

# Hind's Daughter by Sir James Guthrie



*Oil on Canvas, 1883, 91.5 x 76.2*

Essentially self-taught, Guthrie studied briefly in London with John Pettie, but rapidly jettisoned his shared interest in literary subject pictures. In 1879 Guthrie formed a group with E.A. Walton and Joseph Crawhall, painting landscapes en plein air at Rosneath on the Clyde coast. Guthrie's direct encounter with the work of Bastien-Lepage in Paris in 1882 confirmed his own commitment to plein-air naturalism and radically changed his outlook.

In 1883 Guthrie effectively assumed leadership of the extended community of plein-air landscape and figure painters who congregated at the Berwickshire village of Cockburnspath and were soon to acquire a collective identity as the Glasgow School.

Whereas Walton, Crawhall, Henry and Melville were migratory summer visitors, Guthrie remained throughout the winter in Cockburnspath where he executed *A Hind's Daughter* in the solid, static, earth-coloured type of painting derived from Bastien-Lepage and the leading artists of the Hague School with typical square brushstrokes and square signature. In one sense Guthrie's subject-matter was, however, intensely and irreducibly Scottish. From the eighteenth century kail (or cabbage) had been the staple diet of the Scots cottagers and 'hinds' or farm labourers.

Consider the artists use of media, choice of subject matter, use of colour and composition. In what ways does this painting connect with the Realist tradition?