

'Be-Marised or Bemused!' R.T. Hamilton Bruce and the International Exhibition of 1886

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From 6 May to 30 October 1886 the *International Exhibition of Science, Industry and Art* was held on the Edinburgh Meadows. This exhibition was the first of its kind ever to be organised in Scotland and attracted nearly 2.8 million visitors. Despite the exhibition's great success and its influence on the later International Exhibitions in Glasgow, very little has been published on this spectacular event. Even less is known about the exhibition's Foreign Loan Section – which showed a combination of 106 works by French 19th-century artists and 84 by their Dutch followers of the Hague School – and its organiser Robert Thomas Hamilton Bruce (1846–99) (Fig. 1).¹ Bruce has always remained a rather obscure figure and the fact that he referred to himself in the Foreign Loan Section's *Memorial Catalogue* as 'One of the Committee' adds to the air of mystery that surrounds him.² In a short post-script to the catalogue's introduction, Bruce anonymously stated that the choice of artists in the exhibition 'was more accident than the result of any preference on my part for these schools'.³ The following paper seeks to contradict this statement by shedding light on Bruce's collection of Hague School art and his motivations for organising this exhibition. As a result his significance as a Scottish Hague School collector will be revealed.

R.T. Hamilton Bruce and W.E. Henley

R.T. Hamilton Bruce was a wealthy collector of Barbizon and Hague School art who owed his fortune to his partnerships in the firms Bruce & Wilson, Flour Importers in Glasgow and J. & B. Battersea Bakeries in London. He was a respected client of the leading art dealers of the day: Craibe Angus & Son and Alex Reid's *La Société des Beaux Arts* in Glasgow; and the London-based galleries of Daniel Cottier (1839–91) and E.J. van Wisselingh (1848–1912). In the early 1890s Bruce, whose passion for art was rivalled only by his enthusiasm for golf, moved his vast art collection from 32 George Square, Edinburgh, to a newly built house near the golf greens of Dornoch, Sutherland. There he stayed until his death in 1899, aged 52.⁴

Probably thanks to his schooling and family connections Bruce naturally became

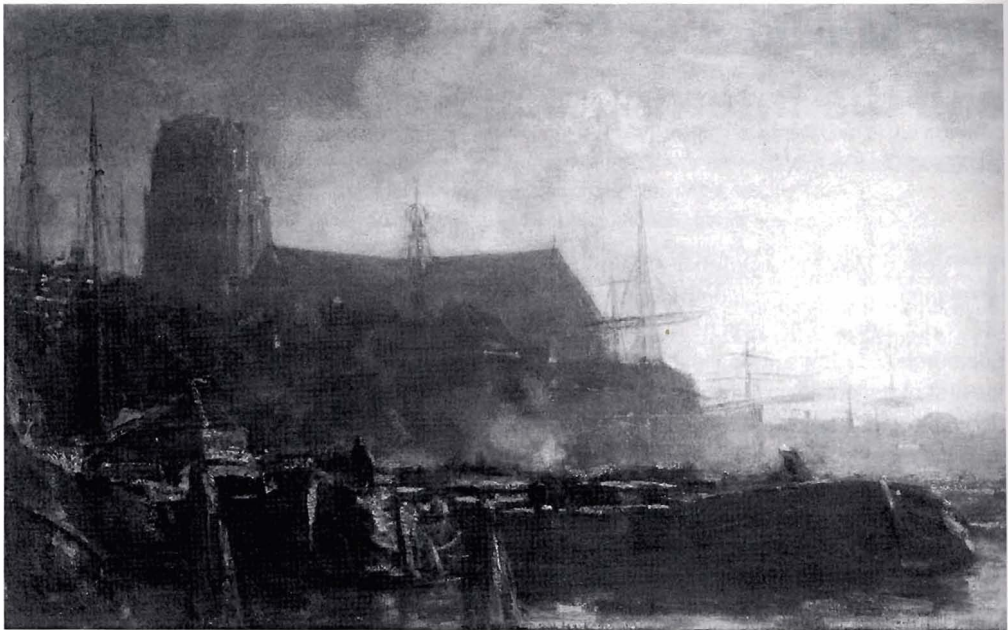


1. R.T. Hamilton Bruce, photograph. J. Connell, W.E. Henley, London 1949

part of an intimate and influential literary and financial circle that included, among others, lawyer Charles Baxter (1848–1919), publisher Walter Blaikie (1847–1928), author Robert Louis Stevenson (1850–94), and his cousin the art critic Robert Alan Mowbray ('Bob') Stevenson (1847–1900). Bruce's house in Edinburgh seems to have been a regular venue for the group's gatherings, during which they discussed art and literature.⁵

Shortly after April 1875 the English art critic, poet, dramatist, and editor William Ernest Henley (1849–1903) was introduced to the group through his friendship with Robert Louis Stevenson. Henley and Stevenson met in January of the same year in the Royal Infirmary where Henley was being treated for tubercular infections in his right foot. Before moving to Edinburgh, Henley had worked as a freelance journalist and after being discharged from the hospital in 1875 he resumed his literary career as a member of the research staff for the *Encyclopaedia Britannica*. In 1877 Henley was offered the editorship of the weekly review *London* and he subsequently moved back to England's capital.⁶ For the rest of his life Henley would

2. Jacob Maris, *Souvenir de Dordrecht*, c.1880–5, oil on canvas. The Burrell Collection, Glasgow



travel between England and Scotland. Over the years he developed into a respected art and drama critic for the *Magazine of Art*, of which he was editor between 1881 and 1886, *Pall Mall Magazine*, and the *Art Journal*. He became best known for his laudatory articles on Jean-François Millet and August Rodin, whose work he introduced to the British public. Henley was also the one who encouraged Bruce and R.A.M. Stevenson to take up art criticism.⁷

Henley and Bruce developed a strong friendship almost instantly: they corresponded and met each other on a weekly basis, and Henley even joined Bruce at his summer house in St Andrews.⁸ Henley often playfully referred to Bruce's passion for Hague School art, and in particular for the two oldest Maris brothers, which, in his view, bordered on religious devotion.⁹ He encouraged Bruce to take pleasure in his collection and advised him: 'Be-Marised or bemused!'¹⁰ Despite the informal tone of the letters – for example Henley referred to Bruce as 'The Infallible' – their relationship resembled that of an artist and his patron.¹¹ On several occasions Bruce provided the often financially troubled Henley with a roof over his head, employment in the form of the editorship of the weekly *Scots Observer* (from November 1890 *National Observer*) in 1888, and, more straightforwardly, with money. This was much to the irritation of R.L. Stevenson, whose friendship with Henley had cooled after the latter had accused Stevenson's wife of plagiarism in 1888. In 1890 Stevenson wrote to his wife: '[...] Bruce keeps open house for him [Henley, SV], submits to boundless extravagances – and is sure to find it intolerable in the long run.'¹²

The organisation and outlook of the Foreign Loan Section

Probably in 1885, Bruce became involved in the organisation of the Edinburgh International Exhibition. He took charge of the Foreign Loan Section of French and Dutch paintings and works on paper. The newspapers closely followed the preparations for the fine art sections and expectations were running high, especially for the foreign loan collection. In February 1886 the *Glasgow Herald* reported:

The pictures will consist of a loan collection, which is being gathered together by Mr. Hamilton Bruce, who is well known for his artistic taste, and who volunteered his services for the work. Already promises of very valuable works of art have been made, and there is every reason to believe that the collection will equal, if not surpass, anything of the kind which has been shown in Scotland.¹³

By forming the largest group of Hague School art ever to have been exhibited in Scotland, including works by Johannes Bosboom (1817–91), Jozef Israëls (1824–1911) and Anton Mauve (1838–88), Bruce aimed at promoting the modern Dutch School and establishing them as the true heirs to the artists of Barbizon. To be assured of high quality works, Bruce turned to the most important, and predominantly Scottish, collectors and dealers of his time, such as Alexander Young (1829–1907), James Staats Forbes (1823–1904) and Daniel Cottier, all London-based Scots, and Thomas Glen Arthur (1857–1907), Andrew Maxwell (1828–1909), and Andrew Kirkpatrick (d.1900) from Glasgow. Bruce was probably familiar with the art collections of these men, either through exhibitions or

via the social circles he moved in. According to a letter from artist George Reid to the Aberdonian flour miller and Hague School collector John Forbes White (1831–1904), Bruce was ‘travelling about it on his own expense’ to collect the promised works.¹⁴ The letter further reveals that Bruce and White did not know each other. This explains the absence of White’s name from the list of lenders to the Foreign Loan Section.

Bruce also received assistance from the landscape artist Jacob Maris (1837–99) and the marine painter Hendrik Willem Mesdag (1831–1915). Jacob Maris sent in the only known self portrait by his younger brother Matthijs (1839–1917), *Self Portrait* (Rijksmuseum Kröller-Müller, Otterlo), which gave Bruce’s audience the opportunity to get acquainted with the person behind the paintings. Whereas he might have known Jacob Maris personally, either through his art dealer, Goupil & Cie, or his brother Matthijs, Mesdag was ‘a stranger’ to Bruce.¹⁵ Mesdag, whose private collection of Hague School and Barbizon art showed strong resemblances to Bruce’s, was probably told about the exhibition by Jacob Maris and put himself forward. He very generously lent three paintings by European artists: Jean-François Millet’s *The Fisherman’s Wife*, Corot’s *Moonlight* and *The Sick Child* by the Italian artist Antonio Mancini (all Rijksmuseum Mesdag, The Hague).¹⁶

The International Exhibition’s fine art sections, divided into loan and sale sections, were exhibited in a separate space attached to the main pavilion. These picture galleries were placed just behind the grand entrance and consisted of two corridors, each divided into five adjoining sections. Following the promising newspaper reports, Bruce’s Foreign Loan collection was given a prominent place: it was hung in the first gallery left of the entrance. The French and Dutch Schools were each given one wall of the gallery and oil paintings and watercolours were hung side by side.

With over 20 works each, Jacob and Matthijs Maris were the best represented Dutch artists at the exhibition. Apart from a small group of Jacob Maris’s figure pieces, such as John G. Ure’s *The Sisters* (The Burrell Collection, Glasgow) which shows two of the artist’s young daughters, the emphasis was on his landscapes and cityscapes. Special attention was paid to the ones in which the artist had set out to capture different weather conditions. Bruce set the tone by lending ten works by Jacob Maris, including the atmospheric watercolour *Dune Landscape* (Rijksprentenkabinet, Rijksmuseum,

Amsterdam), which shows a grey day in the dunes of Scheveningen; and *Rain Passing* (The National Gallery of Scotland, Edinburgh), a typical Dutch landscape with, in the distance, a shower approaching a town. Bruce also requested T.G. Arthur’s *Souvenir de Dordrecht* (The Burrell Collection, Glasgow), which depicts the city’s lively harbour on a misty morning (Fig.2), and the sombre and sketchily painted *Landscape: Moonlight* (untraced) from the collection of Sir John Day.

Bruce’s selection of works by Matthijs Maris gave the public and critics the rare opportunity to study the artist’s oeuvre so far. The works ranged from 1860, such as Maris’s already mentioned *Self Portrait* and the small oil sketch *Landscape* (Rijksmuseum, Amsterdam), to the 1870s, for which Bruce requested Daniel Cottier’s *Souvenir d’Amsterdam* of 1871 (Rijksmuseum, Amsterdam), a tonal view



of the city’s old centre, and the more poetic and aesthetic *Girl with Goats* (Van Gogh Museum, Amsterdam) from the collection of Robert Ramsey (d.1917). The painting *He is Coming* (National Museum of Wales, Cardiff), which centres on a very similar red-headed girl in ‘medieval’ costume, was lent by Bruce himself. Finally, the first half of the 1880s was illustrated through the charcoal drawing *The Shepherdess* (The Burrell Collection, Glasgow), which Bruce had probably bought shortly before the exhibition opened (Fig.3).

Johannes Bosboom, whose interiors Bruce rated as ‘the best [...] whether among the old masters or the moderns’, was represented by 13 works, four of which belonged to Bruce.¹⁷ Although Bosboom was mainly known as a specialist of church interiors decorated with figures in 17th-century style costume, Bruce demonstrated the artist’s

3. Matthijs Maris, *The Shepherdess*, c.1880–5, charcoal on paper. The Burrell Collection, Glasgow

4. *Opposite page, top:* Interior of The Grange, Dornoch, c.1900. Jacob Maris's *Rotterdam* and Corot's *Soir en Normandie*, opposite wall, first row, second painting and second row, second painting; Jacob Maris, *The Sisters*, left wall, bottom row, third painting.

Photo Private Collection

5. *Opposite page, bottom:* Interior of The Grange, Dornoch, c.1900. *Childhood Susan*, left wall, first row, first painting; *Landscape with Squirrels*, left wall, first row, second painting; *Landscape with Goats*, left wall, first row, fourth painting; *Trees in Dusk*, left wall, second row, second painting; *The Enchanted Castle*, just visible over the fireplace.

Photo Private Collection

versatility by also showing an outdoor scene, *Village on Sandhills* (untraced); an interior view of a monastery, *The Refectory* (The Burrell Collection, Glasgow), owned by Robert Ramsey; and *Interior of a Dutch Barn* (The Burrell Collection, Glasgow).

In the context of the exhibition, it was important for Bruce to demonstrate Millet's influence on Dutch figure painters such as D.A.C. Artz (1837–90), B.J. Blommers (1845–1914) and especially Jozef Israëls. Yet with only ten works between the three of them, the exhibition's emphasis was very clearly on landscapes. There were certainly more works by Israëls available to Bruce, for example through the collections of the artist's most significant British collectors James Staats Forbes and Alexander Young, but Bruce's intense disapproval of 'storytelling' pictures prevented him from including more. In Bruce's opinion this type of anecdotal painting was generally bad and 'the more obvious the incident, and the more clever the arrangement, they would generally find the worse the picture'.¹⁸ The final selection of works by Israëls at the International Exhibition corresponded with this statement: overly sentimental works were avoided and the figures in the predominantly large-scale and dark cottage interiors were absorbed in private thoughts rather than actions. This is clearly illustrated, for example, in the figures of the praying fisherman's wife and her son in *Grace before Meals* (Israel Museum, Jerusalem) which was sent in by James Staats Forbes, and the mother holding a child in Thomas Glen Arthur's *The Sleeping Baby* (Huntington Library, San Marino, California). In 1888, when Bruce reviewed the Foreign Loan collection at the International Exhibition in Glasgow for the *Art Journal* he regarded the last painting as 'the most masterly of all'.¹⁹ This painting probably appealed to Bruce because of its tonal effects. In the same review Bruce showed his disregard for Israëls's work with the remark: 'Dutch interiors, Dutch children, Dutch fisher-folk, are fascinating subjects to the type of picture collector who requires somewhat obvious human sentiment before good painting.'²⁰

The Hague School's critical reception

Bruce's exhibition received mixed reviews. Both R.A.M. Stevenson, who contributed a positive review to Henley's *Magazine of Art*, and the critic writing for the English newspaper the *Saturday Review*, regarded Bruce's efforts as a successful demonstration of the latest development in French and Dutch

painting. They praised the decorative effects in the works on display and the fact that the artists had relied on their own 'impressions of nature' instead of depicting straightforward facts. Further, Bruce's well-considered display led to comparisons between the two schools.²¹ Although this was exactly the result Bruce was seeking, he was probably not prepared for the *Saturday Review*'s negative attitude towards the Hague School. In the eyes of this paper's critic, the Dutchmen's concern with tonality had resulted in a restricted and even dull palette, especially compared to the French artists' wider colour range. One glance at both sides of the gallery was sufficient to illustrate this point:

A big and very fine Israëls, 'The Sleeping Child', bathed in grey gloom, topped by a large rich sketch-picture of 'Dordrecht' in brown and cream by James Maris, is flanked by a small, sober canvas hardly departing from the same restricted range of effect. On the other side a huge, life-sized 'Autumn' by Diaz, alive with bright creamy whites, strong oranges, and the richest possible blue, surmounts a dark but full-toned Corot 'By the Sea'. Near at hand are Troyon's glowing sunset 'Off Honfleur' the full purple and yellow of the draperies in Mancini's 'Sick Child' some of the most voluptuous Monticellis, Millet's Michelangelesque 'Fisherman's Wife', and the semi-classic realism of his 'L'Amour Vainqueur', all pictures in whose low-toned depths red and blue vibrate forcibly.²²

Furthermore, the Hague School was blamed for offering a narrow range of subjects and for not being adventurous enough. The same critic even wondered if, taking into consideration that the Dutchmen had only been successful with such a limited range of subject matter, 'it might be thought that there is perhaps too great a preponderance given to them in a collection of work by the most daring and original minds of the century'. However, the fact that their art was not well known and their efforts, though restricted, were moving in a new direction justified their presence.²³

In the eyes of all the critics involved the exception was the work of Matthijs Maris. Although the artist's dreamy character had deprived him of an accurate sense of proportion and form, the originality of his works and their subtle colours had put the critics under a spell. According to R.A.M. Stevenson, who must have been familiar with Matthijs Maris's work through Bruce: 'When one looks, for the first time [...] one is perhaps more astonished than pleased; but soon the spell begins to work, the strangeness passes off, and one finds oneself in a world of original fancy.'²⁴

The Memorial Catalogue of the French and Dutch Loan Collection

In October 1886 Bruce commissioned Henley, who in the same year resigned as the editor of the *Magazine of Art*, to write a *Memorial Catalogue of the French and Dutch Loan Collection*. As his work had prevented him from properly visiting the exhibition, Henley initially hesitated to take the order, which consisted of a preface and biographies on all the artists.²⁵ Instead he suggested R.A.M. Stevenson as the better man for the job.²⁶ The impressive catalogue, which came into existence under Bruce's strict guidance, was finally printed in 1888. This delay was probably connected with Bruce's constant interventions and the problems Henley experienced while writing the biographies on what he called 'the damn Dutchmen'.²⁷

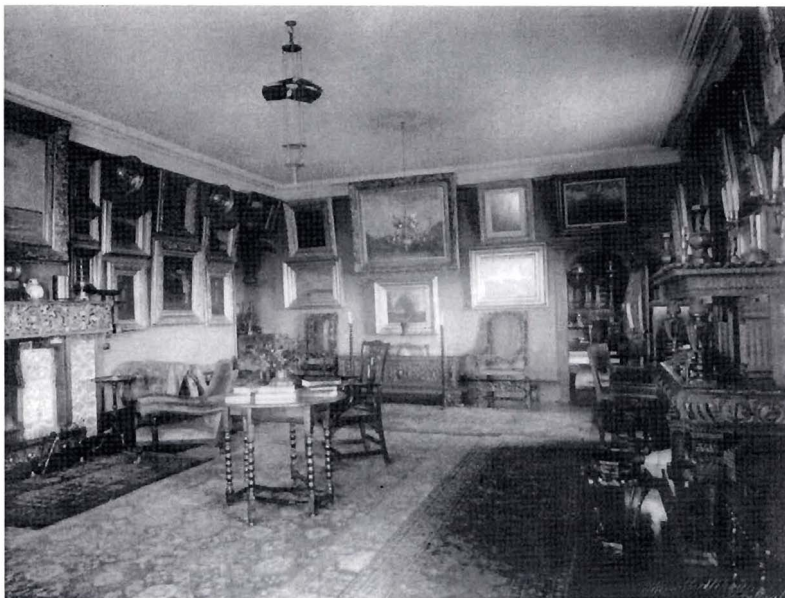
In his preface 'A Note on Romanticism', Henley described the work of the Hague School as the result of a fusion of French Romantic influences and Dutch 17th-century art, which gave the School its national character. In accordance with the message of Bruce's exhibition, Henley stated that the French explored what he called 'the greatest and soundest development of modern painting' and the Dutchmen had followed suit.²⁸ He concluded his 'Note' with the following remark:

The foundation of both [the School of Barbizon and the Hague School, SV] is the exact and faithful study of nature with a view to the passionate and romantic expression of experience; and in this way it comes to pass, that, as was shown, designedly or not, by One of the Committee, the true heirs and successors of the great Frenchmen of yesterday are the Dutchmen of to-day.²⁹

This attribution of poetic and Romantic qualities to Hague School art was in keeping with Bruce's own opinions.

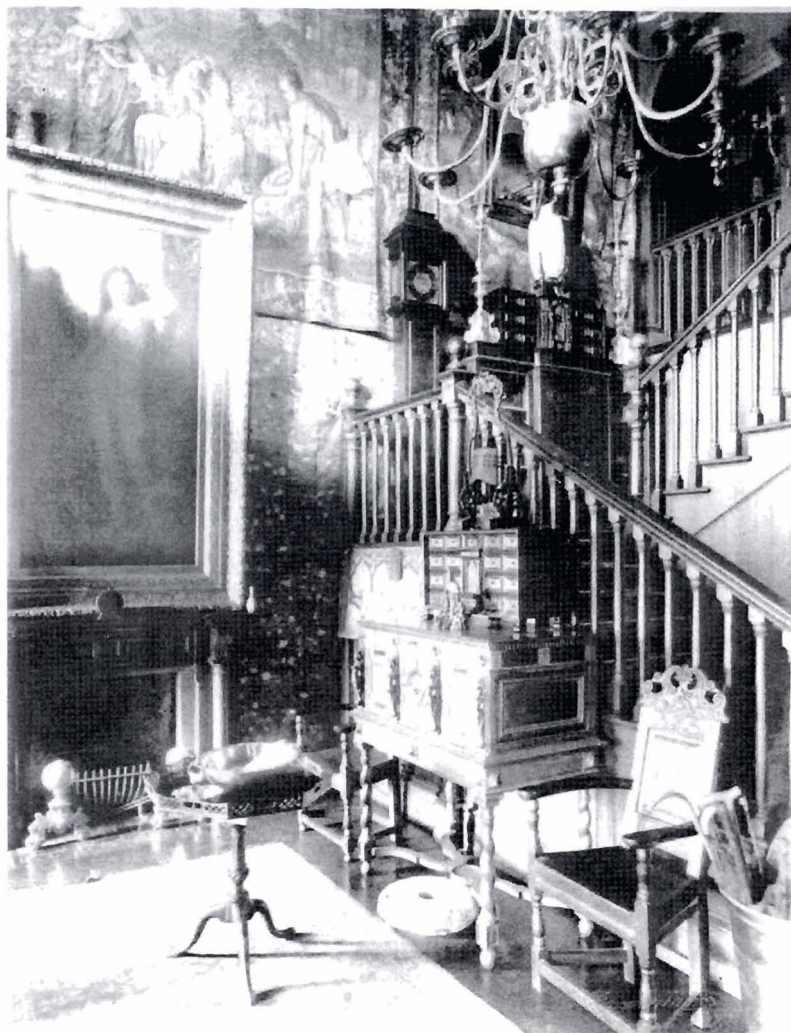
R.T. Hamilton Bruce as a Hague School collector

There can be little doubt that the most generous lender to the Foreign Loan Section, mysteriously referred to as 'One of the Committee', is none other than Bruce. Not only was he the main organiser of the Foreign Loan Section, he also owned a good percentage of the works on show. Bruce's insistence on anonymity could be explained as the act of an altruistic collector who put the success of the exhibition and the promotion of 19th-century art before his own interests. However this contrasts sharply with his numerous



contributions to the International Exhibition in Glasgow, the Royal Scottish Academy and the Glasgow Institute of the Fine Arts, all of which he made under his own name. Rather, Bruce wanted to avoid creating the impression that the choice for the Foreign Loan Section stemmed from his own preferences.

Photos of Bruce's eclectically decorated mansion in Dornoch illustrate that the exhibition's combination of French and Dutch 19th-century art was reflected in Bruce's own collection (Figs 4, 5). But rather than displaying the two schools separately and creating contrasts, Bruce combined the French and Dutch works, while seeking artistic symmetry and complementing the two schools' atmospheric effects. This is evident for example, in the juxtaposition of the works *Rotterdam* by Jacob Maris (untraced) and Corot's *Soir en Normandie* (Private Collection) which was



6. Interior of The Grange, Dornoch, c.1900. Staircase, with Matthijs Maris's painting *Diana*.

Photo Private Collection

praised as the highlight of the 1886 exhibition (Fig.4). Bruce's hang does not suggest any hierarchy: the French and Dutch Schools were given equal importance and figure pieces and landscapes were mixed. Apart from the monumental painting *Diana* (Kelvingrove Art Gallery and Museum, Glasgow), which Matthijs Maris had restored on request of Daniel Cottier in the late 1870s, Bruce's collection mainly consisted of easel paintings (Fig.6).

Generally speaking, Bruce seems to have been a champion of so-called 'soft-focused', tonal, and smoothly finished works. When purchasing Dutch 19th-century art, Bruce turned away from brightly coloured works, such as Jacob Maris's oriental *The Siesta*, (Dordrechts Museum, Dordrecht) and the kind of painterly effects visible in Anton Mauve's *Changing Pasture* (Metropolitan Museum of Art, New York) – both of which were stocked by the art dealer Daniel Cottier around 1878. This preference was connected with Bruce's opinion that 'a great picture never violently asserted itself, and in a carefully selected collection repose is one

of the most striking features'.³⁰ As the most important function of a painting was for it to be decorative, Bruce even let the artist's gift for 'tonality' prevail over the quality of composition.³¹ The exhibition's emphasis on works by both Matthijs Maris, of whose work Bruce was an important collector, and Jacob Maris, seems to underscore this. This love for decorative paintings was exemplified by Bruce's interest in the work of Adolphe Monticelli – whose biography for the *Memorial Catalogue* Henley had written especially for Bruce – and more literally in a decorative screen (Rijksmuseum, Amsterdam).³² This four-panelled screen with voluptuously dancing women, whose naked bodies are partly covered in transparent draperies, was originally by the French artist Couture and later reworked by Matthijs Maris. It is one of the few surviving pieces of interior decoration Maris made in the 1870s and early 1880s. Bruce bought the screen from Daniel Cottier in London around 1879 for an unknown amount. At the 1886 Exhibition the work was presented as four separately framed panels. Although the panels are not visible in the photos of Bruce's house in Sutherland, according to the account of a visit to Bruce's widow by the Dutch art dealer W.J.G. van Meurs in 1915, the panels were still in her possession at that time.

Bruce was one of the most distinguished Matthijs Maris collectors of his generation. The collector regarded Maris as one of the greatest living artists, but the originality and rarity of his work made it 'practically unknown' and it only appealed 'to a very limited audience'.³³ By making Maris's *Diana* the centrepiece of his staircase, Bruce made a clear artistic statement and demonstrated that he was one of the lucky few who did in fact understand the artist's intentions. Bruce was also able to demonstrate that he had had personal contact with the artist, whom he had visited in his studio on several occasions, and with Maris's former dealer, Daniel Cottier. These connections enabled Bruce to purchase Maris's work directly from the easel.

Matthijs Maris's works were scattered throughout the house and Bruce seems to have been attracted to both the artist's landscapes and his figure pieces. In one of Bruce's sitting rooms, we recognise among others *Childhood Susan* (Private Collection) *Landscape with Squirrels* (untraced), *Landscape with Goats* (untraced) and *Trees in Dusk* (The National Gallery of Scotland, Edinburgh) (Fig.5). *Landscape with Squirrels*,

Landscape with Goats and also Matthijs Maris's *The Enchanted Castle* (Museum Jan Cunen, Oss), which hangs over the fireplace, were exhibited at the 1886 Exhibition. Bruce probably purchased this last painting after the exhibition via E.J. van Wisselingh who was mentioned as the lender of the work.³⁴

Bruce recognised in Jacob Maris 'the greatest living landscape painter' and a worthy successor of Corot.³⁵ Bruce contributed ten works by Jacob Maris, nine of them landscapes, to the International Exhibition, including *Fishing Boats at Sea* (Private Collection). It is striking that in his final selection for the exhibition Bruce included works in the collection of his friends that resembled works in his own collection. An example is the watercolour *The Sisters*, of which Bruce owned a version in oil, and *Souvenir de Dordrecht* and *Moonlight* for which Bruce had acquired preliminary sketches. Bruce's admiration for Jacob Maris was also shared by R.A.M. Stevenson, who, in his article on the artist, described his work as possessing the right balance between the study of nature and decorative beauty. Maris had achieved his effect through tonal harmony, which in Stevenson's opinion appealed to 'eyes trained to the decorative beauties of the best French pictures' – a statement with which Bruce, who died two years before R.A.M. Stevenson's article was printed, would have agreed.³⁶

Conclusion

In contrast with his statement in the exhibition catalogue's Preface, the Foreign Loan Section was indeed a reflection of Bruce's personal taste. The decision to showcase the French and Dutch Schools in general and the exhibition's emphasis on the two Maris brothers in particular were reflected in Bruce's own collection. By bringing together the largest group of Hague School works ever on public display in Scotland, including works from his own collection and complementary works from his friends' collections, and by appointing a friend to write the accompanying catalogue, Bruce's aim was to present the Hague School artists as true heirs of the Barbizon School, both in pictures and text.

Bruce's efforts did generate success. Thanks to Henley's accompanying text the label 'Romantic' had enabled the larger public to connect the Hague School with art they were already familiar with. This term was also adopted by others such as the Dowdeswell Galleries, London, who in the spring of 1889

organised a loan exhibition entitled *French and Dutch Romanticism* for which W.E. Henley wrote the catalogue. Also, according to R.A.M. Stevenson, the comparison that Bruce had made between Jacob Maris on the one hand, and Corot, Rousseau and Daubigny on the other, 'had increased the reputation of Maris, which had been growing only slowly in our country'.³⁷ During the sale of part of Bruce's collection in 1903, which attracted prominent dealers such as Alexander Reid, Craibe Angus & Sons and E.J. van Wisselingh, the rise in Jacob Maris's popularity became clear when the harbour view *Rotterdam* changed hands for the record price of 2,500 guineas.³⁸

NOTES

Acknowledgements: I would like to thank Dr Frances Fowle for her valuable comments on an earlier draft of this article and Dr Andrew Watson for drawing my attention to the images of the interior of The Grange, Dornoch.

- 1 For more information on the French art in the Foreign Loan Section, see F. Fowle, 'West of Scotland collectors of nineteenth-century French art', in V. Hamilton (ed.), *Millet to Matisse: Nineteenth- and Twentieth-Century French Painting from Kelvingrove Art Gallery, Glasgow*, exh. cat., Kelvingrove Art Gallery, Glasgow 2002, pp.33-5; F. Fowle, *Impressionism & Scotland*, exh. cat., National Gallery of Scotland, Edinburgh 2008, pp.16-19. For information on R.T. Hamilton Bruce, see: [R.T. Hamilton Bruce], 'Postscript by One of the Committee', *Memorial Catalogue of the French and Dutch Loan Collection, Edinburgh International Exhibition, Edinburgh 1888*, p.xxxvii; [R.T. Hamilton Bruce] 'Art at the Glasgow International Exhibition', *Scottish Art Review*, Vol.1, 1889, pp.4-9; [R.T. Hamilton Bruce] 'The Foreign Loan Collection at the Glasgow Exhibition', *The Art Journal*, 1888, pp.309-12; [Anon.] 'Death of Mr. R.T. Hamilton Bruce of Grange, Dornoch', *Aberdeen Weekly Journal*, 26 April 1899, p. unknown; [Anon.] 'Scotland in 1899', *The Times*, 30 December 1899, p.3; *Catalogue of Important Pictures and Drawings Chiefly of the Dutch and Barbizon Schools of the Late R.T. Hamilton Bruce, Esq.*, Christie, Manson & Woods, 8 King Street, St James's Square, 16 May 1903; W. Rothenstein, *Men and Memories Recollections of William Rothenstein 1872-1900*, London 1931, p.296; J. Connell, *W.E. Henley*, London 1949; Fowle 2002, pp.32-4; E. Morris, *French Art in Nineteenth-Century Britain*, New Haven & London 2005, pp.238, 242; Andrew Watson's entry on Bruce in Fowle 2008, p.126.
- 2 [Bruce], 'Postscript' (n.1), p.xxxvii.
- 3 [Bruce], 'Postscript' (n.1), p.xxxvii.
- 4 Anon., 'Death of Mr. R.T. Hamilton Bruce' (n.1); Fowle 2008 (n.1), p.126.
- 5 Connell (n.1), p.72.

- 6 Connell (n.1), p.80.
- 7 Fowle 2008 (n.1), p.126.
- 8 For example, Henley stayed with Bruce for a couple of weeks when he first started his job as an editor for the *Scots Observer*. See Connell (n.1), p.141.
- 9 Henley for example referred to the Maris brothers as 'Hole-Maris'. W.E. Henley to C. Whibley, 6 June 1890; cited in Connell (n.1), p.181.
- 10 W.E. Henley to R.T. Hamilton Bruce, 24 August 1886. Beinecke Rare Book and Manuscript Library, Yale University, MS Vault, Microfilm 319.
- 11 Connell (n.1), p.xix.
- 12 R.L. Stevenson to Fanny Van de Grift Osborne, 26 October 1890; cited in *Selected Letters of Robert Louis Stevenson* (ed. E. Mehew), New Haven & London 2001, p.441, n.1.
- 13 Anon., 'The International Exhibition at Edinburgh', *Glasgow Herald*, 3 February 1886, p. unknown.
- 14 G. Reid to J.F. White, 10 March 1886. Aberdeen Art Gallery and Museum. I would like to thank Dr John Morrison for informing me about the existence of this letter.
- 15 [Bruce], 'Postscript' (n.1), p.xxxvii.
- 16 Remarkably Mesdag, who was part of the Hague School and by this time had assembled a wonderful collection of works by his colleagues and friends, among whom was Matthijs Maris, did not include any Dutch contemporary art in his loan.
- 17 [Bruce], 'The Foreign Loan Collection' (n.1), p.312.
- 18 Anon., 'The Art Congress at Liverpool', *The Scotsman*, 7 December 1888, p. unknown. Source: Newspaper cutting, The Royal Scottish Academy archive, Edinburgh.
- 19 [Bruce], 'The Foreign Loan Collection' (n.1), p.312.
- 20 [Bruce], 'The Foreign Loan Collection' (n.1), p.312.
- 21 '[...] he [R.T. Hamilton Bruce, SV] may be congratulated on having given the public a rare and excellent opportunity of judging the great French painter [Corot, SV], his contemporaries, and his direct successors'. R.A.M. Stevenson, 'French and Dutch Pictures in Edinburgh', *Magazine of Art*, Vol.8, 1886, p.483.
- 22 Anon., 'French Pictures at the International Exhibition', *Saturday Review of politics, literature, science and art*, 1886, p.644.
- 23 Anon. (n.22), p.644.
- 24 Stevenson (n.21), p.484. The critic of the *Saturday Review* comments on this topic: '[Maris] causes you to forget his faults in a placid reverie [...]. When once accustomed to his weird, stunted copses and his faint, blue suggestions of distant castles [...] you confess yourself under the spell of no ordinary imagination [...]'. Cited in Anon. (n.22), p.644.
- 25 'Also – for I am busy just now, & a good deal perplexed as to my movements – how long the show remains in view?' W.E. Henley to R.T. Hamilton Bruce, 6 October 1886; cited in D. Atkinson (ed.), *The Selected Letters of W.E. Henley*, Hampshire/Vermont 2000, p.154.
- 26 'I am delighted to hear the catalogue is launched; &, though I think Stevenson the better man, I shall be glad to contribute the preface.' W.E. Henley to R.T. Hamilton Bruce, 6 October 1886; cited in Atkinson (n.25), pp.153-4.
- 27 W.E. Henley to R.T. Hamilton Bruce, not dated, probably November 1886. Beinecke Rare Book and Manuscript Library, Yale University, MS Vault, Microfilm 319.
- 28 Henley, 'A Note on Romanticism', *Memorial Catalogue* (n.1), p.xxxvii.
- 29 Henley (n.28).
- 30 Anon., 'The Fine Art Congress at Liverpool', *The Scotsman*, 6 December 1888, p. unknown. Source: Newspaper cutting, The Royal Scottish Academy archive, Edinburgh.
- 31 Anon. (n.30). *
- 32 'You will like my Monticelli! I've written it specially for you!' W.E. Henley to R.T. Hamilton Bruce, 3 March 1887. Beinecke Rare Book and Manuscript Library, Yale University, MS Vault, Microfilm 319.
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