

A. G. MacGregor

students of the craft schools of London and Birmingham, whose teachers may fairly be said to have obtained their inspiration, if not their direct instruction, from the men who more than twenty years ago were instrumental in founding the Arts and Crafts Society. W. T. WHITLEY.

[The illustrations accompanying the foregoing article represent a few of the more important contributions to the present exhibition of the Arts and Crafts Society, but we defer dealing specifically with this exhibition until next month, when we hope to illustrate a further selection of the works shown, including the remaining portions of Mr. Batten's altar triptych destined for the Church of St. Martin (erected as a memorial to Dean Vaughan) at Kensal Rise. Of this important work, on which the artist has been engaged for some four years, only the centre panel had been photographed in time for reproduction in this number. —THE EDITOR.]

THE LATE A. G. MACGREGOR. — AN APPRECIATION.

A CONSISTENT and sincere conception of art as serving and ennobling life appears in the work of the late A. G. Macgregor. Like Millet in France he quietly scorned to play any tricks for the amusement of the public, and owed allegiance to no school but himself. Whether in one of his few laboured ethical canvases or in a water-colour drawing of landscape, one knows that he was realising his creed, that to embody in a symbol some sensation, great or trivial, is the artist's main business. As a student of history and as one who had groped among the

philosophies, he was well aware that our philosophies and histories, and therefore our religions, are all under revision. These were all human activities which interested him intensely, as witness his *Descent of Ishtar*, *The Vision of St. Ausgarius* and the beautiful interpretation of a Northern saga in *The Spirit of Life*.

It is no surprise to find that a man who could feel some of life's great verities so articulately as appears in *Wasted Hours* or *Sorrow and Memory*, had a fervent admiration for the art of Watts, whom in his few canvases he so resembled in intellectual outlook, while in accurate and strong drawing he may be said to have been superior to the master.

Moderate as was Macgregor's output in quantity, one feels at once awed and lifted by the robust and yet supremely sympathetic character of his recorded visions. The actuality and strength of his work are



"SORROW AND MEMORY"

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BY A. G. MACGREGOR