

Frances Fowle

with contributions by Vivien Hamilton  
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# Impressionism & Scotland

National Galleries of Scotland

in association with Culture & Sport, Glasgow

Edinburgh · 2008

He owned several works by William McTaggart, S.J. Peploe, George Leslie Hunter and John MacLauchlan Milne which he hung alongside his modern French paintings. These included Monet's *Fishing Boats at the Beach, Etretat*, 1884, Alfred Sisley's *The Church of Moret-sur-Loing, Rainy Morning* [112] and three works by Vincent Van Gogh: *Field with Ploughman* (Museum of Fine Arts, Boston), *Orchard in Blossom* (frontispiece) and *Trees* (private collection). He also collected Henri Matisse, Pierre Bonnard, Edouard Vuillard, Jean Marchand, André Dunoyer de Segonzac, mostly acquired through Matthew Justice in Dundee, but he also bought from Alex Reid and Aitken Dott. Boyd was a patron of living artists, including Milne and the sculptor Benno Schotz, who made a bronze bust of his daughter Joan.

#### BIBLIOGRAPHY

Obituary, *The Scotsman*, 28 July 1941; Fowle 2006 pp.59–65; idem, 'Van Gogh in Scotland' in *Edinburgh* 2006, pp.40–1 (see also p.74 and p.121)

#### SALE CATALOGUES

*Catalogue of Impressionist and Modern Paintings, Drawings and Sculpture, including ... The Property of the Trust of the late Dr. William Boyd, LLD*, Sotheby & Co., London, 29 November 1967

*Catalogue of Barbizon and French Nineteenth Century Paintings Drawings and Sculpture, including the Property of the Trust of the late Dr William Boyd, LLD of Dundee*, Sotheby & Co., London, 29 November 1967

#### ROBERT THOMAS HAMILTON BRUCE 1846–1899

Lived at 8 Randolph Cliff, 7 Randolph Cliff, 2 Lennox Street, 32 George Street, Edinburgh, and (latterly) at Grange, Dornoch, Sutherland.

Bruce was born in Edinburgh on 17 September 1846, the third son of Major Walter Hamilton Tyndall Bruce (1788–1874) who lived at Hay Lodge in Peebles. Little is known about Bruce's early

career, but in 1877 he moved to Edinburgh where he resided until the early 1890s after which time he retired to Dornoch. Bruce was a partner in the Glasgow firm, Bruce & Wilson, Flour Importers, 70 Wellington Street, and in the London firm, J. & B. Stevenson, Battersea Bakeries. On occasion he was a member of the Civil Service Commission. He became interested in journalism, and with R. Fitzroy Bell and Walter Blaikie he founded the *Scots Observer* in 1899, which he invited the poet and art critic, William Ernest Henley, to edit. Renowned for his brusque, direct style, Bruce developed a particular interest in the arts, and wrote powerful apologetics for Jean-Baptiste Camille Corot and the Barbizon School in the *Scottish Art Review* and the *Art Journal*.

Bruce disliked French Impressionism, preferring instead, Hague School and Barbizon School paintings. He owned a significant number of works by Malthijs and Jacob Maris, including the latter's *A Drawbridge in a Dutch Town*, c. 1875 (Gallery, London) as well as paintings by Corot, Theodore Rousseau, Constant Troyon and Charles-François Daubigny. He also bought a bust of Henley by Auguste Rodin. Bruce acquired paintings from the Edinburgh firm, Doig, Wilson and Wheatley, from Goupil, and was in contact with the Scottish dealers Craibe Angus, Daniel Cottier and David Croal Thomson.

Bruce's major achievement was the leading role he played in the organisation of the Loan Collection of French and Dutch paintings for the Edinburgh International Exhibition of Industry, Science and Art in 1886. Bruce served on the executive committee, the fine arts and loan section committee, and together with Walter Brodie, convener of the fine arts committee, formed the International Exhibition Art Union whose purpose was to promote the fine arts through the distribution of prizes. Bruce lent a substantial amount of his paintings to the loan collection and invited collectors living in Glasgow, London

and New York to contribute works, assembling a representative and high quality collection. Bruce also produced the catalogue that commemorated the exhibition, an important development in the arts at this time. Certain of Bruce's paintings were lent to the Royal Scottish Academy and the Glasgow International Exhibition in 1888, and to the Royal Glasgow Institute of the Fine Arts in 1895. Sometime in the early 1890s Bruce moved his entire collection to his mansion at Dornoch, Sutherland. Following his death in 1899, Bruce was described by a writer in *The Times* as one of the 'greatest Scottish art patrons'. His collection was auctioned at Christie's in 1903.

#### BIBLIOGRAPHY

[R.T. Hamilton Bruce], *Memorial Catalogue of the French and Dutch Loan Collection, Edinburgh International Exhibition 1886*, Edinburgh 1888, p.xxxvii; idem, 'Art at the Glasgow International Exhibition', *Scottish Art Review*, vol. 1, Glasgow 1889, pp.4–9; idem, 'The Foreign Loan Collection at the Glasgow Exhibition', *The Art Journal*, 1888, pp.309–12; [Anon.], 'Scotland in 1899', *The Times*, Saturday 30 December, 1899, p. 3; 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 and pp.36–7; Morris 2005, p. 238 and p.242

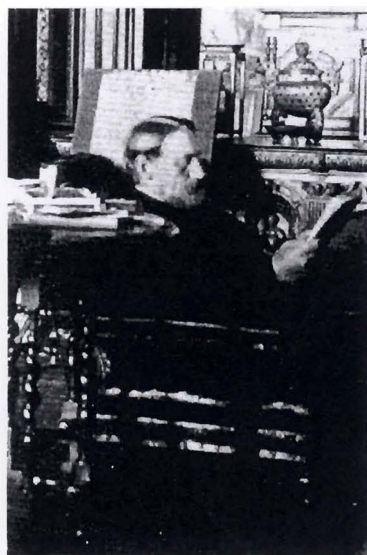
#### SALE

*Catalogue of Important Pictures and Drawings chiefly of the Dutch and Barbizon Schools of the late R. T. Hamilton-Bruce, Esq.*, Christie, Manson and Woods, 8 King Street, St James's Square, 16 May 1903

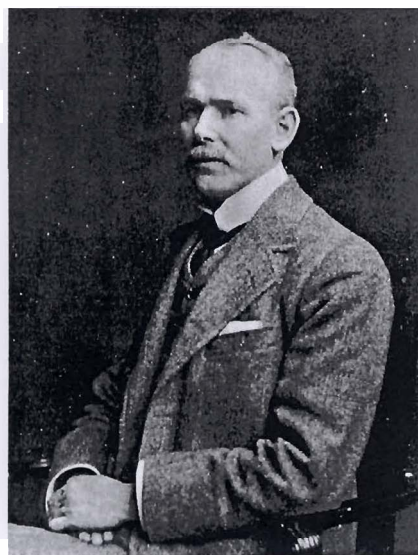
#### GEORGE BURRELL 1857–1927

Lived at Gleniffer Lodge, Paisley (1901).

George Burrell was the older brother of William Burrell and a partner in the ship owning firm of Burrell & Son. He was a major lender to Crawhall's first solo exhibition in 1894 and also owned paintings by Arthur Melville and Degas.



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160 | Burrell



161 | Cargill