E. 30.11.16.
- FISHING FROM THE ROCKS, PORT SETON. 28 × 32. 'W. McTaggart.'
Mr. W. Laird Robertson, Dundee.
- 'THE BOATIE ROWS.' 22 × 27. 'W. McTaggart.' c. 1894.
Mr. John Simpson, Tayport.
- 'CALLER OO!' 9 × 7⅝. 'W. McTaggart 1894.' Finished panel of picture painted 1890.
Mrs. Morrison, Edinburgh.
- CORNFIELD AT COWDEN. 22 × 36. 'W. McTaggart 94.' Exhibited: Dott's 1907:
Dundee 1910. Mr. J. W. Blyth, Kirkcaldy.

- A SUNNY HARVEST DAY. $18 \times 31\frac{1}{2}$. 'W. McTaggart 1894.'
Mr. and Mrs. James L. Caw, Edinburgh.
- A WET HARVEST DAY. $17\frac{3}{4} \times 31$. 'W. McTaggart 94.'
Mr. H. H. MacTaggart, Loanhead,
- THROUGH THE CORN. 24×36 . 'W. McTaggart.' Exhibited: Dundee Loan 1912.
Purchased 1913 for National Gallery, Ottawa, Canada.
- GOLDEN GRAIN. 24×36 . 'W. McTaggart 1894.'
Mr. Laurence Pullar, Bridge of Allan.
- THE EVENING FIELDS. 7×10 . Unsigned. c. 1894. Miss Nelly McTaggart.
- SUNSET GLAMOUR. $24\frac{1}{2} \times 33$. 'W. McTaggart 1894.' Exhibited: Dott's 1907.
Mr. P. McOmish Dott, Colinton.
- BAY VOYACH, SUMMER TIME. 37×65 . 'W. McTaggart 1894.' Probably begun in
1892. The Artist's Trustees.
- BAY VOYACH. $8 \times 13\frac{1}{2}$. Unsigned sketch for above. Mr. Ivor McTaggart.
- REV. DR. WATSON. 34×28 . 'W. McT.' Posthumous portrait. Exhibited: R.S.A.
1895. Presented by Mr. J. G. Orchar to the Albert Institute, Dundee.

1895.

Machrihanish, ten days in May, and June.

- WET SANDS AND STORMY SEAS. 36×58 . 'W. McTaggart 1895-04.' Exhibited:
St. Louis 1904 (Illustrated in Catalogue); S.S.A. 1905; Dott's 1907; Franco-
British, London 1908; Glas. 1911. Illustrated in the Toronto *Westminster*,
August, 1916. Mrs. A. P. Mathewson, Dundee.
- WET SANDS. $9\frac{7}{8} \times 13\frac{1}{4}$. 'W. McTaggart 92.' (? date). Exhibited: Dundee 1908.
Study for above. Mr. John Duncan, Jr., Edinburgh.
- THE RESCUE. 26×36 . 'W. McTaggart 1895.' Exhibited: Dott's 1907; White-
chapel 1912. Sale: D. 6.3.09 (Ramsay Col.). Scottish Modern Arts Association.
- FOG CLOUDS BREAKING UP. 25×36 . 'W. McTaggart 1895-04.' Exhibited: Dott's 1907.
- MIST RISING, MACHRIHANISH. $6\frac{7}{8} \times 9\frac{3}{8}$. 'W. McTaggart.' Finished panel of above.
Mr. H. H. MacTaggart, Loanhead.
- "WHEN THE SUMMER'S IN ITS PRIME, GIVE ME THE ISLE OF SKYE." 18×26 . 'W.
McTaggart 1895.' Exhibited: Dott's 1907. Mr. H. H. MacTaggart, Loanhead.
- APRIL SHOWERS, MACHRIHANISH. 32×36 . 'W. McTaggart.' c. 1895.
Mr. John Innes, Pollokshields.
- PLAYING IN THE SURF. 36×56 . 'W. McTaggart 1895.' No. 5, McTaggart Ex. 1901.
Sale: E. 15.6.16 (Gibson Col.). Mr. Leonard Gow, Camis Eskan.
- NORTHERLY BREEZE, SALT PANS. 35×55 . 'W. McTaggart.' Exhibited: Dundee
Loan 1912; Photogravure in Memorial Catalogue.
Mr. William Boyd, Broughty Ferry.
- THE SOUND OF JURA. 36×56 . 'W. McTaggart 1894.' Exhibited: S.S.A. 1910;
Coronation Exhibition, London, 1911. Mr. William Boyd, Broughty Ferry.
- AWAY TO THE WEST. 27×40 . Unsigned. Quite different effect and figures from
earlier picture of same name. Mr. J. W. Blyth, Kirkcaldy.
- AWAY TO THE WEST. $13\frac{1}{2} \times 18\frac{1}{2}$. 'W. McTaggart 1895.' Smaller version of above.
Rev. J. C. and Mrs. Watt, Polwarth.

- HOWGATE. $12\frac{1}{2} \times 18\frac{1}{2}$. 'W. McTaggart 1895.' Smaller version of picture painted 1893. Rev. J. C. and Mrs. Watt, Polwarth.
- 'CONSIDER THE LILIES.' 38×60 . 'W. McTaggart 1895.' No. 12, McTaggart Ex. 1901. Exhibited: Dott's 1907; New English Art Club 1909. Painted in the studio. Larger picture painted out of doors in 1898. Mr. John Duncan, Edinburgh.
- THE QUEEN'S CRADLE. $24 \times 31\frac{1}{2}$. 'W. McTaggart 1895-8.' Exhibited: S.S.A. 1900, as 'On the South Esk'; Dundee 1908, 1910, 1912, as 'Crossing the Burn.' Sale: E. 30.11.16, as 'The King's Chair.' Mr. H. H. MacTaggart, Loanhead.
- THE FORD. 33×37 . 'W. McTaggart 1895.' No. 13, McTaggart Ex. 1901. Sale: C. 14.7.06 (J. Paton Col.). Mr. J. H. Paton, Lithangie.
- THE LINN, ROSSLYN GLEN. 33×36 . 'W. McTaggart 1895.' No. 24, McTaggart Ex. 1901. Exhibited: International Society 1901; Dott's 1907; New English Art Club 1909. Mr. W. T. Shaw of Tenandry.
- ROSSLYN GLEN. $15 \times 19\frac{1}{2}$. Unsigned. Sketch for landscape in above. Mr. J. H. McTaggart, Loanhead.
- KEVOCH MILL. $19\frac{1}{2} \times 29\frac{1}{2}$. 'W. McTaggart.' Mr. Alexander Reid, Glasgow.
- ON THE ESK. 20×30 . 'W. McTaggart.' Trustees of the late Mr. R. Lang, Johnstone.
- A SPATE ON THE ESK. 23×30 . 'W. McTaggart 1895.' Exhibited: Whitechapel 1903. Mr. W. H. Wood, Slough.
- ROSLIN CASTLE, AUTUMN. 46×37 . 'W. McTaggart 1895.' The Artist's Trustees.
- FISHING IN THE BURN. 25×36 . Unsigned. Mr. James Lang, Johnstone.
- AUTUMN SHOWERS. 22×26 . 'W. McTaggart 1895.' Exhibited: Dundee 1895. Mr. J. M. Fraser, Invermay.
- HARVESTING, MID-LOTHIAN. 34×50 . 'W. McTaggart 1895.' Exhibited: Dundee 1912; illustrated in Catalogue. Sale: D. 6.3.09 (Ramsay Col.). Mr. W. Boyd, Broughty Ferry.
- THE SAILING OF THE EMIGRANT SHIP. 30×34 . 'W. McTaggart 1895.' Exhibited: Whitechapel 1912. Mr. and Mrs. James L. Caw, Edinburgh.

WATER-COLOURS.

- NEIDPATH CASTLE. $9\frac{1}{2} \times 13\frac{1}{2}$. Unsigned sketch. Mr. H. H. MacTaggart, Loanhead.
- AFTERNOON ON THE TWEED. $9\frac{3}{4} \times 13\frac{3}{4}$. Unsigned sketch. Mr. J. H. McTaggart, Loanhead.
- SKETCH OF THE GARDEN FOR 'CONSIDER THE LILIES.' $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned. Miss McTaggart.

1896.

At Home.

- CORN-FIELDS. 35×52 . 'W. McTaggart 1896.' No. 28, McTaggart Ex. 1901. Exhibited: R.S.A. 1903; Dott's 1907 (as 'A Bonnie Stretch of Corn'); Dundee 1910. Sale: C. 10.5.07. Mr. J. W. Blyth, Kirkcaldy.
- CORN-FIELDS. $6\frac{7}{8} \times 9\frac{7}{8}$. 'W. McTaggart 91.' Finished panel. Perhaps first idea for above. Mr. H. H. MacTaggart, Loanhead.
- HARVEST AT BROOMIEKNOWE. 36×52 . 'W. McTaggart 1896.' Reproduced in Colour in *The Studio*, 1909. Mr. P. McOmish Dott, Colinton.

- THE CROFTER'S HARVEST. 7 × 10. Unsigned sketch for above.
Miss Betty McTaggart.
- HARVEST MOON AT TWILIGHT. 35 × 43. 'W. McTaggart 1897.' Exhibited: International Society 1901; R.H.A. 1901. Illustrated in Catalogue Int. Society.
Mr. Hugh Stodart, Wintonhill.
- GOLDEN AUTUMN, LOTHIAN-BURN. 17½ × 29½. 'W. McTaggart 1896-8.' Exhibited: Dundee 1910, as 'Hawthornden.'
Mrs. A. P. Mathewson, Dundee.
- BY SUMMER SEAS. 17 × 25. 'W. McTaggart 1890-6.' Exhibited: S.N. Edinburgh 1908. Illustrated in *Art Journal*, 1897.
Mr. John Kirkhope, Edinburgh.
- 'CALLER Oo!' 36 × 30. 'W. McTaggart 1896.' Medium version of picture painted 1890, but with more landscape.
Mr. T. G. Brownlee, Glasgow.
- CARRINGTON ROAD. 31½ × 24½. 'W. McTaggart.'
Miss Barbra McTaggart.
- LILIES. 20 × 30. 'W. McTaggart 96.' Finished study for the picture completed in 1898.
Mr. W. B. Lang, Johnstone.
- ROSLIN CASTLE, SUMMER TIME. 23½ × 18½.
- THE UNCERTAIN GLORY OF AN APRIL DAY. 60 × 41. 'W. McTaggart 1897.' Sale: E. 30.11.16.
- THE UNCERTAIN GLORY OF AN APRIL DAY. 31½ × 28½. Unsigned. Smaller version of above.
Mrs. C. M. Penman, Bonnyrigg.
- THE UNCERTAIN GLORY OF AN APRIL DAY. 9¾ × 6¾. Unsigned. Finished panel of above.
Miss Barbra McTaggart.
- A FINE WINTER'S DAY. 18 × 30. 'W. McTaggart 96.'
Mr. R. A. Workman, London.
- WINTER, BROOMIEKNOWE. 43 × 57½. 'W. McTaggart.'
The Artist's Trustees.
- SNOW-CLAD FIELDS. 43 × 57.
The Artist's Trustees.
- SNOW-CLAD FIELDS. 9½ × 13½. Unsigned study for above, with variations.
Mrs. C. M. Penman, Bonnyrigg.
- PORTRAIT OF MR. W. B. MACKAY. 31¼ × 24¼. Unsigned. Bust portrait.
Mrs. W. B. Mackay, Edinburgh.
- PORTRAIT OF MRS. W. B. MACKAY. 31¼ × 24¼. Signed with monogram and dated 1896. Bust portrait.
Mrs. W. B. Mackay, Edinburgh.
- BAILIE DUNCAN MACDONALD, D.L., H.F.E.I.S. 52 × 42. 'W. McTaggart 1896.' Presentation portrait.
Albert Institute, Dundee.
- BAILIE DUNCAN MACDONALD. Replica of above.
Rev. Mr. Johnstone, Forfar.

1897.

Machrihanish, June.

- THE COMING OF ST. COLUMBA. 51½ × 81. 'W. McTaggart 98.' (The second figure indistinct.) The sea and landscape painted at the Cauldrons in 1897; the figures added afterwards. Exhibited: Coronation Exhibition London, 1911. Reproduced in *The Connoisseur* special Christmas number 1913; in special National Gallery Supplement to *The Graphic*, and in colour (very inadequately) in *Bibby's Annual* 1916.
Purchased 1911 for National Gallery of Scotland.
- THE COMING OF THE ST. COLUMBA. 18 × 26. 'W. McTaggart 1895' (? date). Study for above.
Mr. Walter Bain, Ayr.

- THE PREACHING OF ST. COLUMBA. $60\frac{1}{2} \times 86\frac{1}{2}$. The sea and landscape painted at the Cauldrons in 1897; the figures added later. Exhibited: R.S.A. 1911.
The Artist's Trustees.
- THE PREACHING OF ST. COLUMBA. 20×25 . 'William McTaggart 1895' (? date). Exhibited Dott's 1907. Sale: Lindsay Col. Dundee 7.3.13. Study for above.
Mr. D. M. Jackson, Corstorphine.
- A WESTERLY GALE. 52×81 .
The Artist's Trustees.
- BY THE SKIN OF THEIR TEETH. 18×31 . 'W. McTaggart.' The seascape in 'A Westerly Gale,' was used as setting for this incident.
Mr. W. B. Lang, Johnstone.
- BY SKIN OF THEIR TEETH. 10×14 . 'W. McTaggart.' Smaller version of above.
Mr. John Duncan, Jr., Edinburgh.
- FIRST STEPS. 14×19 . 'W. McTaggart 1897.' Smaller version of the picture painted 1890.
Mrs. John McTaggart, Helensburgh.
- PORTRAITS OF THE ARTIST'S CHILDREN, BABBIE AND HAMISH. $38 \times 27\frac{3}{4}$. Unsigned.
c. 1897.

WATER-COLOUR.

- AFTER THE STORM. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1897' (date indistinct).
Mr. John Duncan, Jr., Edinburgh.

1896-9.

Between about 1896 and 1899 McTaggart painted a number of small genre-like pictures to illustrate a series of humorous Scottish stories which his friend J. G. Orchar had intended to publish, but ultimately did not. They were as follows:

- THE STORY TELLER. $33\frac{1}{2} \times 37\frac{1}{2}$. Unsigned. The most important of the series and intended for the frontispiece.
Mr. Ivor McTaggart.
- THE STORY TELLER. $19\frac{1}{2} \times 26\frac{1}{2}$. Unsigned. Smaller version of above.
Mr. W. B. Lang, Johnstone.
- GOLF CADDIES. 20×16 . Unsigned. E. 30.11.16.
- THE LAIRD AND THE BUTLER—A CURLING STORY. $16 \times 20\frac{1}{2}$. Unsigned.
Mr. and Mrs. James L. Caw, Edinburgh.
- THE UNDRESSED SALAD. $16\frac{1}{4} \times 27\frac{1}{2}$. 'W. McTaggart.'
Mr. H. H. MacTaggart, Loanhead.
- THE LADY OF THE MANOR. $19 \times 15\frac{1}{2}$. Unsigned. Mr. J. P. McTaggart, Penarth.
- HIS FIRST SERMON. $18\frac{1}{2} \times 15\frac{1}{2}$. Unsigned. Miss McTaggart.
- THE GOLFING MINISTER. $21\frac{1}{4} \times 15\frac{1}{2}$. Unsigned. Mrs. C. M. Penman, Bonnyrigg.
- 'IT'S A PITY WE EVER HAD ONYTHING TO DAE WI' HER, FAITHER!' $20\frac{1}{2} \times 15\frac{1}{2}$.
Unsigned. Mr. J. H. McTaggart, Loanhead.
- THE ENGLISH DROVER. 13×29 . Unsigned. Miss Barbra McTaggart.
- SODOM AND GOMORAH. $18\frac{1}{4} \times 14\frac{1}{2}$. Unsigned. Miss Nelly McTaggart.
- 'TABLED CAIRD.' $20 \times 13\frac{1}{2}$. Unsigned. Miss Betty McTaggart.
- THE CHARACTER—'I'VE GOTTEN YOURS AND I'M NO COMIN'.' $13\frac{1}{2} \times 20\frac{1}{2}$. Unsigned.
Mr. Ivor McTaggart.

- THE HIGHLAND BOATMEN. $16\frac{1}{2} \times 22\frac{3}{4}$. Unsigned. The Artist's Trustees.
 SLIPPERY PLACES. $15 \times 16\frac{1}{2}$. Unsigned. The Artist's Trustees.
 'IF YOU'RE NO SPARED, WE'LL NO EXPECT YE.' $21\frac{1}{4} \times 13$. Sketch. The Artist's Trustees.

1898.

Machrihanish, June.

- THE LILIES—'CONSIDER THE LILIES.' 52×80 . 'W. McTaggart 1898.' Exhibited: R.G.I. 1914 (Illustrated in Catalogue). For previous versions of this theme see entries under 1895 and 1896. Mr. Ernest R. Harrison, Hove.
 'CONSIDER THE LILIES.' $7\frac{1}{2} \times 11\frac{3}{4}$. 'W. McTaggart.' Finished panel of above. Mrs. C. M. Penman, Bonnyrigg.
 MACHRIHANISH BAY. 57×86 . 'W. McTaggart 1898.' The Artist's Trustees.
 MACHRIHANISH—THE BAY FROM BAY VOYACH. $57 \times 85\frac{1}{2}$. 'W. McTaggart.' The Artist's Trustees.
 AMONGST THE BENTS, MACHRIHANISH. $38 \times 56\frac{1}{2}$. 'W. McTaggart 1898.' No. 29, McTaggart Ex. 1901. Mr. J. J. Cowan, Edinburgh.
 A SUMMER DAY, MACHRIHANISH. 38×57 . 'W. McTaggart 1898-01.' Mr. T. J. S. Roberts, Drygrange.
 A SUMMER DAY. $9\frac{5}{8} \times 13\frac{1}{4}$. Panel. 'W. McTaggart.' Small version of above. Mr. John Duncan, Jr., Edinburgh.
 THE SCART ROCK. 30×40 . 'W. McTaggart.' c. 1897-8. Mr. John Duncan, Jr., Edinburgh.
 MACHRIHANISH BAY—A BRIGHT DAY. 38×58 . 'W. McTaggart.' c. 1898-9. Mr. John Duncan, Jr., Edinburgh.
 THE OPEN FIELDS, SPRINGTIME. $24\frac{1}{2} \times 31\frac{1}{2}$. Unsigned. Mr. Ivor McTaggart.
 THE SOLDIER'S RETURN. 53×81 . 'W. McTaggart 1898.' The Artist's Trustees.
 MIDLOTHIAN, AUTUMN DAY. $26\frac{1}{2} \times 38\frac{1}{2}$. 'W. McTaggart.' Smaller version of above. Mr. W. B. Lang, Johnstone.
 THE SOLDIER'S RETURN. $6\frac{1}{2} \times 9\frac{3}{4}$. 'W. McTaggart 1898.' Finished panel of above. Mr. Ivor McTaggart.
 AUTUMN LEAVES, LASSWADE. $31\frac{1}{2} \times 24\frac{1}{2}$. 'W. McTaggart.' Mr. T. G. Brown ee, Glasgow.
 JEANIE DEANS. 37×33 . 'W. McTaggart 1898.' Mr. P. J. Mackie of Glenreasdell.
 CHRISTMAS DAY. $37 \times 55\frac{1}{2}$. 'W. McTaggart 1898.' Mr. James A. Morrice, Glasgow.
 CHRISTMAS DAY. $7\frac{1}{2} \times 11\frac{3}{4}$. 'W. McTaggart.' Finished panel of above. Mr. J. H. McTaggart, Loanhead.

1899.

Machrihanish, June.

- THE ATLANTIC SURF. 39×59 . 'W. McTaggart 1899.' No. 16, McTaggart Ex. 1901. Mr. J. Howden Hume, Glasgow.
 LOBSTER FISHERS, MACHRIHANISH BAY. $39 \times 57\frac{1}{2}$. 'W. McTaggart 1901.' Exhibited: Dundee 1910. Mr. W. B. Dickie, Broughty Ferry.

- RETURNING FROM THE LOBSTER FISHING. 39 × 42. Exhibited: Liverpool; Arbroath; Dundee. Purchased 1913 for National Gallery of Victoria, Melbourne.
- MACHRIHANISH BAY. 38 × 56. 'W. McTaggart 1901.' Exhibited: Dott's 1907.
Mr. W. Boyd, Broughty Ferry.
- ON THE SHORE OF THE ATLANTIC. 25 × 32. 'W. McTaggart 1900.' Exhibited: Paisley Art Institute.
Lt.-Colonel Walter Brown, Renfrew.
- THE SHOWERY HARVEST DAY. 44 × 58. 'W. McTaggart 99.'
Mr. Alex. J. W. Taitt, Glasgow.
- THE HARVEST MOON. 52 × 77. 'W. McTaggart.'
Mr. Alexander Reid, Glasgow.

1900.

At Home.

- WHERE BLAEBERRIES GROW. 26 × 36. 'W. McTaggart 1900.' No. 15, McTaggart Ex. 1901. Exhibited: Dundee 1910; Glasgow 1911.
Mr. John Tattersall, Dundee.
- BLYTHE MAY DAY. 33 × 56. 'W. McTaggart 1900.' No. 9, McTaggart Ex. 1901. Exhibited: R.A. 1909 (McCulloch Col.), and Japan-British, London 1910, as 'Children at Sea Side.' Sale: C. 4.3.11.
Mr. Hay Boyd Roberts, Towend of Symington.
- THE BONNIE MUIRLAND. 25½ × 35½. 'W. McTaggart 1900.' No. 20, McTaggart Ex. 1901.
Mrs. James Lindsay, Edinburgh.
- AMONG THE BRACKEN. 26 × 36. 'W. McTaggart 1900.' No. 23, McTaggart Ex. 1901. Bought by Mr. J. Agnew, Glasgow.
- FATHER'S BOAT. 26 × 36. 'W. McTaggart 1900.' No. 7, McTaggart Ex. 1901.
Mr. W. H. Raeburn, Helensburgh.
- BOUND FOR THE FISHING GROUND. 19½ × 29½. 'W. McTaggart 1900.' No. 27, McTaggart Ex. 1901. Exhibited: Toronto Loan 1909, as 'Golden Gleams.'
Sale: C. 14.3.04. Mr. John Nairn, Kirkcaldy.
- 'WE TWA HAE PAIDL'T I' THE BURN.' 19½ × 29½. 'W. McTaggart 1900.' No. 31, McTaggart Ex. 1901.
Mr. T. R. Ronaldson, Edinburgh.
- THE BROTHERS. 35½ × 25½. 'W. McTaggart 1900.' Exhibited: Dott's 1907.
Mr. James A. Morrice, Glasgow.

1901.

Carradale, July.

- THE BLUE CALM—ARRAN HILLS FROM ARDCARRACH. 47½ × 62½. 'W. McTaggart.'
Mr. W. G. Riddell, Greenock.
- ARRAN HILLS FROM ARDCARRACH. 9½ × 13½. Panel. 'W. McTaggart.' Small version of above.
Mr. John Duncan, Jr., Edinburgh.
- THE WHITE CALM—AILSA CRAIG FROM PORT-AN-RIGH. 47 × 61½.
The Artist's Trustees.
- PORT-AN-RIGH BAY, CARRADALE. 10 × 13½. 'W. McTaggart 09.' Small version of above.
Rev. J. C. and Mrs. Watt, Polwarth.
- 'IN JUNE WHEN BROOM WAS SEEN.' 31 × 41. 'W. McTaggart.'
Mr. Walter Graham, Greenock.

- BROOM—A JUNE DAY. 51 × 48. 'W. McTaggart 1901.'
Mr. Robert Headrick, Bearsden.
- 'WHEN THE KYE COMES HOME.' 72 × 48. Unsigned. c. 1899-1901.
The Artist's Trustees.
- 'WHEN THE KYE COMES HOME.' 22½ × 18½. Unsigned. Smaller version of above.
The Artist's Trustees.
- 'WHEN THE KYE COMES HOME.' 11½ × 8. Millboard. Smaller version of above.
Mr. J. H. McTaggart, Loanhead.
- THE DOUNE, MACHRIHANISH. 6½ × 9½. Panel. 'W. McTaggart 1901.'
Mr. William Boyd, Broughty Ferry.
- LOBSTER FISHERS RETURNING. 10 × 11. 'W. McTaggart 1901.' Study for the
picture in the Melbourne Gallery begun at Machrihanish in 1899.
Mr. John Duncan, Jr., Edinburgh.
- CROSSING THE BAR. 10 × 13½. 'W. McTaggart 1901.' Different subject from the
picture painted 1883-86.
Mr. John Duncan, Jr., Edinburgh.
- THE ARTIST'S CHILDREN, BABBIE AND IVOR. 35½ × 27½. Unsigned.
The Artist's Trustees.
- THE ARTIST'S CHILDREN, NELLY AND BETTY. 44½ × 33¾. 'W. McTaggart 1901.'
The Artist's Trustees.

WATER-COLOURS.

- ARRAN HILLS FROM CARRADALE. 18½ × 25¾. Unsigned. Exhibited: R.S.W. 1910.
Mr. H. H. MacTaggart, Loanhead.
- PORT-AN-RIGH, CARRADALE—FORENOON. 19½ × 26. Exhibited: R.S.W. 1909.
Mr. J. H. McTaggart, Loanhead.
- THE SHORE ROAD, AIRDS BAY. 18½ × 26. Unsigned sketch. Miss Nelly McTaggart.

1902.

Machrihanish, June.

- 'AND ALL THE CHORAL WATERS SANG.' 48 × 72. Unsigned. Exhibited: R.G.I. 1916.
Mr. P. S. Brown, Broughty Ferry.
- THE PAPS OF JURA. 56 × 82. 'W. McTaggart.' Exhibited: R.G.I. 1917; Illustrated
in Catalogue. The Artist's Trustees.
- IDLE MOMENTS. 30 × 40. 'W. McTaggart.' Messrs. James Connell & Sons, Glasgow.
- WATCHING THE BOATS. 30 × 22. 'W. McTaggart.'
Mr. and Mrs. James L. Caw, Edinburgh.
- 'WIVES AND MITHERS.' 37 × 29. Unsigned. c. 1902.
Mr. J. H. McTaggart, Loanhead.
- MACHRIHANISH BAY. 11½ × 17½. Unsigned. Mr. John Duncan, Jr., Edinburgh.
- THE BONNIE MOORLAND. 12½ × 18½. 'W. McTaggart 1902.' Smaller version of
picture painted 1900. Mrs. John McTaggart, Helensburgh.
- LEFT IN CHARGE. 17½ × 25½. Unsigned sketch. Variation of subject first painted
1865. Mr. J. H. McTaggart, Loanhead.
- FISHER CHILDREN. 23½ × 18½. Unsigned. Mr. Leonard Gow, Camis Eskan.

WATER-COLOURS.

- CAULDRONS BAY. $14 \times 20\frac{1}{2}$. 'W. McTaggart 1902.'
Mr. William Boyd, Broughty Ferry.
MELVILLE WOODS. $13\frac{1}{2} \times 20\frac{1}{2}$. 'W. McTaggart 1902.' Dr. J. H. Ayton, Broadstairs.

1903.

Machrihanish, June.

- WHITE BAY—WITH JURA IN THE OFFING. $22\frac{1}{2} \times 29\frac{1}{2}$. 'W. McTaggart 03.' Exhibited: Dott's 1907. Sale: D. 6.3.09 (Ramsay Col.).
Mr. P. J. Ford, Edinburgh.
SUMMER SUNLIGHT. $23\frac{1}{2} \times 31$. 'W. McTaggart 04.' Exhibited: Dott's 1907.
Mr. P. McOmish Dott, Colinton.
NEAR THE MOIL. $17\frac{1}{2} \times 27\frac{1}{2}$. 'W. McTaggart 1903.' Exhibited: Dott's 1907.
Mr. and Mrs. James L. Caw, Edinburgh.
AMONG THE BENTS. $21\frac{1}{2} \times 34\frac{1}{4}$. 'W. McTaggart 1903.' Mr. Liddle Morton.
A COOL JUNE DAY, MACHRIHANISH. 16×24 . 'W. McTaggart 1903.'
Mr. D. L. Carmichael, Blairgowrie.
JUNE DAY—CRAB CATCHING. 23×30 . 'W. McTaggart 1903.' Exhibited: Dott's 1907; R.G.I. 1911. Reproduced in colour in *The Studio* special R.S.A. number.
Mr. John Robertson, Dundee.
THE SUN ON THE SEA. $25 \times 41\frac{1}{4}$. 'W. McTaggart.'
Mr. and Mrs. James L. Caw, Edinburgh.
OFF SHORE WIND, CAULDRONS. 38×57 . 'W. McTaggart.'
Mr. James A. Morrice, Glasgow.
BLOWING OFF THE LAND. 10×14 . 'W. McTaggart.' Small version of above.
Mr. John Duncan, Jr., Edinburgh.
PEBBLED BEACH, CAULDRONS BAY. 26×42 . 'W. McTaggart.'
Mr. R. B. Steven, Edinburgh.
SAND CASTLES. $26\frac{1}{2} \times 38\frac{1}{2}$. 'W. McTaggart.' Miss Nelly McTaggart.

1904.

Machrihanish, June.

- FINE HAZE. $23\frac{1}{2} \times 30\frac{1}{2}$. 'W. McTaggart 1904.' Exhibited: Dott's 1907. Sale: D. 5.3.09 (Ramsay Col.).
Mr. P. McOmish Dott, Colinton.
A SHINGLY SHORE. $23 \times 29\frac{1}{2}$. 'W. McTaggart 04.' Exhibited: Dott's 1907. Sale: D. 6.3.09 (Ramsay Col.).
Royal Scottish Academy, Edinburgh.
THE WHITE SURF. 42×63 . 'W. McTaggart 1908.' Painted outside in 1904, figures added later.
Mr. J. W. Blyth, Kirkcaldy.
A STORMY DAY, MULL OF KINTYRE. $23 \times 29\frac{1}{2}$. 'W. McTaggart.' Exhibited: Dott's 1907 as 'Blustery Weather.' Sale: E. 30.11.12.
Earl of Moray.
THE WHITE SAND HILLS. 23×30 . 'W. McTaggart 1904.' Exhibited: Dundee 1910.
Mr. William Rennie, Dundee.
'WHAUR THE BURNIE RINS DOON TO THE SEA.' $23 \times 32\frac{1}{4}$. 'W. McTaggart 04.' Exhibited: R.G.I. 1907; Illustrated in Catalogue. Mr. Walter Graham, Greenock.

- BROKEN WEATHER—CHANGING TO FINE, MACHRIHANISH. 25 × 40. 'W. McTaggart 1908.' Mr. P. McOmish Dott, Colinton.
- THE WHITE SHORE—CAULDRONS. 33 × 39½. 'W. McTaggart 1904.' Mr. John Duncan, Jr., Edinburgh.
- THE RACE OF THE TIDE. 22 × 37. 'W. McTaggart 1904.' Mrs. A. P. Mathewson, Dundee.
- BLUSTERY WEATHER. 23½ × 35½. 'W. McTaggart 1904.' Mr. J. Mathewson, Dundee.
- A GAY JUNE DAY ON THE MACHRIHANISH COAST. 24 × 31. 'W. McTaggart 1904.' Exhibited: Dundee. Sale: (R. M. Lindsay Col.), Dundee, 7.3.13, as 'A Day on the Sea Shore.' Mr. James Young, Dundee.
- ALONG THE SHORE. 16¼ × 33. 'W. McTaggart 04.' Mr. W. B. Lang, Johnstone.
- IDLE MOMENTS. 13 × 19. 'W. McTaggart 1904.' Smaller version of picture painted 1902. Mr. W. R. Reid, Edinburgh.
- AT MACHRIHANISH. 23 × 30½. 'W. McTaggart 1904.' Sale: E. 30.11.16. Mr. R. B. Steven, Edinburgh.
- THE FARM YARD, AUTUMN. 58 × 86. Unsigned. The Artist's Trustees.
- THE FARM YARD. 27 × 35. 'W. McTaggart.' Smaller version of above with sketchily treated figures. Mr. H. H. MacTaggart, Loanhead.
- LISTEN!—THE MURMUR OF THE SHELL. 18 × 13. 'W. McTaggart 1904.' Small version of portrait painted 1901. Mr. William Boyd, Broughty Ferry.
- COMPANIONS. 18 × 13½. 'W. McTaggart 1904.' Small version of portrait painted 1901. Mrs. John McTaggart, Helensburgh.
- IVOR. Portrait of the artist's youngest son. 65½ × 52½. Unfinished. Mr. Ivor McTaggart.
- IVOR. Sketch for above. The Artist's Trustees.

WATER-COLOUR.

- WHEN ST. COLUMBA LANDED. 13¼ × 20¾. 'W. McTaggart 1904.' Exhibited: R.S.W. 1906. Mr. and Mrs. James L. Caw, Edinburgh.

1905.

At Home.

- THE WIND ON THE HEATH. 59 × 86. 'W. McTaggart 1905.' Unfinished. The Artist's Trustees.
- THE WIND ON THE HEATH. 33½ × 40½. 'W. McTaggart.' Sketch for above. The Artist's Trustees.
- BARLEY FIELD, SANDY DEAN. 39 × 57. 'W. McTaggart.' The Artist's Trustees.
- SEPTEMBER'S SILVER AND GOLD. 39 × 59. 'W. McTaggart 1905.' Exhibited: Dott's 1907. Mr. P. McOmish Dott, Colinton.
- SUNSET. 15 × 26. 'W. McTaggart 05.' Mr. R. H. Brechin, Glasgow.
- FISHERS LANDING, CARNOUSTIE. 30 × 42. 'W. McTaggart.' c. 1905. Sketchily treated. Mr. John Duncan, Jr., Edinburgh.
- AUTUMN EVENING, BROOMIEKNOWE. 41 × 65. Unsigned. c. 1905. The Artist's Trustees.

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- AUTUMN EVENING, BROOMIEKNOWE. 8 × 12. 'W. McTaggart 1905.' Sketch for above. Mr. John Duncan, Jr., Edinburgh.
 CORNFIELD, SANDY DEAN. 40 × 51. Unfinished. c. 1905. The Artist's Trustees.

1906.

- Rosehill, Campbeltown, July.*
 TOBOGGANING. 10 × 16. 'W. McTaggart 1906.' Mr. John Duncan, Jr., Edinburgh.

WATER-COLOUR.

- ISLAND DAVAAR FROM NEAR THE DORLIN. 13 × 20 $\frac{1}{8}$. Unsigned sketch. The Artist's Trustees.

1907.

- Machrihanish, June.*
 ATLANTIC SURF. 40 × 61. 'W. McTaggart.' Mr. W. B. Lang, Johnstone.
 THE SUMMER SEA. 40 × 61. 'W. McTaggart.' Exhibited: R.G.I. 1915. Mr. W. Boyd, Broughty Ferry.
 MIST AND RAIN, MACHRIHANISH. 39 × 71. Unsigned. Painted 15th June, 1907. Mr. W. G. Riddell, Greenock.
 CAULDRON BAY. 26 × 40. 'W. McTaggart 1907.' Mrs. R. McVitie, Berkamsted.
 THE SILVER SEA. 8 $\frac{7}{8}$ × 13 $\frac{1}{8}$. 'W. McTaggart 07.' Miss McTaggart.
 BAIT GATHERERS—SUNSET. 41 × 66. Unsigned. Unfinished. c. 1907. The Artist's Trustees.
 THE YOUNG FISHERS. 19 $\frac{1}{2}$ × 25. Unsigned sketch. The Artist's Trustees.
 NELLY ON THE SHORE. 19 $\frac{1}{2}$ × 25. 'W. McTaggart.' Sketch. The Artist's Trustees.

1908.

- Machrihanish, June.*
 MACHRIHANISH FROM THE GARDEN. 41 × 66 $\frac{1}{2}$. Unfinished sketch. The Artist's Trustees.
 GLENRAMSKILL. 39 × 58. Signed. Unfinished. The Artist's Trustees.
 HERRING FISHERS—A FRESH BREEZE. 35 × 50 $\frac{1}{2}$. Unfinished. The Artist's Trustees.
 HERRING FISHERS. 7 × 10. Unsigned. Finished study for above. Miss Nelly McTaggart.

WATER-COLOURS.

- MISTY SUNSHINE. 13 $\frac{1}{2}$ × 20 $\frac{1}{2}$. Unsigned. Mr. J. P. McTaggart, Penarth.
 THE BRIGHT BLUE SEA. 13 $\frac{1}{2}$ × 20 $\frac{1}{2}$. Unsigned. Miss Betty McTaggart.
 A HOT JUNE DAY. 13 $\frac{3}{8}$ × 20 $\frac{3}{8}$. Unsigned. Mr. C. M. Penman, Bonnyrigg.
 THE FRESHNESS OF JUNE. 13 × 20 $\frac{1}{4}$. Unsigned. There is a second Machrihanish sketch on the other side of the paper. Mr. and Mrs. James L. Caw, Edinburgh.

1909.

Carnoustie, June.

WATER-COLOURS.

- THE SHORE AT CARNOUSTIE. Unsigned sketch. The Artist's Trustees.
 CARNOUSTIE BAY WITH STAKE NETS. Unsigned sketch. The Artist's Trustees.
 The last pictures painted out of doors by the artist.

WORKS OF UNCERTAIN DATE, OR OF WHICH THE DATE HAS NOT BEEN ASCERTAINED.

OIL PICTURES.

- THE PET LAMB. 9 × 12. 'W. McTaggart.' Mr. T. Ogilvie Mathieson, Glasgow.
 LITTLE RED RIDING HOOD. Mr. A. Keiller, London.
 COTTAGE INTERIOR—STUDY. 29½ × 30. c. 1865. The Artist's Trustees.
 STUDY OF COTTAGE INTERIOR. 13½ × 17½. Early. The Artist's Trustees.
 STUDY OF HERRING BOAT. 24 × 30. c. 1870. The Artist's Trustees.
 HOMEWARD BOUND. 9 × 12. 'W. McTaggart.' (Perhaps the picture exhibited R.S.A. 1861-2.) Sale: D. 11.4.85. Mr. R. H. Brechin, Glasgow.
 A FISHER LAD. 9 × 7½. c. 1870. Sale: 7.3.14 (Galloway Col.).
 Mr. Hugh Stodart, Wintonhill.
 THE SALMON FISHER'S BOY. 16¼ × 13½. Unsigned. c. 1875.
 Miss Betty McTaggart.
 THE REAPER. 8½ × 7½. Sir W. Fettes Douglas Sale: D. 10.12.91.
 COAST SCENE. 10 × 13½. Sir W. Fettes Douglas Sale: D. 10.12.91.
 BRAMBLE GATHERERS. 8 × 11. Unsigned sketch. Mrs. Otto Leyde, Edinburgh.
 BREAKING WAVES. 26 × 38. 'W. McTaggart.' c. 1886.
 Mr. W. B. Lang, Johnstone.
 THE SUMMER MOON. 7¾ × 11¾. c. 1890. Mrs. C. M. Penman, Bonnyrigg.
 CLAMBERING ON THE BRAES. 25 × 32. 'W. McTaggart.' c. 1895.
 Mrs. Henderson, New York.
 JUNE DAY—MACHRIHANISH. c. 1892. 'W. McTaggart.'
 The late Mr. W. Hunter, Edinburgh.
 CHUMS. 14½ × 20½. Unsigned. Mr. Ivor McTaggart.
 THE YOUNG TRAWLERS. 17½ × 22½. Late version of picture painted 1868.
 Mr. John Nairn, Kirkcaldy.
 ADRIFT. 20 × 30. 'W. McTaggart.' Late version of picture painted 1870.
 Mr. John Robertson, Dundee.
 THE SHIPWRECK. 31 × 24. 'W. McTaggart.' c. 1902. Sketch; same motive as
 'The Rescue,' water-colour painted 1878. Mr. H. H. MacTaggart, Loanhead.
 THE LAST BOAT IN. 31 × 24. 'W. McTaggart.' Sketch; same motive (but different
 treatment) as 'Wives and Mithers.' Painted c. 1902-5.
 Mr. H. H. MacTaggart, Loanhead.

- A ROCKY SHORE. 28 × 40. 'W. McTaggart.' Sir E. B. Osler, Toronto.
 ANXIOUS INQUIRIES. 50 × 40. c. 1891-5. The Artist's Trustees.
 ANXIOUS INQUIRIES. 11 × 8½. Unsigned sketch of about 1860. Evidently project
 for above.
 SUNSET AT MACHRIHANISH. 19 × 27. 'W. McTaggart.' Mr. Watson F. Rae, Glasgow.

WATER-COLOURS.

- IN THE SURF. Exhibited : R.S.W. 1889.
 HAPPY DAYS. 3½ × 5½. 'W. McTaggart,' and dated ? Mr. Hugh Stodart, Wintonhill.
 FOUR SMALL SEAPIECES. Each 5 × 7. (One signed with monogram and dated 1865.)
 From Fettes Douglas Col. Mr. Young J. Pentland, Edinburgh.
 SKETCH AT TARBERT. 10½ × 14½. c. 1869. Unsigned.
 Mr. and Mrs. James L. Caw, Edinburgh.
 CAMPBELTOWN LOCH. 13½ × 20½. Unsigned. Mrs. Herdman, Edinburgh.
 CHILDREN AND SUNSHINE. 14½ × 10. 'W. McTaggart.' Exhibited : S.N. Edin. 1908.
 Mr. T. J. S. Roberts, Drygrange.
 COAST SCENE WITH DULSE GATHERERS. 13½ × 20½. 'W. McTaggart.' Sale : C.
 14.7.06 (Paton Col.). Mr. Graham Paton, Alloa.
 SALT PANS, MACHRIHANISH. 5 × 8½. 'W. McTaggart.' Mr. W. G. Riddell, Greenock.
 BY THE BARLEY FIELD. 7 × 5. 'W. McTaggart.' Sales : E. 12.3.09 (Henderson
 Col.) ; D. 7.3.14 (Galloway Col.). Mr. W. G. Riddell, Greenock.
 SUNSET AT MACHRIHANISH. 5½ × 8½. 'W. McTaggart.'
 Mrs. John McTaggart, Helensburgh.
 EVENING—CAMPBELTOWN. 13 × 20. Unsigned sketch.
 Mr. H. H. MacTaggart, Loanhead.
 THE GOLDEN WEST. 5½ × 8½. 'W. McTaggart.' Mr. H. H. MacTaggart, Loanhead.
 EBB TIDE, MACHRIHANISH. 10 × 14½. Unsigned. Mr. H. H. MacTaggart, Loanhead.
 WATERY SUNSET, MACHRIHANISH. 3⅜ × 5. Unsigned. Mr. Ivor McTaggart.
 A BREEZY DAY ON THE WEST COAST. 5 × 7. 'W. McTaggart,' and indistinct date.
 Mrs. Archibald Smith, Edinburgh.
 THE BIRCH TREE. 25 × 18. Unsigned sketch. c. 1892.
 Mr. J. P. McTaggart, Penarth.
 EAST COAST VILLAGE. 6⅝ × 9¾. Unsigned sketch. Miss Betty McTaggart.
 CORNFIELD NEAR MILLERHILL. 13½ × 20½. Unsigned sketch. c. 1895.
 Miss Barbra McTaggart.
 A FISHER BOY. 7½ × 6¼. Oval. Unsigned. Sale : D. 8.12.83. Exhibited : Dundee
 1886. Orchar Collection, Broughty Ferry.
 THE FISHERMAN'S FAMILY. 13½ × 20½. Exhibited : R.S.W. 1878. Sale : D. 7.2.03.
 TARBERT, LOCH FYNE. 11 × 15. Sale : D. 7.2.03.
 AT THE SEASIDE. 10½ × 14½. Sale : D. 4.3.12.
 THE OLD STEERSMAN. Exhibited : Dundee 1895.

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The date which follows title indicates the year in catalogue where the work will be found. *O.*, *W.* or *D.* after the date indicates the character of the work—oil, water-colour or black and white. The numbers which follow *O.*, *W.* or *D.* indicate the pages in the text on which the work is referred to.

- Aberfoyle, 1886. *W.*
 At Aberfoyle, 1886. *W.*
 Above New Orleans, 1860. *O.*
 Adrift, 1869. *O.* 51, 52, 53, 57.
 Adrift, 1869. *W.*
 Adrift. Undated. *O.*
 Adventure, An, 1873. *W.*
 Afterglow, Bay Voyach, 1876. *W.*
 After the Storm—Return of the Missing Boats, 1883. *W.* 113.
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NOTE.

As the undermentioned water colours, shown at the earlier exhibitions of the Royal Scottish Water Colour Society, could not be traced, they were omitted from the Catalogue of Pictures in the hope that particulars might be obtained before going to press. The author would be glad to have details of any of these and of any other works by McTaggart not recorded in the catalogue.

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| Happy Days of Childhood, R.S.W., 1878. | Bait Gatherers, R.S.W., 1881. |
| The Lobster Fishers, R.S.W., 1879. | Midsummer, R.S.W., 1882. |
| A Bank of Primroses, R.S.W., 1879. | Campbeltown, Sunset, R.S.W., 1886 |
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| On the Shore, R.S.W., 1880. | Westhaven, R.S.W., 1888. |
| Westhaven, R.S.W., 1880. | Near the Moil, R.S.W., 1893. |

