ALEXANDER REID IN CONTEXT:
Collecting and Dealing in Scotland in the late 19th and early 20th Centuries

VOLUME I: TEXT

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ABSTRACT

The thesis traces the whole of Alexander Reid’s life (1854-1928), the development of his career as an art dealer in Glasgow, and his influence on Scottish collectors between 1889 and 1925. This is set in the wider context of dealing practice in Britain and France, and emphasis is given to the role of the dealer in the career of the artists he represents. Attention is drawn to the development of taste in Scotland and to the distinctive characteristics of Scottish taste (for instance, for the Hague School).

The main text is divided chronologically into six time sections or chapters, each of which is introduced by an overall view of the period, including biographical details and information on any exhibitions or gallery changes which took place during that time. Specific themes are discussed, including Reid’s patronage of contemporary Scottish art and his promotion of French art during a particular period. The first chapter covers Reid’s youth and early experiences of dealing in Glasgow. This first section also gives a general background to the period and addresses such issues as taste in Scotland during the 1870s and 1880s. The second chapter takes in Reid’s education and maturity in Paris, his friendship with the Van Gogh brothers and the development of his own advanced tastes in art. The third chapter is concerned with the setting up of Reid’s Glasgow gallery, La Société des Beaux-Arts, in 1889, his patronage of the Glasgow Boys and his promotion of Whistler and Impressionist art during the 1890s. The fourth chapter deals with the period of recession and retrenchment at the beginning of the 20th century and up to the First World War. The fifth chapter celebrates Reid’s achievements during the post-war boom of the 1920s, his patronage of the Scottish Colourists and the establishment in Scotland of a taste for Impressionism. The final section covers the period after Reid’s retirement, the merger of Reid’s gallery with the Lefèvre gallery in London and the final closure of La Société des Beaux-Arts in 1932.

The appendices include two important lists of collectors and dealers associated with Reid, together with a list of located works handled by Reid.
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PREFACE

Despite the prominent role that Reid played in art affairs in Scotland, only one previous attempt has been made to celebrate his life and achievements. A Scottish Arts Council Exhibition, organised by Professor Ronald Pickvance, with the assistance of Reid's son, the late A.J. McNeill Reid, was held in 1967, entitled Alexander Reid (1854-1928) - A Man of Influence. The catalogue introduction was written by Professor Pickvance, and constitutes a helpful summary of Reid's achievements. The essay does not go into great detail on any area of Reid's career, and skirts over the latter part of his life. Nevertheless it has provided an invaluable starting-point to my research, and, since it was written under the guidance of Reid's son, it contains information which would otherwise have been lost forever.

The 1967 exhibition was related to two other exhibitions focusing on art in Glasgow at the end of the 19th Century: one concentrating on the work of the photographer James Craig Annan, the other celebrating the achievements of the group of artists known as the Glasgow Boys. During the late 1960s the work of the Glasgow Boys enjoyed a brief revival, just as in the previous decade the Scottish Colourists had been given prominence thanks to the efforts of Dr. T.J. Honeyman. But it is only in recent years, and especially since the opening of the Burrell Collection in 1983, and the appointment of Glasgow as European City of
Culture in 1990, that the importance of Glasgow at the turn of the century as a centre for artistic patronage has been more fully explored. My research has been greatly assisted by recent publications such as Richard Marks's monograph of Sir William Burrell, Roger Billcliffe's detailed studies of the Glasgow Boys and the Scottish Colourists, Vivien Hamilton's biography of Joseph Crawhall and Tom Hewlett's portrait of F.C.B. Cadell.

A shift of interest towards dealers and collectors has been detectable during recent years and other publications which have proved essential to my research include Anne Distel's recent publication on French collectors and dealers of Impressionist art, John Rewald's essay on Theo Van Gogh and Goupil and Malcolm Gee's PhD thesis on Parisian art dealers and collectors from 1910-1930. Another PhD thesis, Bogmilla Welsh-Ovcharov's *Van Gogh in Paris* provided useful background to Reid's Parisian period.

All these works and many others have been published since the 1967 exhibition. In addition, an exhibition was held in 1976 to celebrate the 50th anniversary of the founding of the Reid & Lefèvre Gallery in London. The catalogue introduction, written by Douglas Cooper, contains a few inaccuracies, but gives a detailed account of the merger with Reid & Lefèvre in 1926.

The driving force behind the Reid & Lefèvre gallery, and Reid's only heir, was A.J. McNeill Reid, who, during the
late 1960s, planned to write his own biography of Reid’s life. The notes for this unpublished biography are now housed in the National Library of Scotland in Edinburgh, and although this provides a unique insight into some aspects of Reid’s life, it is limited in content and very far from any finished state. Reid was an extremely private man. He did not keep a diary and was not given to reminiscing about the past, so that very little information was passed on from father to son.

Alexander Reid had two grandsons, Ian Reid who lives in Canada, and Graham Reid, who lives in Godalming, Surrey. I visited the latter who was extremely enthusiastic about the project, but has little in the way of additional documentation. I also contacted McNeill Reid’s second cousin, Bill Reid, who lives in Newton Mearns. He too was fascinated by my research and provided information on Reid’s uncle, Alexander Reid senior. The only person that I traced who had known Reid personally was the late Silvia Burrell, who died in January 1992. Her memories of Reid were few and mostly anecdotal.

Most of Reid’s stockbooks were destroyed when the Reid & Lefèvre Gallery was bombed during the Second World, and the one sales ledger which remained, dating from 1899, has now apparently been lost. One other stockbook, dated 1924-1928, is located at the Reid & Lefèvre Gallery in London, but I was not allowed access to it.
Transcriptions from the earlier stockbook were made by McNeill Reid during the 1960s, and are now lodged in the National Library of Scotland. The transcriptions are selective and have been organized into separate lists by collector. I have discovered some mistakes made in transcription, verifiable only by comparison with an original receipt. There are also several omissions from the lists, which I discovered by comparing Reid’s list of sales to William Burrell with purchases recorded in Burrell’s purchase book. I made great efforts to locate the original stockbook, whose existence is referred to by Ronald Pickvance in his catalogue introduction, and also by McNeill Reid in his notes on Reid. The most likely location for the stockbook is at the Reid & Lefèvre Gallery in London, but neither they nor Professor Pickvance were able to help me.

Apart from the transcriptions, the McNeill Reid file contains the aforementioned biographical notes on Reid, as well as newspaper reviews, sales catalogues and correspondence pertaining to McNeill’s research. There are also a few family photographs and a small number of family letters.

The other main source of information on Reid is the Alex Reid & Lefèvre Gallery in London who have the majority of existing catalogues of Reid sales. Most catalogues date from the 1920s, but a few from before that period have been retained.
Apart from Reid & Lefèvre I have consulted the following dealers' archives: the Scottish Gallery in Edinburgh, Durand-Ruel and Bernheim-Jeune in Paris and Agnew's in London. Bernheim-Jeune would not allow access to their archives, but sent me a brief list of transactions between Reid and their gallery. I also wrote to T & R Annan in Glasgow, who were unable to help, and would not allow access to their archives. Other dealers such as Brame et Lorenceau in Paris were friendly but unable to help, and the Van Wisselingh gallery in Amsterdam failed to reply to my letters.

Reid kept very little private correspondence, so that any letters that have been traced are mostly from the dealer. I have found several sources of Reid correspondence. The Whistler letters at Glasgow University are referred to by Professor Pickvance, and three of the letters were the subject of a newspaper article by A.J. McNeill Reid. The Honeyman archive in the National Library of Scotland contains correspondence between Joseph Crawhall and Reid, published recently in Vivien Hamilton's book on Crawhall. The Honeyman archive also contains letters from Reid and McNeill Reid to the artist Leslie Hunter, some of which were published in Honeyman's biography of Hunter. In addition I have found letters in the McColl archive at Glasgow University, the Musée Rodin in Paris, the Archives of American Art in Boston, and in private collections in Scotland and France. Full details are listed in the bibliography. They represent a good selection of letters.
to artists, collectors and dealers alike, and are an important insight into Reid's character and his methods of dealing with different individuals.

During the course of my research I contacted a number of descendants of collectors and dealers. As a result of this and other research in contemporary periodicals such as The Bailie and Scots Pictorial I have managed to compile two detailed appendices of collectors and dealers associated with Reid. Any collector who is included in Appendix 1 is indicated by an asterisk in the main text. Similarly, any dealer included in Appendix 2 is indicated by the symbol *.

To supplement the main text I had planned to add an appendix detailing all works handled by Reid. This has proved a monumental task, and I have decided for the purposes of the thesis to limit the list to works which can be located. Any work listed in Appendix 6 is indicated in the main text by a code (in square brackets), corresponding to the code number given in the appendix. As far as possible any picture is referred to either by its common title, as given in the catalogue raisonné, or by the title which Reid gave. The titles of Dutch pictures are given in English, but most of the French titles are not translated. Where a picture's title has changed over the course of time, such changes are indicated in the appendix and not in the main text.

During the course of my research I have had two articles
published in Apollo magazine: "The Hague School and the Scots - A taste for Dutch pictures", August 1991, and "Impressionism in Scotland - An acquired taste", December 1992. I have also given several lectures on Reid or on subjects connected with my research: at the St Rule Club in St Andrews, October 1991 (Reid); at Edinburgh University, November 1991 (Collectors of the Hague School), February 1993 (Monticelli) and May 1993 (Alex Reid and Impressionism); and I delivered a paper on Reid and Impressionism to the Scottish Society for Art History in September 1992.

APPENDICES

The main text is accompanied by eight appendices as follows:

Appendix 1 and 2 give biographical and other information on collectors and dealers associated with Reid. Where possible I have given dates, so that only those individuals whose names do not appear in the appendices are given dates in the main text.

In Appendix 3 I have provided a comprehensive list of exhibitions held by Reid between 1889 and 1925, together with (Appendix 4) a list of all Reid catalogues still in existence. Three of the more important sales, the Collie sale of 1891, and the Agnew's sales of 1923, are reproduced
in full in Appendix 4.

In Appendix 5 I have reproduced in full three examples of art criticism written by Reid and in Appendix 6 I have listed all located works handled by Reid. Artists listed in this appendix are given their full names and dates. In the main text I have also supplied dates for those artists who do not appear in the appendix, and who are not merely mentioned in passing.

Appendix 6a provides documentary evidence of Reid’s involvement with the Scottish Colourists and his business arrangement with Aitken Dott. Since this appendix was added at a late stage the page numbering has been slightly affected (see pages 491/1-491/21).

Appendix 7 gives full details of works known to have been in Alexander Reid’s collection, including items from the Mary Patrick sale, held in Glasgow on 19th May, 1967.

Appendix 8 includes the Reid family tree and that of his two wives, who were closely related.
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I am also grateful to the staff of the following galleries, libraries and archives: Aberdeen Art Gallery; Bourne Fine Art, Edinburgh; The Burrell Collection, Glasgow; Edinburgh University Main Library; Glasgow Art Gallery and Museum; Glasgow University Library, (Main Library and Special Collections); Kirkcaldy Art Gallery; the Lefèvre Gallery archives, London; the Mitchell Library (Glasgow Room), Glasgow; the Musée Rodin, Paris; the National Library of Scotland, Edinburgh; Perth Museum & Art Gallery; the Tate Archive, London; the Witt Library, Courtauld Galleries,
London; the National Art Library, Victoria & Albert Museum, London; the Scottish Gallery archive, Edinburgh.

Lastly, many thanks to my husband Michael and my two children, Alexandra and Jonathan, for putting up with reduced domestic circumstances during the past three years.
INTRODUCTION

On 6th December 1991, during a period in which the art market was in the midst of a severe depression, a still-life by George Leslie Hunter was sold at Phillips in Edinburgh for £42,000. The estimated price was only £15,000-£20,000, but an extended note in the sale catalogue informed prospective buyers that this picture had been in the collection of Alexander Reid. The picture was given prominence not only in the catalogue but also in the national press, who described Reid as "one of the most prominent collectors and dealers in fine art in Britain". Reid is well known to the Scottish public through the striking portrait executed by Vincent Van Gogh in 1887. This portrait hangs permanently in Glasgow Art Gallery and had recently been shown at the Age of Van Gogh exhibition at the Burrell Collection. The public’s imagination was captured by Reid’s associations with Van Gogh, and it seems fair to say that Reid’s persona alone was a contributory factor to the spectacular sum realised by the Hunter painting.

When Reid’s widow, Mary Patrick, died in 1967, this same painting was sold at McChlery’s in Glasgow for a mere £390. Today not only Hunter but the whole group of artists known as the Scottish Colourists command spectacular prices at auction. And yet it must be remembered that it was thanks only to Reid’s advanced tastes and love of avant-garde art that the group was brought together in the first place.
Reid was gifted with a prophetic vision, and many of the Scottish artists whom he supported at the turn of the century are only now beginning to be appreciated in the context of European Art as a whole. The Glasgow Boys were supported by Reid from an early date, and in particular the dealer provided a platform for the younger artists such as Joseph Crawhall, Edward Atkinson Hornel and George Henry. Shortly before the First World War Reid turned to the Colourists. He supported and encouraged Leslie Hunter and Samuel Peploe, and for a short period he took over F.C.B. Cadell, uniting all three artists for the first time in an exhibition at the Leicester Galleries in London in 1923. The following year the fourth member of the group, J.D. Fergusson, was included in another exhibition, again organised by Reid, at the Galerie Barbazanges in Paris.

It was not only Scottish art which Reid fostered, for the aim of his business, La Société des Beaux-Arts, was to encourage and develop a taste for modern French art among Scottish collectors. When Reid set up his gallery in Glasgow in 1889 the dominating taste was for local Scottish art, although some more sophisticated collectors had acquired a taste for the art of the Hague School. French art, too, was beginning to be appreciated, but in the main collectors were happier to patronize artists who were already dead and therefore "established". It was Reid's aim to shift the emphasis more towards France, and to encourage the patronage of living artists.
Reid became one of the first dealers to show Impressionist art in Scotland, and it was through his influence that Scottish collectors were some of the earliest in Britain to acquire Impressionist works. He was a close friend and supporter of Whistler, and was largely instrumental in encouraging the wave of "Whistlermania" which affected Scotland in the 1890s. He also knew Van Gogh and Toulouse-Lautrec, but was slow to adapt to Post-Impressionist art, and it was not until the 1920s that he turned to Cézanne, Matisse, Picasso and the artists of the Ecole de Paris.

Throughout this entire period no other dealer in Scotland came close to Reid in his promotion of modern French art, and it was largely due to Reid’s influence that the public galleries in Scotland inherited such a fine selection of Impressionist works. Several works in the National Galleries of Scotland passed through Reid’s hands, including Monet’s *Poplars on the Epte* of 1890-92, Pissarro’s *Kitchen Garden at l’Hermitage* of 1874, Gauguin’s *Martinique Landscape* of 1887, Vuillard’s *The Open Window* of c.1899 and Dufresne’s *The Rape of Europa* of 1824. In Glasgow works such as Monet’s *Vétheuil* of c.1880, Pissarro’s *Tuileries Gardens* of 1900, Vuillard’s *Mother and Child* of c.1899, Van Gogh’s *Le Moulin de Blute-Fin, Montmartre* of 1886, Cézanne’s *Overturned Basket of Fruit* of c.1877, Matisse’s *The Pink Tablecloth* of 1925 and Marquet’s *Algiers Harbour* were all bought through Reid, and the magnificent Degas pictures in the Burrell Collection were nearly all acquired under Reid’s guidance. Today many of
the works once handled by Reid are now established in important collections all over the world, including the Metropolitan Museum of Art in New York, the National Gallery of Art and the Freer Art Gallery in Washington, the National Gallery of Art in Melbourne, the Musée d'Orsay in Paris, the Tate Gallery and the Courtauld Collection in London, to name but a few.

Probably the most famous works which Reid handled - or those which caused the greatest sensation at the time - were Degas' L'Absinthe of 1876 (Musée d'Orsay), which Reid sold to Arthur Kay in 1892, and Manet's Le Bon Bock of 1873 (Philadelphia Museum of Art), which Reid acquired in 1887 for £250 and again thirty-six years later for around £35,000. L'Absinthe caused a scandal at the time it was sold, due to the lowness of its subject; in 1923, Le Bon Bock caught the imagination of the public more because of the huge price which Reid paid for it. Reid was always eager to make an impact and was known during his early days as a dealer to offer a ridiculous sum at auction simply to draw the attention of the public. During his lifetime he was revered and respected by collectors and artists alike. Whistler described him as "the most independent of Dealers" and Sir William Burrell declared that "He did more than any other man has ever done to introduce fine pictures to Scotland and to create a love of art." By the end of his life his reputation was unequalled in Scotland and he remains to this day one of the most influential art dealers that Britain has known.
CHAPTER ONE

1. Early Days

2. Collecting in the 1870s and 1880s

3. Dealing in the 1870s and 1880s
1. EARLY DAYS

Alexander Reid was born in Glasgow on 25th March 1854. His parents individually gave him a taste for both painting, possibly his first love, and dealing, at which he excelled. His father, James Gardner Reid (1828-1907) (plate 1), was a carver by trade and his grandfather, also Alexander Reid, had been a farmer. James Reid had run his own business in Glasgow since 1853, describing himself as a "cabinet, architectural and ship carver and gilder". In 1857 he formed a partnership with another carver called Thomas Kay, and together they founded the firm of Kay & Reid at 50 Wellington Street (plate 2).

In 1853 James Reid married Elizabeth Turnbull (1832-1871), whose father, William Turnbull (1799-1859), was a minor artist, and worked at one of the local potteries as a designer. Alex Reid was the oldest of six children. He had two brothers, William ("Willie") and James ("Jim"), and three sisters, Helen ("Ellen"), Elizabeth ("Lizzie") and Mary. He also had one half-sister, Louise, by his father's second marriage.

The young Reid was educated at Glasgow High School, where he excelled primarily as a gymnast. From an early age he showed a keen interest in his father's firm, and a passage from one of his mother's letters, written in 1869, reveals that, even at the age of fifteen, Alex was given the
responsibility of looking after the shop when his father was ill. In the letter Elizabeth Reid writes to her sister:

"Alek opens the shop every morning, he has got farely [sic] settled in it."

At this date James Reid and his family were living in Glasgow at 134 Blythswood Terrace. The shop was still at 50 Wellington Street and there was an additional outlet at 80 Wellington Street. The firm specialised in furnishing ships and making figure heads, and, with the expansion of the shipping industry at this time, business was flourishing, with the result that by 1870 the firm was able to acquire a new workshop at 97 Dumbarton Road. From this period on the business appears to have expanded rapidly, and by 1877 James Reid was employing a staff of eighty. The firm of Kay & Reid had been involved for some time with carving and gilding all kinds of furnishings, including picture frames, and it was not long before James Reid decided to develop the company in a new direction. In 1872 Thomas Lawrie, previously a "house-painter and paper hanger", moved into picture dealing, and in the same year Kay & Reid began selling prints. By 1877 they too had begun dealing in pictures, and there is no doubt that Alex Reid, then twenty-three years of age, played an active role in the development of this side of the business.

Reid was a close friend of some of the young Glasgow
artists, many of whom were his direct contemporaries. He was particularly friendly with James Guthrie, Alexander Roche and Robert Macaulay Stevenson, and he also knew John Lavery, Arthur Melville, E.A. Walton and Harrington Mann during the 1880s. When the firm moved premises in 1877 to 103 St Vincent Street, Reid persuaded his father to give him the use of a separate room in which to show paintings by contemporary Scottish artists. One of Kay & Reid's earliest exhibitions, in November 1878, was devoted to the work of the young Glasgow painter Hamilton "Harry" Maxwell (1830-1923), the brother of Alexander Maxwell* who was to become one of the first Scots to acquire an Impressionist work. By the early 1880s Kay & Reid were including works by James Paterson (1854-1932) and Robert Macaulay Stevenson (1854-1952) in mixed exhibitions: Stevenson showed some paintings of Luss in May 1881 and Paterson exhibited some drawings in November 1882.

Reid was particularly sympathetic towards the young Glasgow painters since, not only was he their direct contemporaries, but he himself was artistically inclined, although there is no evidence that he received any formal artistic training. He worked mainly in pastels and watercolours, and during the mid-1870s four of his watercolours were exhibited at the Glasgow Institute. In 1875 he exhibited Study at Rosneath (no. 623); the following year he had a study of a beech tree accepted (no. 496); in 1877 he showed a watercolour entitled Kilmun (no. 618); and in 1878 he showed another watercolour of Spring (no. 573).
The only work by Reid which reached a public collection is a pastel of Lunden Links [Re2], which was owned by the Glasgow collector William McInnes* and is now in Glasgow Art Gallery. The Reid family still have five pastel sketches by Alex Reid in their possession and a beautiful watercolour of flowers in a vase, executed during Reid's stay in Paris (plate 3).

The catalogues for the annual exhibitions at the Royal Glasgow Institute of the Fine Arts provide a clear indication not only of trends in modern art, but of taste among Scottish collectors during the second half of the 19th Century. The Institute was founded in 1861 and the first exhibitions were held in the Corporation Galleries (now the McLellan Galleries) in Sauchiehall Street. The Institute provided a platform for young Scottish artists to show and sell their work, and from an early date it also included works of foreign art. The most popular modern foreign artists at this time were the Hague School painters, for whom the Scots developed a taste during the 1870s and 1880s. In 1877 the annual exhibition at the Glasgow Institute included works by H.W. Mesdag, Anton Mauve, Josef Israels and Jacob and Willem Maris, but no French works. The following year the exhibition reflected a developing interest in French painting, and included examples of Corot, Daubigny, Vollon and Isabey, although it was not until the 1880s that French works were being shown on a regular basis.

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In 1879 Kay & Reid, conscious of the demand for 19th Century Dutch painting, held an exhibition of works by Hague School painters such as Israëls, Mauve and Ter Meulen, and were also showing works by the more popular Scottish artists, including William McTaggart, Sam Bough, Alex Fraser and John MacWhirter. The firm began to take an interest in French painting two years later when they showed a selection of modern French works. It was common practice among dealers at this time to focus attention on an individual work, and in 1881 Kay & Reid exhibited Benjamin Constant’s *A Harem Interior* as their special feature. By this date Alex Reid was buying works by Camille Corot (1796-1875) and had also added William Maris (1844-1910) to his repertoire of Hague School painters.¹⁹

The firm of Kay & Reid continued to flourish until disaster struck in 1882. The firm’s works at Dumbarton Road were completely gutted by fire, and to make matters worse, James Reid had failed to keep up the payments on the insurance. The works were transferred to 222 and 224 West George Lane, but Reid senior had been ruined financially. James’s brother, Alexander, who was also a carver, and who was almost certainly working alongside his brother when the workshops were destroyed, was forced to leave the firm and set up his own business at 81 Finnieston Street.²⁰

Things went from bad to worse, for the following year James Reid, who was a volunteer with the First Lanarkshire Artillery Corps, was wounded in an explosion and obliged to
resign from the Territorial Army. The wound that he sustained did not prevent him from working, but may have done much to lower his morale.

By 1886 the firm had still not recovered the losses resulting from the fire at Dumbarton Road, and in May 1886 and June 1887 Kay & Reid were forced to sell off a large amount of stock, including works by James Paterson and the Hague School painters Artz, Mauve, Maris and Neuhuys, as well as etchings after Corot, Daubigny and Constable. The sale also included a selection of Oriental China as well as Japanese screens and lacquers. 

In the interim Alex Reid had done his best to keep the business afloat. He continued to trade in Hague School and some Barbizon paintings and to support the young Glasgow painters, and there is evidence that, even at this early stage, he was developing an interest in Whistler. He became involved with a woman called Mary Bacon Martin in a scheme to promote Whistler and the Glasgow Boys in Paris and Scotland. "Mary Bacon", as she was referred to by the young Glasgow artists, had been sent by her patron, "a sort of William Morris person making wallpapers in U.S.A." to promote Whistler. Reid persuaded her to plead the cause of the Glasgow Boys also, and Robert Macaulay Stevenson records how she visited Boussod & Valadon in Paris:

"She told them about Whistler (then under the Ruskin weather and desperately hard up) and about the Glasgow School, just then beginning to get
into its stride.

She got Old Boussod (a fine old man) to come down to Glasgow and see the work. Miss Martin’s scheme was to get her American man to syndicate with Boussod Valadon’s people to run Whistler, the Glasgow School and certain French pictures — après Barbizon period.

There were many comings and goings, Arthur Melville and I went to London about it — Guthrie and Lavery too."

Mary Bacon Martin was a woman of great charm and "tremendous personal and spiritual magnetism". Whistler described her as "a sort of cross between a Jeanne d’Arc of painting and the Becky Sharp of old"; 24 Macaulay Stevenson recalled that she looked "exactly like the Doge of Venice by Bellini" — and very soon she had Reid under her spell:

"Reid was up to his neck in it, and right overhead in love with Miss Mary Bacon Martin. This gave her the pull to fix on him to run things at the British — or at least the Scottish end."

If Reid and "Old Boussod" were taken in by Mary Bacon, "Old Valadon" was not so easily persuaded, and sent the young American woman back to the States to discuss the plan with her employer. She failed to return to Scotland, but the story does not end here, for two years later she was still corresponding with Whistler. Her marriage to Sheridan Ford in September 1888 only made her more eager to gain the monopoly of Whistler’s work, and she negotiated for several months to try and persuade Whistler to sign a two-year contract with their syndicate. Needless to say, Whistler
refused to be tied and her persistence went unrewarded.

Reid, meanwhile, had been so involved with Mary Bacon Martin that he had neglected the business and once again ran into financial difficulties. He felt that it was time for a change and made the decision to go to Paris and find a job with "Old Boussod", whom he had already met in Glasgow. Macaulay Stevenson suggests that Reid's decision to seek a post at Boussod, Valadon & Cie was motivated by his love for Mary Bacon Martin, and that

"Perhaps with the idea of the loyal knight he .... got a job at Goupil's (Boussod, Valadon et Cie) so as to keep the place open for the lady's return."

Reid left for Paris in the late summer of 1886. Apart from his infatuation with Mary Bacon Martin, his reasons for going were several: firstly, it would enable him to receive a unique training in French dealing practices from one of the most prestigious Parisian firms; secondly, it would enable him to make first-hand contact with French dealers and artists; and thirdly it would provide him with the opportunity to acquire French paintings at competitive rates. Reid also saw this period in Paris as a time for improving his own artistic skills, although he later confessed that "he lacked the talent, though he loved the Art." Most importantly, however, the following three years in Paris were to provide Alex Reid with the essential grounding which was to transform him into the most avant-garde and influential dealer that Scotland had ever known.
During the second half of the 19th Century art collecting became increasingly important in Scotland. With the establishment of the Royal Glasgow Institute of the Fine Arts, which held annual exhibitions from 1861 onwards, art became more easily accessible to the public. Compared to its counterpart in Edinburgh, The Royal Scottish Academy, the Glasgow Institute was a progressive establishment and not only provided a platform for young Scottish artists, but welcomed any foreign artists who wished to exhibit their work. Collectors were invited to lend works from their existing collections, and the catalogues for these exhibitions give a clear idea of developing taste on the West Coast of Scotland. In 1886 the Edinburgh collector R. Hamilton Bruce organised a special foreign loan section at the Edinburgh International Exhibition. A large number of Scottish collectors contributed works by French and Dutch artists to this exhibition, and also to the Glasgow International two years later, such that, together with the Institute catalogues, these two exhibitions provide a unique insight into prevailing artistic tastes in Scotland towards the end of the nineteenth century.

The majority of Scottish collectors came from industrial or manufacturing backgrounds and had made their fortune in the recent industrial revolution, which had given a considerable boost to the area around Glasgow, a centre for shipbuilding, textiles and other industries. Many of
these men came from humble origins and were anxious to achieve social status by lining their walls with the trappings of wealth. To this end, they initially invested in Old Masters and the more established British artists such as Turner and Constable. One of the earliest of these collectors, Archibald MacLellan (1797-1854), the son of a Glasgow coachbuilder, acquired several hundred works by Italian, Dutch and Flemish artists, which he bequeathed to Glasgow Art Gallery at his death in 1854. Another Glasgow collector of this period, John Bell (d.1881), owned about eight hundred paintings, including works from the Italian and Spanish schools as well as Dutch and Flemish paintings.

When Kay & Reid began dealing in 1877 a new type of collector was beginning to emerge, altogether more sophisticated than the previous generation. These men were well-educated and well-travelled, and a new taste for modern Continental art was being formed. Economic, social and educational links had been established with the Netherlands for centuries and, perhaps understandably, the dominating taste initially was for paintings of the modern Dutch school.

The Hague School painters, as they were called, were interested mainly in landscape and genre scenes, and the Scottish collectors found much in their work with which they could identify. The Dutch were strict Protestants, the Scots likewise were brought up in the Calvinist tradition. The Dutch genre scenes of the kind produced by
Joseph Israëls and Adolphe Artz were familiar to collectors through Scottish artists such as Sir David Wilkie, and later Hugh Cameron and G.P. Chalmers. Their landscapes, too, were familiar, often ravaged by wind and rain, and predominantly grey in tonality, reflecting the weather so common to Scotland and the Netherlands.

The first modern Dutch paintings to be shown publicly in Scotland were shown at the Royal Glasgow Institute of the Fine Arts in the 1860s, and by the 1870s Hague School paintings were not only being shown on a regular basis, but had been absorbed into several collections. The most popular artist was probably Israëls (1824-1911), whose nostalgic genre scenes have much in common with the work of G.P. Chalmers (1833-78). The tonal seascapes of Jacob Maris (1837-99) also appealed to the West Coast collectors, many of whom were keen sailors, and Maris enjoyed enormous popularity during the 1880s.

Nearly all important British collections of this school were formed by Scots, and although in England there were three prominent collectors - Sir John Day, James Staats Forbes (1823-1904) and Alexander Young - two of these, Forbes and Young, were Scots by birth. In Scotland the most important collectors of Hague School paintings were John Reid (1861-1933), James Donald (1830-1905) and T.G. Arthur in Glasgow, R.T. Hamilton Bruce in Edinburgh and Alexander MacDonald (1837-84) and John Forbes White (1831-1904) in Aberdeen. The most notable collection of Dutch
paintings was formed by White, a mill-owner from Aberdeen, and it was to a great extent due to this independent-minded collector that the taste for Hague School painting was so widespread in Scotland.

John Forbes White (plate 4) bought his first modern Dutch painting, Alexander Mollinger's *Drenthe*, from the London International Exhibition of 1862, which had as its central focus Josef Israel’s *Fisherman Carrying a Drowned Man* of 1861 (National Gallery, London). White wrote to Mollinger, asking him to give him details about the work and commissioning a companion piece. Regular correspondence ensued, and a firm friendship was established between White and Mollinger. White visited the artist at his home in Utrecht and in 1866 arranged for the young Scots painter George Reid (1841-1913) to visit the Netherlands and study under Mollinger. As a result Reid was exposed to the style and technique of other Hague School painters and brought his new discoveries back to Scotland.

White invited Mollinger back to stay with him in Scotland, and the visit was planned for August 1867, but Mollinger died suddenly, having never made the trip. White immediately went over to Holland and brought back a large number of Mollinger's works which he proceeded to sell among his friends in Scotland. He returned to Holland on several occasions where he became well-known in many of the artists' studios, and he brought back works by Artz,
Israëls, Mauve, Jacob Maris, Willem Roelofs and Johannes Bosboom. In 1870 he invited Joseph Israëls to stay at his summer residence, Seaton Cottage, on the river Don. As a result of this visit Israëls was introduced to young Scottish painters such as G.P. Chalmers, Hugh Cameron and George Reid,30 and also to the collector Alexander Macdonald.31

In addition to works by Modern Dutch painters White collected contemporary Scottish works and Barbizon paintings; and he was the first Scottish collector to acquire a work by Corot when he bought Souvenir d’Italie of 1873 (Glasgow Art Gallery) in Paris and brought it back to Aberdeen by 1874. The Hague School painters were great admirers of the Barbizon School and shared their interest in realism and sketching en plein air, and it was a natural step for the Scottish collectors to take from Dutch art to French.

Only very few 19th Century French works were brought into Scotland during the 1860s and 1870s, and the most popular French artists initially were the more Academic artists such as Bouguereau and Couture, as well as the animal painter Rosa Bonheur (1822-99), whose work was in Scottish collections as early as 1861. Three works by Corot and two works by Daubigny (1817-79) were shown at the Glasgow Institute during the 1870s,32 but it was not until the 1880s that French art was being shown in Glasgow on a regular basis. The artists who enjoyed most popularity
during this period were Corot and Diaz de la Peña (1807-76), whose works share a certain lyrical quality, but are dissimilar in style. Corot was represented by one or two works almost without a break from 1879 until 1888, and every year from 1892 until 1899. After the turn of the century he became less popular with the Scottish collectors, and only a handful of works appeared on the walls of the Institute between 1900 and 1911. Diaz's work was extremely popular during the 1880s and 1890s, but, as with Corot, enthusiasm for his paintings tailed off after 1899.

It must not be forgotten that, despite this developing taste for Continental art, the majority of collectors continued to invest mainly in Scottish art. The dominating taste was for Romantic landscapes and rural genre scenes, although the historical genre pieces of artists such as W.Q. Orchardson (1832-1910) and John Pettie (1839-93) were also popular. The dramatic landscapes of Horatio McCulloch (1805-67) found particular favour with Scottish collectors during the 1860s and 1870s, as did the Turneresque visions of Sam Bough (1822-78) in the late 1870s and 1880s. Sentimentalising scenes of Scottish low-life of the type produced by Thomas Faed (1826-1900) were very popular in the 1860s and 70s, and the nostalgic genre scenes created by artists such as Hugh Cameron (1835-1918) and G.P. Chalmers (1833-78), made the Scots particularly receptive to the work of Josef Israëls in the 1870s and 1880s.
All these artists, from Horatio McCulloch, to G.P. Chalmers, to Israëls, indulged in a form of rural nostalgia, but the introduction of French art into Scottish collections in the 1880s brought about a gradual shift in taste towards a more lyrical style of painting. The most popular artist was undoubtedly Corot, whose pastoral idylls were collected in large numbers by the Victorians, and in particular by Alexander Young. No fewer than nineteen works by this artist were loaned to the Edinburgh International Exhibition of 1886, where the most popular French artists included also Diaz and Daubigny. The lyrical and even, at times, mildly erotic fantaisies of Fantin-Latour, Diaz and Monticelli represented a dramatically contrasting world to the Scottish industrial landscape during the second half of the 19th Century, and were extremely popular during this period. Fourteen Diaz paintings and eight works by Monticelli were exhibited in Edinburgh in 1886, and there were also a number of works by Fantin-Latour (1836-1904), some of whose allegorical paintings are similar in tone to both Corot and Monticelli.

As one would expect, the "Neo-Symbolist" works of Burne-Jones, G.F. Watts and Albert Moore also found favour with Scottish collectors.

The realist tradition was less widely represented at the Edinburgh International. Daubigny was the most popular landscapist, and there was only a handful of works by Théodore Rousseau, Millet, Courbet, Jules Dupré, Mettling and Troyon. Indeed the most popular artist represented
overall was the Hague School painter Matthijs Maris (1839-1917), who was represented by no fewer than twenty-two works. Maris’s popularity is testimony to the Scots’ predilection for "escapist" art. His subjects are often poetic fantasies, set in a remote dreamworld, totally divorced from reality and closer to Symbolism than to the work of the other Hague School painters.

The most important contributor to the 1886 Exhibition was undoubtedly James Staats Forbes, who loaned works by Josef Israëls and the Maris brothers, as well as a number of works by artists of the Barbizon School. The London collector Sir John Day* also loaned a number of Hague School and Barbizon paintings, but the majority of loans came from the Scottish West Coast collectors, including T.G. Arthur, A.J. Kirkpatrick*, James Donald and Andrew Maxwell. It is important to note that all of these Glasgow collectors came from industrial or manufacturing backgrounds: T.G. Arthur was director of an important haberdashery firm in Glasgow; Kirkpatrick and Donald were both involved in the chemicals industry; and Maxwell was an iron and steel merchant. Their wealth was phenomenal and they no longer felt the insecurity of the previous generation of industrialists; they were prepared to invest in modern art, as well as Old Masters, and during the 1890s three of these collectors, all clients of Reid, were to acquire Impressionist works.

Even in the two years which separate the Edinburgh
exhibition and the Glasgow International Exhibitions of 1888, a definite shift is detectable away from Hague School paintings and in favour of French art. Whereas at the 1886 exhibition there were well over eighty Hague School paintings on view in the Loan Section of the Exhibition, at the Glasgow Exhibition this number was reduced to about thirty, while the number of French works at both exhibitions was over a hundred; and whereas at the Edinburgh Exhibition Jacob and Matthijs Maris were represented by no fewer than forty-three works between them, in Glasgow only five paintings by each artist were loaned to the exhibition. There were, however, a few examples of works by Hague School painters in the Watercolour Section of the 1888 exhibition, indicating perhaps that the taste for 19th Dutch painting had shifted towards this lighter medium.

A number of new French artists, previously unknown in Scotland, were represented at the Glasgow exhibition. Names such as Bastien-Lepage36 and even Degas33 appeared in the catalogue, and while Corot and Diaz were still the most popular artists, further interest was being developed in the works of the more Realist artists. In the Sculpture section Auguste Rodin (1840-1917) was represented by four works: an Idyll (1609) which was on sale for £300, a bust of W.E. Henley (1512) loaned by the sitter, a piece entitled Recumbent Girl (1517) loaned by J. Natorp and a bust of Victor Hugo.
In Gallery 5 a section was devoted to Foreign Pictures on sale and included further examples of works by French and Dutch artists. Among these was a work by Eugène Boudin (1824-98) - an artist virtually unknown in Glasgow - entitled Etaples - Low-water (891) which was on sale at £65. It is possible that Reid had presented this work for sale, since we know that he was interested in Boudin around this period. He certainly did include one painting in the exhibition - Puvis de Chavannes's Ancient Picards Practising with Lance (1654) [PU1] (plate 5) which he had purchased at Durand-Ruel in March 1888 and brought back to Scotland shortly after that date. The painting was hung in Gallery 8 - the Sculpture Hall - alongside a work entitled Evening in the Gâtinais of 1883 (1655) by Frank O'Meara.

The biggest lender to the 1888 exhibition was Alexander Young, who loaned twenty-seven works, mainly Barbizon paintings, including examples of Corot, Daubigny, Troyon, Théodore Rousseau, Millet, Charles Jacque and Dupré. He also loaned Josef Israëls's Fisherman Carrying a Drowned Man, (no.742 - catalogued as The Shipwrecked Mariner), the same work which had been shown in London in 1862.

Once again T.G. Arthur, James Donald and A.J. Kirkpatrick made important contributions to the Exhibition. Arthur loaned a number of works which had also appeared at the 1886 exhibition, including Matthijs Maris's Souvenir of Dordrecht (628) (Burrell Collection), Joseph Israëls' The Sleeping Child (661) and Vollon's Strawberries (642).
also added a number of new works, mainly Barbizon paintings, including three works by Troyon and two each by Diaz and Corot, as well as examples of Théodore Rousseau, Courbet and Fantin-Latour. James Donald also contributed a large number of Barbizon paintings, including works by Corot, Daubigny, Diaz, Monticelli, Troyon, Rousseau, Millet, Dupré, Décamps and Vollon. Andrew Kirkpatrick, who had loaned two works by Jongkind to the 1886 Exhibition, included one of these, Moonlight, in the 1888 Exhibition (no.813), as well as a few examples of Hague School and Barbizon paintings.

By 1888 the Scottish Collectors were apparently beginning to invest more freely in the more Realist works of artists such as Troyon, Théodore Rousseau and Courbet. Yet it must be remembered that by 1888, all these artists were dead, and had thereby achieved an established status. Most of the Hague School painters were still living, but, although they were contemporaries of the French Impressionists, their work is more akin to that of the Barbizon School, and although these artists sketched en plein air, and developed a looser technique than their predecessors, in comparison to the later works of Monet and his contemporaries, their paintings appear dark in tonality and highly finished.

The only contemporary French artist to achieve instant recognition in Scotland was Fantin-Latour, who, although a close member of the Impressionist circle, painted in a style which was closer to Watteau than to Monet.
Nevertheless, a new lightness was detectable in some of the Hague School watercolours, which were becoming popular in Scotland towards the end of the 1880s; and although Boudin was scarcely known to the Scottish collectors, one or two works by Jongkind had already filtered into Scottish collections. The work of Monticelli, too, was strangely modern in its jewel-like colourism and thick, encrusted handling, and even the subject-matter, concerned with people enjoying themselves in the open-air, looks forward to Monet and Renoir, as well as backwards to Watteau. Yet, although Monticelli was to become an important influence on Van Gogh, the overall feel of these fêtes champêtres is closer to Symbolism than to the modernité of Impressionism.

Although there were signs of a new shift in taste, the Scots collectors in general, so accustomed to the rural nostalgia and dark tonality of Scottish, Dutch and even French painting, were still unprepared for the urban contemporaneity, looser handling and brighter palette of Impressionism. It was only a year after the Glasgow International Exhibition that Reid set up his new gallery in West George Street, La Société des Beaux-Arts, dedicated to the promotion of French art in Scotland. Reid was ready to take Scotland by storm, and in only two years he had gathered works for a first exhibition of Impressionist art. Yet had he fully realised how totally unprepared the Scots collectors were for the impact of these works, he might surely have proceeded more cautiously.
3. DEALING IN SCOTLAND IN THE 1870s AND 1880s

The rise in demand for foreign art in the 1870s and 1880s brought about a rise in demand for dealers to supply these works. The majority of these dealers, like Kay & Reid, had come to dealing from different but related trades, such as carving, gilding, interior decoration and photography. The first dealers to set up business in Glasgow were Thomas Lawrie & Son, who, in 1872, began dealing in "high class pictures and objects of vertu". Thomas Lawrie had started out as a painter and paper hanger at 126 Union Street some time before 1850. By 1854 he had graduated to glass painting, as well as interior decoration, and at the beginning of the 1870s he took the natural step from painting to dealing.

Reid’s father’s firm, Kay & Reid, had moved into picture dealing by 1877. Another dealer who set up business as an art dealer in the 1870s was the Aberdonian Craibe Angus (plate 6), who opened a gallery at 159 Queen Street in 1874. He described himself as a "dealer in pictures, china, bronzes, weapons and antiques", but he specialised in the sale of Hague School paintings.

Glasgow was slowly becoming recognised as a centre for art collecting, and in 1878 a London dealer named Edward Fox White opened the North British Galleries at 44 Gordon Street. He worked in partnership with Edward Silva White until 1880 when Silva White set up on his own at 161 West
George Street, specialising in "modern pictures, watercolour drawings, etchings [and] engravings". During this period Glasgow enjoyed a rapid upsurge of interest in stained glass and interior design, and both Silva White and Craibe Angus dealt in hearth tiles and stained glass windows as a supplement to their fine art businesses.

Meanwhile other firms were to come to dealing more gradually. George Davidson went into business as a carver and gilder in 1872 at 42 Sauchiehall Street. By 1879 he had set up as an artist’s colourman and by 1887 he, too, was dealing in works of art. The firm of T. & R. Annan, still in existence today, originated as a small photography business, founded by Thomas Annan (1829-1887). By 1880 T. & R. Annan, then established at 153 Sauchiehall Street, described themselves as "fine art merchants and publishers", as well as photographers and portrait painters.

John B. Bennett came to art dealing by the same route as Thomas Lawrie. He set up business at 50 Gordon Street in 1856 as "painter, paperhanger, gilder, glass embosser and interior decorator to the Queen". He began dealing in 1889, the same year in which Alexander Reid set up his own business in Glasgow. By this date J.B. Bennett & Sons were selling modern French and Dutch works, including works by the younger Dutch artists Artz and Blommers and the French Symbolist Gustave Moreau. In the same year James Connell also began dealing, having worked as a carver.
since 1863. Initially Connell specialised in etchings and engravings and later sold mainly Scottish art and some Continental works.

It was not until after the International Exhibitions of 1886 and 1888 that the demand for dealers really picked up. Before this period the most successful dealer in Glasgow was probably Craibe Angus, who acted as an agent for the London dealer Daniel Cottier.* Cottier had gone into business originally as a stained glass manufacturer in Edinburgh and Glasgow. He moved to London in 1869 and by 1873 had opened offices in New York and Sydney. It was at about this time that he turned to picture dealing and employed a young Dutch dealer, Elbert Van Wisselingh* (plate 8), to manage his London gallery. Van Wisselingh’s father, Hendrik, ran a small gallery in Amsterdam which specialised in the sale of Hague School paintings, and through this contact Cottier was able to import Hague School paintings for sale in Glasgow, where the Dutch painters were most popular. In particular he developed an interest in the work of Matthijs Maris, who was friendly with Van Wisselingh and who came to live and work with Cottier in 1877. Maris’s rather esoteric paintings found favour with the Scottish collectors, especially T.G. Arthur and later William Burrell*.

Maris was friendly with the French painter Adolphe Monticelli (1824-86) who lived in London during the 1880s. The two often used to work together, sometimes even on the
same canvas, and a number of these "joint pictures" eventually found their way onto the walls of the Glasgow Institute. Cottier started to send Monticelli's work north to Craibe Angus, and T.G. Arthur bought Ladies in the Garden. At the Edinburgh International Exhibition of 1886 no fewer than eight examples of Monticelli's work were shown, three loaned by Cottier, and five by Scottish collectors. Cottier also loaned two works by Matthijs Maris who was represented by no fewer than twenty-two works. Five of these belonged to Elbert van Wisselingh, and the rest to various Scottish collectors.

In 1887 Van Wisselingh, now director of his own gallery in Amsterdam, married Craibe Angus's daughter Isabella. Angus continued to sell works by the Hague School and Monticelli, and during the 1880s he was largely responsible, along with Thomas Lawrie, for assisting James Donald in the formation of his impressive collection of Dutch and French art.

Apart from Craibe Angus and Van Wisselingh the Edinburgh-born dealer David Croal Thomson* (plate 8) was also influential in disseminating Hague School and Barbizon paintings among Scottish Collectors. Thomson became director of the London firm of Goupil* in 1885. Goupil's specialised in contemporary British, French and Dutch art and were the agents for James Maris, who enjoyed as much popularity with the Scottish collectors as his brother Matthijs. It may have been simply that the West Coast
collectors appreciated the subject-matter of Maris's work—mostly sea- and townscapes, executed in varying tones of grey—but it seems likely that the dealer's influence may have played some part in persuading them to buy.

During the 1880s Kay & Reid were among the more established and recognised dealers in Glasgow, but the the most influential dealers during this period, apart from Craibe Angus, were probably Thomas Lawrie and Edward Fox White. Both dealers handled Whistler's work as early as 1879 and White sold a Whistler *Nocturne* to the collector A.B. Stewart which was exhibited at the Glasgow Institute that year. White also handled work by Tissot, Meissonier, Munkacsy, Turner, Millais, Leighton and John Linnell. E. Silva White specialised mainly in etchings and engravings, but he sold Sir Lawrence Alma-Tadema's *The Torch Bearer* in February 1881 for a large sum.

Thomas Lawrie was selling modern French and Dutch works in the 1880s and in March 1882 he sold a Millet painting to James Donald for £1200. He was also handling work by Albert Moore and Arthur Melville as early as 1884 and held regular exhibitions of Scottish art. By 1890 Thomas Lawrie & Son was one of the most established and respected galleries in Glasgow, and many collectors such as W.A. Coats bought from Lawrie more than any other dealer before Reid became established.

Thus when Reid returned to Glasgow from Paris in 1889 there
were already several established dealers in Glasgow, handling mainly Scottish, Dutch and French works. The emphasis was still on Scottish and Dutch art, but there was a detectable movement towards French art, as demonstrated by the International Exhibition of 1888. Although the dominating taste appeared to be for the lyrical and Symbolist works of artists such as Monticelli and Matthijs Maris, an enthusiasm was developing for the work of the Barbizon School, and even for artists such as Whistler and Jongkind. Degas, Boudin and Bastien-Lepage had already been represented at the Glasgow International, and, although the Glasgow Institute was a notoriously progressive institution, especially in comparison to the RSA in Edinburgh, the time was surely ripe for a new Glasgow gallery, devoted to the promotion of contemporary French art.
CHAPTER TWO

1. Overview: Paris 1886-1889

2. Reid and Theo van Gogh

3. Vincent and his Circle

4. The formation of an avant-garde dealer
During the summer of 1886 Kay & Reid moved to smaller premises at 9 St. Vincent Place. A large proportion of their stock was sold off that May at McTear's auction house,\(^{53}\) and it was probably shortly after this date that Alexander Reid moved to Paris to gain further experience in dealing at the prestigious Boussod, Valadon et Cie,\(^{58}\) the successors to Goupil's. According to A.S. Hartrick, a fellow Scot who met Reid during his stay in Paris, James Reid had recently taken an interest in the painters of the Barbizon School and "Corot, Millet and Daubigny were the artists he [Alex Reid] had been sent to France to study and acquire."\(^{54}\) Alex Reid was placed under Theo Van Gogh,\(^{47}\) (plate 9), who managed the modern paintings section of Boussod & Valadon, situated at 19 Boulevard Montparnasse, and it was through Theo that Reid not only learned a great deal about French dealing practices, but also met and befriended Theo's brother, Vincent.

Vincent Van Gogh (1853-90) had been an employee at Goupil's in Paris from 1875 to 1876,\(^{55}\) sent there by his uncle of the same name who ran the Hague branch of Goupil & Co.\(^{56}\) Dealing did not suit Vincent's temperament, and he preferred to devote himself to creating living art, rather than to selling dead artists. His brother, Theo, on the other hand, inherited his uncle's gift for dealing and by 1886, after about seven years in Paris, he had been made a
director of Boussod & Valadon. It was in March of this year, only a short while before Reid left Glasgow, that Vincent returned to Paris. He shared Theo’s flat at 25 rue de Laval until the end of May when Theo managed to find more spacious accommodation at 54 rue Lépic. Some time after this date, probably in about October or November 1886, Theo suggested to Reid that it might be more economical for both him and Vincent if they shared accommodation, and it was thus that the close relationship between Reid and the brothers Van Gogh was formed.

Arriving fresh from Glasgow where Impressionism was virtually unknown, Reid was immediately bombarded with new and exciting images. He may have arrived in Paris in time to see the 8th Impressionist Exhibition which ran from 15th May till 15th June 1886 at the Maison Dorée and included works by Guillaumin, Berthe Morisot, Degas, Mary Cassatt, Pissarro, Redon, Gauguin, Seurat and Signac. He could also have seen works by Monet and Renoir the following month at the 5th International Exhibition at the Galeries Georges Petit,* and he is almost certain to have attended the Whistler exhibition which opened at the same gallery in December 1887. Reid met Whistler during his stay in Paris, possibly at this exhibition, more probably at the exhibition of Nocturnes held by Durand-Ruel * in May 1888.

One exhibition which Reid is sure to have attended is the exhibition of Japanese prints organised by Vincent Van Gogh at the café Le Tambourin, 62 Boulevard de Clichy, in
February and March 1887. Vincent evidently introduced Reid to the dealer Bing, whose gallery at 19 rue Chauchat specialized in "Articles de Chine et du Japon". In a letter to Theo (letter 511), written in July 1888, Vincent comments on Reid and another Scot, John Russell, buying Japanese prints at low prices from Bing’s gallery; and we know that Reid brought a number of Japanese prints back to Scotland in 1889 when he held an exhibition of Japanese art at his gallery at 227 West George Street.

The enthusiasm for Oriental art was at its height in Paris during this period. As well as Vincent’s exhibition there were exhibitions of Japanese and Chinese art at the Cabaret du Mirliton, 84 boulevard Rochechouart, in June and July 1886 and later that winter from December 1886 to January 1887. In October 1887 Bing included a selection of Japanese woodcuts from his own collection in the 9e Exposition de l’Union Centrale des Arts Decoratifs at the Palais des Champs-Elysées, and from 15th December 1887 until 5th January 1888 the Galeries Bernheim-Jeune held a huge exhibition of the works of Henri Guerard which included collections of Japanese prints, fans and masks from the collections of H. Cernuschi, P. Burty, L. Gonse and S. Bing.

Reid stayed with Vincent and Theo at 54 Rue Lépic for a few months, probably from about October 1886 until the spring of 1887. He then moved to a room at 6 Place d’Anvers, a small pension near Montmartre (plates 10 and 11). Although
he and Vincent parted under slightly bizarre circumstances,⁵⁸ they continued to see each other and would often paint or sketch together in the countryside when Reid had a day off from work. Through Vincent Reid was introduced to a number of avant-garde painters in Paris—artists such as Bernard, Anquetin, Toulouse-Lautrec and other men in Cormon’s studio, such as John Russell, who became a close friend of Reid’s. Vincent also used his powers of persuasion to interest Reid in the idea of selling Impressionist and Post-Impressionist art in Scotland, an idea which Reid was to take up only partly in 1891 when he held his first exhibition of Impressionist art in London and Glasgow.

In the meantime Reid continued to work at Boussod & Valadon and was probably there for about eighteen months in total. The firm permitted employees to sell paintings "on the side", and from an early date Reid began buying up works by Adolphe Monticelli (1824-86), a painter whom he greatly admired, and who was gaining popularity among Scottish collectors. By January 1888 he had gathered enough paintings to enable him to contribute significantly to the Monticelli exhibition held at Dowdeswell’s in London.

Reid appears to have left Boussod & Valadon in about February 1888,⁵⁹ although we cannot be certain of the exact date. He returned to Glasgow briefly some time after 1st March 1888, when he bought Puvis de Chavannes’s Ludus Pro Patria [PU1] from Durand-Ruel in Paris. The purpose of his
trip home was to deliver this painting to Kay & Reid in time for Glasgow's 1888 International Exhibition.60

Reid returned to Paris in the late Spring of 1888. He remained at 6 Place d'Anvers for another year or so, working as a marchand en chambre. Very little is known of his dealing practices at this time,61 but we do know that even at this early date he was buying works by Puvis, Daumier, Boudin and Manet.

Reid probably returned to Scotland in the Summer of 1889.62 He never forgot his three years in Paris, and during that time he had not only acquired important experience in dealing, but had also met and befriended some of the most avant-garde artists of the period. He now read and spoke French fluently and had developed a passion for Balzac. Throughout his life he made frequent return trips to the capital, at least two or three times a year, and he regarded the pension at 6 Place d'Anvers as his second base.
By the time Reid joined Boussod & Valadon Theo van Gogh had been given permission by his employers to use the two small, low-ceilinged rooms on the mezzanine of the Boulevard Montmartre gallery in order to show avant-garde works of his choice. He and Reid were allotted a capital of around £400 by Boussod & Valadon with which to stock the gallery. McNeill Reid recalled:

"Even at that time ... the amount sounded ludicrous, but he [Reid] said that for that sum they could have a stock of fifty paintings and that, as far as the living painters were concerned, they could get all they wanted "on sale" from the painters themselves." 1163

The premises were fairly cramped and Theo was prevented from holding large exhibitions of contemporary works, but during the course of 1887 alone he acquired one or more paintings from Degas, Monet, Sisley, Pissarro, Gauguin and Guillaumin. The income from Impressionist works was minimal, however, and the gallery continued to make its money from more established artists such as Corot, Daubigny, Couture, Dupré, Meissonnier, Raffaelli, Mauve, Mesdag, the Maris brothers and Ziem.

Working at Boussod & Valadon Reid was in direct contact not only with the works of contemporary artists, but also with their collectors and dealers. Theo’s gallery was close to the Rue Laffitte, "la rue des tableaux", where dealers
such as Durand-Ruel, Bernheim-Jeune, Hector Brame* and Gustave Tempelaere* were situated. Reid was a close friend of Tempelaere's sons, Jean and Ferdinand, and continued to deal through this gallery long after his return to Glasgow. Living in the Rue Lépic he met the dealer Alphonse Portier, who had a flat in the same building that Reid shared with Vincent and Theo. And through Vincent he was introduced to le Père Tanguy,* who had paintings by Cézanne and Van Gogh displayed in his shop, and Siegfried Bing, whose gallery specialized in articles from China and Japan.

At Boussod & Valadon Reid also met important collectors of Impressionist painting such as Jean-Baptiste Faure* and the young collector Dupuis* who was Theo van Gogh's most important client. Through such encounters Reid was able to witness at first hand the influence that the dealer can have over an individual collector. In time, the mezzanine of 19 Boulevard Montparnasse became the venue for regular gatherings of artists, collectors and writers, and every evening between five and eight the gallery would be buzzing with lively discussion.

Reid worked with Theo at Boussod & Valadon for about eighteen months, from about June or July 1886 until January or February 1888. It seems relevant therefore to examine the variety of modern paintings which Theo was handling during the period that Reid was working beside him, in order to assess the influence that Theo himself may have
Before Reid joined Theo van Gogh at Boussod & Valadon the Dutch dealer had succeeded in selling only four Impressionist paintings in total. He sold a landscape by Pissarro in March 1884, a winter landscape by Sisley in March 1885, Renoir's *Jardin* in April 1885 and Monet's *Vernon* in the same month. During the period that Reid was working for Boussod & Valadon, sales picked up considerably and Theo van Gogh sold one Degas painting, one Gauguin, one Guillaumin, one Manet, fifteen Monets, two Pissarros, one Renoir and seven Sisleys. The fact that he had an ally in Reid may have encouraged Theo to sell more Impressionist works, but at the same time paintings became more freely available, due to two main factors: the arrival in Paris of Theo's brother Vincent, who introduced him to painters such as Pissarro, Gauguin, Guillaumin and Toulouse-Lautrec; and the tension which developed between Durand-Ruel and some of the Impressionist painters, especially Monet and Pissarro, who were more than ready to take on a new dealer.

In December 1887 Theo held a mixed show, comprising works by Pissarro, Gauguin and Guillaumin. He followed this up in January 1888 with a few paintings by Gauguin and a selection of pastels by Degas, mostly of women washing or drying themselves. A selection of Degas' more popular dancers was also on show at the same time at the Galerie Durand-Ruel, 16 rue Laffitte. It was presumably at this time that Reid developed a taste for Degas' works, and
possibly met the artist himself. Theo was on very friendly terms with Degas and may have introduced him to Reid. We know that Reid was certainly acquainted with Degas while he was in Paris and was also one of the few dealers who enjoyed a special relationship with this notoriously anti-social artist.

In June 1888, supposedly after Reid’s departure from Boussod & Valadon, Theo held an exhibition of Monet landscapes, recently executed in Antibes. A young German painter, H. Schlittgen, recalled seeing these paintings at Theo’s gallery:

"On the mezzanine, a group of paintings by Monet was on view; we could not see enough of them. They made a tremendous impression on me, one of the strongest of my life. We returned many times; a young and friendly employee with reddish hair, who did not look at all like a Frenchman, soon began to greet us very cordially like old acquaintances. One could see that there was no great interest in the pictures since the place was usually empty.""69

The description of the red-haired employee leads us to believe that perhaps Reid was still working for the firm in June of that year. The description apparently refers to Theo, but another contemporary, Gustave Kahn, describes the Dutch dealer as "blanc, blond et ...mélancolique".70 We know that Reid returned to Glasgow for a short time in the Spring of 1888, but this is not to say that he did not resume work at Boussod & Valadon when he returned to Paris at the beginning of May. Theo certainly reported Reid’s
return to Vincent who wrote to his brother on 5th May 1888 (letter 482): "Now it is news indeed that Reid is back." Whether he was back at work at Boussod & Valadon or merely back in Paris remains unclear.

Even if Reid did not remain at Boussod & Valadon after February 1888 he would undoubtedly have kept in touch with Theo, and would have been eager to take in any exhibitions which Theo might have held. Accordingly, he probably also saw the Exhibition of Pissarro's works in September 1888 at which no paintings were sold. At this date neither Pissarro nor Sisley were enjoying success with the Parisian collectors, and it was Degas and Monet who commanded the highest prices. When Reid returned home in 1889 and held his first exhibition of Impressionist works in London in 1891 he bore in mind the French collectors' reception of Impressionist art. He showed the largest number of works by the most popular and conservative artist, Degas, and only one each of the plein-air Impressionists, Sisley, Pissarro and Monet. Although Monet was extremely popular in France, Reid may have found it difficult to obtain more examples of his work; or he may have judged, probably correctly, that the British public were not yet ready for this artist. He made no attempt to show either Manet or Renoir; similarly Theo van Gogh had stocked very few works by these two artists and handled only one example of each during the period that Reid was at Boussod & Valadon.

Apart from Impressionist works, Theo handled works by
Guillaumin, and later established relationships with Rodin, Redon and Puvis de Chavannes. According to McNeill Reid, Alex Reid was a friend and admirer of Puvis de Chavannes (1824-98), and it is likely that he met the painter through Theo. In November 1887 Reid attended an exhibition of eighty-two paintings, pastels and drawings by this artist held at Durand-Ruel’s gallery. The young dealer was evidently so moved by the exhibition that he scribbled down notes for a review which was apparently never published. The review reveals a deep and genuine love of the artist which was obviously quite unaffected by commercial considerations. Reid hails Puvis as "the foremost French artist" and describes his sensations on entering the exhibition in Romantic terms: "as if, from the heart of Paris in the 19th Century, one has been instantaneously transported back to Ancient Greece." One of the works which Reid most admired was Ludus Pro Patria (no. 33) [Pu1] (plate 5) which remained unsold. He bought the painting from Durand-Ruel after the exhibition had closed and took it back to Scotland. Reid acquired at least one other painting by Puvis while he was in Paris and included a selection of his works in a large exhibition of contemporary art which he held later in Glasgow in 1892.

Thus, through Theo van Gogh, Reid was not only exposed to Impressionist paintings, he was also introduced to a wide circle of painters, both Impressionists and Symbolists. The two painters who had caught his imagination were Degas and Puvis, both classical in outlook, but with a tendency
towards a more decorative style than their contemporaries. Together with Japanese art in which Reid was totally immersed during his stay in Paris, and the work of Adolphe Monticelli, both were to be of tremendous importance in the formation of Reid's personal artistic taste.
Through Theo Reid was introduced to many of the Impressionist painters, but through his friendship with Vincent Van Gogh he encountered a group of more avant-garde painters: artists of the petit boulevard such as Emile Bernard (1868-1941), Louis Anquetin (1861-1932) and Henri de Toulouse-Lautrec (1864-1901). It is extremely likely that Reid was acquainted with these artists, given the closeness of their associations with Vincent at this time, and he possibly also met Georges Seurat (1859-91), Paul Signac (1863-1935) and Paul Gauguin (1848-1903). He certainly knew Toulouse-Lautrec and, given his love of Japanese art and his appreciation of Degas, it is not surprising that he also admired Lautrec’s work; (indeed the only French works in the Mary Patrick sale, apart from a Roussel engraving, were two coloured lithographs by Lautrec, one of Jeanne Avril (lot 141) [TL1] and one of Babylone d’Allemagne (lot 140).) Reid accompanied Lautrec on one occasion to one of the painter’s favourite haunts, the Cirque Fernando, and the story goes that during the performance Reid volunteered to be shot from a cannon. According to McNeill Reid, his father befriended Lautrec out of compassion:

"He told me he felt sorry for this poor deformed man whose infirmities drove him to live in such sordid surroundings and he tried to take him out of himself if only for a small part of the time."
In Hanson's biography of Toulouse-Lautrec, Reid is mentioned as existing on the edge of the group associated with the painter Cormon, whose studio was at 104 Boulevard de Clichy, only a short distance from Reid's flat. It seems unlikely that Reid attended Cormon's studio, since, not only did very few foreigners belong to his circle, but Reid was employed full-time at Boussod & Valadon and was given only one day off a week. He was, however, very friendly with the Scots-born Australian painter John Russell, to whom he was introduced by Vincent.

John Peter Russell (1858-1931) was the eldest son of an engineer who emigrated from his native Kirkcaldy to set up an iron foundry in New South Wales. Russell was born in a suburb of Sydney and in 1876 he was sent to England to train as an engineer. However in 1880 he decided to give up engineering in order to pursue an artistic career. He trained initially at the Slade School of Art in London, and in 1885 he went to Paris and joined Cormon's studio until the beginning of 1888. At Cormon's he met A.S. Hartrick, Emile Bernard and Louis Anquetin as well as Vincent Van Gogh. He also knew Rodin as early as 1888, and it may well have been Russell who introduced Reid to the sculptor. Russell lived in Paris from 1885 until 1920 and formed close associations with both Van Gogh and Monet. Hanson described Russell as one "who could box better than he could paint - a strong recommendation to Toulouse Lautrec - but who entertained lavishly and had a sense of humour."
Russell lived at 73 boulevard de Clichy and had a studio nearby at 15 impasse Hélène. It was here that A.S. Hartrick first met Reid in the company of Vincent Van Gogh. The date of this meeting was some time after Hartrick’s return to Paris from Pont-Aven (where he had spent the summer and met Gauguin) in November 1886, and before Russell’s departure on a six-month trip at the end of 1886.82 Hartrick was impressed at the time by the similarity between Reid and Vincent and remarked:

"The likeness was so marked that they might have been twins. I have often hesitated, until I got close, as to which of them I was meeting. They even dressed somewhat similarly, though I doubt if Vincent ever possessed anything like the Harris tweeds Reid usually wore."83

Vincent painted Reid’s portrait [VG2] soon after this encounter and certainly the likeness to Vincent himself is so close that both this portrait and another completed shortly afterwards [VG3] were originally mistaken for self-portraits. The first portrait (plate 12) is full-length and was probably painted at the beginning of 1887.84 There is a close similarity in style between this work and another of Le Père Tanguy (F263) (Copenhagen, Ny Carlsberg Glyptotek) which dates from January 1887. Theo wrote to his mother on 28th February that Vincent "a peint quelques portraits qui se sont révélés bons, mais il les fait toujours gratuitement".85 In this first portrait Reid is shown sitting in an armchair while on the wall behind him there are three paintings which have been identified as a
head of a peasant woman, dating from Van Gogh’s Brabant period, and on either side two paintings by the American Frank-Myers Boggs (1855-1926), "Le Port d’Honfleur (Rijksmuseum Vincent Van Gogh) and Bateaux sur la Tamise (c.1883) (Rijksmuseum Vincent Van Gogh) which belonged to the Van Gogh brothers. Theo van Gogh knew Boggs - he sold him a seascape by Manet towards the end of 1886 - and he may have introduced the American to Reid. Reid may also have met him through the Cormon circle, since Boggs’ studio was in the same building at 104 Boulevard de Clichy in which Cormon held his classes.

The second portrait of Reid (plate 13) was painted in a pointillist style, probably in the spring of 1887. As in the first portrait, Reid is dressed conservatively in collar and tie and tweed suit. The background of the painting offers no clue as to where it was painted, except for the greenish chair back which emerges from the swirl of orange, green, red and yellow strokes. This portrait is a far more penetrating study of the dealer and has much in common with the self-portrait by Van Gogh, Portrait de l’artiste par lui-même, de trois quarts vers la gauche (F345, Chicago Art Institute) (plate 14) executed around the same time, also in the pointillist style. Both are bust portraits done on cardboard and are of similar dimensions. The colouring of the two men is strikingly similar, although Van Gogh’s face appears to have been longer and he had more prominent brow-ridges. His beard and moustache are less closely cropped than Reid’s and his
hair sticks up en brosse, while Reid's is smoothed forward to disguise his receding hairline.

Apart from these two portraits which remained for some time in the Van Gogh collection, there exists another portrait of Reid which Van Gogh reputedly gave to Reid along with a painting of apples [VG4] (plate 15). We know nothing about the third portrait, but we do know that Vincent gave Reid the apple painting as the result of a curious episode: Reid was given one day off a week (Sunday) by his employers and would frequently spend it with Vincent, indulging in his other great love, which was painting. The two men would often set off for the countryside round Paris, armed with paints and easels, sometimes stopping at Père Tanguy's en route to buy new colours. On one occasion they had only just set off when Van Gogh saw some apples in a shop window and felt an urgent desire to paint them. Since Vincent was short of cash, Reid lent him the money to buy the apples. Unwilling to waste any time, Vincent abandoned Reid and the painting expedition and returned home immediately to set to work. When Reid arrived back at the end of the day, Vincent presented him with the finished painting.

Reid took both the portrait and the apple painting back to Glasgow, probably in May 1888, and left them with his father. According to A.S. Hartrick, the paintings were not well-received:

"Reid got into serious trouble with his father
for acquiring or investing in some of Van Gogh’s work, but I cannot believe he gave much money for them or I should have heard about it from the painter! It was the contact with such atrocities, as they seemed, that roused the ire of the parent; for, in the view of the elder picture-dealer, Reid was destroying his taste for what was saleable."

From this description it appears that Reid took home more than just the portrait and the apples. He left the two works which Vincent had given him in Glasgow, only to discover on his return that his father had sold them to a dealer (possibly French) for £5 apiece!" Since then only the painting of apples has been located."

Apart from the three portraits, Van Gogh made sketches of Reid, three of which have recently been identified by J. van der Wolk." Two of the drawings (plates 16 and 17) depict Reid clad in a large winter coat and cap, as would have been appropriate for the season when Reid was lodging with Vincent; the third (plate 18) is a less convincing likeness and depicts a man with receding hair in jacket, high collar and tie. However, a photograph of Reid (plate 19), taken when he was in his forties, shows the dealer dressed in a similar style, and lends credence to Van der Wolk’s interpretation.

According to McNeill Reid, his father lived with Vincent for only a few months, probably from October or November 1886 until sometime in the Spring of 1887. During this period Theo van Gogh was finding Vincent more and more
difficult to cope with, and towards the end of December 1886 he fell ill with "a nervous disorder, to the extent that he couldn't move anymore." He recovered quickly, but his friend Bonger reported to his parents, "He has decided to separate from Vincent; to live together is impossible." Theo does not appear to have moved out of the flat, but it seems likely that he originally asked Reid to share not only for reasons of economy, but in order to make life with Vincent more bearable.

Although Reid lived with the Van Gogh brothers for only a few months he knew Vincent for at least a year, and remained in contact with Theo well after that. The story of how Reid was forced to move out of the apartment which he shared with Vincent is related by Robert Macaulay Stevenson, one of Reid's oldest and closest friends. As mentioned above, before moving to Paris, Reid was passionately in love with an American woman, Mary Bacon Martin. According to Macaulay Stevenson, he took the job at Boussod & Valadon in order to be there when she returned from the States. But return she did not. Stevenson takes up the story:

"One day when, his hopes all shattered, he confided in Vincent van Gogh his troubles, Vincent gallantly suggested suicide - together. A. Reid, like a shrewd Scot, at once replied, "'Topping', but I have sisters in Scotland and don't want to put them to needless trouble and worry - so if we wait till nightfall it will be all right." Thus taken by the sentiments Vincent "fell to it" (a beastly Americanism). Reid went out to "make arrangements" which resulted in him spending his last francs in getting as far away

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as Paris permitted — taking lodgings at 2 [6] Place d’Anvers (where he stayed for years) and sending for his things and giving the suicide the go by."

There is another version of this episode, related by Benno Schotz in his memoirs. Reid apparently told Schotz that Vincent had threatened him with a knife because he believed that Reid was pursuing his sister. Whichever version is correct, Reid was forced to leave the flat and find new accommodation at a small pension at 6 Place d’Anvers, where he remained for the rest of his stay in Paris.
Working beside Theo, Reid very quickly became familiar not only with French art, but also with French dealing practices. There were two ways in which a dealer in contemporary art could proceed: either he could sell purely avant-garde art, in the manner of later dealers such as David-Henry Kahnweiler or Léonce Rosenberg; or he could sell avant-garde works, while continuing to promote the more established artists who would guarantee a steady income.

The "model" dealer in contemporary painting aimed firstly to acquire a stock of paintings which would increase in value over the years and to increase the value of his stock by promoting the artist through one-man exhibitions. By taking out a contract on an individual artist with promise he ensured that he gained first choice of any paintings the artist produced in return for offering some form of security. The dealer's own taste became of paramount importance, as well as his skill in persuading his clients to buy works by his "chosen" artist. When a young painter was still relatively unknown, the dealer maintained a steady income through selling the more popular and established painters. This was the route chosen by Theo van Gogh and by Reid after him.

The contractual system was not standardised in France until after the First World War; however, it was the practice
(although not a common one) before that date for a dealer to take out a contract on a specific artist." During the 1870s Hector Brame had some kind of contractual arrangement with Roybet, and Gustave Tempelaere signed a contract with Bonvin, as well as acting as Fantin-Latour's agent. Durand-Ruel appears to have had the monopoly of the Impressionist painters, but contrary to popular belief he did not have any written contracts with his painters, although he appears to have paid them a monthly retainer. Any agreement they made was oral, and based on trust. As a result, nothing prevented the painters from selling elsewhere, and when Durand-Ruel disappeared to the United States in 1886 to promote Impressionist paintings the artists turned readily to Theo van Gogh. In June 1888 Monet signed a contract with Theo (representing Boussod & Valadon) reserving him the right of first refusal on any of his paintings; and all the other Impressionists, with the exception of Renoir, were happy to sell to Theo on a regular basis.

Vincent van Gogh was extremely anxious for Theo to set up his own gallery devoted exclusively to avant-garde art, and dreamed of providing each painter with monthly payment in exchange for their paintings. Theo was unwilling to sacrifice his secure position at Boussod & Valadon in order to subsidize the Impressionist and Post-Impressionist cause, but he continued to promote Impressionist art at his gallery.
Vincent then turned to Reid and attempted to persuade the Scot to contribute to his venture. He wanted Reid not only to provide financial assistance, but to agree to buy and show Impressionist and Post-Impressionist works in England. As mentioned above, it appears that Reid may have taken some of Vincent's works back to Scotland, much to his father's disapproval; but in the end he had to refuse to become involved in Vincent's scheme, firstly because any financial backing had to come from his father, and secondly because he realised that, as yet, there was no market in Britain for such art.  

Vincent accused him of "loving dead pictures and completely neglecting living artists" (letter 473) and as a result of Reid's refusal to go along with his plan, the two fell out.

John Russell wrote to Vincent in Arles, trying to reconcile him with Reid, but Vincent was unwilling as yet to forgive his Scottish friend. He wrote to Russell (letter 477a): "I consider the dealer stronger in him than the artist, though there be a battle in his conscience concerning this." And later he wrote to Theo (letter 492): "in Reid's character the vulgar merchant predominates over the distinguished artist." Reid obviously did feel some sympathy for Vincent and his fellow artists, but since he himself was not well-off during this period, he would have been ill-advised to invest in Post-Impressionist work at such an early date.

If Reid was unwilling to sell Van Gogh's paintings in Britain, he did foresee a market there for Impressionist
art. Vincent and Theo were also contemplating the possibility of showing Impressionist works in England, and Vincent now had no intention of letting Reid get there first. He discussed instead the possibility of either Theo or Tersteeg, the manager of Goupil's in the Hague, taking Impressionist works over to England and wrote to Theo in the Spring of 1888 (letter 464):

"As for the Impressionists, it seems fair to me that they should be introduced into England through your intermediary, if not directly through you. And if Reid should get in first we should be justified in maintaining that he has acted in bad faith towards us."

In a later letter (465), however, he talked of the possibility of using Reid along with Van Wisselingh as agents of Impressionist art in Scotland and England. He explained to Theo the beauty of this combination:

"You know that Van Wisselingh married a daughter of a picture dealer in Glasgow, a rival of Reid's. If Reid takes up the impressionists, if he finds a jumping-off ground there, and if he tries to do this in opposition to us, from that moment we have the right to put his rival up to it."

Vincent's eventual idea was to have Tersteeg as an agent in the Hague, another agent, possibly Van Wisselingh, in London, Theo van Gogh in Paris and himself in Marseilles.

Shortly after this letter, Vincent evidently heard from Theo that Reid has bought a painting by Guillaumin for a
very low sum. He wrote in anger to Theo (letter 472):

"I think that Tersteeg and not Reid ought to start the Impressionist Exhibition in England now. I do not like Reid’s behaviour toward us at all. It seems strange to me that you and Guillaumin have not already arranged between yourselves to cancel the sale of the picture in question. You can certainly tell Guillaumin from me that this is my opinion, and both in Guillaumin’s interest and in that of the whole trade, the price was ridiculous anyway."

It appears that sometime before Vincent left Paris Reid had left "Boussod & Malaudent", as the young Scot sometimes jokingly referred to his employers, and had set up permanently as a marchand en chambre at 6 Place d’Anvers. From the outset he made it his aim to accumulate as many paintings by the Marseillais painter Monticelli as he could lay his hands on. Vincent made several references to Reid’s collection of Monticellis, including a reference in one letter (letter 546) to "the man who made the frames for Reid’s Monticellis", and in another (letter 488) to "the lovely Monticelli landscape with the poplars which we saw at Reid’s".

It was during the summer of 1886 that Vincent Van Gogh developed an profound interest in the art of Monticelli. It has even been suggested that it was Reid who introduced Vincent to the art of this painter. This suggestion is probably unfounded, since Theo van Gogh was already familiar with the work of Monticelli and had sold three paintings by this artist in 1885. Nevertheless, although
Monticelli was well-known in his native Marseilles, he was much better known at this time in Scotland than in Paris, and Reid may indeed have encouraged Theo's interest in his work.

During the 1860s Monticelli's dealer in Paris had been Joseph Delarebeyrette, but during the Franco-Prussian war the two had lost touch and Delarebeyrette had been led to believe that Monticelli was dead. In 1883, however, Delarebeyrette "rediscovered" Monticelli, now painting in Marseilles, and arranged to handle his work once again, with the help of a local merchant named Pierre Piquet who shipped Monticelli's work from Marseilles to Paris.

The paintings which Delarebeyrette now showed were far more modern and expressive than Monticelli's earlier fêtes and the public were initially wary. It was not until after Monticelli's death on June 28th 1886 that French collectors and dealers began to take a real interest in his work and among them were Reid and the brothers Van Gogh.

If Reid was not the first to introduce Vincent to Monticelli, it may well have been Reid and not Theo who first persuaded Vincent of his artistic brilliance. Vincent wrote to John Russell from Arles (477a): "I found him [Reid] artistic in pleading the Monticelli cause. In the which I took and take part." This must have been shortly after Reid's arrival in Paris, since from the summer of 1886 the Dutch artist embarked upon a series of
flower studies which owe much to the art of Monticelli. From 1887 onwards Theo also took a closer interest in the Marseillais artist and started selling Monticelli's work on a regular basis.104 Boussod and Valadon did not wish to deal in the work of Monticelli, but were willing to allow both Theo and Reid to sell his works in their spare time, which both dealers were evidently eager to do.

Vincent regarded Monticelli in the same light as Delacroix, and in a letter to John Russell (477a) he associates the South of France, Delacroix and Monticelli with the "contraste simultané de couleurs, de leurs dérivés, de leurs harmonies, et non par des formes ou par des linges ayant leur valeur en soi." His eventual departure for the south towards the end of 1888 was in effect a pilgrimage to the area in which Monticelli was brought up; and he was undoubtedly also concerned to acquire some works by this artist to send back to Theo in Paris. (He intended to stay first in Arles and then carry on to Marseilles.)

Vincent arrived in Arles around mid-February and wrote to Theo:

"I have only seen a little of the town so far...Yesterday in an antique shop... the man told me that he knew of a Monticelli." (463)

Reid was evidently put out when he learned that Van Gogh had gone south on the trail of Monticelli. Vincent wrote to Theo a week or so later:
"As for Reid, I am not much surprised at his taking it ill (though he is wrong) that I should have got the start on him in the Midi." (464)

As it turned out, Vincent remained in Arles, and Reid maintained his monopoly of Monticelli paintings. It seems likely that Reid had travelled to Marseilles as early as 1886 or 1887, possibly after Monticelli's death, since, in the same letter (464), Vincent mentions giving Reid "a free hand with the Marseilles Monticellis". We know that Reid established contact with Monticelli's cousin in Marseilles, Fernand Delas. It is not known when Reid met Delas, but the two men visited the American George A. Lucas in Paris on 13th May 1889. It seems likely that it was Delas who provided Reid with a regular stock of Monticellis to market in Scotland.

Reid was evidently anxious to corner the market in Monticelli's paintings, a place previously occupied by the dealer Daniel Cottier. In January 1888 Reid sent several paintings to the Monticelli retrospective held at Dowdeswell & Dowdeswell in London. Seventy-five Monticellis were shown at this exhibition, and as a result the artist's popularity in Britain began to soar. According to Aaron Sheon, "Much of the credit for this phenomenon belonged to Reid." Lenders to the exhibition included Scottish collectors such as R.T. Hamilton Bruce and T.G. Arthur, as well as the dealer Van Wisselingh and the American agent George A. Lucas.

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This exhibition gave Monticelli the exposure he needed in Britain and by early spring 1888 Vincent was able to write to Theo from Arles (letter 464): "Reid has forced the price of the Monticellis up, and, since we own five, it follows that these have gone up likewise." These works included two fêtes champêtres, two genre scenes and a still-life of c. 1875-6. Reid had given one of these paintings, probably the latter, entitled Bouquet de fleurs dans un vase à trois pieds (Van Gogh Museum, Amsterdam) (plate 20) to Vincent and Theo. Vincent considered Monticelli's still-lifes to be far superior to his figure paintings, and described the work which Reid gave them as "a very fine picture", and one which both he and Theo had "meant to get hold of".

This was probably in return for the portrait and the painting of apples which Vincent had given to Reid.

Sometime after this date Reid met an artist called Ferdinand Viola, an old friend of Monticelli's, who, along with his two sons, Fernand and Raoul, specialized in making fake Monticellis, which eventually found their way onto the market (a testament to the popularity of this artist by that time). According to McNeill Reid, his father not only befriended Viola but learned his method:

"In the studio the walls were hung with genuine Monticellis and this painter did not copy any one picture but took parts of the backgrounds and various figures from different pictures and built up his own compositions. In this way there was no chance of two paintings of precisely the same subject coming together and Mr. V was most successful. The advice I got when looking at a Monticelli was to see through it from front to
back. If I could not do that then leave it alone since Monticelli could achieve this depth of perspective while the fakers could not."\textsuperscript{113}

Apart from his interest in Monticelli little is known of Reid's dealings in Paris. We know from Vincent that he bought a painting by Guillaumin, and we also know that he bought two works by Manet, \textit{La Brioche} of 1870 [M7] (plate 21) and the celebrated \textit{Le Bon Bock} of 1873 [M8] (plate 22). The latter he acquired for £250 and kept for two years before selling it for twice the original price to the collector Jean-Baptiste Faure.\textsuperscript{114} (Both paintings were to reappear in Reid's gallery during the Impressionist "boom" of the 1920s.) We also know from Durand-Ruel's records that he acquired Boudin's \textit{Bassin de l'Eure} in December 1888 in part exchange for a portrait of a woman in pastel by Puvis de Chavannes.

Reid returned to Scotland for good in the Spring of 1889. He took with him three years' of experience: an intimate knowledge of Impressionist and Post-Impressionist painting; an insight into modern French dealing practices; and the friendship of painters and dealers who were to provide him with necessary contacts in the years to come. According to McNeill Reid's notes, he took back a large stock of paintings, including Japanese prints, Barbizon paintings, and some Impressionist works, with which to set up business as a dealer of contemporary art in Glasgow.
CHAPTER THREE

1. 1889-1900: La Société des Beaux-Arts

2. The Glasgow Boys

3. Joseph Crawhall

4. Henry and Hornel

5. Impressionism in Glasgow

6. Reid and Rodin

7. Reid and Whistler
Alex Reid returned to Scotland in the spring of 1889, and set up his own gallery, La Société des Beaux-Arts, on the third floor of 227 West George Street. James Reid had continued to work in partnership with Thomas Kay at 9 St Vincent Place throughout the time that his son was in Paris, but he now became director of his own branch of La Société des Beaux-Arts at 232 West George Street (plate 23). Alex Reid’s choice of a French title for his gallery reflects not only the current vogue for continental paintings, but also Reid’s intention to promote French art in Scotland; and Reid, who styled himself "Alex Reid, directeur", retained his Paris address of 6, Place d'Anvers on the letterheads (plate 24).

The rooms in West George Street were not large, and such exhibitions as were held there were consequently small in scale. Reid showed mainly Barbizon paintings to begin with, and later Impressionist works, and he specialised initially in the works of Monticelli. He did not keep a large stock of paintings, and in general it was his practice to write to clients asking them to come in and view any works that he might have brought back from Paris. This served two purposes: firstly, he felt that it was a more personal approach to the client; and secondly it meant that, since he did not have, at that time, sufficient capital to buy on a large scale, he did not have to lower
his standards to fill the walls with too many new exhibitions."

In addition to works by the Barbizon School, Alexander Reid continued to foster the Scottish taste for Hague School painting, in particular the Maris Brothers and Bosboom. This necessitated frequent trips to Amsterdam, as well as to Paris, and so Reid employed his younger brother Willie as an assistant to look after the business while he was away, often for weeks at a time.

Reid's first exhibition at 227 West George Street was a show of Japanese prints, presumably brought back from Bing's in Paris. The Glasgow Boys were great admirers of Japanese art and they immediately looked to Reid as a source of help and inspiration. In 1890 Reid acted as the Boys' agent for the International Exhibition at the Munich Glaspalast, travelling to Munich with Guthrie and Lavery to assist with negotiations.

The most important undertaking of this period was probably Reid's exhibition of Impressionist art which was held at Arthur Collie's rooms in Old Bond Street in December 1891. The exhibition included mainly Degas paintings, but also works by Sisley, Monet and Pissarro, as well as Monticelli and a number of Barbizon painters. Reid brought the exhibition up north to the McLellan Galleries in Glasgow in February 1892 and expanded it by adding works by Puvis de Chavannes and Daumier. As a result of these exhibitions he
sold his first three Degas paintings to the Glasgow collectors T.G. Arthur* and his partner Arthur Kay*.

In March 1892 Reid was married to Harriet Elizabeth Adriana Stevenson (Ada) of Birdston, Kirkintilloch (plate 25). He was introduced to Ada by the artist Alexander Roche (1861-1921), who was a close friend of the Stevenson family and a frequent visitor to Birdston. Ada’s younger sister, Louisa (1872-1939), was extremely popular with all the Glasgow boys, and was once referred to by Patrick Geddes as the Muse of the Glasgow School. Her father, Robert Stevenson, farmed 200 acres at Birdston and her mother was descended from an aristocratic Dutch family, van Imbyze van Batenburg, so the family were comfortably off. However, with the passage of time, the farm began to go downhill, and in 1892 Robert Stevenson decided to emigrate to Canada. Alex Reid went to see them off, and at almost the last moment he and Ada decided that they could not bear to be parted, her luggage was taken off the ship and the couple were married after a very brief engagement.

The news of Reid’s engagement was a source of great excitement to the Glasgow Boys. George Henry reported in a letter to Hornel, dated 17th March 1892:

"The only item of news here is - What do you think naughty? Vive Degas. Monticelli Reid is going to marry Miss Loo’s big sister. I believe it was fixed up on Saturday or about that period. Things are looking up."
Reid himself reported the forthcoming event in a letter to Whistler, the tone of which implies that Reid was slightly embarrassed by the whole affair:

"I am getting married (horrible) tomorrow and can be in London on Thursday to see your Ex [Exhibition] and possibly yourself."\textsuperscript{122}

The couple were married on 23rd March 1892 in a Registrar's Office in Glasgow, the only witnesses being the artists James Guthrie (1859-1930) and William Meldrum (1865-1942), and a close friend of Reid's, James Garroway, who was a Glasgow ship-owner (plate 26).\textsuperscript{123} Once again Henry reported the event to Hornel:

"Degas Reid was married today at noon by the J.P. Process to McGinty what's his name. Stevenson. No cards. The happy couple left by the 2 o'clock train for Continong. Pittendrigh [McGillivray] has jerked off a Scotch poem on love, old notation. No reference to the marriage. It has been sent on to Henley."\textsuperscript{124}

Alex and Harriet spent their honeymoon in Grez-sur-Loing, a small French village not far from Barbizon. The village had become an artists' colony during the 1870s and 1880s, attracting writers, musicians and artists such as Robert Louis Stevenson, R.A.M. Stevenson, Frederick Delius, William Stott of Oldham and Frank O'Meara. The Glasgow Boys John Lavery, William Kennedy, Alexander Roche and Thomas Millie Dow painted at Grez during the 1880s, and one of Lavery's great masterpieces of this period, \textit{On the Loing - An Afternoon Chat} of 1884 (Ulster Museum, Belfast) was
inspired by this area. It is not known whether Reid ever joined the "Boys" in Grez, but he was a close friend of both Macaulay Stevenson, and Roche, and would no doubt have been intrigued to visit the area which attracted them so much.

A letter from Reid to his sister Helen, written on 9th April 1892, from the Hôtel Chevillon in Grez, gives a vivid description of the area:

"This is a delightful place...We are about 50 miles from Paris on the borders of the Forest of Fontainebleau...our hotel an old fashioned rambling house with a very old garden full of arbours etc running right down to the river, the Loing which flows into the Seine some half dozen miles further down. The old bridge which is artistically so famous is at the bottom and we have a flat bottomed boat waiting for us whenever we care to step into it...The village is most beautiful and the old church perfectly delightful."

During their honeymoon Reid and Ada drove to Barbizon and visited the area which was so familiar to the dealer through the paintings of Corot, Daubigny, Rousseau, Hervier and other artists of the Barbizon School. They also stopped off in Paris to visit Whistler and his wife.

Returning to Glasgow at the end of April, Reid and Ada moved into a flat at 4 Jane Street. Reid returned to work, but was forced to shelve plans for an exhibition of Whistler pastels which he had timed for the Spring of 1892, and which eventually never took place. However he was fascinated by Whistler's work, and in January 1893 he
exhibited four important Whistler portraits at La Société des Beaux-Arts, including *The Fur Jacket* of 1876 [W6] which had won a gold medal at the Munich exhibition the previous year.

On 30th March 1893 Ada gave birth to a son, Alexander James McNeill Reid. "McNeill", as he became known, was born with badly deformed feet, and at first it was feared that he would never be able to walk. However a young surgeon called Ernest Maylard\(^\text{128}\) operated successfully and the child grew up perfectly normally. Nevertheless Ada and Alex were sufficiently upset by this event not to attempt to have any more children.

Meanwhile, Reid continued to promote French art in Glasgow and held further exhibitions in November 1893, March 1896, February 1897 and December 1898. He also held an exhibition of works by Fantin-Latour in May 1897, when he showed a number of paintings acquired directly from the artist. Reid was very friendly with Jean Tempelaere, whose father, Gustave, acted as Fantin’s agent in Paris, and it was probably through Tempelaere that Reid gained access to the artist’s studio.

As well as French art, Reid sold paintings by his friends the Glasgow Boys. He continued to act as the Boys’ agent for the Munich Secession, and also for the St. Louis Exposition in 1895. In particular he lent support to the younger "Boys", especially Joseph Crawhall (1861-1913),
E.A. Hornel (1864-1933) and George Henry (1858-1943). In 1893 he financed Henry and Hornel's trip to Japan, which was to have a decisive effect on the development of their individual styles.

In April 1894, when the gallery moved to new premises at 124 St Vincent Street, Reid held as his inaugural exhibition a show of paintings by the young Joseph Crawhall. This was Crawhall's first one-man show and served to introduce his work to a number of Glasgow collectors.

The new gallery in St Vincent Street was housed on the ground floor of an impressive Neo-classical building (plate 27), and was far more spacious than the tiny gallery at 227 West George Street. William Burrell* described the new rooms as follows:

"Entering from St. Vincent Street one went through a rather dark, but wide passage for the full distance of the frontage to the street and came into a wide hall with roof light. On the right was a large room and behind all that another large room which, like the hall, were lit from the roof, so that it was possible to mount a very large exhibition or three small exhibitions simultaneously, all perfectly lit during daylight, although, in those days, artificial light was rather primitive. There was also a small room up a rather steep staircase which served as a store so he found himself with the largest and in every way the best Gallery in the City."129

The business was flourishing, and, no doubt encouraged by Ada, Reid decided to seek a home which reflected his
status. In the winter of 1894-95 he rented a furnished house, Woodvale, in Dunoon (plates 28 and 29), which he bought the following year. It was an attractive house in a fashionable area and it had a large garden which Reid designed from scratch. Every morning, especially in summer, Reid would rise at 6 o'clock and spend an hour in the garden before walking a mile to catch the steamer to Glasgow. He and Ada were very sociable, and Woodvale was always crowded with people. They soon acquired horses and two carriages and Reid often went riding with Joseph Crawhall and his friend Robert Cunninghame-Graham.

Meanwhile Reid continued to support the young Glasgow artists. He held an exhibition of Hornel's Japanese works in the spring of 1895 and a second exhibition of Crawhall's work in November 1896. During the 1890s he also gave one-man shows to other Glasgow artists such as Thomas Corson Morton (1859-1928), Harry Spence (1860-1928), and James Whitelaw Hamilton (1860-1932), all of whom were closely associated with the "Boys", and in 1896 he showed paintings by James Lawton Wingate (1846-1924).

Towards the end of the decade Reid began to suffer financial problems. The public were as yet too conservative to invest in large numbers of modern French paintings and he was left with a surplus of pictures. Therefore in June 1898 he was forced to hold a sale of sixty-three works at the Hôtel Drouot in Paris. The sale took place on 10th June 1898 and included works by
Boudin, Jongkind, Fantin-Latour, Daumier, Guillaumin, Degas, Manet and Pissarro. Everything was sold, but in general the pictures went for disappointingly low prices, and Reid made a total of only 62,200 francs on the whole sale.

Nevertheless, Reid acquired a new stock of French pictures including works by Manet and Monet, and held another sale of French art in Glasgow in December 1898. But the boom time for collecting was over. Glasgow was entering a short period of recession and many of Reid's more important clients were no longer buying in large quantities. Reid was forced to make economies. The horses were sold and the carriages disappeared. Reid's problems were compounded when his father suffered a cerebral haemorrhage and was forced to give up working. He had very little money left to support Reid's two younger sisters, and so Mary and Helen Reid moved into Woodvale. They never married, and in those Victorian times would have thought it degrading to work outside their homes, and so Reid supported them for many years.

Thus a decade which Reid had begun with optimism and determination was now ending on a disappointing note. True, he had succeeded in introducing the Scottish collectors to Impressionist art and had even persuaded a few of them to buy, but as yet the Scots were not ready to invest in avant-garde art from the Continent. They were not, however, completely unresponsive to modern art, and
were willing to buy contemporary works by their fellow countrymen - even by an "Impressionist" such as Joseph Crawhall. Reid realised that during the next decade a new strategy must be adopted - a more subtle and cautious approach to art dealing which would gradually educate the public towards a greater appreciation of Impressionist art.
Reid had known many of the Glasgow Boys before he left for Paris in 1886. Guthrie was probably one of his closest friends, and was the only one of the "Boys" who was to attend Reid's wedding in 1892. He was also very friendly with Robert Macaulay Stevenson and Alexander Roche. The latter introduced him to his future wife, Ada, and painted her sister Louisa's portrait. Macaulay Stevenson had known Reid for years, and had exhibited at his father's gallery as early as 1881.

Given Reid's involvement with the Glasgow Boys before his departure for Paris, it was natural that on his return to Glasgow in 1889 he should to continue to support these young artists in every way possible. However Reid's first exhibition at La Société des Beaux-Arts was not reserved for the Glasgow Boys, although it would undoubtedly have met with their approval. The exhibition comprised a selection of Japanese prints, including "numerous examples of Hokusai and his pupils", and was timed to coincide with the Glasgow Art Club Fancy Dress Ball on 27th November 1889, at which Hokusai himself (alias Walton) was present. One of the main events of the evening was Hokusai's engagement to Whistler's Butterfly (Helen Law), an event which was recorded for posterity by John Lavery, and which would without doubt have given Reid's exhibition just the publicity he would have hoped for.
Japonisme was very much in vogue in Glasgow among the young Glasgow painters, who were introduced to the potential of Japanese art through Whistler. As a city, Glasgow was not only familiar with Japanese art, but was in possession of a large number of Japanese objects. The City's Art Gallery had been presented with a number of items by the Japanese Government in 1878 and had held an exhibition of the decorative arts of Japan and Persia in 1882. The firm of Kay & Reid had also held an exhibition of Japanese art as early as 1884. However, Reid's exhibition was one of the earliest attempts to bring such art to the attention of the collectors and to make them aware of current trends in avant-garde art.

Shortly after the Japanese exhibition Reid turned his attentions to the Glasgow Boys. By the end of the 1880s many of the older members of the group, such as James Guthrie, E.A. Walton (1860-1922) and John Lavery (1856-1941) were beginning to receive public respect and recognition: Lavery was appointed to record the Glasgow International Exhibition of 1888; Guthrie and Walton were made associates of the Royal Scottish Academy in 1888 and 1889; and Walton was chosen to paint the official portrait of Sir James King, the Lord Provost of Glasgow. Together with other Glasgow Boys such as James Paterson, William Kennedy, W.Y. Macgregor, Thomas Millie Dow, Alexander Roche, Alexander Mann, Arthur Melville and George Henry, they had been exhibiting at the Glasgow Institute since the beginning of the decade. Their work was slowly becoming
popular with Scottish collectors, and the time had come for the Glasgow dealers to take advantage of the situation. Yet it must be noted that, while the majority of dealers gave one-man shows to the older, more established members of the Glasgow School, Reid was the only dealer to recognize the potential of the younger artists such as Joseph Crawhall, E.A. Hornel and David Gauld.

William Burrell recalls, in a letter to McNeill Reid, that when he first met Reid in 1890 he was already associated with James Guthrie:

"I first met your father when he had premises on the third floor in a building either in West George Street, or St Vincent Street, near Blythswood Square, where he was packing up about 30 or 40 pastels etc., by Guthrie to be shown in London in a place in Bond Street where I saw them and where instead of being appreciated they caused great amusement. I heard some of the ridiculous opinions. I bought two of them, one of the "Luss Road" and my brother George bought other two."  

The show in question was an exhibition of around fifty Guthrie pastels which took place at Dowdeswell's Gallery in London in December 1890. From Burrell's description it seems that Reid was acting as Guthrie's agent, in charge of packing and transporting the pictures to London. Curiously, however, it was Lawrie and not Reid who exhibited the same pastels at his gallery in St Vincent Street in March 1891. This time the exhibition was sold out, a clear indication that the Glasgow collectors were either more nationalistic or more advanced in their
appreciation of avant-garde art than their contemporaries in London.

Pastels were all the rage in Glasgow at the beginning of the 1890s. In 1889 a large number of pastels were on show at the Royal Scottish Academy and the Glasgow Institute and a critic writing for the *Scottish Art Review*, described it as "our newest craze". The following year the Society of Pastellists was founded and Guthrie was asked to join. Reid is said to have encouraged Guthrie to work in pastels, and was fond of working in this medium himself. He was aware of the vogue for pastels among painters such as Degas, Fantin-Latour and Whistler and in 1891 and 1892 he held an exhibition of Degas pastels in London and Glasgow, and also planned an exhibition of Whistler pastels, which sadly never took place.

Reid's first real chance to help the Glasgow Boys came in 1890. The Grosvenor Gallery's summer exhibition that year made a special feature of the Glasgow School. Their paintings attracted the attention of Adolphus Paulus, who was responsible for choosing works for the foreign section of the Munich International Exhibition. Excited by what he saw in London, Paulus immediately travelled to Glasgow in order to arrange for as many of the Glasgow School paintings as possible to be represented at the Glaspalast in Munich. Seventeen of the Glasgow Boys sent paintings to the Munich exhibition, and although much of the negotiating appears to have been done through Guthrie, who
had a good knowledge of German, we know that Alex Reid was also involved in the organisation. A letter from Paulus to Guthrie, written in engagingly stilted English, indicates that Reid actually travelled to Munich with Guthrie and Lavery in September of that year:

Munchen, den August 9 1990

Munchener Kunstler Genossenschaft

My dear Guthrie

I thank you that you put the "Herr" away. I like much better the friendly way. I have the most amicable feeling for you. I have received your photographs today and am very glad to have them. I think they are both good and am glad that you will be here with Lavery and Mr. Alex Reid in September. I have then occasion to compare the original with it - and to pass some hours with you...(continued)

With kind regards

Yours sincerely

Adolphus Paulus

The Munich painters were impressed by the depth of colour and tonality of the Glasgow School paintings and in particular by works such as Henry’s and Hornel’s joint enterprise, The Druids - Bringing in the Mistletoe of 1890 (Glasgow Art Gallery) and Guthrie’s pastels. Roger Billcliffe writes:

"German painting was said to change overnight after their appearance in Munich and the Boys were to play a considerable part in the decision of the leading younger painters in Munich to secede from the Art Society in 1893 and form their own exhibiting society, the Munich Secession. Paulus became its Secretary and the Boys transferred their allegiance from the old
Alex Reid continued to act as the agent for the Munich Secession, while another Glasgow dealer, George Davidson, acted as agent for the more conventional Glaspalast exhibitions. The Boys exhibited in Munich throughout the 1890s, and were also invited to Berlin and the Vienna Secession.

Reid also acted as the Boys' agent for the St Louis exposition in September 1895. The Director of the Art Department in St Louis, Charles M. Kurtz (plate 30), was a keen supporter of the Glasgow School, having first seen the Boys' work at an exhibition in Barcelona in 1894. He visited Glasgow in May 1895, when he arranged with Reid for a selection of pictures to be sent out to the United States. He was enchanted by Hornel's work and bought three of his paintings, as well as one picture by Harrington Mann and one by George Pirie (1863-1946). He also met Guthrie, Walton and Melville in London and persuaded them to take part in the exhibition. A large number of the works sent out to America belonged to Reid himself, others were submitted by the individual artists, some being finished at the last moment. Indeed, some of the canvases were still wet when Reid received them, and as a result he was forced to pack them with their frames. The consignment, which was originally due to leave on 21st May, was eventually sent on 1st August 1895. Reid wrote to Kurtz:
"had I known the great difficulty I was going to have I should never have undertaken it."145

Twenty two cases of pictures were sent altogether, containing one hundred and ten pictures in all. Several artists were unable to produce work of a high enough standard in time for the exhibition, so that Lavery, Henry, D.Y. Cameron and Stuart Park were all omitted from the show at St. Louis.

The Glasgow dealer W.B. Paterson* (plate 31) also sent works by the Glasgow Boys to the St. Louis exposition,146 and became thoroughly irritated by Reid's close relationship with Kurtz and his attempts to make decisions over Paterson's head. Paterson wrote to Kurtz:

"You may imagine I was somewhat amazed when Reid walked in one day lately, and said that three of the pictures (the two Guthries and the Lavery) were not to go....I naturally believe that this is another case of his trying to do me a bad turn."147

According to Paterson, Reid had shown an "antagonistic spirit" towards him ever since he set up business in Glasgow in 1892,148 and he continues in the same letter:

"I should just like to say in closing that any dealings we may have in the future... must be direct and not through Reid, as I have every cause for mistrusting him."149

This may be evidence of Paterson's own paranoia, but
through his contacts with the Glasgow Boys (James Paterson was his older brother and George Grosvenor Thomas (1856-1923) was his partner) Paterson occupied a powerful position in the Glasgow art world, and from the outset Reid regarded him as an important rival. Paterson’s correspondence with Kurtz over the St Louis Exposition provides a unique insight into the attitude of a rival dealer towards Reid, and perhaps also of Reid’s determination to gain an absolute monopoly of the young Glasgow painters.

In general Reid was disappointed by the reception that the Boys were given at St Louis. He reproached Kurtz for failing to push their work and wrote:

"As I and the artists concerned have in a manner denuded ourselves of pictures and as at least one fourth of the pictures could have been sold had we had them here it is a matter of business that the pictures should not go on a voyage through America unless business is to result. I gave you every praise for the thorough and satisfactory manner you have seen to the notices and catalogued the whole thing ... but if there are no buyers! 'a quoi bon tout cela'."¹⁵⁰

Nevertheless, some of the more minor artists such as J. Whitelaw Hamilton, George Pirie, Macaulay Stevenson, William Mouncey and Grosvenor Thomas all sold works, although some at disappointingly low prices.¹⁵¹ Kurtz was forced to negotiate some of these sales through Reid, who appears to have been entrusted by many of the artists with any financial decisions. Reid also irritated Paterson
further by attempting to make decisions on his behalf. Paterson's manager, R. Ashton Irvine*, wrote to Kurtz complaining that Reid was managing the sale of one of Paterson's paintings:

"On Friday last Mr Reid called to say that he had an offer of £15 for W.Y. McGregor's "On the Stour" from you but produced no written communication of any description. You will remember that we agreed that any business between us should be direct and as the price of the pict. in question here was £30 I put it in to you at £25, and as it stands to me at £20 I could not for a moment consider an offer of £15."152

Less than a month later, Kurtz had managed to sell Paterson's McGregor for £25, taking 10% commission for himself.

From St Louis the pictures moved on to Chicago, Cincinnati and New York. Kurtz and Reid kept in touch, and Kurtz stayed at Reid's home during a visit to Glasgow in April 1896. Kurtz continued to promote the Glasgow Boys in America, and when Reid began to take an interest in the Colourists he made his first sale of a Peploe painting to Kurtz's Albright Gallery in Buffalo.153

Through his close relationship with dealers such as Kurtz Reid was able to play an important role in promoting the Glasgow Boys abroad, and because of this he not only won the respect and admiration of these young artists, but was of paramount importance to their overall success. Much of the reason for Reid's influence abroad was thanks to his
sheer drive and energy, combined with a determined business mind, and even a dealer such as Paterson, whose close relationship with the Boys gave him a head start on Reid, was unable to make quite the same impact.

Apart from Reid and Paterson, the dealer who most actively supported the young Glasgow painters during the 1890s was W.D. Lawrie. The firm of Thomas Lawrie & Son was at 85 St Vincent Street. Lawrie and his partner J.M. Brown specialised in contemporary paintings, both foreign and Scottish, and also sold antique furniture and silver, as well other works of art. Lawrie gave one-man shows to many of the Glasgow Boys, including Harrington Mann in 1889, Guthrie in 1891 and Lavery in 1893. He gave Lavery a second show entitled "Fair Women" in December 1895, and in the same year he exhibited works by James Elder Christie (1847-1914).

Paterson gave one-man shows to E.A. Walton in March 1894, to Grosvenor Thomas (who had given up dealing after the first year) in 1895, and to Bessie McNicol (1869-1904), the only woman artist in the group, in February 1899. He also held two one-man shows of his brother's work in November 1893 and May 1895.

Other dealers supported the Boys in a minor way only. Alexander Roche had exhibitions at J. & B. Bennett & Sons at 50 Gordon Street in February 1892 and at the Van Baerle brothers' gallery at 203 Hope Street the following year.

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He also showed some paintings in Lavery's studio in December 1893. (This was a popular way for artists to exhibit their works, since it avoided the question of the dealer's commission.) T. & R. Annan in Sauchiehall Street held an exhibition of etchings by D.Y. Cameron (1865-1945) in 1892, after Cameron had accompanied the photographer James Craig Annan (1864-1946) on a tour of Northern Holland. The dealers James Connell & Sons, whose gallery at 31 Renfield Street was next door to Paterson's, also supported Cameron, giving him exhibitions in 1890 and 1899. They also held one-man exhibitions of the work of William Mouncey (1852-1901) in 1898 and 1902 and of Katherine Cameron (1874-1965) in 1900.

During these early years, Reid gave one-man exhibitions to less prominent members of the Glasgow School such as Thomas Corson Morton, who was given an exhibition in November 1894; and James Whitelaw Hamilton, who exhibited with Reid in 1900. Both these artists were closely associated with Guthrie, and it may have been the latter who persuaded Reid to give them exhibitions. In the main, however, Reid was more interested in those members of the Glasgow School whose work he judged to be moving in a new direction. Of these Joseph Crawhall and Edward Atkinson Hornel will be discussed in greater depth, but Reid also included David Gauld (1865-1936) amongst the new talent which was emerging in Glasgow. He gave Gauld his first one-man exhibition in February 1896 when he held a show of pictures executed at Grez-sur-Loing, and he considered him, along with Hornel,
Crawhall and Guthrie, to be one of the best artists of his generation.
3. JOSEPH CRAWHALL

It is impossible to say when Reid and Crawhall first met, but it was probably their love of horses as well as their love of art which brought them together. In 1894 Reid moved out of Glasgow and rented a house in Dunoon where he kept two horses. Crawhall and Reid used to ride together on occasions, often accompanied by Lavery or by Crawhall's close friend R.B. Cunninghame-Grahame, and Crawhall captured Reid on horseback in a delightful chalk drawing which is in the Reid family collection. Crawhall often gave Reid pictures in token of their friendship, and the sale of Reid's personal collection included nine works by Crawhall, four of which were dedicated to Reid. On another work, Huntsman Taking a Toss of c.1894 [C7] (plate 32), Crawhall wrote "To Reid Junior from Crawhall Junior" in bold red letters on the front of the picture.

It is not really surprising that Reid developed such an interest in Crawhall's work. Firstly, he is comparable to Degas - one of Reid's favourite artists - not only in his superb draughtsmanship, but in his skill at capturing the figure, especially horses, in motion. Secondly, he displays the deftness and economy of line which one finds only in Oriental art, and it might even have been in Reid's gallery that Crawhall first encountered Japanese art.

Agnes Mackay, Melville's biographer, wrote of Joseph Crawhall:
"In many ways he resembled Degas. Both in drawing and painting he expressed a sort of natural synthesis, and had a Degas-like faculty of suggesting movement and light."^{197}

Certainly Crawhall shared Degas's interest in capturing figures, and especially animals, in motion, and his facility with line and interest in composition is often reminiscent of Degas. Crawhall would have been able to see some of Degas works in Reid's gallery from as early as 1892, and it seems almost impossible that a work such as *American Jockeys* of c.1900 (Ewan Mundy Fine Art) could have been conceived without the example of the French artist. In this work the heads of both horses have been cropped in a manner very reminiscent of Degas, while in another work of around the same date, *Following the Hounds* (Private Collection), Crawhall experiments with Degas's favourite device of setting the subject off-centre and leaving half of the canvas blank. Reid's first exhibition of Degas's works included an example of one of Degas's *Chevaux de Course* and it seems more than probable that Reid, who was referred to as "Degas Reid" by the Glasgow Boys Henry and Hornel, would have discussed Degas's skill as an artist with Crawhall.

Crawhall was influenced by both Japanese and Chinese art, and he would have had an opportunity to see examples of Japanese prints at Reid's gallery as early as 1889. Vivien Hamilton points out that much of Crawhall's work owes more to Chinese wash drawings on silk than to Japanese
woodcuts," but many of the distinguishing features of his work - the flattening and simplification of form; the economy of line; the cropping and isolation of motifs; and the adoption of unusual viewpoints - are also common to Japanese art.

Crawhall worked for the most part in watercolour, a medium which commanded lower prices than oil painting. In 1894 Reid gave him his first one-man show (see plate 33), comprising eighty works, most of which were executed in either watercolour or gouache. All lenders to the exhibition were named at the end of the catalogue and included George Burrell*, William Burrell*, James Cox Cox, Miss Croal, James Gardiner, James Garroway, John Pullar and J. J. Spencer. No collectors are listed as having loaned specific works, but we know that George Burrell loaned The Snake Charmer of 1888 (no. 12) [C3] which he had bought from the RSW, and The Circus of 1893 (no. 36) [C6] (plate 34) which he may have acquired from Reid.

Reid wrote a short essay on the artist as a preface to the catalogue. In this essay Reid reveals an almost rebellious streak, hitherto unexpressed. He rails against the academies which "smother art" and fail to recognise the true artist; and he criticises exhibitions "containing hundreds of pictures... in which the works of art are as the proverbial needle; with individual painters deluging us with futilities". He describes Crawhall as a member of that rare species - the artist, and praises his
spontaneous, unacademic approach, his "marvellous precision" and his unerring sense of design. Reid's eulogy appears to come from the heart, and he clearly believed that Crawhall possessed a rare talent. In the final paragraph of the preface he describes those collectors who have had the foresight to invest in Crawhall's work as "among the aristocracy of art amateurs - among those who may truly be called men of taste".

According to John Lavery the two collectors William Burrell (plate 35) and W.A. Coats (plate 36) were the main buyers at this exhibition. Certainly both were enthusiastic supporters of Crawhall, and while Burrell formed the largest collection of Crawhall's work, accumulating one hundred and forty drawings and paintings between the 1880s and 1952, Coats owned at least forty-two works by this artist at his death in 1926. We have no record of purchases made at the Crawhall show, but we know that Burrell acquired the first item in the catalogue, In the Aviary - Clifton of 1888 (C2) (plate 37), which remains in the Burrell Collection to this day. The Circus was bought by W.A. Coats from Reid for £165 in June 1907, and twenty years later, after Coats's death, it returned to the Burrell family when William Burrell acquired it from the sale of Coats's collection in 1927.

It was undoubtedly Reid who introduced Crawhall to William Burrell. On Friday 13th April, to celebrate the opening of Crawhall's exhibition, Reid held a special supper party to
which he invited Crawhall and Burrell. Burrell was flattered to be the only non-artist among those present and he recalled the evening with pride:

"They were all there. Guthrie, Lavery, Hornel, Henry, Walker, Macaulay Stevenson, Kennedy, etc. I was the only non-artist invited - It was a very merry evening."\

Burrell soon developed a passion for Crawhall’s work, although it must be noted that the bulk of his Crawhalls were bought between 1916 and 1952.\

One early collector of Crawhall’s work who shared the artist’s love of horses was Thomas Glen Arthur*. Arthur commissioned Crawhall to draw ten illustrations to the tale of Reynard the Fox. These were later acquired by W.A. Coats who gave permission for the drawings to be reproduced in facsimile in 1906. In addition to these illustrations, Arthur owned the famous White Drake of 1895 [C13], which was also later acquired by Coats, and the Horse Fair of 1894 (The Burrell Collection). He was also one of the major lenders to Reid’s 1894 exhibition of Crawhall’s work.

From the correspondence that exists between Crawhall and Reid, we know that the artist agreed to let Reid have the monopoly on sales of his work in Scotland. From time to time the two would quibble over prices, but in general Crawhall was anxious to keep in with Reid, and on one occasion admitted:
"I have no wish to sell my work elsewhere provided I get a fair price."166

Reid held a second exhibition of Crawhall’s works in November 1896, but once again we have no record of any purchases from this exhibition, nor is there any catalogue. During the early 1900s, however, Crawhall was corresponding regularly with Reid over business matters, and Reid continued to act as the artist’s agent until about 1903. Many of Crawhall’s letters are concerned with matters such as the transportation of pictures for exhibition and requests for money. He constantly asks Reid to approach clients and engineer loans on his behalf. The gentle persuasion of collectors was one of Reid’s tremendous gifts, and the reason why so many artists put up with his hard bargaining. Nevertheless, after about 1903 Crawhall began to rely less and less on the dealer. Reid held no further exhibitions of Crawhall’s work, and although he continued to sell Crawhall’s pictures, his business associations with Crawhall appear to have come to an end by about 1903. In 1904 Crawhall wrote to Reid:

"It seems a long time since I have heard of or from you...write with your news at your leisure."167

By this date Crawhall had transferred his allegiances from Reid to the dealer W.B. Paterson.168 In spite of this, Reid remained friendly with the artist and kept a large number of his works in his own private collection. He also
continued to sell Crawhall’s work with moderate success throughout the next few decades.

Some of the most important collectors to take an interest in Crawhall, apart from Coats and Burrell, were Leonard Gow* and D.W.T. Cargill*, both of whom were also great collectors of Impressionist painting. However, in the end, despite the efforts of Reid and Paterson, Crawhall’s works were absorbed into relatively few collections, partly due to the over-enthusiasm of individuals such as Burrell. Reid was constantly worried about the fact that so narrow a circle of collectors was interested in Crawhall, and he realised that unless he became more widely known he might one day sink into obscurity. Certainly, it is only since the opening of the Burrell Collection in 1983 that Crawhall’s work has come to public prominence, and that we have been able to appreciate the range and dexterity of this talented and witty artist.
Parallel with his interest in Crawhall, Reid turned his attention during the 1890s to two other members of the Glasgow School, George Henry and Edward Atkinson Hornel, whose work was beginning to show an exciting new direction. In 1889 Henry completed *A Galloway Landscape* (Glasgow Art Gallery). This painting comes nearer than any other in the history of Scottish painting to the cloisonnist work of Gauguin and Bernard, and it has been suggested that Reid may have communicated the ideas behind cloisonnism to Henry. Reid must certainly have met Bernard and Anquetin in Paris, and according to Peploe's wife he also knew Gauguin; but there is no real evidence for Reid's friendship with Henry and Hornel before 1890. Since he acted as the Boys' agent for the Munich Exhibition it was probably around this time that he became friendly with the two painters, and by 1891 Henry mentions Reid frequently in his correspondence with Hornel.

The previous year both artists had caused a sensation at the Grosvenor Art Gallery summer exhibition with their joint painting, *The Druids*, which takes the decorative elements in *A Galloway Landscape* even further and enters into the realms of pure Symbolism. Encouraged by the excitement which this painting had caused, Henry and Hornel embarked on another joint venture, *The Star in the East* [HH1] (plate 38) which was completed in 1891 and which Alexander Reid undertook to sell. However, this painting
failed to cause the same impact as The Druids. The decorative structure of The Star is much weaker than in The Druids, and this is possibly because Henry was ill while they were working on the composition. At any rate, the painting failed to sell and soon became known as "The White Elephant". In September 1891 Henry wrote to Hornel proposing that they ask Reid to sell it for £200 and offer him a commission of £50, but in a postscript he admitted that he felt "inclined to let it go for anything, no reasonable offer refused." Reid eventually bought The Star in the East himself for £150 and sold it to James Mackean in November 1923 for £50.

In 1892, thanks mainly to Henry’s persuasion, the Liverpool Autumn Exhibition set one room aside which was largely devoted to the Glasgow Boys. Reid stored a number of paintings intended for the exhibition in his gallery in West George Street. At the last moment he had to go to Paris, and he left Henry with the job of sending the pictures off to Liverpool. In his haste to depart he forgot to leave Henry a key for the gallery and as a result Henry nearly missed the exhibition deadline. Henry reported the event in a letter to Hornel:

"I had an awful trouble about your own picture, and any others that happened to be lying in Reid’s place. Alex. went off with the key of the Beaux Arts, and I could not get in to send off the pictures - all the time Liverpool stay raising old Harry about things being late.

At last Old Reid got a key to open the rooms but when I got Davidson’s men to come for the
pictures he refused to let them be taken away, saying he did not receive any instructions from Alex. about them, even pictures that did not belong to Alex he would not part with. However after a day or two worrying at him I got them off all right except one of Walton's that I got no instructions about and I don't know whether it belongs to Reid or not. But it can't be helped. I did what I could, and it cost me a perfect mine in telegrams and about the loss of a fortnight's time."

It is interesting to note that Reid's father was evidently completely uninvolved in his son's business dealings, and did not feel authorised to release the paintings without Alex's consent.

In spite of the confusion caused by Reid's departure for Paris the Liverpool exhibition was a great success and one of Hornel's paintings, *Summer* of 1891 (Walter Art Gallery, Liverpool), was bought by Liverpool Corporation - the first official purchase in Britain of a painting by one of the Glasgow Boys. This painting clearly shows the influence of Japanese prints, and was possibly influenced by the Hokusai prints which Reid exhibited at his gallery in 1889. But whereas other Glasgow painters such as Alexander Roche and William Kennedy had incorporated Japanese elements in some of their paintings, Hornel goes further than this: in *Summer* his assimilation of Japanese forms is evident not only in the curve and gesture of the running girl, but in the two-dimensional treatment of space and the placing of the figures off-centre with a large abstract area to the left of the canvas. Roger Billcliffe comments on the debt of this painting to Gauguin and the Pont-Aven painters, and
indeed the way in which Hornel achieves a sense of perspective through the gradual reduction in size of the cows towards the top of the picture is clearly reminiscent of such works as Bernard's *Breton Women in the Meadow* of 1888 (Collection Dominique Denis, Paris) or Gauguin's *Vision After the Sermon* of the same date (National Gallery of Scotland). Certainly by this date Reid was well acquainted with Henry and Hornel and it is possible that his knowledge of the art of Bernard, Anquetin and Gauguin gave Hornel the inspiration for this painting.

Reid may also have influenced Hornel in another way, namely by exposing him to the art of Adolphe Monticelli. Certainly Monticelli paintings had been exhibited in Scotland since the Edinburgh International Exhibition of 1886, but surely no individual was more obsessed by this painter than Reid. In Paris he appears to have persuaded Vincent Van Gogh of the artistic brilliance of Monticelli and it seems more than likely that he attempted to do the same with Henry and Hornel. He certainly set out to promote Monticelli's work in earnest, and was referred to by both Henry and Hornel as "Monticelli Reid".  

The influence of Monticelli on Hornel's painting has already been discussed by William Hardie. Hardie admits that the results of Monticelli's influence on Hornel are not seen until the later 1890s, and that "after, say 1896, there is no European painter whose style compares more closely with Hornel's." But there is evidence of
Hornel’s interest in Monticelli as early as 1890 in a painting such as The Brook of 1891 (Hunterian Art Gallery, Glasgow). In this painting the figures merge with the landscape forming a pattern of rich colour, much in the manner of the French painter. Hardie points out that Hornel’s palette is usually lighter than Monticelli’s, but in his later works, dating from about 1896, both colour and technique come closer to the Frenchman. A typical work of this period is The See-Saw of 1896, which was shown at the Glasgow Institute in 1897. Its rich colour and thick impasto immediately recall the work of Monticelli, and Hornel continued to paint in this style until the end of the century.

While Hornel’s compositional technique and use of colour often come close to Monticelli, his subject-matter is drawn from other sources and in his later series of little girls, produced after 1900, he was undoubtedly influenced by another painter whom Craibe Angus and later Reid promoted, Matthijs Maris. Monticelli and Maris knew each other in London during 1880s and often painted on the same canvas, much as Henry and Hornel were to do after them. It was possibly through Maris’s connection with Monticelli that Hornel became aware of his work, but in any case he would have been able to see Maris’s works at the Edinburgh International Exhibition of 1886. He could also have seen Maris’s work at Craibe Angus’s gallery*, at the Glasgow International Exhibition of 1888, and on a regular basis during the 1890s at the Royal Glasgow Institute. Reid
probably also sold examples of Maris's work during this period, although it was not until 1910 that he held a joint-exhibition of both Maris and Monticelli.

Reid played an important role in encouraging Hornel's enthusiasm for Monticelli. He was also largely responsible for exposing both Hornel and Henry to Japanese art. Reid financed the young artists' trip to Japan in 1893 and he held an exhibition of Hornel's paintings on his return. He also promised an exhibition to Henry, but it had to be cancelled due to the damage suffered to Henry's paintings on the voyage home. Other artists had visited Japan before Henry and Hornel: John La Farge and Mortimer Mempes in 1887, Alfred East in 1889 and Alfred Parsons in 1892; and in Japan Hornel met Percy Sturdee who was there from about 1890 till 1894.

Reid's benevolence towards Henry and Hornel was probably motivated partly by a nationalistic desire to patronise the young Scottish artists, but also by strong commercial interests. His Hokusai exhibition of 1889 appears to have triggered off a craze in Glasgow for Oriental art. In February 1890 a show of Chinese and Japanese Ceramics was held at J.B. Bennett & Sons; Bennett's held a second exhibition of Japanese Carved Ivories the following year; and in March 1893 Paterson & Thomas held an exhibition of 200 old Japanese prints and antique Oriental bronzes. Reid was obviously anxious to keep in step with current taste, and by encouraging contemporary artists to travel to the
Orient in order to find new subject-matter that would appeal to his clients, he was involving himself in a venture which had great commercial potential. And in addition to providing his own financial backing, Reid engineered the support of others, including that of William Burrell, who sent Henry and Hornel instalments of money towards the end of their stay in Japan. 176

Henry and Hornel spent nearly a year and a half in Japan. They set sail on 16th February 1893,177 and returned to Britain on 11th July 1894. Hornel immediately returned to Kirkcudbright, leaving Henry in Glasgow. Two days later Henry wrote to Hornel telling him about the damaged canvases. He also told Hornel that he had seen Reid, and that the dealer was furious that he had received very little correspondence from Hornel whilst he was in Japan. Henry continued:

"I said you wrote nearly every mail, ie when you were writing home I mean, but that we had clear proof that many of our letters never arrived... So he wants you to write to him soon. Please do so Ned, and let him keep his hair on."178

Reid was evidently anxious to discover the outcome of Hornel's trip and to discuss the possibility of an exhibition of Japanese works.

The exhibition opened the following April and remained open
for one month. The private view was held by invitation only on 24th, 25th and 26th April. The show included about thirty paintings, but no catalogue was produced and Hornel omitted to give his pictures titles, so that it has been difficult to trace the paintings which were included. The *Evening Citizen* gave the most vivid description of the works on view:

"They represent Japanese singing girls, Japanese dancing girls, Japanese fêtes, Japanese amusements. Here a half-dozen youthful Japanese are paddling about in tubs in the Bay of Tokio; there is a Japanese theatre; in one canvas a group of Japanese young ladies are represented indulging in a game of battledore and shuttlecock, in another two Japanese ladies inspect the silks exposed for sale in a Tokio shop, in a third a Lady watches a group of Boats putting out to sea, in a fourth the magnificent cherry blossom is displayed in all its lush luxuriance, all its wealth of bright, even blazing colour."

The exhibition caused a sensation. The *Bailie* commented on the decorative elements in Hornel's work and his marvellous sense of colour. The "Man About Town" in *Quiz* was even more enthusiastic:

"Hornel's pictures of Japan at La Société des Beaux-Arts are going well, and if you want to secure one (or more), you'd best call early. Nothing like them has ever been seen in the city. They are extraordinary, magnificent, sublime. Hornel has arrived!"

Indeed, by 15th May every painting had been sold bar seven. Several works ended up in the collection of Sir John Stirling Maxwell, including *Figures in a Garden with Pagoda*
of 1894 [Ho2], *Figures with Lantern and Bridge* of 1894 [Ho3], *The Silk Shop* [Ho6] (plate 39) and *Three Japanese Women* of 1894. *The Silk Shop* was probably bought from Reid's exhibition by William Burrell. He certainly owned this painting by June 1902, when it was included in a sale of some of his collection at Christie's in London. Another work, *Music in Japan* of 1894, was acquired by James Smith of Liverpool*, who also bought works by Monticelli and Rodin from Reid in the 1890s.

In his Japanese works Hornel combined the decorative elements of Japanese art with the rich colour and thick impasto which he had learned from Monticelli to produce stunning results. Never again was he to achieve the sheer brilliance and exoticism of these paintings, and although he enjoyed great popularity with collectors in the early part of the 20th Century, he was by then painting to a formula, and had lost the avant-garde spirit of his earlier work.
5. IMPRESSIONISM IN GLASGOW

Reid's experience at Boussod & Valadon and his conversations with Theo and Vincent had made him aware of the commercial potential of Impressionism, and one of his first desires on returning to Scotland was to hold an exhibition of Impressionist art. He was not the first dealer to attempt to sell Impressionism in Britain, and indeed it was about twenty years previously, in 1870, that Paul Durand-Ruel (1831-1922) had first shown Impressionist works to the British public.

Durand-Ruel set up his own gallery at 168 New Bond Street in London during the Franco-Prussian war and held regular exhibitions of Impressionist art there from 1872 until 1875. During this period he succeeded in selling "five or six" paintings to a "tailor in Brighton". This was Henry Hill of Brighton who became the first English Collector of Degas paintings. In general, however, the Impressionists were not favourably received by the British public, and when the dealer Deschamps held an exhibition of Impressionist art, including Manet's Les Canotiers (or Argenteuil) of 1874 (Musée des Beaux-Arts, Tournai), at Durand-Ruel's London gallery in 1876, the press reacted strongly. The Times commented that "the young French painters...seem to have surrendered themselves without reserve to a hankering after ugliness in their figure painting, and a studious avoidance of selection and arrangement in their landscape."
With the closure of Durand-Ruel’s gallery the Impressionists received very little publicity for five years. In 1882 Durand-Ruel held a small exhibition of Impressionist works at 13 King Street which provoked little interest. However the following year he held a big Impressionist exhibition at Dowdeswell’s Galleries at 133 New Bond Street, where for the first time he brought together a large number of works by eight Impressionist artists. The exhibition included seven Degas, six Monets, eleven Pissarros, eight Renoirs, the same number of Sisleys, three paintings each by Manet and Berthe Morisot and two works by Mary Cassatt. Although the show generated a terrific response from the press, both favourable and otherwise, the catalogue’s preface implied that the exhibition was not intended to attract a wide public, but aimed at "introducing to the English connoisseur an Exhibition of Paintings, Drawings, and Pastels by members of the French 'Société des Impressionistes'".166

In January 1883 the first important English article devoted entirely to the Impressionists appeared in the Fortnightly Review, written by Frederick Wedmore. In this article Wedmore named Degas, Renoir and Monet as "the really powerful men of the new movement", Baudelaire’s "peintres de la vie moderne" following in the footsteps of Manet and Daumier.147 From this moment on the importance of the Impressionists to the development of art became widely recognised, and from 1887 until after the turn of the century Impressionist works appeared annually in London at
Despite the new surge of interest in Impressionism, very few works were sold to British collectors during the 1870s and 1880s, and the earliest collectors, such as Henry Hill of Brighton and Constantine Ionides, limited their investments to the work of Degas. Their reticence was perhaps due in part to the relatively high prices demanded, as well as to the limited appeal of Impressionist works. For example, four of Monet's works exhibited at the December 1887 exhibition of the RSBA in Suffok Street were priced at £160 each, higher than any other painting bar three in a show of five hundred and forty-three works.

In April 1889 the Goupil Gallery* in London, under the directorship of David Croal Thomson* (plate 8), held a small but significant show of about thirty large works by Claude Monet (1840-1926). No catalogue exists for this exhibition, but it included two works executed at Antibes in 1888, entitled simply Antibes and The Pines at Juan les Pins. The exhibition was Monet's first one-man exhibition in Britain, and a daring move on the part of Boussod & Valadon. It was René Valadon who had originally put forward the idea, and Thomson was "glad to receive so novel a proposition from [his] chief." The public response, however, was disappointing, and Thomson recalled:
"...this exhibition had no success whatever, and after the private view day, when it was filled with complimentary visitors, no one came at all. For three long weeks the collection remained open and was well advertised, yet during that time only one visitor paid for admission."\textsuperscript{190}

The press reviews were generally unfavourable or simply baffled. The \textit{Times} remarked that Monet's works would "severely strain the faith of the ordinary British visitor", that they were "unlike anything he has seen before in art", and indeed, possibly, "unlike anything in nature".\textsuperscript{191} The general feeling was still that the work of the Impressionists was accessible only to a small section of the population and that "\textit{le gros public}, even in Paris, where artistic quality is generally so readily recognised, would as soon think of dining off caviare as of satisfying itself with these strange and wayward productions."\textsuperscript{192}

David Croal Thomson's role in promoting Impressionism in Britain is one which should not be overlooked, for he was in effect the first British dealer to handle Impressionist works in London. And although he did not hold any further exhibitions of French Impressionist art, he reserved the December show that year for "A collection of 70 Paintings in oil by a group of London Impressionists".\textsuperscript{193} This group included Philip Wilson Steer (1890-1942) and Walter Sickert (1860-1942), and the latter wrote an introduction to the exhibition catalogue, in which he gave his own definition of Impressionism. The ten artists who exhibited in this show formed the nucleus of the already existing New English
Art Club, and from then on the Goupil Gallery under David Croal Thomson became the forum for all their group showings. Thus, in the same way that Reid nurtured the Glasgow Boys, Thomson took the young London Impressionists under his wing.

During the 1890s a number of Impressionist works were sold to the more discerning English collectors, including the artist Walter Sickert, who owned two works by Degas as early as 1891. Other collectors included George Moore, the Fisher Unwins, Lord Grimthorpe and Sir William Eden. The majority of collectors bought either directly from the artists or from Durand-Ruel in Paris, but it was sometimes possible to find Impressionist pictures at a handful of London galleries, including the Goupil Gallery, Sulley & Lawrie and Dowdeswell's.

In November 1890 Dowdeswell's staged an exhibition of fine paintings, including works by Degas, Manet and Whistler, at the gallery of the Glasgow dealers T. & R. Annan. Glasgow at this time was home to a large number of wealthy merchants and industrialists, and Dowdeswell's were no doubt anxious to tap a new and potentially lucrative market. The International Exhibitions of 1886 and 1888 had drawn attention to the growing number of collectors in Scotland and the rising demand for modern foreign art in particular. In order to keep pace with developing tastes, the majority of successful Glasgow dealers during the 1880s and 1890s were obliged to form some kind of association.
with London dealers: from an early date Craibe Angus had been the agent for Daniel Cottier in London, and through him was associated with the Dutch dealer Elbert van Wisselingh; the Van Baerle brothers were affiliated with Hollaender and Cremetti* in New Bond Street;197 W.D. Lawrie appears to have been in partnership with a London dealer since 1888 and set up his own London gallery in 1892; Edward Fox White of the North British Galleries also had his own London gallery, and other Glasgow dealers were soon to follow suit. Indeed, it was essential during this period for any successful dealer to have some contact with the London market, and Reid was no exception.

Reid’s London associate was Arthur Leslie Collie,* an antique dealer and "Publisher of Sculpture",198 who owned a "fascinating junk shop" at 39B Old Bond Street.199 His business was primarily concerned with antiques rather than contemporary art, and so there was no danger of the two becoming rivals. In fact, they were close enough to go on holiday together, and Reid used Collie’s rooms as a base whenever he journeyed south.

Exactly a year after Dowdeswell’s exhibition at T.& R. Annan’s, and two years after the disastrous Monet exhibition at the Goupil Gallery, Alexander Reid made his first attempt to introduce Impressionism to the British public. In December 1891, at Arthur Collie’s gallery in Old Bond Street, he exhibited "a Small Collection of Pictures by Degas and others".200 The exhibition included
seven paintings by Edgar Degas (1834-1917), together with one each of the plein-air Impressionists, Sisley, Pissarro and Monet, as well as a selection of works by other 19th Century French artists, such as Corot, Daubigny, Millet, Monticelli, Hervier and Ribot.

Reid bought some of the Impressionist works for the Collie exhibition from Durand-Ruel’s in Paris. On October 9th 1891 he bought Degas’s Chevaux de Courses (no.18) for 4,000 francs. Eleven days later he acquired Degas’s Femme à la Fenêtre of c.1871-2 (no.21) [D2] (plate 40), Sisley’s Effet de Neige (no.1) and another Degas pastel entitled Course, which was not included in the exhibition. 201 Monet’s Vue de Vétheuil, l’Hiver, of c.1879 [Mo6], catalogued as Effet de Neige à Vétheuil, no.6 in the Collie sale, also appears to have come from Durand-Ruel, although it is recorded in the dealer’s Grand Livre as having been sold to Reid on 12th March 1892, after the exhibition was over. 202 A likely explanation for this is that Reid had borrowed the picture "on sale", and that once he had found a buyer, he paid Durand-Ruel the amount owed. 203 It is not certain where he acquired the other five Degas, although the small Café-Concert (no.22) may have been the same Café-Concert, now known as Mlle Bécat aux Ambassadeurs of 1877-1885 (plate 41) which was owned by Walter Sickert as early as May 1891. It is possible that he may have bought the other four works directly from the artist himself. Certainly, as D.S. MacColl later recalled, "He was one of the few for whom Degas’s door was open". 204 The remaining works
included two ballet paintings, *Une Danseuse* (no.17) and *Danseuses au Foyer* or *La Contrebasse* of c.1882-5 (no.20 — catalogued as *La Répétition*) [D11] (plate 42), one nude study entitled *Après le Bain* (no.16) (possibly Lemoisne 787), and *Chez la Modiste* (No. 19) [D9] (plate 43) of 1882.

The exhibition also included a fan-shaped painting by Pissarro, *Foire de la Saint-Martin, Pontoise* of 1881, catalogued as *La Fête-Foire* (no.2) [P2] (plate 44), painted "in a grey tone, with lively figures wearing bright kerchiefs". Durand-Ruel bought fans regularly from Pissarro during the 1880s and early 1890s, and Reid may well have seen them at his gallery, although he appears to have bought *Foire de la Saint-Martin* directly from the artist in about October 1891. Fans had become extremely popular in Paris following the rococo revival of the 1870s and the craze for Japanese art during the same period. Being lower in price than pictures, as well as fashionable, they were easy to sell, and it was undoubtedly for this reason that Reid included a Pissarro fan in his first Impressionist exhibition. Reid had approached Pissarro’s son Lucien in December 1891 to ask how much his father wanted to charge for his fans in London. Lucien immediately wrote to Pissarro, who replied as follows:

"Show Mr. Reid my etchings; you have the prices. The fans bring - at least that is what the dealers here pay for them - 300 francs. Perhaps we should ask 400 francs for them in London in order to get 300. If you can’t get more, 300 francs. In any case you can let people know that my prices are on the rise, and do the best you
Reid was not interested in the etchings, and judging by Pissarro’s next letter, did not buy any more fans on this particular occasion:

"I received your letter this morning, which shows some discouragement since you did not succeed with Reid, of whom, by the way, I did not have any excessive hopes. This is the man who sold Monticellis at such high prices in Glasgow. For four or five years he has appeared to want to take the impressionists in hand; at the time of poor Vincent Van Gogh, he was contemplating this project; it came to nothing. Théo van Gogh did not regard his judgement of art very highly, and finally they had a falling out."

These are clearly the words of an artist disillusioned by the dealing fraternity, and one can assume that his account of Theo’s opinion of Reid is highly coloured by Pissarro’s own opinion of a dealer who was unwilling to invest wholeheartedly in his work.

It appears that, despite their popularity in Paris, the fan-paintings were not easy to sell in Britain, and Reid was well advised to adopt a cautious attitude to Pissarro’s work. Seven years on, the fan-painting remained unsold, and was included in a large sale of Reid’s stock at the Hôtel Drouot in Paris in June 1898. The work was catalogued as *Fête de Village* (no.62) and was sold for 210 francs.

If Pissarro’s work failed to capture the imagination of the
British collectors, the same was certainly not true of Degas and Monticelli, the artists with whom Reid's name was to be associated for years to come. D. S. MacColl wrote an amusing article on both artists in *The Spectator*, and George Moore, a fellow artist and friend of the Impressionists, published an article on Degas in *The Speaker*. MacColl was well acquainted with Reid, and it seems possible and even likely that the dealer had also met Moore and persuaded him to write a review of this exhibition. Indeed, Reid could not have written more persuasively himself, predicting a swift ascendancy for Degas:

"So we may expect to see Degas sold next year for fifteen hundred [francs]; five years hence he will be on his way to the Louvre."²¹₀

Moore did, however, criticise Reid for displaying one pastel in a gold frame which jarred with the yellow background, "utterly destroying the effect the painter intended."²¹¹ This was not typical of Reid, who was generally careful with any Impressionist pictures to choose frames which toned in with the work itself.

Most critics chose to discuss the Degas paintings above all else, and their reactions were extremely mixed. The critic of *The Saturday Review* chose Degas's *Chevaux de Course* as his personal favourite in the exhibition, but was troubled by *Après le Bain*:
"Après le Bain is one of Degas’s rare studies from the nude, valuable in its perfectly posed and unaffected fidelity to life, but of a distressing ugliness."212

The critic for Life dismissed Après le Bain as "the least successful of M. Degas’ pictures", while the reviewer for Vanity Fair went even further:

"There is not one redeeming feature about this sketch. The pose is most ungraceful, the drawing is outrageous, and there is no colouring worthy of the name. Its only excuse is that it is a sketch, and one only hopes that it will soon be taken out of the frame, and either enveloped in a portfolio or in the flames."213

But while the critics felt uncomfortable with the disconcerting realism of Après le Bain they nevertheless found plenty to admire. Vanity Fair, like the Saturday Review, praised the handling of Chevaux de Course, and described it as "quite the best work... seen from this painter's brush".214 The Standard picked out Chez la Modiste as their particular favourite, while The Star favoured the smallest Degas pastel, Un Café-Concert, which they described as "a powerful study of colour and light and movement".215

In general the critics felt more at ease with the ballet pictures than with the more "Realist" works. But if they were troubled by the mundane subject-matter, they were even more disturbed by the colour and composition of some of the works. The critic for The Saturday Review commented
doubtfully on the shopgirl in Chez la Modiste, "her figure cut in half by the hard line of the mirror", and dismissed Femme Assise à Une Fenêtre as "little more than a large silhouette". The St James Gazette objected to Degas' use of colour, especially in Chevaux de Courses, "the gaudy colours of the jockeys contrasting harshly with a sickly green herbage".

Yet despite some adverse criticism the majority of critics were fascinated by the Degas paintings on show at Collie's gallery. George Moore hailed Degas as "one of the greatest artists of this century" and even the reviewer for the St James Gazette admitted that the paintings were "so clever that it is at once necessary to seek out the reason why they appear clever."

Reid evidently chose the Degas paintings for the Collie exhibition very carefully. The four "series" for which Degas is best known - the Jockeys, the Ballet Dancers, the Ouvreuses and the Nudes - were all represented. Furthermore, it is no coincidence that Reid chose to introduce the public to Impressionism through Degas, some of whose works had already been absorbed into a few British collections. Degas was certainly the most conservative of the Impressionist painters, and although he exhibited at seven of the Impressionist exhibitions, he never employed the Impressionist "touch", and preferred to work in the studio rather than en plein air. Degas was above all a draughtsman, and Reid perhaps felt that his sense of
composition and design would appeal to the British amateurs more immediately than the sketchy, "unfinished" works of the younger Impressionists.

The first paintings to greet visitors to the exhibition were the two versions of Effet de Neige by Monet and Sisley, which Reid was careful to hang side by side (in the reverse order from the catalogue). A comparison of their respective methods was therefore invited, and the similarity of the Impressionists' aims underlined. George Moore devoted an entire article in The Speaker to a discussion of these two paintings alone.220

One contemporary critic gives a very clear description of the Monet painting:

"...a superb canvas by the master of impressionism, Claude Monet, a scene of ice and snow in greyish blue tones, an icy fore-ground accentuated on each side in the middle distance by clumps of reddish brown brush, behind which the white hill rises, surmounted on the left by the towers of the church of Vétheuil. The interest is heightened by two tiny figures, merely suggested, in the middle distance."221

Although catalogued simply as Effet de Neige the mention of Vétheuil in this description suggests that this was indeed the same Effet de Neige à Vétheuil which Reid later bought from Durand-Ruel in March 1892. The description of the Sisley is briefer, "a charming, subtle bit of grey tone, a turning in a snow-clad lane, slightly accented by a little green gate".222

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Despite the interest that these works aroused, the only Impressionist picture to be sold while the exhibition was running was Degas's *Chez la Modiste*, which was bought by the Glasgow collector T.G. Arthur (plate 45) for £800. Arthur's work invited much comment from the press, perhaps because, as one critic put it, it was "the least attractive of all; but...quite the most characteristic"\(^{223}\) painting in the exhibition. Arthur's purchase was of extreme importance to Reid and to the development of Scottish taste; for once one Scottish collector had acquired an Impressionist work, it was not long before others were to show interest.

No other Impressionist works were bought while the exhibition was running, but W.A. Coats may have bought Monticelli's *L'Automne*, (no.14). He certainly owned an Autumn Landscape which was listed in his private catalogue in 1904. Second only to the Degas, the Monticellis attracted most interest at the exhibition, and Reid was careful to include several examples of his work, including the appropriately titled *Souvenir d'Ecosse* (no.10). By including the works of the more popular artists such as Monticelli, Corot, Daubigny and Millet, Reid succeeded in drawing the attention of such distinguished collectors as Sir John Day and Alexander Young, both of whom owned huge collections of Barbizon and Hague School paintings.\(^{224}\)

The exhibition at Collie's gallery closed on 8th January 1892 and in February Reid took the show north to Glasgow.
No catalogue exists for this second exhibition, but we know that Reid exhibited forty-six works in all, adding works by Puvis de Chavannes, Courbet and Whistler. A short notice in Quiz advised its readers to visit "the very interesting collection of works by Degas, Monet, Whistler, Monticelli and others....showing at the rooms of La Société des Beaux-Arts." The critic commented in particular on a selection of Whistler lithographs which Reid had included in the Glasgow exhibition:

"Whistler's 'songs on stone' are remarkably pretty, and give a very decided contradiction to the absurd notion prevalent in some places that drawing on the lithographer's stone is not artistic."

Since Dowdeswell's had already shown works by Degas and Manet in Glasgow in 1890, Reid was not the first dealer to show Impressionist paintings in Scotland, but he was the first to exhibit works by the plein-àir Impressionists Monet, Sisley and Pissarro, and he was the first dealer to persuade the Scots to buy.

Shortly after the close of the Impressionist exhibition, Reid sold a second work by Degas to Arthur Kay.* (plate 46) Kay was a director, along with T.G. Arthur, of the Glasgow haberdashers' firm of Arthur & Co., and it seems not improbable that Kay was attempting to upstage his business partner when he acquired one of Degas's most controversial paintings, L'Absinthe of 1875-6 [D3] (plate 47). The picture formed part of the Henry Hill collection which was
sold at Christie’s in London in February 1892. The story of Kay’s acquisition of this picture, originally known as Au Café is recounted in Treasure Trove in Art, which records Kay’s memories of his collecting days:

"When Au Café was shown on the easel, it was hissed - ‘sifflé’ say the French. I believe disapproval of a great masterpiece, thus shown, must be almost unique. I stood back, where I could not be seen, in order to watch a dealer [Reid] I thought might bid for this picture. I felt it would be wiser to let him become buyer, and offer him a profit afterwards, rather than run him up in the auction. This policy worked; he bought the picture. When I met him he told how some of his friends were chaffing and abusing him for having acquired such a thing. He evidently thought that he had made a mistake. I offered to relieve him of his mistake for a very moderate consideration, which pleased and satisfied him." 

Kay’s account gives us the impression that Reid was embarrassed by his purchase and anxious to be rid of the painting. The truth was, of course, that Reid was extremely eager to sell a second Impressionist work to a Scottish collector. Kay was delighted with his purchase and hung it "in a position where [he] could see it constantly." However, the unfavourable reaction that it provoked among his peers eventually persuaded Kay to return the picture to Reid, although only temporarily:

"It had not been away for 48 hours before I went back to the dealer [Reid], and in order to recover it, bought another work by Degas, a Répétition."
Having rebought *Au Café*, along with the *Répétition*, Kay now owned two works by Degas. The *Répétition*, now known as *La Contrebasse* of c.1882-5 [D11], had been included in the Collie sale (no.20), but remained unsold.

Reid had now succeeded in selling three important works by Degas to Scottish clients, although admittedly the pictures did not remain in Scotland for long. Arthur lent *Chez la Modiste* to the annual exhibition of the Royal Glasgow Institute in 1892 (no.562), and Kay lent both his works to the inaugural exhibition of the Grafton Galleries in London, where *Au Café*, in particular, caused a tremendous stir. It was exhibited under the title *L'Absinthe*, thus drawing attention to the depressing and even shocking subject-matter. It was described in the press as "vulgar, boozy, sottish, loathesome, revolting, ugly, besotted, degraded, repulsive...", and it was probably this unfavourable reception which prompted Kay to part with both works in April 1893, when he sold them to the Paris dealers Martin & Camennon. Arthur disposed of *Chez la Modiste* two years later, and made no further investments in Impressionist works. Kay, on the other hand, was a provocative figure, a self-conscious collector who courted notoriety, and it was not long before he acquired another work of a similar type to *L'Absinthe*, Manet's small pastel *Un Café, Place du Théâtre Français* of 1881 (Burrell Collection) (plate 48), which he bought from the French dealer Ambroise Vollard and exhibited at the Glasgow International Exhibition of 1901.
Meanwhile, having successfully introduced Degas to the Scottish collectors, Reid began to concentrate more on promoting the plein-air Impressionists. His next recordable sale of an Impressionist work was Monet’s Vue de Vétheuil, l’Hiver (no. 6 in the Collie sale) which was bought by Andrew Maxwell* (plate 49) and exhibited at the Glasgow Institute in 1895 as Effet de Neige (no. 51). It is possible that Reid sold this work to Maxwell some time before November 1892 when The Bailie reported as follows:

"Among the latest additions to the gallery of one of our chief Glasgow collectors is an example of Claude Monet, a picture distinguished by all the more distinctive characteristics of the great impressionist."

As discussed above, it seems probable that Reid had borrowed this work "on sale" for the Collie exhibition, and that when he paid Durand-Ruel in March 1892 he already had a buyer in mind. Andrew Maxwell certainly owned the Monet by 1894 when Robert Walker published an article on his collection in Magazine of Art.

We know from the catalogues of the Glasgow Institute exhibitions that other Impressionist works were filtering into Scottish collections during the 1890s. In 1895 George Burrell lent a Degas watercolour entitled The Ballet (no. 629) and in 1897 A.J. Kirkpatrick* (plate 50) exhibited a Monet landscape (no. 231). Kirkpatrick also owned a painting by Alfred Sisley (1839-99) entitled A Country
Village which he lent to the Glasgow Institute in 1898 (no.46). Kirkpatrick was a client of Reid's and it is extremely likely that he acquired these two Impressionist works through the Glasgow dealer. Certainly Reid was holding regular exhibitions of Modern French art during the 1890s, including one in March 1896 and another in February 1897. George Burrell very probably also bought his Degas from Reid, since, firstly, we know that he lent pictures to the Crawhall exhibition in April 1894, and would have visited Reid's gallery during that period; and secondly, we know that Reid visited Degas's studio with D.S. MacColl in 1894 and would certainly have had Degas pictures in stock.

By 1898, therefore, at least five major Scottish collectors had invested in Impressionist art. But not one had acquired more than two works at any one time, and by 1895 both Kay and Arthur had resold their controversial Degas.

As the decade progressed, sales of 19th Century French art were beginning to drop off, and Reid found himself with a large amount of old stock. On 10th June 1898, he decided to hold a sale at the Hôtel Drouot in Paris. This sale included works by Manet, Degas, Pissarro and Guillaumin as well as a large number of other 19th Century French paintings. Some of these works, such as Manet's La Brioche (no.41) [M7], were acquired as much as ten years previously, and others, such as Pissarro's fan picture, now catalogued as Fête de Village (no.62) and Degas's Femme Assise à la Fenêtre (no.26), had been included in the
Collie sale of 1891. The catalogue reveals, however, that Reid had invested in further Impressionist works during the 1890s, including Pissarro's *La Neige à Moret* (no.45), which was sold to Durand-Ruel for 1420 francs, and two Degas pastels: *La Toilette* of c.1884 (no.56) [D12] and *A La Barre* (no.57), which sold for 1600 francs (to Durand-Ruel) and 380 francs respectively. The prices were generally disappointing: Degas's *Femme Assise à une Fenêtre*, which Reid had bought from Durand-Ruel in 1891 for 3,000 francs, now sold (back to Durand-Ruel) for only 2,900 francs; Manet's spectacular still-life, *La Brioche* (no.41), sold to a Mme Besnard for only 1,550 francs; and Pissarro's fan picture went for a mere 210 francs, when we know that Pissarro was receiving 300 francs for them in 1891.

The total realised at the Drouot sale was around 162,200 francs for sixty-three works. The largest figure achieved was 13,300 francs for Corot's *L’Atelier* (no.17), but as many as twenty-four works went for 200 francs or less. The sale catalogue gives us a clear insight into the type of French paintings which Reid was attempting to sell during the 1890s. There were a number of works by landscape artists who helped to "pave the way" towards Impressionism: artists such as Boudin, Jongkind, Cals, Lépine and even Hervier. Of these, Jongkind's works fetched the best prices and Reid received well over one thousand francs for two paintings, *Saint Paris-le-Chatel* of 1862 (no.34) and *Route avec Chaumière* (no.37). Corot and Daubigny were also included in the sale, Corot's works fetching far more than
any other artist. In addition to these there were also a large number of still-lifes, including works by artists such as Bonvin, Vollon, Ribot, Vincelet and Fantin-Latour. In selling works by Bonvin and Vollon Reid was consciously carrying on the Dutch still-life tradition so familiar to the Scottish collectors, and at the same time introducing them to the cruder and more abstract techniques of French art which would pave the way towards more modern still-life painters such as Cézanne and even Braque.

Another artist who helped to bridge the gap between realism and modern art was Honoré Daumier (1808-1879), whom Reid had introduced to the Scottish collectors during the 1890s. Reid included Daumier's Les Saltimbanques au Repos (catalogued as Au Cabaret) in a mixed exhibition of French art in October 1893, and A.J. Kirkpatrick owned a Daumier Bathers as early as 1894. Reid also included Daumier in a mixed exhibition of modern French art in February 1897, when Kirkpatrick acquired The Wayfarer. William Burrell developed a keen interest in Daumier and bought Suzanne et les Vieillards of c.1878 (plate 51) from Reid in 1899. By 1901 he had acquired another two works - both of which he exhibited at the Glasgow International Exhibition that year - a Don Quixote (no.1342), and La Blanchisseuse (no.1411). T.G. Arthur also lent a Daumier, entitled Bord de la Seine (no.1356), to the same exhibition. Meanwhile the Drouot sale contained three works by this artist: Hercule de Foire of c.1865, catalogued as Le Lutteur (no.23), La
Baignade of c.1847 (no.24) [Da2] and Le Dessinateur, catalogued as La Lettre (no.25) [Da5]. Despite the disappointing figures achieved at the Drouot sale, Reid used the money to buy up a fresh stock of 19th Century French paintings, including works by Manet (1832-83) and Monet. He returned to Glasgow at the end of the summer and planned a further exhibition of French art which was held at La Société des Beaux-Arts in December. It is not known exactly which paintings were included in this sale, but it is likely that it included Manet’s Portrait of Victorine Meurent of 1862 [M2] (plate 52), which was bought by William Burrell and Monet’s A Freshening Breeze of 1867 [Mol] (plate 53) which was acquired by Andrew Bain*. Both these works are pre-Impressionist and, although the Manet is executed with a boldness of touch, it is nevertheless a conventional portrait, and by no means as shocking as works such as Olympia or Le Déjeuner sur l’Herbe, for which Victorine Meurent was the model. The Monet is in many ways even more conservative, an early work featuring a single sailing boat en pleine mer. Andrew Bain was Commodore of the Royal Western Yacht Club for seven consecutive years during the 1880s, and was one of the oldest members of the Royal Clyde Yacht Club. It was almost certainly his love of his sailing, rather than his appreciation of avant-garde art, which prompted him to buy A Freshening Breeze.

In addition to the Manet, William Burrell acquired Degas’s La Lorgneuse of c.1865 [D1] (plate 54) some time before
There can be no doubt that Burrell bought this work from Reid; and indeed, on one occasion during the early 1890s he accompanied Reid to an auction at Christie’s where a work by Degas was being sold. He later told McNeill Reid how his father had quickly made a name for himself as a dealer in Impressionist art. McNeill Reid takes up the story:

"A Degas was on the easel and had been bid up very slowly to £320. Burrell and my father were standing at the back of the room when the former was startled to hear his neighbour call out in a loud voice, "Seven hundred pounds." The entire audience turned round to see who this crazy lunatic was and Burrell asked my father what on earth he had done that for, since he would probably have got the picture for a bid of £350 at most. My father’s reply was typical. "Yes, I know I would, but when I came in here I was almost unknown; now everyone knows me."  

Whereas Reid was fairly successful in promoting Degas’s work in Scotland, he took longer to bring the public round to Manet. Despite the fact that he had bought two works by Manet during his time in Paris, Reid omitted Manet from the 1891 exhibition at Collie’s gallery and it was not until 1898 that he attempted to promote Manet in any way. This may have been due to the fact that Manet’s crude style and "vulgar" subject-matter held little appeal for the British collectors in general. Since 1883, when Durand-Ruel showed three works by Manet at his London exhibition of Impressionist art, this artist had been almost totally neglected by the London galleries. We know that Dowdeswell’s had at least one work by Manet in stock in 1902, when he included it in a sale at Christie’s."
1890, but it was not until 1896, when D.S. MacColl published a review of the Manet exhibition at Durand-Ruel's gallery in the rue Laffitte, that the British public began to take more interest in this artist. Even so, by the end of the 1890s only two more Manets had appeared in public exhibitions in London, while Reid by this time had made at least one, if not two sales. His stockbook reveals that in May 1899 he sold a Manet Head to A.J. Kirkpatrick for £350. Since Kirkpatrick died in 1900 it is possible that this work may have been the same Portrait of Victorine Meurent that William Burrell was to exhibit at the Glasgow International Exhibition of 1901; but, since the bulk of Kirkpatrick's collection was not sold until 1914, it seems probable that Reid sold not one, but two Manet portraits during this period. Two years later, in 1901 he made two further Manet sales, although once again these were early works and hardly reflected a developing taste for the avant-garde. Reid's client this time was the Edinburgh collector J.J. Cowan* who bought Manet's La Marchande des Chiens of c.1858 [M4] and Pont d'un Bateau of c.1868 [M3] (plate 55).

Two works by Manet were exhibited at the Glasgow International Exhibition of 1901, Kay's Un Café, Place du Théâtre Français (no.1251, catalogued as Un Café) and William Burrell's Portrait of Victorine Meurent (no.1409, catalogued as Girl's Head). The exhibition also included Andrew Bain's Monet, A Freshening Breeze (no.1311) and an English collector, C.J. Galloway, contributed a painting of
the Crystal Palace (No.109), painted by Pissarro in about 1870. Apart from these, there were only four other Impressionist works included in the exhibition - one each by Monet, Renoir, Sisley and Pissarro - all of which were lent by Durand-Ruel. Considering Reid's early success with Degas, it is surprising that not one work by this artist was shown, and that the focus was now on Manet and Monet.

By 1900 Monet was an established artist and, according to The Bailie, "earning an income, from the sale of his pictures, of £15,000 per annum!" In 1902 two paintings by Monet were included in the exhibition of the Society of Scottish artists in Edinburgh and in November 1903 a work by Monet was included in a sale in Glasgow of the collection belonging to D. McCorkindale of Carfin Hall. As for Manet, in 1902 D.S. MacColl devoted a generous section of his influential publication, Nineteenth Century Art, to a discussion of Manet's work and by 1904 other Glasgow dealers besides Reid were exhibiting work by this artist.

Thus by the beginning of the 1900s works by Manet, Degas, Monet, Sisley and Pissarro had entered into Scottish collections, and most of these had been handled by Reid. T.G. Arthur, Arthur Kay and George and William Burrell had bought works by Degas; Kay, Burrell and J.J. Cowan had invested in Manet; and Andrew Maxwell, A.J. Kirkpatrick, Andrew Bain and D. McCorkindale had bought works by Monet.
Sisley and Pissarro had enjoyed less popularity, but at least one work by each was acquired during this period by A.J. Kirkpatrick and C.J. Galloway. The only Impressionist artist whom Reid appears to have neglected is Renoir, perhaps because he stands apart from the other *plein-air* Impressionists, perhaps because his work was less easily available. Certainly, he was seldom handled by Theo van Gogh, being the only member of the Impressionist group to remain faithful to Durand-Ruel during the 1880s. Durand-Ruel loaned one painting by Renoir to the International Exhibition in 1901 and another work was exhibited at the Glasgow Institute in 1902. But it was not until after the artist's death in 1919 that Reid was to promote Renoir in any serious way.

Despite this relatively early interest in Impressionist art among Scottish collectors there was no single collector who was prepared to commit himself wholeheartedly to Impressionism. In general the majority of collectors were content to invest in one or two small landscapes, and perhaps the odd portrait or ballet picture, and it was only the self-conscious collector such as Kay who was bold enough to acquire a truly avant-garde work such as *L'Absinthe* - and this for a limited period only. It is really not surprising that the collectors were so slow to adjust to the brilliance of the Impressionist palette, since, apart from anything else, the sombre Victorian interior was not an altogether appropriate setting for these vibrant works. This generation of collectors had
been reared on the sobriety of Scottish genre painting and the Hague School, and it was Reid's difficult task to develop their tastes towards brightness, luminosity and more modern subject-matter.
During his time as a dealer Reid sold sculpture by Barye, Rodin, Degas and Despiau, and he once told Benno Schotz: "Were I to live my life over again as an art dealer, I would pay more attention to sculpture." Above all he was interested in Auguste Rodin (1840-1917), and was buying works directly from the sculptor from about 1892 onwards.

Rodin exhibited at the Royal Academy in London as early as 1882 and in succeeding years his name was brought to the notice of the public by writers such as Robert Louis Stevenson and the poet and critic W.E. Henley. In 1888 four works by Rodin were exhibited at the Glasgow International Exhibition and in 1891 the Edinburgh collector R.T. Hamilton Bruce exhibited a Rodin bust of Henley (no.573). Yet it was not until the turn of the century, when Rodin was taken up by English society that the sculptor's reputation reached its zenith in Britain.

In spite of this, Rodin appears to have enjoyed some popularity among Scottish collectors during the 1890s, and this undoubtedly due to Reid's influence. Reid may have been introduced to Rodin through Theo van Gogh or even John Russell, who knew the sculptor as early as 1888. Certainly by 1892 Reid had bought at least two works from Rodin, and in November of that year the sculptor wrote to Reid offering him a portrait bust of himself by "a pupil". This
was probably the bust of Rodin by Camille Claudel (Musée Rodin) which was exhibited at the Salon in Paris in 1892 (cat no. 1482). Reid did not want to buy the bust but suggested he might exhibit it at La Société des Beaux-Arts.

In December 1892 Reid wrote to Rodin asking him to send "les quatre pièces comme convenus [sic]" and agreeing to send payment for the two that he had already bought. He also asked Rodin to add another similar piece or a small figurine, assuring the sculptor that he would have no difficulty in selling it. Shortly after this date Reid wrote to Rodin again, asking him to cast a figure in bronze entitled *Femme avec amour*. On 14th January 1893 Reid sent Rodin a cheque for 1400 francs in payment, expressing the hope that the sculpture had been delivered to his emballeur, E. Petit. Later that year Reid bought two more works, *Frère et Soeur* and *Mère et Enfant* for 1200 francs each.

Due to the paucity of records in the 1890s it is not known for whom these works were intended, but it is probable that at least one was sold to William Burrell, who owned two similar figure groups entitled *L'Amour Qui Passe* of c.1885 (previously known as *Mère et Fils*) [Rod1] and *Mère et Fille* of 1890 [Rod5]. One of these bronzes was exhibited at the Glasgow International Exhibition of 1901 as *Maternal Love* (no.186).

Another important client during the 1890s was James Smith
of Liverpool*, who bought his first Rodin bronze, another version of *L'Amour Oui Passe* [Rod2] (plate 56), from Reid in 1899. Smith was one of James Paterson's earliest patrons, and it was probably through Paterson's brother, the dealer W.B. Paterson, that Smith met Reid. Smith had known Reid as early as 1892, when he purchased Monticelli's *Ladies Playing With Oranges* of c.1880 [Mon5] (plate 57) and was still buying from Reid in 1902 when he bought another, slightly earlier, Monticelli, *The Door of a Mosque* [Mon4]. He also bought extensively from W.B. Paterson and had bought a Barye sculpture from him in 1898, the year before he bought his first Rodin.

James Smith went on to buy other Rodin sculptures and in 1901 he acquired his second work by Rodin, a bronze *Frère et Soeur* of c.1890-1 from the French dealer Glaenzer in Paris. Through Glaenzer, Smith eventually met Rodin in 1903, and thereafter began buying direct from the sculptor. The fine collection of six Rodins in the Walker Gallery is testament to James Smith's keen interest in the French sculptor.

The Scottish collectors evidently had a preference for the two figure "family" groups which Rodin made - those with reassuringly domestic titles such as *Femme et enfant* or *Frère et Soeur* - rather than the more sensuous and erotic figures that Rodin also produced. Apart from Burrell and Smith both Leonard Gow and W. A. Coats bought Rodin sculptures of this type.
No further purchases of Rodin’s work are recorded in Reid’s stockbook until March 1916 when Burrell bought a bronze Head of Victor Hugo of 1897 and Garde Bien for £330. Three years later he acquired a bronze Torso from David Croal Thomson for £184 10s, and the following year he made several purchases: a bronze version of Les Bourgeois de Calais (1886-8), again from D.C. Thomson, for £84 4s; another bronze of the deeply moving Celle Qui Fut la Belle Heaulmière of 1888 [Rod4], which he bought from Reid for £220, along with a small allegorical group entitled Fallen Angels [Rod3] (plate 58), for which he paid £140; and a Balzac head (1893-7) which came from Brown & Phillips. It is clear from these purchases that Burrell’s taste was developing beyond the simple domestic groups favoured by collectors in the earlier years towards an appreciation of Rodin’s more expressive Realist works. In 1922 he acquired a version of Rodin’s Le Penseur of 1880 from the dealer Danken and in April 1923 he bought the Duchesse de Choiseul from Georges Petit. In 1930 he added a bronze of L’Homme au Nez Cassé of 1872 to his collection, and in 1937 the famous Eve of 1881 and Rodin’s first great work, L’Age d’Airain (1877) which stand today in the entrance courtyard to the Burrell Collection.

Burrell appears to have had a preference for bronzes, and there are no marble sculptures by Rodin in the Burrell collection. Whether this is due to personal taste, a dislike of the Symbolist nature of many of Rodin’s marbles, or whether to availability of objects it is hard to say.
Whatever the case, the quality of the collection of Rodin sculptures in the Burrell Collection today is largely due to the influence of Alexander Reid, who introduced Burrell to Rodin's works at such an early date.
Alex Reid first met James McNeill Whistler (1834-1903) while he was living in Paris, and the two became close friends.\textsuperscript{252} We do not know exactly when or where the two men met, but it might have been either at George Petit's, who held an exhibition of Whistler's work in May 1887, or at Durand-Ruel's, who exhibited a selection of Whistler Nocturnes, Etchings and Drawings in May of the following year. This second exhibition included Whistler's \textit{The Fur Jacket} of 1876 [W6] (plate 59), a painting which was to be in Reid's possession by 1891.

Before his trip to Paris Reid had already developed an interest in Whistler.\textsuperscript{253} The Glasgow Boys were enthusiastic friends and supporters of Whistler, and in 1891 E.A. Walton played an important role in persuading Glasgow Corporation to purchase Whistler's \textit{Portrait of Thomas Carlyle} of 1872-3 (Glasgow Art Gallery). Whistler had been exhibiting at the Glasgow Institute since the late 1870s and the first Whistler to enter a Scottish collection was the \textit{Nocturne in Snow and Silver} of c.1879 (Freer Gallery of Art, Washington D.C.) which was bought by A.B. Stewart,\textsuperscript{254} from the Glasgow dealers E. Silva White and E. Fox White at the North British Galleries in January 1879. The dealer Lawrie was also showing a work by Whistler in Glasgow as early as February 1879\textsuperscript{255} and Craibe Angus had handled a few Whistler etchings and lithographs.\textsuperscript{256}
Although Whistler's work was shown in Scotland at an early date, the row with Ruskin and The 10 O'Clock Lecture had done considerable damage to his reputation (although it had also increased his profile), and by the beginning of the 1890s collectors still viewed the artist with suspicion. Reid was therefore the first Scottish dealer to handle his paintings in any major way.

Correspondence between the two men dates from January 1892, when Reid was staying in London for the exhibition of Impressionist paintings at Arthur Collie's gallery in Old Bond Street. At this early date, Reid was already planning to hold an exhibition of Whistler pastels at Collie's in London that Spring, and wrote to Whistler suggesting they hold the private view on 23rd April. Reid's plan was clearly to make his exhibition coincide with the important Whistler retrospective to be held at Goupil's in London in the Spring of that year. However pressure of work forced Whistler to put off the date of the exhibition, and he wrote to Reid suggesting that they wait until Winter or even the following Spring. He added a friendly and encouraging note:

"Don't be discouraged about it - It will be for the better - Take my word for it, and we will come out with flying colours....I promise you that the Exhibition of Pastels shall be made with you in England, and not with anybody else."258

In March Reid wrote again to Whistler (see plate 24), suggesting that he might be allowed to show a few works
from Goupil’s at his gallery in Glasgow. It is not known whether Whistler responded to this suggestion, and in the meantime Reid was temporarily diverted by the events of his private life.

By April 1892 Reid and Ada were happily married and honeymooning in Grez-sur-Loing. Nevertheless, during their stay in France, Reid still made time to visit Whistler and his wife Beatrice in Paris. The two were extremely close at this time, and the following month Whistler began working on a lithograph of Mallarmé [W20] for the frontispiece of Vers et Prose, which he eventually dedicated to Reid in token of their friendship.259

In the meantime, Reid and the Whistlers continued to correspond about business matters. In May 1892 Beatrice Whistler wrote on behalf of her husband, asking Reid to buy the Princesse au Pays de la Porcelaine of 1864 [W3] (plate 60) from the Leyland Sale.260 Whistler was anxious to find a wealthy buyer for this work, preferably in France or the USA, and when Reid acquired the painting for 420 guineas he suggested that he might sell it to some rich Chicago collectors, the Potter Palmers, for £2,000. The painting was not sold to the Potter Palmers, but remained in Glasgow, where Alexander Reid fell in love with it. The tone of his letters to Whistler during this period reveal that either he was genuinely under Whistler’s spell, or, more probably, that he had mastered the art of flattery. He describes himself as Whistler’s "devoué", and writes
that he has been "revelling in the honour and glory" of showing the Princesse at La Société des Beaux-Arts.

Reid was now in possession of two important Whistler portraits, The Fur Jacket (which he had bought for £400 from Whistler, promising to divide the profit when he sold it on), and the Princesse. In order to complete the set, he suggested to Whistler that he might also acquire the Portrait of Lady Archibald Campbell of c.1882 [W8], otherwise known as The Lady in the Yellow Buskin, and he offered Whistler £600. Whistler took some time to reply to Reid's offer. He realised that, since the exhibition at Goupil's, his pictures had begun to rise in value, and, although he had offered Reid this painting for the same price as The Fur Jacket at an earlier date, he no longer felt inclined to accept Reid's offer. He wrote to Reid explaining his predicament:

"My idea is that these things of mine are becoming more and more worthwhile - and it is rather rough on me that I should (from my willingness to take a sum down) get so little out of the works by which the reputation which is money to others has been made. Since my exhibition already eight or nine of my pictures have changed hands at at least an average of ten times what I got for them. Now this picture is one of the most in repute, and is continually referred to in the press. There are many who look upon it as much more (than for instance the Furred Jacket which is more of an artist's picture) - besides being the portrait of a well-known Lady - instead of an obscure nobody... This Brodequin Jaune then is one of the best of my possessions - of what the people are pleased to call that period - wherefore it seems to me - that you ought to stand a better chance."
Whistler finally came to the point, asking Reid either to give him more money, or to pay him £600 and divide any profit that he made when he sold the painting. Reid was not sufficiently under Whistler's spell to let his business sense be affected. He wrote to Whistler, insisting that he could offer no more than £600:

"I made you an offer having regard to my own position which certainly has not changed a whit for the better since and which I am afraid you must consider mon dernier mot — that is I am willing to buy the picture right out at £600 or do as I did with the other — pay you £400, you getting half of whatever profit I got."  

He even offered to buy a different painting, if Whistler had something within his price range. Whistler was not prepared to haggle. Reid was a friend and an influential dealer, and if he were to buy the painting he would undoubtedly bring it to the attention of the more wealthy Scottish collectors. Whistler wanted the painting off his hands, and so he agreed reluctantly to let Reid have it for £600.  

Having successfully beaten the artist down, Reid wrote an ecstatic letter in reply:

"I am in receipt of your note informing me that the Lady Archibald is my property and I can assure you that I feel a creature of no small importance now that I am the lucky possessor of three of (I feel sure) your immortal works."  

However, Reid was obviously severely out of pocket after
the expense of the Degas exhibition, and admitted to Whistler: "I am lying out of several thousands just now". He therefore tested Whistler's friendship to the limits by asking him to accept only one third of the payment due on the painting and the rest in October. He enclosed a cheque for £200. Whistler was understandably vexed by this turn of events, and made a further suggestion: Reid could pay Whistler £400 now, but must agree to split the profit if the picture was sold for no less than £800 before 15th September. If the picture was still unsold by this date, Reid would then pay Whistler the remaining £200 on or before 10th October. Whistler apparently won the last round, and on 19th August 1892 he received a cheque for £400, making £600 in total, as originally proposed.

The Yellow Buskin episode provides just one example of Reid's ability to bargain for a picture. Now that Reid owned all three portraits he planned to exhibit them together for a fortnight in January 1893. He wrote to Whistler in December suggesting that it might be an idea to show The Gold Scab of 1879 [W7], Whistler's satirical portrait of F.R. Leyland, who had previously owned the Princesse, alongside. The Fur Jacket arrived in Glasgow at the beginning of January (having earned Whistler the 1st Gold Medal in Munich), but The Gold Scab, which was owned by the artist G.P. Jacomb-Hood, did not arrive until about a fortnight later. Meanwhile Whistler was anxious for Reid to send the portraits off to the Chicago Exhibition. They were due in London before the end of the month, and so Reid
had only a few days in which to exhibit his four masterpieces.

Besides Reid, Goupil's in London, under the direction of David Croal Thomson, were also trying to generate an interest in Whistler among the Scottish collectors, and in April 1893 Goupil's showed a mixed exhibition of pictures, including Whistler at the North British Station Hotel in Glasgow. In London, with the gradual decline of interest in the Barbizon School and a growing awareness of the merits of Impressionism, Whistler's paintings were beginning to rise in value, and it was not long before this renewed appreciation of Whistler was to filter north. Indeed, it was around this time that Reid made his first important sale of a Whistler painting. This was Nocturne: Trafalgar Square, Chelsea - Snow of c.1875/7 [W5] which Reid had bought in December 1892 from Whistler's friend Albert Moore. He offered Moore £80 for the work, but Moore was a harder nut to crack than Whistler, and, after much haggling he squeezed a cheque for £90 out of the dealer. Reid sold the painting for an unknown sum to Arthur Kay* who loaned it to the exhibition at the Glasgow Institute in 1893 (no.22).

Apart from Arthur Kay, one of Whistler's most important early Scottish clients was J.J. Cowan*. It is not known when they met, but in May 1893 Whistler was painting Cowan's portrait in Paris. This portrait, Arrangement in Grey and Green (plate 61), was commissioned by Cowan
through John Lavery on 18th January 1893. He attended eighteen sittings of three hours or more in May and June, and at the end of this period he paid Whistler 600 guineas for the portrait. However Whistler, dissatisfied by the result, refused to send it to Cowan and removed his signature. In September 1893 Whistler told Reid that Cowan had come to Paris for further sittings. In the end Cowan sat each year until about 1900, in spite of which the portrait remained unfinished.

Arthur Kay also tried to commission three portraits from Whistler, for himself and a friend. Reid persuaded Whistler to contemplate a trip up north for the sittings, promising him £2000 for the portraits, minus 10% commission. Whistler happily agreed to this figure, and it appeared that all was going well, until the artist began to show signs of backing down. He became concerned firstly about finding a suitable studio, and secondly about the time it would take to make the journey up north. In the end Whistler never made it to Scotland and the commission was never carried out.

Meanwhile, on 30th March 1893, Ada had given birth to a son, and it seemed only natural that they should name him after their great artist friend. Accordingly he was called Alexander, after his father, James, after his grandfather, and McNeill, after Whistler. Shortly after "McNeill’s" birth, Harriet Reid received the following letter of congratulations from Whistler’s wife:
Dear Mrs Reid

I have been ill since we received your husband's letter announcing the great event or I should have written before this to tell you how much we congratulate you, and the young McNeill, on his appearance into this world. Be sure when his name is registered it is spelt with two ll's - and not with one!!

We hope by this time you are well again - Will you tell your husband Mr Whistler will do his best to get him the tickets for the Salon - Where are they to be sent, or shall we send them to him.

With kindest regards regards [sic] from us both and our love to the McNeill."

Very sincerely yours

Beatrix Whistler

Whistler was flattered that Reid had named his son after him, and enquired in a letter written less than a month later: "Is the young baby McNeill very beautiful?" The name stuck, and the child was referred to as "McNeill" thereafter.

Reid travelled to Paris in May for the Salon, but failed to see Whistler on this occasion. He was in Paris again in September and this time visited the artist in his studio and took breakfast with him afterwards. Reid was still anxious at this time to arrange an exhibition of Whistler pastels, and suggested that this might be timed to follow on from a proposed show of pastels in Paris. He had already sold some Whistler pastels in Scotland, (including an extremely sensuous work entitled The Shell [W19], which was bought by J. Carfrae Alston*) and was particularly fond

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of works in this medium. Yet in spite of his efforts, Reid was unable to persuade Whistler and the show never took place.

As well as pastels Reid handled a number of lithographs by Whistler, which he bought at 15% discount from the artist. Whistler was extremely particular about the method of packing these works, and sent Reid constant reminders to lay them flat. In time Reid built up a large stock of Whistler etchings and paintings, and Neil Munro records:

"There was a time when I could have had my pick of at least half a dozen of them [paintings by Whistler] in the back shop of a picture dealer's premises in Glasgow at an average cost of £600 to £700."

In November 1893 Goupil's held another exhibition in Glasgow at the Wellington Studios. This was a mixed show, but it included a number of Whistler "Noctures, Marines and Chevalet Pictures". Reid visited the exhibition and was particularly taken by Whistler's The Little White Girl of 1864 (Tate Gallery). He himself valued the painting at about £400, and wrote to Whistler asking whether he could buy it, but the owner, Gerald Potter, wanted £1200 for the picture, (having bought it from Whistler for £50 or £100). In the end Potter sold it with the Nocturne: Blue and Silver - Cremorne Lights of 1872 (Tate Gallery) to another buyer for £1400. As Whistler pointed out, Reid's estimate "wasn't in it", and indeed, by this time Whistler's paintings were beginning to increase
dramatically in value.

In 1893 Reid sent the three Whistler portraits over to Philadelphia for the 63rd exhibition of the Pennsylvania Academy of the Fine Arts. The Yellow Buskin (no. 35) was awarded the Temple Gold Medal and was bought by J.G. Johnson for the Wilstach Collection. Johnson paid Reid $6,000 against an asking price of $15,000, and thus The Yellow Buskin became the first Whistler to be bought for an American public Collection. The Fur Jacket (no. 29) and the Princesse (no. 32) were also valued at $15,000, but remained unsold. The Museum of Fine Arts in Boston expressed an interest in The Fur Jacket and Reid persuaded Whistler that they should receive at least £2,000. The museum held on to the painting for over a year, but in the end they failed to buy it. Reid lost heart, and in 1895 was prepared to sell The Fur Jacket for as little as £500. However, Whistler would not hear of this, and in the end, both The Fur Jacket and the Princesse were bought by William Burrell*. He bought the Princesse first, for an unknown sum, and exhibited it at the Glasgow Institute in 1896 (no. 129); and he acquired The Fur Jacket for somewhere in the region of £1000-£1500 sometime before 1898, when he again loaned it to the Institute (no. 537).

Burrell acquired other paintings by Whistler, including a Study for the Head of Miss Cicely H. Alexander of 1872/3 [W4], which was previously owned by T.G. Arthur*, and which Burrell purchased some time after October 1897, when it was
at Boussod & Valadon in London. He sold it at Christie's in London in 1902, and by 1905 Reid himself had bought the sketch. Reid sold it to the New York dealers Wunderlich in March 1907 for £400.

Meanwhile J.J. Cowan had begun buying from Reid and acquired two important works, *At the Piano* of 1858-9 [W1] (plate 62) and *The Thames in Ice* of 1860 [W2] (plate 63), which he bought for £1200 each in March 1897. By 1897 Whistler had risen considerably in popularity and his work was commanding spectacular prices. By this date the correspondence between Whistler and Reid had ceased, perhaps because Whistler no longer required the support of the dealer to sell his paintings, perhaps for more sinister reasons, since at some point during the next few years, Reid and Whistler appear to have fallen out.

In the meantime, Reid continued to promote Whistler's work and in February 1897 he included a selection of his pictures in an exhibition of Modern Pictures at La Société des Beaux-Arts. *The Bailie* commented:

"Whistler is included in the collection, and a Whistler, even an unimportant Whistler, is a picture which is worth going a mile or two to see. What a change, to be sure, has come over, not "J. MacNeil" [sic], but the artistic community generally since the "pot of paint" days!"

J.J. Cowan probably bought his two Whistlers from this
exhibition, and he went on to buy further works, mainly from the artist himself, but also from Reid. In 1900 he bought "The Laundry" or \textit{La Cour de L'Hôtel, Dieppe} of 1885 [W10] from Reid for £90; and in 1901 he bought "The Little Greengrocers" or \textit{Chelsea Shop} of \textit{c.1887/90} [W11] and \textit{The Little Nurse} [W16].

In 1901 Cowan was involved in an incident involving Reid and Whistler. Whistler had sold off some unfinished canvases to the Parisian dealer Hessel, who in turn had sold them to Bernheim-Jeune. Later, when one, \textit{The Girl in Red} of 1884 [W9], was sold by a London dealer to a client named Forbes (probably James Staats Forbes), Whistler noticed how incomplete they were and tried to reclaim them. Bernheim-Jeune refused to sell them back to the artist, who then accused them of stealing the paintings.

In June 1901 Whistler wrote to Cowan claiming that a number of works had been stolen from his studio and painted on. Cowan sent him photographs of the two portraits in his possession, \textit{Alice Butt II} [W15] and \textit{The Bridesmaid} [W17], both acquired through Reid in April 1900.\textsuperscript{280} Whistler was able to tell from the photographs that both had been "painted upon" and his suspicions were immediately aroused; and although he admitted that Reid was "not necessarily implicated" he asked Cowan to look out for any similar works, adding, "Of course we cannot be too cautious, for Reid is an awfully slippery customer."\textsuperscript{281} Whistler's attitude towards Reid had clearly changed since the early
days when the two men were so close, and one can only assume that some disagreement, inflamed by Whistler's neurotic temperament, had caused a rift in their relationship.

Cowan remembered that Reid had two other portraits in stock at the time that he bought his two. These were The Girl in Red, now in the hands of Forbes, and Alice Butt I [W14] which Reid had sent to Goupil's on approval, but which reappeared in his gallery by November 1900. Whistler immediately impounded both works, the second of which Reid had sent to a dealer in London who wished to show it to a prospective client. The scent was high and Whistler felt the thrill of the chase; he wrote to Cowan:

"He [Reid] has served a writ on the dealer here to whom he had sent the picture to be shown a client - and this dealer will withdraw from the contest by interpleader, and so leave Mr Reid to attack me which is where we wait for him."282

Having run four of the "stolen" pictures to ground Whistler was able to conclude that "Most of these defective and purloined pictures have passed through Reid's hands, though of course he may be (?) quite square himself."283

In order to provide the final coup de théâtre Whistler asked Cowan to confront Reid and accuse him outright of handling stolen property. At this point Cowan, unwilling to be drawn into the conspiracy, decided to seek legal advice. Whistler was irritated at being let down in this
way and wrote Cowan an emotional response:

"Are you really more ready to shelter this shifty foxy furtive dealer, than to resent the coil that is being worked upon the friend for whom you have always proposed to have the highest consideration and affectionate regard!"  

We have no record of Reid's reaction to Whistler's accusations, but it must be noted that, according to Bernheim-Jeune's records, Reid bought only one "Tête de femme" by Whistler from their gallery during this period, and according to Reid himself, Cowan's portrait of Alice Butt was bought from Whistler at his studio in about 1896. Whistler's behaviour was clearly one of a neurotic artist, over-reacting to a situation which he had, in fact, brought about himself by selling the works to Bernheim-Jeune in the first place. The eventual outcome of this episode was that, since the pictures in question had not been stolen, Bernheim-Jeune decided to sue Whistler for slander, and the artist was forced to give up the pursuit.

Reid's relationship with Whistler probably came to an end for the reason that, just as Van Gogh had become disillusioned by the dealer in Reid, so Whistler felt that Reid was more concerned with making money than with upholding his artistic ideals. Despite this, Reid had already done more than any other dealer to introduce Whistler's art into Scottish collections. At the International Exhibition in Glasgow in 1901 six Whistler paintings were exhibited in the Loan Section. Of these,
three of the most important and impressive - Cowan's *The Thames in Ice* and Burrell's *The Fur Jacket* and *La Princess au Pays de la Porcelaine* - had all been handled by Alexander Reid, and a fourth, Carfrae Alston's erotic pastel *The Shell*, had also passed through his hands.

During the 1900s Reid made further sales of Whistler's work, but mostly to dealers and collectors in the United States, where the market for Whistler was strongest. His clients included Charles Freer*287 of Detroit, who bought a sensuous pastel entitled *Rose and Opal* [W18] from Reid in 1902,288 and an unknown collector, J.G. Shepherd of Scranton, Pennsylvania. He also sold to the dealers Vickery, Atkins & Torrey* in San Francisco, to Wunderlich* in New York, and to Vose & Co.* in Boston.289

After Whistler's death in 1903 Reid failed to cash in on the sudden upsurge of interest in his art. Whistler was one of the most saleable and expensive of the artists that Reid handled, and it was unlike the dealer to miss a commercial opportunity. Perhaps Reid's love of Whistler's works was inextricably bound up in his fascination for Whistler himself, so that once the spell was broken, and Reid had experienced the full brunt of Whistler's venom, his paintings also lost their magic.
CHAPTER FOUR

1. Glasgow 1900-1913

2. Period of Conservatism: Sales of British Art 1900-1913

3. Sales of 19th Century French Art 1900-1913

4. Alexander Reid and William McTaggart
By 1900 the second gallery of La Société des Beaux-Arts at 232 West George Street appears to have closed down. This was probably due to James Reid’s continuing ill-health and advancing years, but may also have been associated with the drop in sales at the turn of the century. Much of Glasgow’s wealth was associated with the shipbuilding industry, and after the outbreak of the Boer War in October 1899 freight rates became very depressed, largely because of the release of so much tonnage from the transport services involved in the war. The slump did not begin to bottom out until about 1904 or 1905, so that for the first few years of the decade Glasgow was affected by a period of economic depression. Many of Reid’s more important clients, such as T.G. Arthur and A.J. Kirkpatrick, had either died or ceased collecting by this date, and the next generation of collectors was yet to appear. William Burrell bought very little from Reid between 1900 and 1914, so that Reid’s most important client at this time was W.A. Coats, who was the only collector who continued to buy from Reid on a regular basis during the first decade of the 20th Century.

If Reid was to ride the period of depression which affected art dealing in Scotland during the early years of the 20th Century, he would have to supply his clients with the more popular artists. Glasgow’s International Exhibition of 1901 gives us the clearest indication of those painters who
had enjoyed the greatest rise in popularity during the 1890s. In addition to paintings by Scottish artists such as Sam Bough, Alex Fraser, G.P. Chalmers and W.Q. Orchardson, there were a large number of works by the Pre-Raphaelites and their contemporaries, especially Burne-Jones, Millais, Albert Moore and G.F. Watts. Turner had also enjoyed tremendous popularity, as had the Hague School painters and the artists of the Barbizon School. However, by the turn of the century tastes were changing, and Corot for one was beginning to drop from favour. The Bailie reported in December 1901:

"Alas and alack for the acres of Corot that exist in and around Glasgow, or, at least, alas and alack for their owners! The market price of his pictures is coming fast down. Buyers are told by dealers to lay in a stock of canvases by Harpignies. A year or two ago a picture by Harpignies was rejected at Burlington House; his prices were of the most moderate character. To-day - well, to-day dealers get what they ask for his work."

Apart from Harpignies, the other group of painters to grip the imagination of the Scottish and English collectors at the turn of the century were the 18th Century portraitists, Reynolds, Romney, Gainsborough and their contemporaries. In May 1900 W.B. Paterson had chosen an exhibition of 18th Century portraiture to inaugurate his new gallery in Old Bond Street, and in October 1901 The Scots Pictorial reported:

"Raeburn is being "boomed" at present in the metropolis, and all Scottish artists are
By 1903 Reid, too, was beginning to include works by Reynolds and later Raeburn and Romney in mixed exhibitions at La Société des Beaux-Arts. By 1909 enough interest had been generated to merit two exhibitions of 18th Century Portraiture at Reid's gallery: one commemorating the great "English" portraitists, Reynolds, Gainsborough, Zoffany and Raeburn; the other devoted to Raeburn alone. The outcome of these exhibitions was that Reid attracted many new clients to his galleries: clients of more conservative tastes than previously, but who nevertheless guaranteed a steady income for the dealer.

During this period Reid also continued to support the young Glasgow Boys, especially Hornel, Henry and David Gauld, who by this stage had developed a style of painting which particularly appealed to the Scottish public. Their paintings were extremely popular with local collectors, and Reid also found a ready market for Gauld's work in Canada and the USA.

As well as the young Glasgow painters, a more established painter, William McTaggart (1835-1910), enjoyed a renewed increase in popularity at the beginning of the century, thanks mainly to the efforts of the Edinburgh dealers, Aitken Dott, who held a very successful exhibition of McTaggart's work which opened in Glasgow in February 1901
and moved on to Edinburgh and Dundee. Almost every picture was sold, including the masterpiece of the exhibition, The Storm of 1890 (National Gallery of Scotland), which was bought by Andrew Carnegie. Attracted to McTaggart's later "impressionistic" style, and encouraged by the artist's rise in popularity, Reid held a one-man exhibition of McTaggart's work in 1906.

It was not merely financial hardship which forced Reid to promote the more popular painters in the first years of the century, it was also a simple lack of new talent. Towards the end of 1902 The Bailie was moved to comment:

"Art in Glasgow, so far as the manufacture of artists is concerned, seems to be at a very low ebb. Time was when it fermented and effervesced into schools and groups of energetic painters, but in these latter days no new lights arise, and the artist profession has apparently gone out of favour." 294

Reid turned instead to the promotion of French painting, but even in this respect he was far more cautious than the Reid who had held exhibitions of Impressionist art in 1891 and 1892. The Scottish collectors had been fairly slow to acquire Impressionist paintings, and Reid realised that, only by educating the eye of the collector towards an appreciation of Impressionist aims and ideals, was he to win the confidence of his Scottish clients. He therefore decided to lay more emphasis than previously on those artists who were, as Reid himself expressed it, "the most important connecting links" 295 between the Barbizon School
and Impressionism. In particular he concentrated on Boudin and Fantin-Latour, and between 1900 and 1913 he held no fewer than five one-man exhibitions of Boudin’s work and three shows of Fantin-Latour paintings or lithographs.

By the end of 1903 Reid’s financial situation had improved considerably and he was able to buy himself a car—a 1903 model 8 h.p. de Dion, with a maximum speed of 18 mph. In spite of its low speed, Reid managed to drive off the road and overturn the car. His two sisters, who were also in the car, were thrown clear, but Reid was trapped underneath, broke several ribs and was out of action for some time. There are no records of any exhibitions taking place in either the autumn of 1903 or the spring of 1904, and it was probably around this time that Reid was involved in the accident.

The following year, however, in May 1904 Reid was able to move to new galleries at 117 and 121 West George Street (plate 64). Sir James Caw has left us with a very clear description of the rooms at West George Street:

"The accommodation at West George Street was on three very restricted floors, the first a side-lighted narrow room which one entered from the street, connected with an iron cork-screw stair with a better lighted room above, where individual pictures were shown and special exhibitions were held, a basement where things were stored, frames adjusted and packing and such like done. The public parts were rather finely decorated for he had an unfailing eye for rich tone and beautiful colour."
There is no record of an inaugural exhibition, although we know from the Reid-Rodin correspondence that Reid had found a ready market for Rodin sculptures at this time, and was demanding "trois ou quatre petits morceaux" at between 1,000 and 1,500 francs apiece. After Whistler's death in August 1903, Rodin took over as head of the International Society in London in December of that year, resulting in a rise in this sculptor's popularity. Simultaneously there was a boom in the price of Whistler's paintings, and Reid was quick to include Whistler in his next recorded exhibition of paintings in March 1905.

By the beginning of 1905 Glasgow was at last moving out of its economic slump. The Bailie reported:

"Business is said to be improving...So let us hope 1905 will prove a prosperous year."  

It was evidently prosperous enough to enable Reid to send his son (plate 65) as a boarder to Fettes College in Edinburgh. He was also able to continue promoting his favourite French painters: in May 1905 he held his second exhibition of Boudin paintings, and in February the following year he held his first show of Fantin-Latour lithographs. By the late autumn of 1906 Reid had saved enough capital to finance a trip to Canada, ostensibly to visit his wife's family near Vancouver, but also in pursuit of new clients among the rich Canadian collectors in Montreal. During this first trip he sold mostly Hague
School paintings to the great Montreal collectors Sir George Drummond* (plate 66), Sir William van Horne* and James Ross*, as well as W.R. Miller* and Dr. William Gardner*. He also sent works to dealers in Canada and the U.S.A., selling paintings by Ter Meulen to Scott & Co* in Montreal and by Whistler and Boudin to Vose & Co of Boston and to Wunderlich's of New York. The total expenses for the trip amounted to £253, while Reid sold paintings to the value of nearly £3,000.

Reid was not the first British dealer to attempt to tap the American and Canadian markets. In February 1898 David Croal Thomson was sent to the States by the London dealers Agnew's*. He visited collectors and dealers in New York, Philadelphia, Boston, Montreal, Chicago, Pittsburg, Washington and Philadelphia. He made a number of important contacts, including the Havermeyers in New York, the Potter Palmers in Chicago and Sir George Drummond and Sir William van Horne in Montreal. W.D. Lawrie, too, was selling to Canadian collectors during the 1890s, and so Reid, despite his Canadian connections, was relatively late in taking advantage of an important source of business on the other side of the Atlantic.

By mid-January 1907 Reid had returned to Glasgow. Only a month later his father, who had never recovered his health after suffering a cerebral haemorrhage in 1889, died at Dunoon on 19th February. James Reid had ceased to be involved in the firm since the end of the last century, and
his death had no immediate effect on the business, but Reid could not have failed to be affected personally by the loss of his father.

For a while Reid continued to hold exhibitions which catered to established tastes. 1908 started with an exhibition of work by Albert Moore (1841-1893) and Burne-Jones (1833-98), both popular with the Scottish collectors. Reid followed this up in March with his first one-man exhibition of the works of George Henry. By this time Henry was painting mainly figure studies, in a style which is extremely reminiscent of Whistler, and which were much sought after by Glasgow collectors.

The following year, in September 1909, Reid took the whole family on another trip which was to last for five months and which took them to Canada, Japan, and Ceylon. While in Canada Reid's wife and son stayed in British Columbia with Ada's relatives, while Reid went to Montreal on business. Once again he visited William Van Horne, who had bought Daumier's The Little Bather in 1906, and he sold paintings by Boudin, Bonvin and Fantin-Latour to three Canadian doctors: Armstrong*, Shepherd* and Gardner*. He also sold William Maris's Girl Feeding Chickens to J. Reid Wilson* for £3,462 10s, for which the commission alone amounted to £312 10s. Wilson had been a client of Reid's since 1905, and had acquired works by McTaggart, Gauld and Henry which Reid had shipped out to Canada. Reid also sent him works by Muhrman and especially Weissenbruch, who was
particularly popular among Canadian collectors.

On October 28th, 1909, the family sailed to Japan, taking two weeks to get to Yokohama. They spent three weeks in Japan, and while in Tokyo Reid bought a large number of prints (plate 67), embroideries, lacquer and porcelain. He made further extensive purchases in Kyoto and also bought some prints in Nikho. From Japan they moved on to Ceylon, where they stayed in and around Colombo for a week, before moving up to a summer resort in the hills. They left Colombo on January 6th 1910.

On his return to Glasgow Reid held an exhibition of all the objects which he had acquired in Japan. The prices were extremely low, but the timing was perfect, coinciding with the British-Japan exhibition in London, and Reid made a considerable profit.

1910 was also the date of the first Post-Impressionist Exhibition, organised by Roger Fry in London, and was followed two years later by a second exhibition. The reverberations which these exhibitions caused were not felt in Scotland until 1913 when works by Post-Impressionist artists were shown at the Glasgow Institute and the RSA in Edinburgh. However, as a result of a growing awareness of avant-garde French art, Reid was able to make some sales of Impressionist works during this period, although the more popular artists remained the pre-Impressionists such as Boudin, Fantin-Latour and the little-known Lucien Simon.
In January 1913, Reid’s brother Willie died suddenly. It was an opportune moment for Reid’s son, then nineteen years of age, to join the firm. Reid immediately decided to send "McNeill" to Paris for two months, to visit the various museums and galleries and to acquaint himself with the Paris art dealers. He gave his son a list of dealers with whom he was familiar, but by 1913 many of these were no longer at the forefront of the avant-garde:

"[Reid] left out those who were beginning to take an interest in the newer painters, so that it was not until after the First World War that [I] began to take even the Post-Impressionists very seriously."

Meanwhile, with the First World War waiting in the wings, a young Scottish painter had caught Reid’s attention, and with the arrival of George Leslie Hunter on the Glasgow art scene, a new era in Scottish painting and collecting was about to begin.
The most important event in Glasgow at the beginning of the 1900s was the International Exhibition of 1901. Reid commemorated the event in December 1901 by displaying in his gallery a set of twenty-five etchings of the International by Susan F. Crawford. The Bailie described them as "charming things to have in a house," and indeed, during the first few years of the century, Reid was forced, thanks to the recent slump in sales, to concentrate on the "charming" and conventional as opposed to the challenging and avant-garde.

At the turn of the century Glasgow was undergoing a period of minor depression and Reid found that not only were his clients becoming less adventurous, he himself was unable to afford to take too many risks. He therefore chose the path of caution and catered to taste by promoting those artists who could be classed as fairly "established" by 1900. One of these artists was Joseph Crawhall, whom Reid himself had brought to prominence during the 1890s. At the International Exhibition of 1901 Crawhall was represented by four works. Three of these were lent by William Burrell, the other by Burrell's brother George. Reid was constantly concerned that Crawhall's pictures seemed to appeal to only a narrow circle of clients, and although these collectors tended to buy in bulk, Reid was always anxious to attract new clients.
During the first few years of the century Reid continued to act as Crawhall's agent and kept in regular correspondence with the artist. He held no further exhibitions of Crawhall's work but he always kept a selection of his pictures in stock. One of Crawhall's most enthusiastic supporters at this time was J.A. Holms* of Formakin who bought several of Crawhall's works from Reid in 1902 and 1904, including The Jackdaw [C16], The Spangled Cock of c.1903 [C17] (plate 68) and Pigeons on the Roof of c.1895 [C12]. The last two were sold on eventually to D.W.T. Cargill* and William Burrell respectively. Another important supporter of Crawhall was W.A. Coats who bought at least two works during this period, including a witty watercolour entitled A Sportsman's Dream on the Eve of the 12th of c.1894 [C8], which he acquired in June 1907 for £165, and Starting the Buck which he bought in 1908 for £35. Reid sold several other works by Crawhall during the 1900s, including Homewards which he sold to Sam Wylie in 1903. In the same year the Kirkcaldy collector John Nairn* lent The Piebald [C18] to the Glasgow Institute (no.426), and in 1909 Reid sold The Governess Cart [C21] to Stephen Mitchell*, a wealthy tobacco manufacturer.

Another young artist much in demand at the beginning of the century was E.A. Hornel. Reid held three exhibitions of Hornel's work in 1901, 1902 and 1903. By this date Hornel had evolved a formula extremely popular with the Scottish collectors, depicting groups of young girls in a landscape setting. The greatest influence on Hornel during this
period was apparently the Hague School painter, Matthijs Maris. In 1901 eight paintings by Maris were exhibited at the Glasgow International Exhibition, including several examples of his later paintings of young girls. One of these works, The Butterflies of 1874 (Burrell Collection) shows a young girl with flowing hair lying on the grass, completely surrounded by the landscape and playing with a butterfly. Hornel was to produce similar images during the 1900s, and Reid found a receptive public, eager to buy Hornel’s work in large numbers.

Reid’s first Hornel exhibition after the turn of the century was held in April 1901 and included about twenty recent works, including such titles as Fine Feathers, Hawthorn and Puffballs and Gathering Water Lilies. J.A. Holms bought four paintings, Fine Feathers, Swans and Iris, Gathering Water Lilies and Easter Eggs for £400. A collector called Raeburn bought Hawthorn and Puffballs for £70 and James Tullis* bought another three small paintings for £80, making £550 in all.305

The following February Reid held a combined exhibition of the works of Hornel and another young Glasgow painter David Gauld. Gauld is important to the development of Scottish art because of the radical works which he produced at the end of the 1880s. One of these paintings, St Agnes of 1889 [G1] (plate 69) was in Alex Reid’s personal collection. This work is even more daring in its cloisonnism than Henry’s Galloway Landscape. Gauld was involved during this
period in making designs for stained glass windows, and the static decorative style of both *St Agnes* and a smaller work, *Music*, both painted in 1889, owe much to this art form.

By 1902, however, Gauld had reverted to a more conventional style, specialising in studies of cows and their calves. By bringing Hornel and Gauld together in a joint exhibition at this date, Reid was promoting what was popular and saleable rather than anything avant-garde. *The Bailie*, reporting on this exhibition, commented:

"Mr Gauld paints his "calves" as earnestly as does Mr Hornel his maidens seated beside poetic streams, and amusing themselves as did the princesses of Monticelli, with merry-making and laughter. Already a number of the examples of both artists have found purchasers."

In 1903 Reid held a third exhibition of Hornel’s works, and this time he sold sixteen paintings to a variety of collectors, including J.A. Holms, who bought three works for £200 each. Although they are not identified in Reid’s stockbook, one of Holms’s purchases may have been *The Dance of Spring* of 1892 *[Hol]* (plate 70), which was certainly in his collection. This work reveals the influence of Monticelli in the way in which the figures are partially engulfed in the surrounding landscape, while forming a pattern of rich colour on the surface of the canvas. The young girls that inhabit this landscape, however, are not charming and endearing, but wild and exuberant, almost...
drunken in appearance, and the picture emanates a subversive quality which has led critics to associate it with the work of James Ensor.307

Judging by the titles, the majority of works in the 1903 exhibition were far more conventional than The Dance of Spring, designed to appeal to a wide cross-section of collectors, not only through their attractive subject-matter, but also because of their relatively low prices. Other collectors who bought from the exhibition included John Nairn of Kirkcaldy, who acquired four small works for £175, and James Tullis, who added two more works, Windfall and Bluebell Wood, to his already existing collection. The show also attracted some less prominent collectors, most of whom bought one or two small works. James Stirrat bought Gathering Mushrooms for £50, John Williamson and John Knox bought The First of the Year and Playmates for £30 apiece and John Binnie bought Holms’s Fine Feathers for £60. Other purchasers included the Dundee collector John Tattersall and R.A. Workman*, who was to become one of Reid’s most important clients.

Given the amount of gallery space that Reid had devoted to Hornel, it seems curious that it was not until March 1908 that the dealer gave George Henry his first exhibition. Henry had planned to exhibit his Japanese works at about the same time as Hornel had held his exhibition, but in May 1895 an ominous notice in The Bailie announced:
The proposed exhibition by George Henry of pictures painted in Japan is postponed indefinitely for the present. Mr Henry sees more to interest him, he remarks, in Glasgow, than in Tokio."308

The 1908 exhibition comprised about twenty works, including works such as Audrey, which recalls the work of Arthur Melville; Ladies in a Landscape (the very title suggests Monticelli's influence); Gathering Primroses which was clearly influenced by Hornel; some Japanese works such as The Geisha and Petite Japonaise; and a selection of more recent works. The influence of Whistler was very evident in some of these later works: Even the titles, At the Piano and The Tortoiseshell Mirror are reminiscent of Whistler, and both At the Piano and another work Gold Fish were described by the Glasgow Herald as "harmonies in brown".309

By 1908 Henry had moved to London and had established a fine reputation as a portrait painter. The exhibition included a series of portraits, The Green Image, The Blue Veil, Reverie and a half-length portrait, La Dame au Chapeau Noir, all of which suggest Whistler in "the poetry of...lines and colour"310 and their concentration on colour harmonies. One of these portraits, La Dame au Chapeau Noir, which was owned by the collector Robert Paton, had been included in an exhibition of works by the Glasgow School at the Albright Art Gallery in Buffalo in November 1905. Reid was in close communication with the director of the gallery, Charles M. Kurtz, who was a keen promoter of the Glasgow School in the USA, and the exhibition also
included Gold Fish and one other work by Henry, as well as works by Hornel, Gauld, Stuart Park and many others. Henry appears to have been particularly popular with the collectors on the other side of the Atlantic, and a year after the 1908 exhibition Reid sold one of his works to the Canadian Collector J. Reid Wilson for £280.

The only other record of a sale of Henry’s work from this period is Autumn of 1888 [Hel] (plate 71) which was bought by William McInnes* (plate 72) in 1910 for a mere £30. This is an important work which shows Henry at his closest to Hornel, with the figure of a young girl partially engulfed in the surrounding vegetation. The title of the painting hints at Symbolism, and suggests that the young girl, the colours of her clothes merging with the autumn leaves and the glistening bark of the trees, is in fact the spirit of autumn. The handling is bold, with broad brushwork and a narrow range of tones, and the emphasis is on colour, texture and decorative pattern. It is a smallish painting (45.7 x 38.1cm), but not small enough to explain the ridiculously low price that McInnes paid for it, and it was probably the fact that it belonged to a less conventional period in Henry’s career which brought the price so low.

Van Gogh had always accused Reid of loving dead artists and neglecting the living, and indeed during this period Reid was to turn time and again to the artists of the past. Shortly before the Henry exhibition Reid had held a small
show of works by Burne-Jones and Albert Moore, both of whom had been extremely popular with the Victorian collectors. The collectors especially favoured Moore’s classical interiors with their Victorian decor, so similar in concept to the rather more daring interiors of Vuillard, who was to enjoy tremendous popularity in Glasgow just over a decade later.

Reid also turned to the 18th Century Portraitists who were enjoying a tremendous surge in popularity during this period. Paintings by Reynolds, Gainsborough and their contemporaries had been appearing regularly on the market since the 1880s as a result of the Settled Lands Act of 1882. From about the 1870s onwards the vastly reduced price of grain from the United States had severely effected the British wheat market. At the same time, growing industrialisation was drawing agricultural workers away from the land to the city, with the result that during the 1870s and 1880s many estates in Britain lost large amounts of revenue. Before 1882 an estate - including the land, the house and its contents - was held in trust, so that one generation could not squander the heritage of the next. The Settled Lands Act allowed families to sell off their art treasures, in order to benefit the estate, as long as the house and its land remained in trust. As a result of this act, therefore, an enormous number of works of art appeared on the market, including large numbers of family portraits by 18th Century artists.
Many of the Scots collectors, having achieved financial status through the development of trade and industry, were anxious to achieve social status; in other words, to become established. They perhaps felt that by lining their walls with the ancestral portraits of previous generations, they could achieve a sense of their own lineage. Aesthetically and nationally the Scots collectors appear to have been attracted to the work of Raeburn above all others, but this may have been for the simple reason that Reid promoted his work more energetically than that of the English portraitists.

Reid included works by Raeburn, Reynolds and Romney in mixed exhibitions in 1903 and 1905, and in 1908 he began buying up large numbers of 18th Century portraits from Agnew's in London for two exhibitions which were held in February and March 1909. The first exhibition was entitled "Great English Portraitists" and included twenty works by Raeburn, Zoffany, Reynolds, Romney, Ramsay, Highmore and Gainsborough. The centrepiece of the exhibition was Raeburn's Mrs Hay of Spot [Ra5] (plate 73) which was previously owned by the Edinburgh collector Arthur Sanderson. The picture was life-size, three-quarter length and was flanked by six other Raeburn portraits: Lord Newton, Miss Janet Law [Ra4], Alan Grant of Elchies, Mr Tod of Drygrange, Mr Robertson and Miss Margaret Campbell of Islay, the latter a full-length portrait of a child in white. Reynolds was represented by six works, including Ino and Bacchus, The Countess Waldegrave, Mrs Wayley and
three portraits of men. The exhibition also included Gainsborough’s portrait of John Taylor, Romney’s Mrs de Burgh and a portrait of the cashier of the Bank of England, Mr Newlands, Allan Ramsay’s Lady Augusta, Joseph Highmore’s Flora Macdonald and Zoffany’s Portrait of a Boy.

The most enthusiastic Scottish collector of 18th Century portraits during this period was undoubtedly John A. Holms, who bought a number of portraits from Reid in the 1900s. These included mainly works by Reynolds and Raeburn and he also owned Romney’s portrait of Mrs de Burgh. Holms went on to buy Ramsay’s The Lady Augusta which had previously been owned by J.G. Ure* who bought it from Reid in 1906 for £850. Reid had bought the portrait at Christie’s for £504 and eventually sold it on to Holms for £600. It was W.A. Coats who bought the centrepiece of the exhibition, Raeburn’s Mrs Hay of Spot. Reid had paid Agnew’s £4,850 for the Raeburn which he sold to Coats the following day for £5,850, thus making an immediate profit of £1,000.314

The Raeburn exhibition also comprised twenty works, including all the portraits from the February exhibition - with the exception of Lord Newton - as well as a number of additions. Many of these works had either belonged to J.A. Holms at some point or were soon to enter his collection. These included Raeburn’s Harrower of Inzievar (no.6) [Ra10] which Holms had bought from Reid in 1903. Holms also became the owner of Raeburn’s Captain David Birrell of about 1793 (no.10) [Ral], which William Thorburn* of

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Peebles had bought from Reid in 1906. Holms had also briefly become the owner of the portrait of Sir Francis Chantrey of c.1814 (no.12) [Ra3],318 which he acquired from Reid in November 1908 for £940. He returned it the following month when Colonel Walter Brown* bought it for only £800.316

Since so many of the paintings at the Raeburn exhibition were on loan, few sales were made, but Robert Paton bought a portrait of Dr Edgar (no.17) for £290 and Stephen Mitchell bought a portrait of Mr Swanson with green Umbrella [Ra7] for £1500.317 The second painting is not mentioned in the catalogue, but Mitchell made the purchase in March 1909 while the exhibition was still running.318 Other works in the exhibition were in Scottish collections around this time. For example Miss Janet Law and a very fine portrait of Master James Hay (no.14) [Ra8]319 belonged to J.A. Holms by 1912 and the Portrait of a Divine (no.16), a portrait of the Rev. Stevenson MacGill, was in W.A. Coats’s collection. The centrepiece of the exhibition was once again the magnificent Mrs Hay of Spot (no.15) which W.A. Coats had loaned for the occasion.

By 1910 Reid appears to have lost interest in the 18th Century portraitists, although he was still holding relatively conservative exhibitions. In June 1910 he held a joint exhibition of Matthijs Maris and Monticelli, as a tribute to these two artists who worked together in London in the 1880s and who enjoyed so much popularity with the
Scottish collectors from this period onwards.

The first decade of the 20th Century was therefore one of extreme conservatism in Glasgow. Not only was there a distinct lack of new talent among the younger artists, there was also a pronounced strain of conservatism amongst the collectors. Reid certainly attracted a wide circle of new clients through his exhibitions of "established" artists, but many of these were only minor collectors, content to invest their money in only one or two "safe" items with which to adorn their drawing-rooms. The most important of Reid's clients during this period were probably J.A. Holms, who frequented most of Reid's exhibitions of British art during the 1900s, and W.A. Coats, whose tastes were directed more towards French art.
W.A. Coats* bought regularly from La Société des Beaux-Arts between 1899 and 1911. The pictures which Coats acquired are a fair reflection of Scottish taste in French art at this time, but also reveal the influence which the dealer had over his client. Of the fifty-two works listed either in Reid’s stockbook or in Coats’s own notes, there are works by Corot, Monticelli, Bonvin, Isabey, Ribot, Charles Jacque, Lépine and Couture, all painters who had enjoyed popularity during the 1880s and 1890s. In addition however, there are also works by Crawhall, Raeburn and Gainsborough, all of whom Reid was promoting during this period, as well as Boudin and Jongkind. The inclusion of these last two artists was undoubtedly due to the influence of Reid who chose this period to "boom" those artists who bridge the gap between Barbizon and Impressionism.

Despite Reid’s early promotion of Impressionist art only a handful of Impressionist paintings passed into Scottish collections during the 1890s, and at the International Exhibition of 1901 only eight Impressionist works were exhibited, four of which were loaned by Durand-Ruel. The remaining four were examples of early works by Manet, Monet and Pissarro, none of them executed in the full-blown Impressionist style. No works by Degas were shown, nor were the Impressionist works acquired by Andrew Maxwell and A.J. Kirkpatrick during the 1890s.
Aware of the Scottish collectors' reluctance to invest in Impressionist art, Alex Reid set about "educating" his clients into an appreciation of their work by promoting landscape artists such as Boudin and Jongkind — who had so much influence on the plein air Impressionists — as well as figurative artists such as Lucien Simon, whose work is often reminiscent of Degas. He also continued to sell a large number of works by the still-life painter Fantin-Latour who was himself a member of the Impressionist circle. By selling works by artists who had "paved the way" for Impressionism, Reid was preparing the collector's eye for the more avant-garde work of the Impressionists.

The artist whom Reid promoted most enthusiastically during the 1900s was Eugène Boudin (1824-98). Boudin had died in August 1898, and in March 1899 the contents of his studio were sold at the Hôtel Drouot in Paris. During the 1880s and 90s Paul Durand-Ruel had had almost exclusive rights over Boudin's work, but now large numbers of works became freely available, and Reid was determined to create a market in Scotland, where Boudin was little known. Since the majority of Boudin's paintings and watercolours were on a small scale, they were not only cheaper than the grandes machines of the Salon painters (it was said that you could acquire any work by Boudin for as little as £50), but were more appropriate for a domestic setting. Added to this, Reid realised that Boudin's subject-matter would capture the imaginations of the Scots collectors. Firstly, his seascapes and studies of ports and harbours would draw
At the same time, by introducing the Scottish collectors to Boudin’s studies of the urban bourgeoisie - be they in a non-urban setting, Reid was not only appealing to their own vanity, but preparing them for the urban subject-matter of Impressionist art. Moreover, Boudin’s luminous, all-over light-toned palette provided an ideal introduction to the peinture claire which was so crucial to the development of Impressionism.

In his introduction to the first Boudin exhibition in 1900, Reid writes as follows:

"Boudin may rightly be classed as one of the most important connecting links between the romantic schools of 1830 and the present so-called impressionistic movement, of which Claude Monet, Sisley, etc., etc., are the distinguished ornaments."
Reid clearly saw Boudin as a vital link, not only between Romanticism and the Impressionists, but between the naturalism of the Barbizon School and the "plein-airism" of the next generation. Jongkind (1819-91) fulfilled the same role, and it seems surprising at first sight that Reid did not attempt to promote Jongkind's work with quite the same enthusiasm as he supported Boudin. Between 1900 and 1912 Reid held no fewer than five one-man exhibitions of Boudin's work, while in all this time he failed to devote a single show to the Dutch artist. He did, however include Jongkind in mixed exhibitions and usually kept one or two examples of his work in stock.

The main reason for Reid's relative coolness towards Jongkind was probably the price of his paintings. In general they were more expensive than Boudin's, and less freely available on the market. Secondly, Jongkind had been in Scottish collections as early as 1888, whereas Boudin was little known. Thirdly, Jongkind was a Dutch artist, and although he had much influence on Boudin, and on the development of Impressionism, Reid's aim was above all to promote a taste for French art. However, he was careful in his introduction to the catalogue for the first Boudin exhibition to underline the role of the Dutch artists in the formation of Boudin's style:

"His first essays were possibly inspired by Isabey, tempered by a study of the Ruysdaels, Van der Veldes, and other Dutch masters in the Louvre; but his later manner showed distinct evidence of the influence of the ruder, more
Reid goes on to describe Boudin’s studies of Dutch and Flemish towns, "of Brussels and Antwerp, of Rotterdam and Dordrecht, which would have rejoiced the heart of Van Goyen...", while his studies of Breton pilgrims were "pure pearls, excelling in beauty the finest works of the minor Dutch masters."

Reid rightly predicted that the Scottish collectors, having already developed a taste for the seascapes of the Hague school, and especially for artists such as Jacob Maris, would be enchanted by Boudin’s light and airy paintings of the area around Trouville and Deauville. In April 1900, probably the month of the show, he made a number of sales: J.J. Cowan bought a beach scene for £80 and W.A. Coats bought a picture of a fishmarket, entitled simply Marché, as well as two studies of boats, Voiliers Rouges and Bateaux sur une Plage, for £260 altogether. The prices were predictably low, averaging about £80 per work. By comparison, Coats also bought a Jongkind seascape in May 1900 for £180.324

Reid had been dealing in Boudin’s works since well before 1900, and his earliest recorded purchase of a Boudin painting is 15th December 1888 when he bought Bassin de l’Eure from Durand-Ruel in Paris for 325 francs. He also bought another Boudin seascape, Camaret, Voiliers à l’Ancre of 1873 [B13] around this date from the Dutch dealer Elbert
van Wisselingh. In February 1894 he acquired La Route de Deauville of 1881 [B21] (plate 74) from the vente Penot at the Hôtel Drouot (no.67). Vivien Hamilton points out that this work is close to Pissarro in composition and tonality, and Boudin employs the Impressionist broken brushstroke. In general it is a conservative work, employing the traditional compositional device of a road curving into the distance in order to establish a sense of perspective. But, although it employs naturalistic colours, the work is light in tonality, and full of movement. The real subject of the scene is the grey stormy sky and the changing light and atmosphere in the surrounding countryside. As such, it is an excellent example of the way in which Boudin’s work bridges the gap between the Barbizon School and Impressionism.

The sale of Reid’s collection at the Hôtel Drouot in 1898 included two paintings of Honfleur by Boudin, and in December 1898 he included Boudin and Jongkind, along with Manet and Monet in a mixed exhibition of 19th Century French art. In 1899, shortly after the sale of Boudin’s studio, he sold at least three works by this artist: the first was Bretons which he sold to the Kirkcaldy linoleum manufacturer John Nairn in May 1899 for £170. (Nairn also bought Jongkind’s Clair de Lune on the same date for £230.) The following month Reid sold another Boudin to A.J. Kirkpatrick for £48 and in December he sold a beach scene to Alexander Young for £70.
Nairn lent his Boudin (catalogued as Le Pardon, no.1433) to the Glasgow International Exhibition in 1901. The exhibition also included The Jetty, Trouville of 1869 (no.1420) [B3] (plate 75), lent by William Thorburn* (plate 76), also a client of Reid's, and La Gironde à Lormond, Bordeaux (no.1265), lent by Durand-Ruel. Jongkind was also represented by two works at this exhibition: Street in Paris (no.1405), lent by William Burrell; and W.A. Coats's seascape, exhibited as Coasting Vessel in Harbour (no.1358).

During the 1900s public enthusiasm for Boudin increased, and his pictures were correspondingly inflated in value. In January 1901 Reid was in Paris and acquired eight pictures by Jongkind for £1,031 from Georges Petit and one Boudin painting of Bordeaux from Bernheim-Jeune for the relatively high price of £210. In March he bought another Jongkind painting from Petit, and it seems very probable that he was planning either a one-man exhibition of Jongkind's work or a mixed exhibition of Jongkind, Boudin and possibly other French painters. There is no record of such an exhibition having taken place, but in December 1901 Reid held a mixed exhibition of French art which included examples of Boudin, Courbet, Couture and the popular animal painter Rosa Bonheur. The exhibition probably also included Jongkind and Manet, since the collectors J.J. Cowan and W.A. Coats acquired paintings by both artists around this period. Coats bought a Jongkind painting, probably Cathedral Church, for £120, along with Ribot's
L'Ouvreuse d'Huitres, and J.J. Cowan acquired two works by Manet. These were both early works, *La Marchande des Chiens* of c.1862 [M4], which he bought in November 1901 for £600, and *Pont d'un Bateau*, also of 1862 [M3] which he acquired two months later. The former is rather crudely executed and reveals none of the stylistic innovations of Manet's later work; the latter was probably chosen for its subject, and is vaguely reminiscent of Whistler's *The Thames in Ice* of 1860 [W2], also owned by Cowan. Despite this brief period of enthusiasm for Manet it was another five years before Cowan acquired another painting by this artist through Reid, and in the interim he had disposed of *La Marchande des Chiens*.

Reid included Boudin in another mixed exhibition in March 1903, and also showed a number of works by Lépine (1835-92), whose work could also be categorised as "proto-Impressionist". Reid sold a Boudin entitled *Les Laveuses* to Major William Thorburn, who appears to have been one of Reid's major clients at this time. As well as the Boudin, Thorburn bought two Lépine's from the exhibition: *Village* and *Sous Bois et Maison*, which he acquired for £600 apiece; and during the same period he also bought works by Corot, Courbet, Ribot, Bonvin and five paintings by Le Sidaner.

Le Sidaner (1862-1939) was extremely popular with Scottish collectors, and between 1901 and 1915 as many as eighteen works by this artist were exhibited at the Glasgow
Institute. It seems curious that collectors were so willing to invest in the works of an artist who owes so much to Monet and even to Seurat in technique, while remaining wary of the Impressionists themselves. Yet Le Sidaner's poetic evocations of silence, absence and anticipation in deserted townscapes and gardens are closer in spirit to Symbolism than to Impressionism.

Reid included Boudin in another mixed exhibition in March 1905, and in May of that year held his second one-man show of Boudin's works. This exhibition comprised thirty works, including seascapes of Honfleur and Trouville, paintings of Bordeaux, Le Havre and the Brittany coastline, as well as views of Dordrecht and Rouen and two paintings of Venice.

The following year Reid turned to Fantin-Latour. He had already held a show of Fantin-Latour's paintings in 1897 and he was not the only dealer in Glasgow to sell his work. Collectors were attracted not only to Fantin-Latour's popular flower paintings, but also to the more lyrical "Neo-Symbolist" works, inspired by the Romantic music of Wagner, Schumann and Berlioz. The 1906 exhibition comprised a selection of lithographs along this theme, and was shown alongside Reid's first one-man exhibition of McTaggart's work, thus inviting the public to draw a parallel between the Scottish artist's recent "impressionist" works and the ideas expressed in contemporary French art.
During the next few years Reid turned his attention away from French art temporarily while he poured all his energies into the promotion of first McTaggart and later 18th Century British portraiture. However, by this time he was beginning to spread his net of clients farther afield, and in 1906 and 1909 he made sales of Boudin paintings to the dealers Vose & Co. in Boston and to a Canadian Collector, Dr. Armstrong.

In 1909 and 1910 three important sales took place at Christie's in London, releasing a new stock of paintings onto the market. Sir John Day's sale was held in May 1909 and Alexander Young's in June and July 1910. Both had been clients of Reid's and important collectors of Hague School and Barbizon paintings; and Young's collection also included six examples of Boudin's work, as well as paintings by Lépine and Daumier. Andrew Maxwell's collection was sold on 3rd June 1910, and included Monet's Vue de Vetheuil, l'Hiver of c.1879, which he had acquired from Reid in the 1890s and which was sold at Christie's for £504.33.

Given the dates of these sales it seems likely that it was in 1910 that Reid held his third exhibition of Boudin's work. Reid bought three Boudins from Young's sale: two paintings of Trouville, [B4 and B27] and a White Horse, now known as Cheval Normand of c.1885-90 [B33]. He sold a painting of Trouville to W.A. Coats for £120 and the White Horse, also to Coats, for £31 10s in July 1910. On the
same date Coats bought a picture of the Seine by Lépine, (also from Young's collection) and a painting of chickens by Charles Jacque, which Reid had bought in the Day sale.

In 1911 Reid sold his first **plein-air** Impressionist work since the late 1890s. This was Pissarro's *Les Jardins des Tuileries* of 1900 ([P3](#)) (plate 77) which he sold to Sir John Richmond* for £120. Richmond was extremely advanced in his tastes and as a young man had tried unsuccessfully to persuade his step-father, James Weir, to invest in Whistler's *The Fur Jacket* when it was exhibited at Reid's gallery in 1893. It is therefore not surprising that he was the first of the new generation of collectors to buy an Impressionist painting. During the same year Reid sold another Manet portrait of a woman for £600 to J. Reid Wilson* in Canada ([M14](#)). But although these two purchases signalled a renewed interest in Impressionism, Reid, perhaps sensing that the market was not quite ready, continued to adopt his cautious stance for a few more years.

In December 1911 Reid held an exhibition of thirty works, mainly landscapes, by the Scottish painter James Lawton Wingate (1846-1924). Reid had held a large exhibition of sixty-three works by Wingate in April 1896, and he was generally popular with the Scottish collectors. The 1911 exhibition included some works by McTaggart, now painting in his "impressionistic" style. Wingate was greatly influenced by McTaggart, and painted in a loose, free
style, which, during the 1890s and 1900s, would certainly have been described as "Impressionist", in the broad sense of the word. The main emphasis in his work is on light and atmospheric effects, and many of his seascapes are comparable to Boudin in their luminosity. After 1910, Wingate became even less concerned with the details of landscape and began to concentrate entirely upon the effects of sunsets, storms and summer skies; and it was a selection of these more abstract works which Reid showed at the December exhibition.

It is no coincidence that, two months later, Reid was exhibiting another selection of works by Boudin. In February 1912 an article on Boudin appeared in The Studio, placing him alongside Jongkind and Lépine as an important precursor of Impressionism:

"Of the trio Jongkind is incontestably the most powerful and the most brilliant colourist, and Lépine the most delicate, but Boudin appeals most strongly to our admiration by his exceeding variety, by his sensibility, and by his attitude of respectful fidelity before the spectacles of nature and of life."

Reid's fourth Boudin exhibition took place in the same month, comprising twenty examples of the French artist's work, much on the same theme as the 1905 exhibition, and including paintings executed at Trouville, a Marché aux Poissons and a view of Venice. The exhibition also included some works by Lépine, a still-life by Vollon, three Fantin-Latours, including a self-portrait, a Corot
landscape and a pastel figure study by Manet. Once again the intention appears to have been to introduce the public to the precursors of full-blown Impressionism. A younger collector was attracted to this sale, William McInnes, who bought Un Port, Lumbrueux Bahau [B49] for £95. McInnes had bought his first Boudin - one of his earliest purchases through Reid - in March 1910, and in May 1912 he bought a third Boudin from Reid, a view of Dordrecht (No. 70, Glasgow Art Gallery), which he acquired for £165.339

The February exhibition was so successful that Reid held another show of twenty-five Boudin paintings in December 1912.340 This exhibition included a number of sunsets and nocturnes which clearly appealed to the Scottish collectors. Reid sold eleven paintings altogether, including Sunset, Etaples (no. 15) [B18]341 and Sunset, Bordeaux (no. 22) which he sold to J.G. Brownlie for £350 and £150 respectively, and Winnowing (no. 6) which was bought by Lord Weir for £120. The exhibition also included a Jetée de Trouville (no. 20) [B3], "a group picturesquely clustered on a windy jetty, a patch of joyous white cloud above the jetty, and over the waters a darker sky presaging storm, and boats with sails full blown beating against the wind."342 This painting was the same work that Major William Thorburn had exhibited at the Glasgow International Exhibition of 1901. It was later acquired by James Tattersall of Dundee who passed it on to Reid. Reid eventually sold it to William Burrell in 1919,343 and it is still in the Burrell Collection today.
While 1912 was devoted to Boudin, 1913 was the year in which Reid "boomed" the proto-Impressionists. In January he held his second one-man exhibition of Fantin-Latour paintings. "Reid wrote the foreward to the catalogue:

"In May 1897 I held my first Exhibition of the works of FANTIN-LATOUR. There were some 35 pictures in all, and they came direct from the studio of FANTIN. Only a few of them were sold. Since then FANTIN has been pronounced the greatest still-life painter of modern times, and several of his pictures which formed part of this first exhibition are in the great museums of Europe and America. These pictures have increased in price tenfold, but in my opinion they are still a long way short of their ultimate value."

Reid was clearly promoting Fantin-Latour not just as a safe investment, but as one which was guaranteed to accrue in value. The exhibition included twenty-four paintings and five drawings. It consisted mostly of the popular still-lifes, but also some figure subjects, including the artist's self-portrait of 1861 which was shown at the International Exhibition in Paris in 1900. This painting appears to have been bought by the dealer Bennett, who included it in an exhibition of Fantin-Latour's works later that year. The exhibition was held in the lower gallery at West George Street, while in the upper gallery Reid's permanent stock included two Fantin-Latour lithographs, both figure studies.

There are no records of any sales from this exhibition, but among Reid's clients the most enthusiastic collectors of
Fantin-Latour’s work were the Workmans and Leonard Gow. Reid had access to a steady supply of Fantin-Latour’s work through Jean Tempelaere, and he took Tempelaere to visit Gow at Camus Eskan (plate 78).

In March 1913 Reid held another mixed exhibition of French art, comprising thirty-two paintings by Boudin, Jongkind, Fantin-Latour, Lépine, Vollon, Corot, Millet, Dupré, Diaz and the relatively unknown De Beaumont. Jongkind was represented by a painting entitled Winter in Holland, 1865 [J1] (plate 79), which was bought at a later date by William McInnes*. Other works included a Sunset at Sea by Dupré, a view of Rouen by Lépine, Road Through the Fields by Corot, and a study of chrysanthemums by Vollon. Reid also exhibited two rather lyrical works by Fantin-Latour entitled The Dawn and The Dance of 1898 [F8] (plate 80). William McInnes bought the latter for £262.10s in October 1913.

The following month Reid was showing Fantin-Latour again, when he exhibited a selection of thirty-five lithographs." The titles were mostly Wagnerian in inspiration: Gotterdammerung, Siegfried et les Filles du Rhin, Le Rheingold. They paid hommage to the Romantic writers and poets: Berlioz, Schumann and Stendhal as well as Wagner. There are no records of sales from this exhibition and it was ten years before Reid held a third exhibition of Fantin-Latour lithographs.
The year ended as it had begun, with another show of French art, but this time Reid focused on the more figurative works of Lucien Simon (1855-1945). In December 1913 he showed a small collection of paintings by this artist whose work had never been seen before in Glasgow. Simon's work touched just the right note as far as the Glasgow public was concerned:

"Simon's art exhilarates and refreshes. It is a bold enough departure from the conventional, but proves that distinctive expression may be secured without eccentricity."347

His paintings were modern without being unconventional. His subjects were the simple folk of Brittany (plate 81) - peasant women working in a field; two young communicants at church; a Breton pardon - and perhaps Reid saw in Simon a convenient link with the art of Pissarro or even Gauguin. Some of Simon's work also reveals the influence of Degas, and it is no coincidence that William Burrell, one of Simon's most enthusiastic supporters, went on to collect a large number of Degas' works.

Burrell bought two works by Degas in 1917, and during the war he continued to invest in works by Boudin, Fantin-Latour, Simon and Le Sidaner. During this period Leonard Gow, too, bought works by Boudin, Simon and above all Fantin-Latour, and William McInnes acquired paintings by Boudin and Jongkind. But, although Reid had certainly encouraged a greater appreciation of French art in Scotland
during the years up to the First World War, it was not until 1919 that the boom time for French art was to come. Despite this Reid had certainly succeeded in developing a taste for French art among the Scottish collectors - and not only for artists such as Fantin-Latour, who was already familiar in Glasgow at the turn of the century - but for painters such as Boudin and Simon who had virtually never been seen before in Scotland. These were the artists who helped to bridge the gap between Corot and Monet, between Courbet and Degas and between Vollon and Cézanne, and who prepared the way for the Impressionist boom of the post-war period.
At the beginning of the twentieth century, Reid turned his attention to William McTaggart (1835-1910), and Sir James Caw records how "he put up the prices at once by trying to secure almost every fine picture by that painter which came on the market." Up until this point, McTaggart's main source of dealer support had been provided by Peter MccOmish Dott at the Scottish Gallery. McTaggart was of course an accepted academic painter and had exhibited at the RSA since the 1850s. But he became disillusioned with the art institutions and between 1895 and 1903 he failed to show any paintings at the Royal Scottish Academy and showed only intermittently at the Glasgow Institute from 1901 until his death.

McTaggart's association with Aitken Dott dated back to the 1850s and 1860s when the business still specialised in frame-making and picture restoration. He used to visit the shop in South St David Street and later Castle Street in order to purchase colours, canvases and frames. Aitken Dott's were picture dealers from an early date, but it was not until 1897 that Peter MccOmish Dott extended the premises at Castle Street in order to incorporate a new gallery especially devoted to the promotion of contemporary Scottish Art. This new gallery was known appropriately as the Scottish Gallery, and it was from about this date onwards that Dott began to promote McTaggart's work in earnest.
One of the Scottish Gallery’s earliest clients was J.J. Cowan*, who bought four pictures by McTaggart between 1896 and 1910. Another important collector of McTaggart’s work was John Ramsay of Tayport, whose sale of 5th and 6th March 1909 contained twenty oils and ten watercolours. As Dott himself pointed out, this sale, in conjunction with the death of the painter in 1910, marked a turning point in McTaggart’s popularity and "the starting point of 'commercial appreciation'". Significantly, it was also shortly before this date that Reid began to take notice of McTaggart.

The Scottish Gallery held one-man shows of McTaggart’s work in July 1898 and February 1901. The second exhibition opened in Glasgow, at the Gallery of the Royal Scottish Society of Painters in Watercolours in Sauchiehall Street, and travelled on to Edinburgh and Dundee. Reid bought two paintings from this exhibition, *Father’s Boat* of 1873 (McT1], no.7 in the catalogue, and *Winter Sunshine* of 1894 (no.10), one of a group of snow scenes executed by McTaggart in the 1890s. He paid £487 10s for the two, (including a dealer discount of two and a half per cent). The exhibition also included large canvases such as *Consider the Lilies* (1895 version), *The Storm* of 1890 (National Gallery of Scotland), *Away o’er the Sea – Hope’s Whispers* (Kirkcaldy Art Gallery) and *Dawn at Sea, Homewards* (Glasgow Art Gallery), some of which were to pass through Reid’s hands at a later date.
By February 1906 Reid had gathered enough paintings to justify his first one-man exhibition of McTaggart's works. To accompany the exhibition he had a collection of lithographs by Fantin-Latour on view in another room, and although there are no links between the work of these two artists, Reid was possibly inviting comparison between McTaggart's work and that of Fantin-Latour's contemporaries on the Continent.

The McTaggart show of 1906 consisted of twenty paintings and drawings, with the impressive *Winter-Sunshine* (no. 8—catalogued as *A Wintry Sunrise*), forming the focal point. The exhibition also included a small but dramatic oil sketch for *The Emigrants* of 1891 (no. 9) [McT3], and a fairly recent painting of the sand and sea at Machrihanish, executed in 1900. The majority of works, however, were watercolours painted in the 1880s, including an impressionistic seascape entitled *After Rain* (1885) (no. 4) and a small watercolour version of *A Message from the Sea* (1887) (no. 16). Most of the works were executed after 1883, when a change appears to have taken place in McTaggart's work, towards looser handling and a brighter tonality. Whether this change was brought about as a result of McTaggart's exposure to Impressionism or whether it was due simply to the influence of Constable, academics will continue to ponder; but regardless of the reasons, McTaggart's work from this period onwards displays decidedly "impressionistic" tendencies. The artist clearly shared the Impressionists' fascination with the changing
effects of light and weather, and from 1883 onwards he not only began painting out-of-doors, but developed a much looser and more expressive brushstroke. Reid must surely have seen in McTaggart's work a further opportunity, not only to capitalise on the reputation of an already established artist, but to develop even further the Scottish collectors' appreciation of the concepts behind Impressionist art.

The majority of works in Reid's exhibition appear to have been on a small scale and modestly priced, perhaps in an attempt to attract interest in the works of the "Scottish Impressionist", to entice the collectors into the gallery, and to tempt them further with the larger works such as 

Winter Sunshine, the most expensive work in the exhibition, priced at £400.

There is no record of any sales from the 1906 exhibition, although four of the works were lent from existing collections. The earliest recorded sale of a McTaggart painting in Reid's stockbook is in April 1907 when he sold an unidentified work to J. Reid Wilson in Canada. The next recorded sale is not until June 1911 when Leonard Gow purchased The Herring Fleet for £275. In March the following year Reid sold a painting of Port Seton to William Boyd of Broughty Ferry for £350 and two months later a watercolour of a Harvest Field Carnoustie to William McInnes for £105.
One of the most enthusiastic collectors of McTaggart's work was the Kirkcaldy linen manufacturer John W. Blyth* (plate 82), who owned no fewer than forty-five McTaggarts at his death in 1962. Aitken Dott supplied him with most of these paintings, but some of his earliest purchases were made at Reid's gallery and it was not until after 1915 that he began to buy regularly from Aitken Dott, and from other Glasgow dealers such as George Davidson and Bennett & Sons.

Blyth bought his first McTaggart from Aitken Dott in May 1910. This was an evening subject entitled *Away to the West*, (Kirkcaldy Art Gallery), "an opalescent mixture of blue-green, mauve, pink, buff and orange". The following year he turned to Reid, from whom he acquired two works, *End of the Links* of 1893 [McT5] (plate 83) and *Cornfields in the Snow*, one of a series of snowscenes executed in the 1890s. The former is an impressionistic study of sand, sea and sky, with two children, one of them equipped with a golf club, nestling in the sand dunes. Two years later Blyth added *Emigrants* [McT3] to his collection, and in 1915 he acquired *Noontide - Jowie's Neuk* of 1894 [McT7] (plate 84) and an unidentified seascape, both from Reid's gallery. Both *Emigrants* and *Noontide* are executed with bold, open strokes and reveal McTaggart's fascination with sea, sky and changing light effects. Indeed, all the works that Blyth purchased from Reid were executed in the 1890s and were typical of McTaggart's later impressionistic style.
Blyth was not exceptionally wealthy in comparison to other collectors and correspondence between Blyth and Reid from this period reveals that he often took some time to settle his account. The first letter is dated June 23rd 1910 and reveals Alex Reid’s early attempts to acquire Blyth as a client through his interest in McTaggart’s works. Reid offered to sell Blyth a "large picture by Mactaggart [sic]" for £350, and added that he "had no intention of selling it ... for less than £500". Always one with an eye for a bargain, Blyth was apparently hooked, although not in a hurry to pay. A letter dated 2nd February 1911 demands that Blyth should forward a Houston painting in part-payment for a McTaggart; and Reid reminds Blyth: "You are remembering you promised me £50 at Martinmas!" It seems likely that Blyth was still paying off this initial purchase.

In May 1912 Blyth bought End of the Links from Reid for £450, but he was clearly already in debt with the dealer, and this time Reid arranged for the account, including the £450 for End of the Links, to be settled in instalments as follows: £153 on 10th June 1912; £260 on 11th November 1912; £200 on 11th May 1913; and £200 on 11th November 1913. By November 1912 Blyth owed him a further £300 for McTaggart’s Cornfields in the Snow, which Reid refers to as "the snoscene MacTaggart" and which Blyth must have bought some time after February that year, when it is mentioned in a letter from Aitken Dott.
Later in April 1914 Reid offered Blyth McTaggart's *The Emigrants* in exchange for Boudin's *Les Fourges*, which Blyth had bought from Reid's Boudin exhibition in February 1912, together with £150 in cash. Reid obviously felt happier avoiding cash deals where Blyth was concerned. However Blyth declined to sell the Boudin, and arranged instead to pay for the McTaggart in instalments, as before: £150 to be paid by November 1915, £200 to be paid by May 1916, £200 by May 1917 and £200 by November 1917, amounting to £750 altogether. Reid also retained a work by Eugène Dekkert "in lieu of interest on the deferred payment."

There is no record of Reid accepting payment by this method from any other collector, although he often accepted paintings in lieu of cash. Blyth was apparently forced to sell his car in order to buy his first McTaggart, and it was evidently a true love for McTaggart's work, rather than any desire to display his affluence, which acted as Blyth's guiding principle. Because of his relatively modest means Blyth was forced to haggle with Reid on several occasions, often to the dealer's exasperation.

The final letter in the Reid-Blyth correspondence, dated 19th August 1917, reveals a Reid who has lost all patience with his client:

Dear Mr Blyth

If you are serious in thinking about the "Xmas Morning" there is no use of talking nonsense as I have very little left to sell and some of my
best people have not been in yet (as they have been from home). It may be sold any day. I could take £600 and the Noon. That is absolutely the lowest and there is no use making any offers.

Yours faithfully

Alex Reid

[post-script] I expected Mrs Blyth back for tea.

The intimate tone of the post-script reveals the close nature of Reid's relationship with Blyth. The tone of the letters is generally very friendly, and Reid obviously regarded Blyth as a serious amateur. In one letter, dated 4th February 1915, Reid flatters Blyth by revealing that he would prefer to sell to him rather than to an "unknown":

"My man who was going to buy the MacTaggart has disappointed me and though he has made an offer that I would have been delighted to accept from you I have declined it with thanks and he will not have the chance of the picture again. I am going to give you a last chance with 300 guineas and your picture and if you do not see your way to deal at that then I must give you up. I shall lose about £25 but it can't be helped. Please let me have word as I wish to tell my man should he call that the picture is sold."

This may of course have been a ruse on Reid's behalf in order to persuade Blyth to buy, but it is certain that Reid recognized Blyth's obsession with McTaggart's works, and was eager to cultivate a collector who would be a consistent buyer, in spite of his reluctance to settle accounts. Perhaps also Reid found it a pleasure to sell to a man who so clearly appreciated McTaggart, unlike those rich clients who bought for reasons of status alone.
However, after 1917 there is no further evidence of Reid's dealings with Blyth, and it seems that either Reid gave Blyth up as a bad creditor, or that Blyth found a more sympathetic dealer in George Proudfoot. Yet it was not until about 1925, after Reid's retirement, that Blyth began to buy consistently from the Scottish Gallery, and by this time the collector had switched his attentions to Peploe.
CHAPTER FIVE

1. Overview 1913-1925

2. Reid and McTaggart II

3. The Colourists

4. Later Collectors of Impressionist Art
1. 1913-1925

When McNeill Reid joined his father at La Société des Beaux-Arts in January 1913 he expected the post to be only temporary. However Ada soon persuaded him to join his father permanently, thus ensuring the continuation of the business. 1913 was an exciting year to join the art world. Roger Fry had recently caused a sensation in London when he showed two spectacular exhibitions of Post-Impressionist art in 1910 and 1912. The reverberations had been felt in Glasgow and Edinburgh, and had caused tremendous excitement amongst the new generation of artists which was beginning to emerge. One of these young artists was George Leslie Hunter (1879-1931), who painted in a bold and colourful style quite unlike anything that had been seen in Scotland before. His work soon came to the attention of Alexander Reid, who recognised at once that Hunter possessed a great talent which required careful nurturing.

Reid gave Hunter his first one-man exhibition in November 1913. During the same year, with McNeill Reid under his tutellage, he showed several exhibitions of French art, including two exhibitions of Fantin-Latour - paintings and lithographs - a show of Boudin paintings and a mixed exhibition of French art.

The following year War broke out. At first business continued to prosper and Reid held successful exhibitions of work by William McTaggart and E.A. Walton. Glasgow's
industries benefited from the increased orders for ships and armaments and the collectors still had plenty of money to invest in paintings. McNeill Reid was called up, but failed the medical due to his deformed feet, and so at the beginning of the war Reid could still rely on his assistance.

Meanwhile, Ada started suffering from attacks of indigestion and was advised to see a specialist. She refused to do so, and by the end of April 1915 she was clearly very ill. The doctor diagnosed peritonitis and she was operated on immediately, in the middle of the night. The surgeon arrived across the Firth of Clyde in a motor boat, and all shore batteries and Naval vessels were ordered not to fire. The operation was completed, but Ada died five days later on 6th May 1915. She was buried in the churchyard in Kilbride Road. 364

Reid was devastated by Ada's death and refused to stay on at Woodvale. The house was sold365 and Reid moved back to Glasgow, where he stayed with his sister, Helen, at 3 Carlton Gardens. McNeill Reid felt it was time that he contributed something to the war effort and was contracted for six months by Albion Motors who built lorries for the army. Two evenings a week he would go to the gallery to look after the firm's accounts (in which his father had no interest). 366 At the end of the six months he persuaded a doctor to pass him as medically fit and was signed on by the R.F.C. Transport Section.
Meanwhile Reid threw himself into his work and held an exhibition of pictures by David Gauld only one month after Ada's death. He was also beginning to show interest in the new generation of Edinburgh artists. He had already sold one or two works by Samuel J. Peploe (1871-1935), and had included his paintings in mixed exhibitions, but Peploe had chosen up till this point to exhibit with Aitken Dott in Edinburgh. However in about 1912 Peploe's work began to take a different and unorthodox direction and Aitken Dott refused to show the new pictures. Peploe exhibited his new paintings with the Society of Eight in Edinburgh in 1913, and soon after this he turned to Reid, who held his first one-man exhibition of Peploe's work in December 1915.

Reid was invited to spend Christmas 1915 with Ada's aunt, Adriana van Imbyze Hunter, known affectionately as "Aunt Bee", and her niece (Ada's first cousin), Eva Gray. A few weeks later he wrote to McNeill Reid, who was training in Ireland, to say that Eva and he were engaged to be married. McNeill Reid recalls:

"His letter sounded a little apologetic, but I knew that he had to have somebody to look after him, and I wrote to him with my hearty good wishes."367

Once again the engagement was extremely short and Reid and Eva were married in February 1916. They continued to live with Reid's sister Helen until 1919 when Reid bought a large house at 42 Westbourne Gardens, Kelvinside.
In 1916, McNeill Reid was posted to France and Reid felt it was time to enlist some extra help in the gallery. He therefore went into partnership with a Dundee man, John Tattersall. In March 1916 they held a second, very successful, one-man show of Hunter’s work, which attracted a number of new clients. However, despite the benefit that Reid received as a result of Tattersall’s involvement in the business, the arrangement did not last long, since Reid found it difficult to relinquish full control.

The following year Reid became interested in the work of Francis Campbell Boileau Cadell (1883-1937), a close friend of Peploe’s, and whose work shared something in common with both Peploe and Hunter. Reid held his first one-man show of Cadell’s work in February 1918. The response from the public was poor, but Reid continued to have faith in Cadell, recognising his talent to be truly original.

Now that he was without a partner, it was difficult for Reid to get away, but he did manage to travel to Paris on one or two occasions during the war, and was certainly there for the Vente Degas in 1918. But it was not until McNeill Reid returned from the war and rejoined the business in January 1919 that business began to pick up again. Reid senior was now sixty-five years old, and reaching the age of retirement. It took McNeill Reid’s youth and enthusiasm to inject the business with a new spirit of vitality. Buoyed up by his son’s reappearance, Reid set off for Paris and bought up a large number of
paintings by an artist who was virtually unknown in Glasgow, Edouard Vuillard (1868-1940). He held a show of Vuillard's works at La Société des Beaux-Arts in May 1919 and sold almost every picture. The success of this exhibition encouraged Reid to produce a series of spectacular shows of French art during the 1920s.

The first of these was a huge exhibition of over seventy works which was held in the McLellan galleries in Glasgow in January 1920. It included a large number of works by Boudin, Fantin-Latour and Lucien Simon, as well as Vollon, Bonvin, Ribot, Corot, Hervier and others. Most importantly it included a large selection of Impressionist works, paintings by Monet, Degas, Pissarro, Sisley, Renoir, Guillaumin and Vuillard.

In June 1921 Reid held an exhibition of Jongkind watercolours, followed two years later by two important shows of Impressionist paintings, one in January at his own gallery, the second in the summer at Agnew's* in Bond Street. He brought the second exhibition up to the Kelvingrove in August 1923 where it caused a sensation. That year Reid also held shows of pictures by Boudin, Daumier, Fantin-Latour and Marquet and in October 1923 he organised an exhibition of Post-Impressionist works at the Lefèvre gallery* in London. This exhibition included works by Renoir, Toulouse-Lautrec, Van Gogh and Gauguin.

Reid had formed a relationship with the Lefèvre Gallery
through the intervention of the French dealer Etienne Bignou.* Bignou had been associated with the London gallery since the end of the First World War. He met Reid in Glasgow in 1922 and realised that the two galleries could be of mutual benefit to one another. Following the exhibition of Post-Impressionist works in 1923 Reid held another joint exhibition with the Lefèvre Gallery in May 1924 when they showed a selection of works by Impressionists and Post-Impressionists, including Manet, Monet, Renoir, Sisley, Pissarro, Berthe Morisot, Cézanne and Gauguin.

Reid also continued to support the Scottish painters. He held further exhibitions of Cadell’s works in 1921 and 1922, and from 1921 until 1927 Reid and Aitken Dott, who were effectively working in partnership during this period, were holding one or two exhibitions of Peploe’s work each year in Edinburgh or Glasgow or both. Hunter’s output was less extensive than Peploe’s, but Reid gave him his own show alongside the works of the French painter Albert Marquet (1875-1947) in March 1923.

In January 1923 Reid brought these three young painters together for the first time in a joint show at the Leicester galleries in London. Eight months later he added another name to the group when he held an exhibition of the work of John Duncan Fergusson (1874-1961) at La Société des Beaux-Arts. This exhibition was also shown at Aitken Dott’s in Edinburgh.* Finally, in February 1924 Reid
arranged for all four Colourists to exhibit at the Galerie Barbazanges* in Paris. The show was a great success and one of Peploe's paintings was bought by the French Government.

During the 1920s, Reid appears to have formed a brief association with the Leicester galleries, and in February 1924 he staged an exhibition of works in bronze by Degas which had been shown at the London galleries the previous year. He followed this up with a show of Gauguin woodcuts in June 1924, most of which were included in a Leicester galleries' exhibition the following month. These were all from Gauguin's series Noa-Noa and were bought by Samuel Courtauld in July 1924.

The most important event of 1924 was the exhibition of works by "Eminent French Painters" which was held in October at Reid's gallery in West George Street and which included paintings by Matisse and his contemporaries, including Dufy, Dufresne, Dunoyer de Segonzac, Rouault, Vlaminck, Braque and many others. The inspiration behind this exhibition was undoubtedly McNeill Reid, rather than his father, for by this stage Reid senior had virtually withdrawn from any active involvement in the business. Beyond Matisse and Cézanne he took little commercial interest in the new generation of artists, and it was now up to McNeill Reid to forge the way ahead.

In 1925 McNeill Reid went into partnership with Duncan
Macdonald, previously a director of Aitken Dott's and Reid retired from the business altogether. The last exhibition to be held in his name was an insignificant show of works by J.B. Manson, which was held in April 1925. Reid and Eva moved to Letter Cottage in Killearn, the dower house to the Edmonstone Estate (plate 85). He spent the last few years of his life reading, gardening and enjoying his grandchildren (plates 86 - 88), although he continued to show an interest in the business, right up until his death in January 1928.
2. REID AND MCTAGGART II

Reid bought and sold William McTaggart paintings through Aitken Dott on a regular basis, and it soon became clear to the two dealers that there was more money to be made in pooling their resources than in fighting each other at the same game. In 1913 they effectively went into partnership and operated sales of McTaggart's works on a half-share basis. This included not only the paintings themselves, but also the price of framing and transporting works. In operating this half-share system the two dealers were reviving a practice which had been operated in Paris as early as 1866 by Durand-Ruel and Hector Brame.

The Aitken Dott Day Book records that on May 29th, 1913, Reid paid the Edinburgh firm £367 10s, half share of Away Over the Sea by William McTaggart, which was bought at Christie's by Aitken Dott. Later that year, on September 23rd Aitken Dott were able to repay Reid £407 10s for the same painting, which had been sold in Dundee for £815. Thus Reid made a profit of forty pounds on one painting for very little effort, apart from the financial loan to the Edinburgh firm. The relationship was totally reciprocal, and the Day Book shows that on July 26th 1916 Aitken Dott paid Reid £450 for Machrihanish Bay - Jura in Distance by McTaggart, a painting which had evidently cost Reid £900. This painting was sold to William Boyd of Broughty Ferry on October 12th, 1916, for £1000, so that this time the partnership of Reid and Aitken Dott had made a profit of
£50 apiece.

Reid held further exhibitions of McTaggart’s work in 1914, 1919, 1921 and 1922. The first show was held in April 1914 and again included twenty examples of McTaggart’s work. The Glasgow Herald, which reviewed the exhibition, remarked on "the increasing appreciation of the work of McTaggart, who is now acknowledged to be in the first rank of Scottish painters." The paintings, in oil and watercolour were of "cabinet size" and included once again the study for Emigrants [McT3], as well as The Sounding Sea, Digging for Bait, The Bathers (watercolour), Whispers of Hope, The Cornfield, First Steps, a portrait of the artist’s mother (National Gallery of Scotland) and Where the Smuggler Came Ashore.

This last work belonged to Aitken Dott, but in March 1920 Reid acquired a half share of the painting for £918 15s. He sold it almost immediately to D.W.T. Cargill* for £2,500, thus making an overall profit of £662 10s, which he would have split with Aitken Dott. By this date a good McTaggart was fetching well over one thousand pounds, as opposed to the £160 which Reid paid for Emigrants Leaving the Hebrides [McT4] in 1909, an indication of how much the market had been affected by the two dealers’ interest in this artist.

Reid and Aitken Dott operated the half-share system with other painters besides McTaggart. From 1913 they were
splitting profits on sales of Horatio McCulloch and William McTaggart; by 1920 they had included Walton and Peploe; and by 1924, with the addition of Hunter, Cadell, McBey, Wingate, Melville and others, they were operating the half-share system on all transactions.

Meanwhile, Reid’s clients continued to show an interest in McTaggart’s work, and were particularly attracted to the new impressionistic works which Reid worked so hard to promote. In particular, both Leonard Gow and William McInnes, who were soon to become great admirers of Impressionist art, were enthusiastic collectors of McTaggart’s work. During the First World War Gow added two works to his collection: Hawthornden and Emigrants Leaving the Hebrides [McT4] which he bought from Reid in 1914 and 1915. However it was not long before he lost interest in McTaggart and turned his attentions more towards the French Impressionists. McInnes continued to support McTaggart and bought Consider the Lilies of 1896 [McT8] and Along the Shore of 1904 [McT10] from Reid’s gallery in May 1919 for £1,800. He also owned North Wind, Kilbrannan Sound (Glasgow Art Gallery), Crail with Berwick Law (Glasgow Art Gallery) and Salmon Fishers, Carnoustie (Glasgow Art Gallery).

The Workmans were also enthusiastic collectors of McTaggart’s paintings, with tastes very similar to Gow’s: in particular they shared his love of Fantin-Latour’s work, as well as his fascination with Impressionism. Perhaps
they saw in McTaggart the colourism of Fantin-Latour combined with the brilliance of light and looseness of touch in Impressionist art. Whatever the attraction, when Reid held a small exhibition of McTaggart's works in February 1919, R.A. Workman bought four pictures for £5,000. These were Girls Bathing, White Bay, Dark Blue Sea, Carradale, The Storm (possibly the Kirkcaldy version) and A School in Arran. The exhibition had as its centrepiece McTaggart's The Bathers and also included such works as The Atlantic Surf, Consider The Lilies (bought by McInnes a few months later) and A Summer Idyll. The exhibition probably also included Guddling for Trout, which the Workmans acquired the following month for £1,732 10s plus commission.

Many of the collectors who were interested in McTaggart moved on to French Impressionism or to the work of the Scottish Colourists. John Blyth, one of McTaggart's greatest supporters, developed a particular liking for the paintings of Peploe, and there are clear similarities between the two artists, above all in the textural quality of their work and their sense of colour. Stanley Cursiter, in his monograph of Peploe, draws a parallel between Peploe's early "impressionist" works at Comrie and the style of McTaggart:

"Their impressionism did not take on the semi-scientific analysis of the later French impressionists, but had a closer affinity with the impressionism of the Scottish painter McTaggart...Although these two painters may, at
first glance, seem poles apart, they had the same basic appreciation of colour and of the importance of the colour content of their work.  

As Cursiter points out, McTaggart’s impressionism was more instinctive than that of the French Impressionists. He never adopted the Impressionist fragmented brushstroke and his palette is influenced more by the translucent light of the West Coast of Scotland than by the brilliance and prismatic intensity of a French summer. Nevertheless, McTaggart’s work was "impressionist" in the broad sense of the word, in its loose handling and brighter palette, and there is no doubt that Reid’s promotion of McTaggart’s later works helped to pave the way for the Scottish Collectors towards an acceptance of French Impressionism.
3. THE COLOURISTS

Since three of the four Scottish Colourists were born and brought up in Edinburgh, it is not surprising that it was the Edinburgh dealer Peter McOmish Dott, and not Reid, who first gave a platform to the new generation of Scottish artists. Samuel John Peploe and John Duncan Fergusson were the oldest of the group. Both trained for a short period in Paris in the 1890s, but did not meet until around the turn of the century. Fergusson fell in love with France and spent most summers there until 1907 when he made Paris his permanent home. He invited Peploe to join him in the summer months from 1904 onwards, and together the two painters assimilated the new ideas of the Neo-Impressionists, the Fauves and the Cubists. In 1910 Peploe also decided to settle in France, and lived there until 1912.

Peploe was orphaned at an early age and felt a pressing need to sell his paintings from the very beginning. He was therefore the first of the Colourists to hold a one-man show at Aitken Dott's in 1903. During this period Peploe was painting landscapes, figure studies and above all still-lifes. The most distinctive feature of these early still-lifes was the dark background which he used to set off the lighter tones of the objects and white tablecloth. Peploe's paintings found favour with the Edinburgh public and the show was a great success. Peploe sold nineteen pictures in all and his reputation in Edinburgh was
established.

Two years later, in 1905, J.D. Fergusson, held his first one-man show, at the Baillie Gallery in London. Thereafter he moved to France and did not exhibit in Scotland again until 1923, although Connell’s gave him an exhibition at their London gallery in 1918. Peploe in the meantime was producing a steady supply of paintings which McOmish Dott found no difficulty in selling, and in 1905 Reid sold his first Peploe painting to Charles Kurtz, now director of the Albright Art Gallery in Buffalo. This work, a still-life, was shown at Kurtz’s second exhibition of Scottish painting at the Albright gallery in 1906.

It was not until the spring of 1909 that Dott held a second exhibition of Peploe’s paintings and drawings at the Scottish Gallery. The reason for the time lapse was due to Peploe’s own reticence and nothing to do with McOmish Dott, who was eager for Peploe to show again. According to Guy Peploe, Peploe was always reluctant to negotiate with dealers, and sold all sixty paintings in the exhibition to McOmish Dott for £450. Thirty-five paintings were sold, as well as a number of drawings, enough to finance Peploe’s marriage to Margaret Mackay and their move to France the following year.

In Paris Peploe exhibited at the Salon d’Automne (of which Fergusson was a "Sociétaire") and it was here that he met a number of avant-garde French artists, including Picasso.
His technique became looser, and the paintings from this period show the influence of Van Gogh. He produced a series of colourful and spontaneous works, still-lifes and landscapes, small panels of Parisian parks and streets, and of Paris-plage where he and Fergusson used to paint together. He returned to Edinburgh briefly in April 1911 to try and sell some of these paintings, but received an unenthusiastic response from Dott’s. McOmish Dott was away on this occasion, and Proudfoot offered Peploe only £50 for twenty-two canvases. When McOmish Dott saw the paintings that Peploe had produced in France, he too was disappointed and urged him to revert to his previous manner and to the still-lifes which were proving so easy to sell in Edinburgh. He even wrote to Peploe’s wife to try and persuade her to convince Peploe of the mistake he was making. But Peploe was not interested in returning to his old style of painting. He wrote to his wife in France:

"I know my last work is my best and the best is yet to come. If I can just get through the next two or three years I am sure things will get better."  

According to Guy Peploe, Peploe did receive encouragement from both Alexander Reid and the Glasgow businessman John Ressich during his short stay in Scotland. Reid introduced him to William Burrell, who was eventually to acquire four of his paintings, although it was not until after Peploe returned from France that Reid was to offer him his first one-man show in Glasgow. Ressich, on the
other hand, took some of the French paintings off Peploe and attempted to sell them from his office in Glasgow.

The Peploes returned to Edinburgh in the summer of 1912 and moved into a flat at 13 India Street. One of the main reasons for their return was that Peploe had arranged another exhibition at Aitken Dott's. However, McOmish Dott refused to show the French paintings and it was not until the following year that the controversial pictures were shown at the Society of Eight's New Gallery in Shandwick Place. The public showed very little interest and the exhibition was a flop.385

Reid had kept Peploe's work in stock since 1905, and had included him in mixed exhibitions, but it was not until 1915 that he decided to hold his first one-man exhibition of Peploe paintings. Only two purchases are recorded from this first Peploe show, which took place in November and December 1915: an oil painting of a Town in Brittany which was bought by John Blyth for £12 on November 16th;386 and a early still life of Roses, Black Background (Glasgow Art Gallery) which was sold to William McInnes for £40 in December. Significantly, both these collectors were already keen collectors of McTaggart paintings, and it seems that the transition from McTaggart to Peploe was an easy and obvious one to make.

Reid did not hold another show of Peploe's works until four years later, in November 1919. Once again he showed a
series of still-lifes, entitled *Roses by Peploe*. Judging by the press reaction, many of these were probably in the "cubistic" style which Peploe had been experimenting with since his return from France (plate 89). The reaction of a public unfamiliar with the works of Braque and Picasso was one of startled amazement. The press reported:

"Mr. S.J. Peploe, in his later manner, has certainly proved disturbing to native art conventions. The Vorticists find justification for their "shock" tactics in the lethargic mental habit of the British people, and seek by violent expression to arouse them out of artistic torpor. Mr Peploe is no Vorticist but his art has something of "shock" effect on those who continue to think in conventional terms." 11387

Although Peploe's "cubistic" works had been seen individually by the Scottish collectors, it was the first time so many had been brought together under one roof, so that the full impact of Peploe's independent style could be appreciated. The critic of *The Glasgow Herald* further remarked that "'Peploism' is undoubtedly an acquired taste, but those who study it are increasingly disposed to admit that it is a taste worth acquiring". 388

Reid's exhibitions were extremely important in introducing Peploe's work to a new circle of collectors. John Blyth was an enthusiastic collector of McTaggart paintings and had been buying from Reid since 1910. 389 He saw Peploe's paintings at Reid's gallery in November 1915 and was initially unimpressed. A letter from Reid to Blyth, written on 8th November 1915, urged Blyth to "consider the
Peploes more seriously\textsuperscript{390} and sure enough, only eight days later, Blyth made his first purchase of a Peploe painting. Thereafter he did not look back, and between 1915 and his death in 1962 Blyth acquired eighty-five works by Peploe. Of these the majority were bought during the Second World War when prices were severely deflated, but he bought a number of works in the twenties from both Reid and Aitken Dott.

It was only after his return to Edinburgh that Peploe became friendly with Francis Campbell Boileau Cadell. Cadell came from a comfortable middle-class Edinburgh background (his father was a doctor), and until 1906 he felt no real pressure to sell his paintings through dealers. However, in this year his father fell ill and was forced to give up his medical practice. The family moved to Munich, but when Cadell’s mother died suddenly in 1908 they decided to return to Edinburgh. Cadell’s father was still in poor health and the young painter felt it was time to provide some income from his paintings. He therefore arranged his first one-man exhibition the same year at Doig, Wilson & Wheatley in Edinburgh. The show included mostly landscapes in oil and watercolour of Scotland, Germany and Paris, painted in a free, almost impressionist technique and displaying a great feeling for colour. Thirty paintings were sold\textsuperscript{391} and as a result Cadell was introduced to a number of collectors, including an old schoolfriend, Patrick Ford, who bought four works, and who

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was to become one of Cadell's most important patrons.

The success of his first exhibition gave Cadell confidence and, more importantly, a certain amount of financial independence. Early the following year his father died, leaving him a small inheritance. Cadell bought his first studio at 137 George Street and began to prepare for his next one-man show in the autumn at Aitken Dott's. This time the public's response was disappointing, and Cadell sold only five paintings. The style of these paintings was much richer, the paint laid on more boldly than in the previous show, and Cadell's work was evidently still too "modern" for the Edinburgh collectors. In spite of this, Cadell arranged another exhibition at Dott's for the autumn of 1910.

Cadell spent most of 1910 in Venice, during which period he produced a brilliant series of vibrant and colourful images of the floating city. The trip was sponsored by Patrick Ford, who had lent Cadell £150 in return for a selection of the paintings of his choice. Only once the Fords had made their selection were the directors of Aitken Dott permitted to choose paintings for the exhibition. Like the previous exhibition, this second show was disappointing, and only three oils and three watercolours were sold.

As a result of this second disappointment Cadell became disillusioned with dealers. He objected to paying commission on his own paintings, and apparently decided he
would be far better off selling his work privately, and it was not until 1917 that he started showing again with dealers."

Meanwhile, while Peploe and Cadell were establishing a reputation in Edinburgh, (and Fergusson in France), the fourth member of the group, George Leslie Hunter, was still completely unknown. Living and working in Glasgow he remained apart from the Edinburgh artists, and it was only thanks to Reid's eventual involvement that the Colourists were brought together as a group.

Hunter was born in Rothesay in 1877, but moved to California with his parents in 1892 and stayed there until the great San Francisco earthquake of April 1906. Hunter had planned his first one-man exhibition for the same month, and his paintings were lying in the studio ready for collection when the earthquake struck. Hunter was out of town for the weekend and returned to find that his studio and its contents had been completely destroyed.

Later that year, Hunter returned to Scotland, determined to start afresh and devote himself to painting. For a few years he lived in abject poverty, occasionally earning money from illustrations and from selling the occasional painting. Honeyman recalls how, shortly before the First World War, Hunter's work was brought to the attention of Alexander Reid:

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One of his [Hunter's] patrons, a church friend of his mother, had commissioned a large still-life in which Hunter was required to incorporate some family treasures and harmonise the whole with the dining-room scheme of decoration. This amazing composition created considerable interest and was seen by a number of people, among whom were several who ultimately claimed that they had "discovered" a young artist of such promise as to justify calling Reid's attention to his work. 393

Reid's interest was indeed aroused. He bought a couple of pictures from Hunter and encouraged the young artist to paint more, promising to hold an exhibition of his works once a sufficient number had been completed. True to his word, in November 1913, seven years after the San Francisco disaster, Reid gave Hunter his first one-man exhibition. The exhibition, which consisted largely of still-lifes, was popular, but failed to make any real impact. The public recognized the decorative appeal of Hunter's art, but failed to grasp with any real understanding his sense of colour and line. The Glasgow Herald gave Hunter a lukewarm review, remarking that the still-life was "a form of artistic expression which perhaps makes limited appeal", and criticising the artist for overcrowding his larger pictures with too much detail. Yet they also praised him for his "fine sense of colour" and "punctilious regard for actuality", and remarked that: "This modest and attractive show should serve as a favourable introduction of Mr. Hunter's work among local collectors." 394

Indeed Hunter's work obviously provided some sort of appeal
for the local collectors, since he sold a total of seventeen works. Moreover, it was probably as a result of this first show that Hunter was introduced to the Dundee collector, John Tattersall. Reid was a close friend of Tattersall's and even went into partnership with him for a short period in 1916, and so it is extremely likely that he would have seen the Hunter show. A letter from E.A. Taylor to T.J. Honeyman reveals that Hunter certainly knew at least one of the Dundee collectors by about 1914. E.A. Taylor first met Hunter in London, and bumped into him again in Paris shortly before the First World War:

"...just about the war time (a little before it) he turned up at the Café du Dome with two friends and took me aside telling me they were very important people (one I think was a dealer or collector from Dundee. I forget the names) and that they had paid his fare over, etc., and he was their guest."

Hunter's other companion was the Glasgow collector William McInnes, who was soon to become one of the artist's most important patrons.

Reid was now acting as Hunter's agent and remained in constant contact with the young artist throughout the First World War. Hunter had escaped conscription due to his American connections and spent the war at Millburn Farm near Larkhall. He continued to paint and a steady flow of sales provided him with a comfortable income until the end of the war.
In March 1916 Reid gave Hunter another one-man show, and this time it was a great success. The timing for the exhibition was perfect, for although the beginning of war meant the end of business, after a few months money appeared to be flowing freely, and "the luxury of pictures began to appeal to an even wider circle of buyers". The Bailie gave the show a glowing review:

"Leslie Hunter's pictures in Reid's Gallery, West George Street, are great. Perhaps this is not the adjective the artist himself would like, but THE BAILIE is quite an impressionable person, and when he finds a wallful of pictures that are arranged in such a way as these, he feels the influence at once of a man of courage, individuality and ability."

The Bailie commented on the originality of Hunter's work, and this time seemed to appreciate the still-lifes not merely as attractive wall decorations:

"He has three or four still lifes which are superlatively strong. Such work is bound to life, for they show a mastery of form and colour that takes one back to the triumphs of the Dutchmen."

The exhibition also contained some works painted at Etaples in 1914 (plate 90), which the critic described as "dabs of colour", although he added that "the artist knows what he is doing, and his arrangement is never at fault. He knows what to leave out, which is always the test."

T.J. Honeyman recounts that Reid and Hunter disagreed over frames for the 1916 show. Hunter was not very happy
about Reid's choice of frames - the glossy black "Dutch" frames for still lifes, and the gilt "Whistler" frames for everything else - and would have preferred a frame which toned in with the picture, as Reid favoured for French pictures. Hunter therefore often took his pictures along to Gibson, a Glasgow frame-maker, who would frame the paintings according to Hunter's own wishes. Reid was evidently a strong character, and one who would impose his own will over that of the artists. However, he was held in such reknown, and his opinion carried such weight with collectors that it was not in Hunter's interests to quibble.

Reid's strong will played a large part in breaking up his short-lived partnership with John Tattersall*. Following his wife's death and McNeill Reid's enlistment, Reid had agreed to join up with Tattersall in 1916, probably in conjunction with the Hunter exhibition. However, Reid was used to making all the decisions, and found it extremely difficult to adapt to having someone else in charge. As T.J. Honeyman recalled:

"Reid had many fine qualities, but he was also very domineering, and his independence of thought and action made it difficult, if not impossible, to continue on amicable lines."402

However, at least one good thing came out of Reid's association with the Tattersall. Tattersall attracted a new group of collectors to Reid's gallery: Dundee men such
as William Boyd of Broughty Ferry and Matthew Justice, both of whom were particularly interested in Hunter's work. The latter became a close friend of Hunter's and acted as an intermediary in Dundee during the 1920s. It was also Tattersall who first introduced Reid to William McInnes, the Glasgow shipbuilder who was later to become Hunter's most important Glasgow patron.

McInnes was a partner in the shipping firm of Harrison & Co. in Glasgow. It is not certain exactly when McInnes started buying Hunter's paintings, but according to Ion Harrison Hunter was a frequent visitor to the offices of Harrison & Co throughout the war. The first recorded Hunter sale to McInnes in Reid's stockbook is in September 1921, when Reid sold the collector a still-life for £50 and a landscape painted at Ceres for £30. Indeed, these are the only recorded sales of Hunter paintings to William McInnes in the stockbook, although it seems more than likely that other transactions took place. The McInnes Collection in Glasgow Art Gallery contains no fewer than twenty-three examples of Hunter's work. Some of these were bought through Reid, others directly from the artist, who became a close friend of the collector. One landscape entitled Ceres, Fife (Glasgow Art Gallery) is inscribed "L. Hunter, 1921, to Mr. McInnes" in recognition of McInnes' friendship and patronage.

According to Honeyman, most of Hunter's patrons were introduced to him by Reid, although Tattersall also seems
to have played an influential role. Burrell certainly became interested in Hunter through Reid. He bought his first Hunter painting, *Peaches*, from Reid in July 1917 for ten guineas, and acquired a *Still Life* a few months later for £38.

McInnes introduced Hunter to his associates in the shipping business, William McNair and Ion Harrison*, who also became keen collectors of Hunter's work. Harrison met Hunter only after the war, in the autumn of 1919, and had him to stay at Croft House in Helensburgh, with McInnes, on two occasions, in 1926 and 1931. Nevertheless, he did not buy his first Hunter painting until about 1925. This was an upright picture of cottages in Fife which Harrison bought from Hunter's one-man show at Reid's gallery in 1925. It cost £48 and was the highest-priced painting in the exhibition. 406

Farther afield, in Carnoustie, Alexander Duncan became one of Hunter's greatest supporters. And in Dundee, as well as keeping up his friendship with John Tattersall, Hunter enjoyed steady patronage from Matthew Justice and William Boyd of Broughty Ferry. Justice knew Hunter well and appears to have acted as an intermediary between Hunter and his Dundee patrons. 407

By 1920 Reid had set both Peploe and Hunter on the road to

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recognition and success, and by this stage he had also added Cadell to his flock. Cadell had continued to exhibit annually with the Society of Eight until the outbreak of war. He was initially turned down by the army due to "smoker's heart", but after several months working on a farm in Dumfriesshire he became fit enough to pass the medical the following year. He was posted to the French front, but continued to draw and produced a number of witty drawings of army life which were to form the basis of the celebrated "Jack and Tommy" series, published as a book in 1916.

While Cadell was away at the front, his close friend and patron Ted Stewart acted as his agent in Edinburgh and arranged a number of exhibitions of his earlier work in Glasgow and Edinburgh in 1917. In July and November 1917 he arranged two shows at George Davidson's Gallery at 123 Sauchiehall Street. He sold a still-life of anenomes and two full length portraits of a model called Peggy MacRae, entitled Peggy in White and Peggy in Black and Pink [Cal].

Reid apparently saw Cadell's work for the first time at George Davidson's gallery, and was immediately inspired. On 1st November, just prior to the second exhibition at Davidson's, Reid negotiated the purchase of twelve of Cadell's paintings for two hundred and fifty pounds. Two days later he purchased Portrait of A Lady in Black, and, ten days after that, two interiors, which had previously
been at Aitken Dott. Two weeks later he wrote to Ted Stewart to tell him that he would buy any paintings which were unsold from the November sale. There are a number of letters from this period, now in the possession of Ted Stewart's son, Frank, which give a clear idea of the confidence with which Alex Reid arranged to "take over" F.C.B. Cadell.

Cadell had given the paintings to Davidson "on sale", which meant that Davidson would agree to keep the paintings in his showroom and would accept 25% commission from any sales made. Reid's proposition to buy any paintings outright would obviously be of considerable benefit to Cadell, as he would receive his money immediately. Reid, always the businessman, negotiated to buy the paintings for 25% less than the asking price, since he obviously hoped to resell the paintings at a profit. He pointed out to Ted Stewart in a letter dated 6th November 1917:

"I think that seeing I am willing to buy the pictures outright and put down the money I ought to be put on a considerably better footing than a dealer who simply takes them on sale, and further I am prepared to find that they have already been shown to a number of my clients."

Reid must have felt confident of selling Cadell's work successfully, for he admitted to Stewart in a letter written on 12th November 1917 that this was the first time in his life that he had offered to buy things without seeing them properly first. He wrote in the same letter:
"...I certainly do not expect to sell them at once and shall almost certainly have to keep most of them for years. I don't mind that but my object in buying them at all (and also for buying those in the studio) is that I may have the first offer of any new work Mr. Cadell may do that is for sale."

Reid obviously intended to have a total monopoly of Cadell's work, which again demonstrates the confidence he must have had in the artist. In attempting to buy up all of Cadell's new work Reid was perhaps following the example of Parisian dealers such as Vollard, whose practice it was to buy up a large amount of stock by an as yet unrecognised artist and to capitalise on this once the artist had achieved fame and fortune. This obviously depended on the dealer's skill in spotting potential talent, although in Reid's case, as T.J. Honeyman wrote:

"It was generally considered that if Reid became interested in an artist, success was assured. This, for the very good reason that Reid was a prince among dealers."

On this occasion Reid appears to have bought a selection of paintings from Cadell's studio, as well as the two interiors from Aitken Dott's, and the paintings which were unsold at Davidson's gallery. Davidson sent Reid a list of the eighteen works which he returned to Cadell, comprising several interiors with figures, two still-lifes and a selection of landscapes. Among these, one of the finest works was Crème de Menthe of 1915 [Ca2] (plate 91), a seated woman in exotic costume, reflected in a mirror and
contemplating a still life of glowing fruit, flashing glasses and a carafe of crème de menthe; the whole executed with bold strokes and in rich colours, and which in certain areas of the canvas reaches pure abstraction. Reid bought all eighteen works for £500, and in addition, Cadell sent another interior: Interior with Red Sofa, which was priced at £50. Reid had bought the previous two works, Interior with White Sofa and Interior with Mantelpiece for £35 each. When the Red Sofa appeared Reid evidently decided that it had been priced too high. He wrote to Stewart on 5th December 1917:

"Re the additional picture you have sent, Interior unframed, and for which you ask £50 nett. I am not inclined to buy it at that price. I think that if I give you the same price as I gave you for the others it should be all right. Had I seen the 3 pictures together I would have suggested 100 guineas for the 3. I think I have done pretty well by Cadell and I have certainly acquired a number of things which I don't expect to see within the next 10 years. As I explained to you I have done this with the idea of getting first offer of any more complete recent pictures the artist may have available."

In any transaction it was usually Reid who named the price, and he would often bargain with Stewart for several letters in a row, until finally one or the other conceded defeat. In the case of the Red Sofa, it was Reid who eventually climbed down, and agreed in a letter of 26th February to keep the picture (now framed) for £50.

Reid would often send a painting back to Cadell if it was
not to his liking. On one occasion, he entered into negotiations with the members of "the Scottish Modern Arts" who wished to buy a portrait of Lavery’s wife in part-exchange for a painting which they had previously bought from Cadell, entitled The Poet (Royal Scottish Academy). Reid was not at all fond of this painting, and wrote to Stewart, asking him to exchange it for two pictures of equivalent value (about £80, by Reid’s own estimation). Reid initially asked for two interiors, Blue Interior and Blue Room, which Ted Stewart refused, on the grounds that the two paintings together were worth more than £80. Reid then asked for the Blue Interior and a smaller painting, entitled Anenomes. He then wrote a further letter, asking for the two interiors, for which he would pay £30 on top. Finally, Cadell settled the business by agreeing to give Reid the Blue Interior and the Anenomes in exchange for The Poet.

As well as buying so many of Cadell’s oil paintings, Reid was also interested in his drawings and water-colours, and was particularly anxious to acquire some of the Jack and Tommy series of drawings (see plate 92), twenty of which had been published in 1916. Cadell, however, had no intentions of selling these works, which were lively and humorous caricatures of service-life during the war. Cadell offered Reid the choice of fifty drawings from his portfolio, excluding the Jack and Tommy drawings, for £150. Reid was evidently extremely annoyed that Cadell should refuse to sell him the drawings he requested, and wrote a
scathing letter in reply:

"...Re the drawings, I might select a certain number at £5 if you like but I do not think there are £50 (leaving out the Book ones) I could take."

Despite Reid's irascible temperament, Cadell seems to have valued the old dealer's opinion about his paintings, and, as agreed, sent him any new work that he had done. If Reid refused any pictures then they were usually offered to Doig, Wilson & Wheatley in Edinburgh.

By February 1918, Reid was ready to hold his first one-man show of Cadell's work. The response from the public was not overwhelming. Reid reported in a letter to Stewart of 26th February: "I have sold a few, but not any of the bigger ones." This was the beginning of a long-standing relationship between Reid and Cadell. Reid gave him another exhibition early in 1921. It was organised by McNeill Reid and held at Warneuke's Gallery on Sauchiehall Street. Most of the ten paintings sold were the "new style" still-lifes, four on large canvases. William Russell Flint saw the show and wrote to Cadell as follows:

"I had the pleasure today of seeing your exhibition and am making so bold as to send you my hearty congratulations. It is a most refreshing and delightful show. You have struck a pleasantly sane modern note which is very enjoyable after the advanced trash one gets so tired of in London and Paris. Your henchman at the Gallery told me that you were one of two artists in Scotland. I hope there really are more but if there is only the one other he
Reid gave Cadell a second exhibition at Warneuke's Gallery in March 1922, but this time the public response was disappointing. Cadell was earning very little from sales of paintings, and resorted to selling a painting which Peploe had given him. In April he wrote to Reid asking him to buy the painting for £150. Reid was in bed with a cold, but instructed his son to write a terse reply by return of post:

"Both my father and myself like this picture very much, but the price is quite out of the question. No picture by Peploe has ever, to our knowledge, brought a price anything approaching £150 and it would be impossible for us to get that for it, let alone give it. We would be willing to give £80 and chance it at that if you care, but could not give any more."  

Cadell was forced to settle for £80 and sold the painting to Reid on 25th April.

Reid held a further exhibition of Cadell's works in Glasgow in May 1923. This was one of the least successful shows that Reid had ever held, and forced him virtually to give up on the artist. He gave Cadell further exhibitions in 1924 and 1926 but refused to buy more than the occasional painting directly from him. After Reid's retirement McNeill Reid continued to give Cadell shows in 1927 and 1928, but without much hope of sales. The exhibition in 1928 took place in November, after Old Reid's death, and
was the least successful exhibition ever held at Reid’s gallery, possibly due to the impending economic recession. A.J. McNeill Reid wrote in a letter to Cadell, date 16th November 1928:

Dear Mr Cadell,

I have been waiting for several days to summon up enough courage to write to you, with what I am afraid is very dismal news. Your Show has, unfortunately, turned out to be the least successful Exhibition I have ever held in our place and the net sales to date amount to £10, received for one water colour drawing. Not many people came in, and these, although they admired the pictures were not to be tempted to purchase. Several transactions that I thought were almost fixed broke down at the last moment and I do not know that there are any chances now of reviving interest in the pictures...

I do not know what is happening to Glasgow as an Art centre now, whether it is lack of money, or, lack of interest - probably both. Everybody seems to be complaining and the Institute has, I understand, experienced the worst season for many years past...

If you are having a Show in Edinburgh immediately, I will send all the pictures through to Dott, if not, I will send the bulk of them and retain perhaps half a dozen in the chance of doing a little last minute business here.

With kind regards
Yours sincerely

A.J. McNeill Reid

The main reason for Reid’s lack of success with Cadell was probably the fact that the artist had so many private patrons who preferred to buy directly from the artist, rather than through a dealer. Cadell had a sparkling wit and a magnetic personality, and there is no doubt that many of his admirers bought his pictures as much for the
pleasure that the artist afforded as for the enjoyment they received from the individual works.

While Cadell sold his paintings through his own personality, both Peploe and Hunter were far more introverted in their attitude to selling. Hunter was chaotic and disorganised, with no head for business, and he preferred to leave the commercial side of things to Reid. Peploe, similarly, was unwilling to take part in any kind of decision-making:

"Peploe was happy to let the dealers select what they wished while he took a walk, and they, in return for this exclusive right, gave him a guaranteed income."

It was during the 1920s that enthusiasm for Peploe among collectors reached its height, and this was partly fostered by Reid's energetic promotion of the painter. Reid held two shows of Peploe's works in February and December 1921. Peploe had recently completed a series of views of Iona, where he was to spend a part of each year from 1920 until 1934. The February show included a number of these Iona seascapes, together with a selection of floral still-lifes, amounting to thirty pictures in all. The flower studies were received with great enthusiasm, but the press commented that "opinion will no doubt be divided as to the relative merit of the seascapes." There are no records
of any sales from this exhibition.

The December show included a series of still-lifes of tulips, painted in bright prismatic colours against blue backgrounds (plate 93). The collector Ion Harrison described his reaction when he first saw these paintings:

"I had never seen anything in art similar to these pictures, and I did not understand them. They really startled me for, to my eyes, they were so 'ultra-modern.' The formal manner in which the tulips were painted, and their brilliant colour against equally strong draperies, were at that time beyond my comprehension."

Harrison did not buy any works from this exhibition, although in only a few years' time he was to become a keen supporter of the Colourists. Leonard Gow, on the other hand, with his developed appreciation of colour, was enchanted, and bought two still-lifes for £75 and £65.

In about 1921 Peploe was reunited with George Proudfoot at Aitken Dott's. This was the beginning of a working relationship between Peploe and the two most important galleries in Scotland, Reid's and Dott's. As with McTaggart, the two dealers went into partnership, splitting sales of Peploe's works fifty-fifty. The Aitken Dott stockbooks for these years record under each sale of a Peploe painting, "One half share of Peploes belongs to Alexander Reid, 117 West George Street, Glasgow". And from 1921 until 1927 Reid's and Dott's were holding one or two
show of Peploes works each year in Edinburgh or Glasgow or both.

The Scottish Gallery's ledger for 1922 records numerous sales and purchases of Peploe's paintings during that year. It appears that Reid and Dott's held exhibitions of Peploe's works in Glasgow, Edinburgh and Dundee, splitting the profits from most sales. Seven still-lifes were sold in Glasgow in February for £530. The show in Edinburgh the following month appears to have been less profitable, making only £177 10s in total. However, in Dundee they sold six "joint Peploes" for £230 and the ledger also records the total for "Reid's Peploes sold - Dundee" as £104 10s. In December of that year Dott replenished his stock with a further twenty-nine Peploes, acquired for £400, and no doubt some of these found their way to the Leicester Galleries in January 1923.422

In November 1923 Aitken Dott acquired thirty-five unframed Peploes, including sixteen views of Iona, eighteen still-lifes, mostly of tulips or roses, and one portrait of a girl. Fourteen of these works were taken from Reid's own stock of Peploes, the rest presumably supplied by the artist, and the majority were included in an exhibition in February and March 1924. Only six were sold: five to Dr. Jones of Prestwick who bought two views of Iona, a still-life with Melon, a still-life of Tulips and one of Roses; and one view of Iona which was bought by John Blyth. In April Aitken Dott sent twelve paintings back to Reid, but
retained all the remaining works which had previously been in Reid's stock, in order to give them more of an "airing" in Edinburgh.

Reid held another show of Peploe's works shortly after the Edinburgh show. This show attracted some new collectors, among them Ion Harrison, who bought Roses and Fruit [Pe15] (plate 94) and a small storm seascape painted at the north end of Iona. Harrison soon became an admirer not only of Peploe's works, but of all the Colourists' art.

Another collector who was attracted to the 1924 show was William Burrell, who already owned Peploe's The White Girl of c.1907 [Pe11], which he acquired from Reid in 1919. Burrell purchased three more paintings by Peploe from Reid's gallery in 1924. He paid £200 for a Roses and Still Life, The Brown Crock of c.1924 [Pe14] (plate 95) and a Vase with two Handles, Plate With Fruit. John Blyth, too, who had bought his first Peploe from Reid in 1915, began buying his work in earnest from about 1924. He bought Sunny Day, Iona from Reid in January 1924 for £65, followed by three other works, a view of Iona, a still-life of Roses and The Beach at Etaples, which he bought from Aitken Dott in 1925.

After Reid's retirement McNeill Reid continued to support the Colourists and held another show of Peploe paintings in April and May 1926, from which Blyth acquired Iona, Pink Rocks for £35 and a Ginger Jar [Pe19] for £65 and William Burrell bought a still-life for £130. Two months later
Burrell acquired two more Peploes: a still-life of *Roses* for £70 [Pe12] and *Cafe and Liqueur* [Pe1] for £98 13s 8d. McNeill Reid had bought both paintings for 62 guineas and 85 guineas respectively from the sale of J.J. Cowan's collection which took place at Christie's on 2nd July 1926.424

It was probably through Blyth that another important collector, Robert Wemyss Honeyman* (see plate 82), was introduced to Peploe's work. Honeyman also came from Kirkcaldy and was a close friend of Blyth's. He was buying Impressionist works from Reid in the 1920s and during his lifetime he collected over forty works by Peploe. According to Aitken Dott's records, Honeyman began buying Peploes in January 1926, when he bought a seascape of Iona for £20. In October the following year he bought another painting of Iona for 10 guineas. In December 1927 Aitken Dott held another one-man show of Peploe's works and Honeyman bought four more paintings, *Yellow Sands*, *Yellow Rocks* and two still-lifes. On the same date, 12th December, John Blyth also bought Peploe's *Cloudy Sky*, from which it appears that the two Kirkcaldy collectors had visited the show together.

In comparison to the works of the French Impressionists Peploe's pictures (and the Colourists in general) were extremely cheap. It is not surprising, therefore, that collectors such as Blyth and Honeyman were keen to "buy in bulk". Of all the Colourists, Peploe was certainly the
most popular with Reid's clients, and it is interesting to note that most collectors who invested in his work were also fascinated by Impressionist art.

William McInnes, having acquired his first Peploe as early as 1915, does not appear to have added to his collection until 1928 when he bought a Peploe still-life of *Roses* from Reid & Lefèvre in Glasgow for £37. On the other hand, the McInnes Collection contains eight works by Peploe, including *The Brown Crock*, which McInnes must have acquired from Burrell at a later date. Leonard Gow also bought another Peploe in 1928, this time a seascape of Iona, which he acquired for £28 from Reid & Lefèvre in Glasgow.

Thus, thanks to the attention that he received from Reid, McOmish Dott and later George Proudfoot, Peploe became the most popular of the Colourists among Scottish collectors. Only Hunter could equal him in the number of paintings he sold during the 1920s, and this was undoubtedly because he too was being supported by Reid and Aitken Dott at this time.

Reid and Aitken Dott came to an arrangement over Hunter slightly later than with Peploe. It was not until about 1923 that Proudfoot became interested in Hunter and agreed to hold a one-man show of his works the following year. Reid showed a selection of Hunter's Fife landscapes and other works in December. The response was overwhelming;
many paintings were sold even before the exhibition opened officially, and Hunter was concerned that there would not be enough remaining pictures for the Edinburgh exhibition. On May 1st 1924 Aitken Dott acquired ten pictures for the exhibition, all bearing Reid's stock numbers. These included four still lifes, two paintings of Anenomes and four landscapes: Street in Largo, Rowing Boats, Largo, A Summer Afternoon and A Fife Landscape. As with Peploe's paintings, a note at the bottom of the stockbook entry reads: "A half share of the above 10 pictures belongs to Alex Reid, Glasgow". Five more paintings are recorded in the picture stockbook for this year, again bearing Reid's stock numbers, and including one still life, three landscapes painted near Largo and one of Hunter's Venice paintings. These also are accompanied by a "Memo": "One half share of the above 5 pictures belongs to Alex Reid, Glasgow."

From 1923 onwards Hunter travelled a great deal, to Italy and the South of France, and his paintings developed a greater fluidity and lightness of touch (plate 96). His greatest mentor was Matisse, and it was Hunter's ambition to be recognised as an equal of the Frenchman. In 1924 he reported proudly in a letter to Matthew Justice that the French dealer Bignou "thought Matisse the only man in Paris the equal of Peploe and [himself]."

Indeed much of Hunter's work reveals the influence of Matisse, and it was almost certainly through Hunter that
Reid himself developed an interest in Matisse's work. It was not until February 1924, well after Roger Fry's second Post-Impressionist exhibition of 1912 (of which Matisse had formed the focal point), that Reid included his first Matisse painting, *Femme Assise*, in an exhibition at La Société des Beaux-Arts. And in October of the same year he included no fewer than five paintings by Matisse in a large exhibition of modern French painters. Significantly it was Hunter's patron, William McInnes, who was the first collector to buy a Matisse painting, *The Pink Tablecloth* [Mat1] (plate 97), from Reid in 1925.

Meanwhile, in 1924 Aitken Dott entered into a formal agreement with Alexander Reid over Hunter, arranging to become his joint agents. They drew up a formal contract with Hunter, offering him their full support, in return for exclusive rights to all his latest work. The contract, which was drawn up and signed by McNeill Reid, was undoubtedly masterminded by Alex Reid, who was so familiar with French dealing practices, and read as follows:

ALEX. REID  
(La Société des Beaux-Arts).  
117 and 121 West George Street,  
Glasgow.  
April, 1924.

LESLIE HUNTER, ESQ.,  
104 West George Street,  
Glasgow.

Dear Sir,  
We have pleasure in confirming herewith the contract entered into with you regarding the purchase of your pictures on joint account between Messrs Aitken Dott & Son, 26 Castle Street, Edinburgh, and ourselves, and we give

256
below the terms of the contract as understood by us.

Firstly: the contract is to extend for a period of three years from today's date and we undertake to purchase from you, at such periods as may be hereafter determined by us, pictures to the value of not less than £600, during each of the three years, at the following prices:

<table>
<thead>
<tr>
<th>Size</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>Oil Paintings</td>
<td></td>
</tr>
<tr>
<td>less than 12&quot; x 18&quot;</td>
<td>£10</td>
</tr>
<tr>
<td>from 12&quot; x 18&quot; to 24&quot; x 20&quot;</td>
<td>£20</td>
</tr>
<tr>
<td>24&quot; x 20&quot; to 30&quot; x 25&quot;</td>
<td>£30</td>
</tr>
</tbody>
</table>

All these prices to be exclusive of frames, which we are to supply at our own expense. Pictures over 30" x 25" and watercolours may be included in the total of £600 at our option and the price for these will be open to arrangement at the time of purchase. It is a term of this agreement that we are to have the option of declining any pictures submitted to us which in our opinion are unsuitable for our market.

You are to be allowed to send pictures to public exhibitions or to make sales privately if you so desire, but on every picture sold privately we are to receive a commission of 25%, and on every picture sold in an exhibition a commission of 15%, and we may either deduct this amount from the total of £600 or take its value in other pictures, at our option.

The above conditions do not apply to pictures sold in America or to pictures sold direct by you to Americans.

Yours faithfully,

(La Société des Beaux-Arts)
A.J. McNEILL REID
AITKEN DOTT & SONS

During this period Reid and McNeill Reid not only encouraged Hunter to paint but supplied him with cash on a regular basis and held the keys to his studio at 65 West Regent Street while he was abroad.

In return, Hunter was expected to produce a minimum number of pictures, but he clearly had difficulty in fulfilling his side of the contract. From Aitken Dott's stockbook for 1924 we can gain a clear idea of the quantity of Hunter paintings which were passing through the two dealers' hands. In 1924 Aitken Dott and Reid spent £200 on ten works by Hunter and sold one for £18 at the sale which Reid
organized at the Galerie Barbazanges in Paris. That year Aitken Dott had fifteen paintings by Hunter in stock altogether, ten of which he shipped to Glasgow for Reid’s final Hunter exhibition in December 1925. According to the stockbook this exhibition must have included four still-lifes (one with roses), two paintings of anenomes, a Fife landscape, two paintings of Largo and a picture entitled *A Summer Afternoon*. In September 1925 Reid also bought *Houses Near Largo* from Aitken Dott for £5. Earlier that year the partnership had sold another Hunter and bought five more for £60, and in September, October and November they sold at least three pictures and bought more stock.

Since we do not have access to Reid’s stockbooks for this period, we do not know how many works Reid himself held in stock in Glasgow, but it seems that Hunter fell well short of his expected £600 worth of output. After Reid’s retirement his son carried on supporting Hunter, and he found it increasingly difficult to persuade the artist to produce work to order. On 26th May 1926, a new contract was drawn up between Reid/Aitken Dott and Hunter. This time the terms offered were slightly less favourable. The dealers undertook to buy each year "pictures and drawings of not less value than £400", and offered only £5 for the small paintings (under 14" x 10"), £10 for paintings between 14"x10" and 14"x18", £20 for paintings between 14"x18" and 24"x20" and £30 for large works up to 30"x25". They also stated the option of declining paintings which they felt to be "unsuitable" for the market.

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McNeill Reid and later T. J. Honeyman continued to support Hunter until his death in 1931. The following year a retrospective exhibition was held at the Reid & Lefèvre Gallery in Glasgow. The preface to the catalogue was written by John Ressich, a lifelong supporter of the Colourists, and the list of lenders included a number of collectors who had bought their pictures through Reid. This was the last exhibition to be held at the Glasgow gallery, and a fitting tribute to an artist who had been brought to prominence through the wholehearted support and influence of Alex Reid.

Reid was responsible for bringing all three of the Scottish-based Colourists to the attention of the Scottish collectors during the 1920s. As early as 1922 he conceived the idea of bringing the three together as a group by holding a joint exhibition at the Leicester Galleries*. McNeill Reid wrote to Hunter, who was staying in Dundee at the time, in order to put the idea to him, and received a favourable response:

"Thanks very much for your note of the 9th inst. à propos a proposed show in London with Peploe and Cadell. I am thinking over the matter favourably and will talk over matter and particulars in two or three days when I return." 430
Details were discussed and the show took place in January the following year. It comprised seventy-five works altogether, including thirty works by Cadell, twenty-six by Peploe and nineteen by Hunter. Alex Reid lent one work from his own collection, a Still Life by Peploe (no.10). Peploe received the most praise from the critics, especially for his flower-paintings. He was described by The Times as "the most learned" of the group, while Cadell was accused by The Morning Post of "superficial cleverness". Hunter received a mixed reception, and was generally considered to be the weakest of the group, at least as far as technique was concerned. The critic for The Daily Mail summed up the general opinion when he wrote that Hunter "revels in beautiful colour. In structure he is not as firm."

During the same year, 1923, Alex Reid held his first exhibition of work by J.D. Fergusson, the missing figure in the group as we now know it. Reid had been kept in touch with Fergusson through his friend John Ressich. Ressich and Fergusson had toured the Highlands in May and June of the previous year, and Fergusson had made dozens of sketches and watercolours which he worked up into a series of twenty or thirty paintings on his return to London. The following year Ressich arranged for these Scottish works to be shown in Edinburgh at Aitken Dott's and in Glasgow at Reid's.

Reid then conceived of the idea of showing all four
"Colourists" together in an exhibition in Paris at the Galerie Barbazanges*. Ressich wrote to Fergusson in December 1923:

"Reid senior is back at work full of fight, cursing the Englishman, and more important still - a Paris dealer has just been here staying with him. I may not have got his name quite correctly but it is something like Bignon [Bignou], 8 rue de la Böetie, which Hunter tells me is THE street now. He saw your stuff and wants to come in too and has I gather definitely offered to give the combined show in the Brabazanges [sic] Gallery, after Dundee and Glasgow, some time between April and July. Twenty pictures of each of you - total 60."¹⁴³

The exhibition at the Galerie Barbazanges ran from June 2-15 and was entitled "Les Peintres de l'Ecosse Moderne". Cadell showed seventeen works, Fergusson showed six, Peploe showed eighteen and Hunter showed twenty pictures, making a total of sixty-one. The exhibition was opened by the British Ambassador, the Marquis of Crewe, who bought one of Cadell's paintings. The Glasgow Herald reported that the exhibition was "attracting a welcome amount of attention",³³ and that one of Peploe's paintings of Iona had been purchased by the State for the Luxembourg collection. The Aitken Dott ledgers for August 1924 also record the sale of "2 Peploes sold in Paris" for £52 16s and one Hunter for £18.

The exhibition at the Galerie Barbanzanges brought the Colourists together as a group for the first time, and the following year McNeill Reid staged a second exhibition at...
the Leicester Galleries, including all four artists. It is certain that without Reid's careful fostering of three of these artists - Peploe, Cadell and Hunter - and without McNeill Reid's energy and enthusiasm, they would not have achieved the widespread recognition that they did. And after the success of the exhibitions in Paris and London, it was not long before they were to achieve an international reputation.

In 1926 J.D. Fergusson became the first of the group to exhibit in the United States when he showed at the Whitney Studio. He went on to exhibit in Chicago in 1928 and at the Kraushaar Art Galleries in New York in the same year. Peploe also had an exhibition at the Kraushaar in January 1928, and in April the following year Hunter had a one-man show at the Ferargil Galleries in New York. Will Irwin, who wrote the introduction to the catalogue for Hunter's exhibition wrote as follows:

"Reid, the famous Glasgow dealer, a leader in the modernist movement, 'brought him out'. Reid it was who introduced Degas, Manet and Renoir to Great Britain. Tradition says he was one of the few men whom the crusty Degas would admit to his Studio. He sold most of Whistler's paintings. And Reid's verdict that Hunter is 'a more powerful colourist than Matisse and equally refined' carries authenticity."

It is clear from this eulogy that by 1929, not only Hunter had achieved fame in New York, but Reid himself.

Meanwhile McNeill Reid continued to support all four
artists long after his father's retirement. He gave Cadell exhibitions in 1926, 1927 and 1928. Peploe had two one-man shows in 1926 and one in 1929 and 1931. McNeill Reid gave Hunter exhibitions in 1928, 1930, two in 1931 and a memorial exhibition in 1932. He also held exhibitions by all four artists at the Lefèvre gallery in London and brought the group together in a second showing of "Les Peintres Ecossais" at the Galeries Georges Petit in Paris in March 1931.

Of all the Colourists, it is undoubtedly Hunter who owed most to Reid. Fergusson achieved recognition largely through his own efforts, and through the important connections which he made in Paris. Cadell sold more successfully through private patrons than through dealers, although he only achieved wider recognition through exhibiting with Reid and Aitken Dott. Peploe would probably have survived with the support of Aitken Dott, although it was only Reid who was willing to sell his more avant-garde works during the First World War. All three of these artists had originated from Edinburgh and were supported initially by Aitken Dott. Hunter, by contrast, was on the other side of the country, an isolated and disorganised figure, and without Reid's continued support throughout his life, he would never have achieved the recognition which he deserved.
The vogue for Impressionist art is sometimes regarded as a post-war phenomenon, and yet by 1912 Impressionist paintings were already beginning to sell in France at impressive prices. The famous Rouart sale, which took place that year, marked the turning-point. Degas's *Danseuses à la Barre* of 1876-7 (Metropolitan Museum of Modern Art, N.Y.) was sold to Mrs Montgomery Sears for a staggering £19,140 plus commission; Renoir and Manet too, achieved prices in the region of £3,000-£4,000, while the landscape painters, Monet, Sisley and Pissarro (in order of popularity) lagged slightly behind. The following year, in 1913, two further sales took place in Paris: the Nemés sale and the second Rouart sale. Once again Degas and Manet achieved high prices and according to Gimpel, Maurice de Rothschild bought a Renoir *Danseuse* for half a million francs or £20,000.

Behind this sudden enthusiasm for Impressionist art lurked a growing awareness of Post-Impressionist art, and in particular of the new innovations of Cubism. In 1910 and 1912 Roger Fry had held his famous Post-Impressionist exhibitions at the Grafton Galleries in London. The first exhibition was devoted in particular to the work of Cézanne, Van Gogh and Gauguin. The 1912 exhibition included works by younger painters such as le Douanier Rousseau, Derain and Rouault, and focused especially on the art of Matisse and Picasso. In his Preface to the 1912
catalogue Roger Fry described Matisse and Picasso as the "two extremes" of Modern Art, with Cézanne as "the great originator of the whole idea".\[444\] Clive Bell’s Art, written in 1913 and published the following year, contained chapters on both "Post-Impressionism" and "The Debt to Cézanne" in which he, too, hailed Cézanne as the founder of the modern movement in art.

As a result of these two exhibitions the public’s attention was drawn to the relative conservatism of Impressionism, so that collectors who had previously regarded these artists as too avant-garde, now found their work quite acceptable. At the same time, an underlying suspicion of Abstract art brought about a move – whether conscious or unconscious – in favour of the more figurative works of Degas, Manet and Renoir. Degas in particular enjoyed enormous popularity at this time, representing as he did, a kind of half-way-house to pure Impressionism.

It was not long before the reverberations from these exhibitions were felt in the north of the country. In the summer of 1913 a small collection of Post-Impressionist and Futurist works were shown at the 52nd annual exhibition of the Glasgow Institute. These included works by Matisse, Cézanne, Russolo and Severini,"\[445\] as well as Roger Fry, Duncan Grant and Cadell. The presence of these artists went almost unremarked, and The Glasgow Herald devoted only a short paragraph to what the critic described as "a small and not very representative group of works by so-called
Post Impressionists, Futurists and other 'ists'.

However, in the autumn of 1913 an article in *The Scots Pictorial* focused on the work of the Post-Impressionists, and in particular on Cézanne, Gauguin, Van Gogh and Matisse; and in December the annual exhibition of the Society of Scottish Artists at the Royal Scottish Academy included works by all these artists, as well as Serusier, Severini, Russolo and Picasso. Three works from the Glasgow Institute summer exhibition were included – Matisse’s *Les Aubergines*, Russolo’s *Speeding Train* and Severini’s *Le Boulevard* (Eric Estorick Collection, London) – and there were also works by J.D. Fergusson, Anne Estelle Rice Roger Fry, Stanley Cursiter, Peploe and Cadell.

In November 1913, responding no doubt to this new enthusiasm for avant-garde art, the now London-based dealer, W.B. Paterson, brought an important exhibition of Impressionist art up to Glasgow. The show, which took place at the Grand Hotel in Charing Cross, comprised sixty-three works and included pictures by Monet, Renoir, Pissarro, Sisley, Degas and an example of one of Gauguin’s Tahitian paintings. It also included paintings by other French 19th Century artists such as Courbet, Daubigny, Diaz and Boudin, as well as works by Joseph Crawhall, E.A. Walton, James Pryde and William Nicholson.

This was the first occasion on which a dealer had shown Gauguin’s work in Scotland. Gauguin had of course been recognised in Paris as a painter of exotic subjects since
1893 when Durand-Ruel held a successful exhibition of his Tahitian works; and at the Rouart sale in 1912 one of Gauguin's works, *Papeete* had fetched as much as £1,302. On the whole, however, this was as much as a Gauguin painting could expect to fetch during this period, placing him on a level with Monet, Cézanne and Van Gogh. Cézanne, on the other hand, was soon to take the lead as far as the Post-Impressionists were concerned, thanks in no small way to the efforts of Roger Fry.

Given Reid's own early attempts to introduce Impressionism to the Scottish collectors, one might have expected him at this point to turn, like Paterson, to the Post-Impressionists. However, many factors stood in his way, and may explain his initial reluctance to invest in Post-Impressionist art. Firstly, Reid's brother Willie died in January 1913 and he was left to run the business single-handed. This made it extremely difficult to leave the gallery for any length of time, and he travelled to Paris on very few occasions between 1913 and the end of the First World War. Secondly, when Reid held his first show of Impressionist art in 1891 he was young, relatively inexperienced and motivated by high ideals. Now he was nearly sixty years old, an experienced and hard-headed businessman who had already suffered the financial hardship of one recession. He was no longer prepared to take unnecessary risks in order to satisfy an ideal. Thirdly, Reid had by this time built up a strong core of clients, and he was fully aware of their limitations in taste. He
recognised that Impressionist art was now established and acceptable, and was beginning to command high prices at auction. At the same time, he had spent the last decade educating his clients' palates towards an acceptance of Impressionist ideals. Now was the time to capitalise on this.

Accordingly, in the summer of 1913, no doubt responding to the high prices that Degas had achieved at the Rouart sale the previous year, Reid exhibited Degas's Les Trois Danseuses of c.1896 [D13] (plate 98) at the Glasgow Institute (no.493). Compared to Paterson this was a conservative gesture, and yet it was another four years before Reid was able to find a buyer for this work. He eventually sold it to William Burrell in June 1917, the same year in which Degas died. Burrell paid £650 for the picture and three months later acquired a second work by Degas, a pastel entitled Les Danseuses, which he bought from Reid for £860. Although Burrell was one of the first Scottish collectors to show a consistent interest in Degas, he reveals his conservatism, not only in waiting until this late date to invest seriously in the artist's work, but also in his choice of subject-matter.

The following year, on 1st March 1918, Reid bought Degas's Le Premier Sujet for £2,100 from Sir William Eden's sale at Christie's in London (lot 104). He then travelled to Paris for the Vente Degas which lasted from March until May 1918; and in October of that year he sold Degas's Le
Ballet, to Mrs R.A. Workman* for £2250. The Workmans were to become important collectors of Impressionist art. Both had been clients of Reid since at least 1903, but it was after the First World War that the bulk of their purchases were made. One of their most important acquisitions was Degas’s Portrait of Diego Martelli of 1879 [D5] (plate 99) which they bought from Reid around this time, and which he included in a huge show of Impressionist art at the McLellan Galleries in January 1920.

The prices being realised by Degas’s paintings were rising all the time, and only the wealthiest collectors could now afford to buy his works. Perhaps for this reason Reid decided to introduce his clients to a new and younger painter, Edouard Vuillard, similar in many ways to Degas, with a fine sense of composition and a fondness for pastel, but with an even more developed eye for colour and pattern. Reid rightly predicted that Vuillard’s highly decorative intimiste interiors would appeal to a public who had developed a taste for Degas, but who were perhaps unwilling to spend the huge sums which Degas’s work now commanded at auction.

Although the Edinburgh artist Charles Mackie (1862-1920) had acquired a painting by Vuillard as early as 1893,⁴⁵⁰ the work of the young Frenchman was virtually unknown in Scotland during the first two decades of this century. Reid introduced the Glasgow collectors to Vuillard when he held an impressive one-man exhibition of his works in May
1919. There is no catalogue for this exhibition, but we know that it included at least eighteen works, all of which were bought from Bernheim-Jeune. We know of thirteen works which were sold, three of these before the exhibition had even opened: Lunch in the Country, Les Pavillons of c.1911 [V4] (plate 100), which was bought by William McInnes on 6th March 1919 for £250; and two untraced works, La Maison and Pot de Fleurs, both of which were bought by the Dundee dealer James Tattersall in the same month. McInnes would have been familiar with the composition of Lunch in the Country through works such as Degas's Jockeys in the Rain (owned by Leonard Gow, now in the Burrell Collection). In both works the main focus of the painting is placed off-centre and the bottom left-hand corner of the painting is left completely empty. Vuillard's work was clearly reminiscent of Degas, and yet at prices which were affordable.

The stockbook entries for May and June are witness to the success of the exhibition, as well as giving us an indication of some of the other pictures which were on show, and of the relatively low prices paid. The centrepiece of the exhibition was probably The Dining Room, rue de Calais of 1915 [V5] (plate 101), a pastel, which was bought by Burrell for £265. Tattersall bought a third work, La Maisonette Suisse for £250, and another Dundee collector, Matthew Justice, bought Les Murs and Le Village Gris for £60 apiece. Other buyers included Andrew Duncan, also of Dundee, the Edinburgh dealers Aitken Dott, and two
Vuillard's works clearly provided an immediate appeal for the Scottish collectors, and it is surprising that Reid did not attempt to sell Bonnard's works as well. But while Vuillard may have reminded the Scottish collectors of Degas, Bonnard's work was far more abstract and avant-garde. Vuillard's work was also easily obtainable through the dealers Bernheim-Jeune.

After the tremendous success of the Vuillard show, Reid included no fewer than nineteen works by this artist in his show of 19th Century French pictures the following year at the McLellan Galleries. This ambitious show of one hundred and seventy-one works included fifty-seven Boudins, seventeen works by Lucien Simon, fifteen Fantins, some fine examples of both Corot and Courbet, as well as works by Vollon, Bonvin, Ribot, Lépine, Hervier, Charles Jacques, Daumier, Monticelli and other artists of the Barbizon School. Fifteen of the Boudins were purchased from Bernheim-Jeune and seventeen from Durand-Ruel in Paris. As a critic for The Glasgow Herald pointed out, Boudin provided "the indubitable link" in this exhibition between the earlier work of Corot and Courbet and the Impressionism of Monet and his circle.

A special gallery was almost entirely devoted to works dating from 1870 onwards. Four Monets were shown,
including an example of Monet's famous Rouen Cathedral series, and two paintings of Water-lilies. There were also four works by Pissarro, two Sisley's and three works by Renoir. This room also included works by Guillaumin, Morrice, Cottet, Boudin and Simon, but nothing by Manet; and while Boudin dominated the walls of the first room, the most prominent figure in the second "Impressionist" room was Vuillard.

Of the nineteen Vuillards on show two of the finest were Mother and Child of c.1899 (no.127) [V1] (plate 102), which was bought by Sir John Richmond, and The Red Roof, L'Etang-la-Ville of 1900 (no.123 or 130) [V3] (plate 103), which was acquired by R.A. Workman. Workman also loaned Matin dans le Verger which he had bought from Reid in July 1919 for £450 and Sir John Richmond bought Enfant au Tablier Blanc (no.131) for £600. Other purchasers included Leonard Gow and D.W.T. Cargill.

It appeared that Vuillard had become the latest craze among Scottish collectors. It was not only that his work was charming and affordable, it must also have struck a chord with the Scottish public. Indeed it is possible to draw parallels with Vuillard's work and that of Whistler's friend, the fashionable and more expensive Albert Moore (plate 104). At times one is even reminded of Monticelli (plate 105), and his overall sense of decorative colour and design was anticipated by Hornel and Henry as early as the 1890s.
In contrast to the more conservative works of Degas and Manet which were popular at the turn of the century, collectors were now investing in truly Impressionist works. Of the remaining Impressionist works in the exhibition, one was sold to William Burrell and two to William McInnes. Burrell bought Pissarro's *Environ d'Auvers* (no.143) for £800, although it must be noted that he soon returned the picture to Reid. On the other hand, McInnes's purchases - Monet's *Vetheuil* of c. 1880 (no.150) [M07] (plate 106) and Sisley's *Rue à Moret sur Loing* of c. 1894 (no.156) [S5] (plate 107) - remained in his collection until his death.

Despite this renewed interest in Impressionism, the most popular artists remained the pre-Impressionists such as Boudin, Fantin-Latour, Lépine and Courbet, and some collectors, such as D.W.T. Cargill and Tom Couper, retained an interest in Monticelli and Lucien Simon. The main buyers at the show were Leonard Gow and William Burrell, both of whom favoured the pre-Impressionists. Burrell bought one of the centrepieces of the exhibition, Courbet's impressive *La Dame au Parasol, Portrait of Mlle Aubé* of 1865 (no.38) [Cou4] (plate 108) which he acquired for £3,000. Reid had hoped to get £4,500 for this work, but he habitually undersold to Burrell, probably because he was such an important client. Courbet had painted the portrait at Trouville, and perhaps it appealed to the collector through its associations with Boudin. Indeed, Burrell bought three works by the latter, as well as Fantin-Latour's *Semelle de Pêches* of 1875 (no.30) (Burrell
Leonard Gow also bought two paintings by Fantin-Latour, who was to become one of his favourite artists. Neither was an example of the more popular flower paintings for which Fantin-Latour was so well-known. The first was a colourful and extravagant *Féerie* of 1863 (no. 22) [F1] and the second a rare self-portrait by the same artist. Gow also bought a selection of land- and seascapes by Boudin, Lépine and Corot, as well as two still-lifes by Courbet and Ribot. With the exception of Corot's *Le Lac de Garde* (no. 32) for which Gow paid £1,000, and Lépine's *Quai de Bercy* (no. 43) which was priced at £600, none of these works individually cost more than £400.

The most expensive work in the exhibition was Corot's *Portrait d'une Jeune Fille*, which was priced at £15,000. After Corot only Courbet, Fantin-Latour and Daumier commanded prices in the thousands, with the exception of the Impressionists themselves. Renoir's *Melon et Fleurs* was the most expensive Impressionist work, priced at £3,500. The Monet series paintings were all on sale for £1,500 each and both Monet's *Vétheuil* and Pissarro's *Environ d'Auvers* were expected to fetch in the region of £1,200-£1,250. Both these last two works were sold, and while it is not known how much McInnes paid for the Monet, we do know that Burrell paid only £800 for the Pissarro.
It is clear from the success of the 1920 exhibition that a new generation of collectors was emerging, and many of them, such as the Workmans, D.W.T. Cargill (plate 109) and William McInnes went on to build up important collections of Impressionist and Post-Impressionist art. In many ways they were similar to the generation of collectors who had emerged in Glasgow in the 1880s and 1890s. For the most part they came from industrial backgrounds, but they were socially more established than the previous generation. In general they were phenomenally rich and wished to remain so. They were beginning to regard art as an investment, more than a status symbol, and were perhaps less prepared to make the bold purchases that collectors such as Arthur Kay and T.G. Arthur had risked at the beginning of the 1890s. Nevertheless these collectors possessed a keen eye, and it was a more knowledgeable and shrewder type of investor that Reid had to deal with during the 1920s.

The following year in June 1921 Reid held an exhibition of Jongkind watercolours of Dutch land- and seascapes. Since the 1920 exhibition had been devoted exclusively to French artists it had included no works by Jongkind, who although clearly belonging to the French tradition, was essentially a Dutch artist. This was curiously the first time that Reid had held a Jongkind exhibition, despite the attention which he had paid to Boudin. Like Boudin, Jongkind appealed to the more conservative collectors, who found Impressionism too avant-garde, and after his death in 1891 Jongkind’s works had enjoyed a certain amount of
popularity. However, once Impressionism became established and acceptable, his popularity gradually declined. This decline in popularity was unfortunately reflected in the response to Reid’s exhibition, at which only two works were sold.

The few works by Jongkind recorded in Reid’s sales ledger for this period were sold at disappointingly low prices. He sold a Dutch landscape to Tom Couper* in April 1921 for £15, and two more works, also to Couper, the following January: a second landscape at £35 and a seascape, *Les Trois Voiliers*, at £50. In 1921 he also sold the small winter landscape, *Winter in Holland* of 1865 [J1] to William McInnes for only £8 18s 6d, a pathetic price to pay for an oil painting.

In 1922 the Impressionist boom began to infect the Scottish collectors and Reid made further sales of works by Degas, Manet and Monet. In February he sold two Degas Danseuses, one to McInnes for £1300 (plate 110), and one to Leonard Gow for £925. Although he had already acquired a work by Vuillard, this was Gow’s first purchase of an Impressionist work from Reid, and in March he quickly doubled his collection by acquiring Manet’s *Le Jambon* of 1880 [M12] (plate 111) for £950. Both Gow and McInnes reveal their relative conservatism in choosing popular subjects - dancers and still-lifes - but in December 1922 D.W.T. Cargill displayed a degree of sophistication in acquiring Degas’s *Jockeys avant la Course* of c.1881 [D7] for £2,100.
Earlier that year he had also bought Monet’s *Honfleur* for £1,000.

It was in 1922 that Reid met the French dealer Etienne Bignou, who provided him with instant access to a large source of Impressionist and more modern French pictures. He also began to buy from Paul Rosenberg, who sold works by Manet, Renoir and even Picasso. From this moment onwards Reid began to venture into more daring territory. In January 1923 he held a small exhibition of Impressionist works at his gallery in West George Street, including works by Monet, Pissarro, Sisley, Degas and Lucien Simon. The exhibition also included works by several artists whom Reid had never shown before: Renoir, Bonnard, Cézanne, Gauguin and Othon Friesz.

Both the Bonnard and the Cézanne were still-lifes, the culminating point towards which Reid had been slowly working over the past decade. He had gradually moulded his clients’ tastes, weaning them off Dutch still-life and on to the more painterly works of French artists such as Vollon and Bonvin. From there he had proceeded to Manet and eventually to Renoir, and now at last he felt the public were ready for Cézanne.

Gauguin too was represented - the now fashionable exotic Gauguin of Tahiti, rather than the more esoteric Breton Gauguin - in the form of a portrait of a Lady-in-Waiting to the Queen of Tahiti, painted towards the end of Gauguin’s
life; and although it was ten years since W.B. Paterson had first exhibited work by this artist in Glasgow, the press had either missed this, or the reporter was too young to remember: "One is probably right in stating" [he cautiously wrote] "that this is the first occasion on which an example of the art of Gauguin has been exhibited in Glasgow." 

The Renoir was a work entitled La Femme au Bracelet. Renoir had died in 1919, and since that date his works had risen considerably in popularity. Added to this, the chaos and destruction of the First World War had provoked a movement away from abstract art and back to the order and "security" of figurative art and the great traditions of Italian and French art. In particular there was a renewed interest in Classicism, an interest which Renoir himself had upheld during the last years of his life.

The inclusion of Emile-Othon Friesz – another artist to answer the "call to order" – in the exhibition reflects Reid's love of pure colour. Friesz had played a prominent part in the Fauve movement, but by 1908 he was already showing leanings towards a more classical approach.

Another French colourist who attracted Reid’s attention around this time was Pierre Albert Marquet. At the beginning of March, Reid held an exhibition of works by Marquet which he showed in conjunction with a series of watercolours of Venice and Florence by Leslie Hunter. Marquet's works were hung in the lower gallery and Hunter's
upstairs, but comparison was nevertheless invited between the colourful spontaneity of Hunter’s watercolours and Marquet’s more studied yet sparkling works. Hunter recalled to Matthew Justice that Reid had been particular taken by his Venice pictures:

"I know Reid père liked my Venetian watercolours very much. They were, I thought, only rough notes, done in the fashion of my early work, done spontaneously and the only training I ever had."

Marquet’s works tend to be more muted in tone and more carefully constructed than the majority of the Fauve painters with whom he was associated and in comparing him with Hunter, Reid may perhaps have been attempting to show how bold Hunter’s work was in comparison to the French artist. It is perhaps also a sign of Reid’s innate conservatism that he chose to exhibit the work of an artist whose work, although associated with the modern movement, is still essentially rooted in 19th Century tradition.

The Marquet exhibition comprised sixteen works, and although Marquet was best known at that time for his figure studies, Reid chose to exhibit only land- and seascapes as well as some harbour and street scenes. The show included a few views of Paris, including Canal à Notre Dame, Le Quattorze Juillet and Pavillon Bleu, Saint-Cloud. Reid also showed about six sea pieces and several scenes executed on the Algerian Coast, and probably including Glasgow Art Gallery’s Algiers Harbour (plate 112).
It seemed that at last Reid, no doubt with the encouragement of his son, had finally turned his attention to more modern artists. Around this time, Hunter wrote to Matthew Justice:

"Old Reid is now taking a lively interest in the new men. He has a £3,000 Cezanne landscape at present, subtle and fine."471

This may have been Cézanne's L'Etang des Soeurs à Osny of 1877 [Ce2] (plate 113) which Reid was shortly to include in an important summer exhibition. The summer of 1923 marked the zenith of Impressionism's popularity in Britain. No fewer than three major shows of Impressionist art were held in London: at Knoedler's, at the Lefèvre Gallery and at Agnew's. The show at Agnew's, entitled "Masterpieces of French Art", was organised by Reid and was the only exhibition to include work by a Post-Impressionist artist.

The Lefèvre exhibition took place in May and June 1923 and included works by Manet, Degas, Monet, Pissarro, Sisley and Renoir. Degas, Monet and Renoir were represented by four or five works apiece as opposed to only one or two examples by Manet, Pissarro and Sisley. The show included Degas's pastel Portrait of Duranty [D5a], which was acquired by Reid and later bought by William Burrell, as well as works by Corot, Courbet and Daumier. The exhibition at Knoedler's, entitled "19th Century French Painters", included examples of all the main Impressionist painters, with the addition of Berthe Morisot and Mary Cassatt. The
exhibition also included works by the great precursors of Impressionism, Courbet, Fantin, Monticelli, and even Puvis de Chavannes, Ingres and Géricault. No Post-Impressionist works were exhibited at either of these shows, apparently for the reason that they were not yet commercially lucrative. The Telegraph commented:

"They [the Post-Impressionists] do not at present command the extravagant, the incredible prices that the Impressionists of the Monet-Manet school, and standing a little away from them, Edgar Degas, now obtain." 472

The exhibition at Agnew's ran concurrently with the Knoedler exhibition in June and July 1923. The centrepiece of the show was Manet's celebrated work, Le Bon Bock of 1873 (no.10) [M8], the very painting which Reid had bought thirty-five years previously for £250, and which was now on sale at £35,000.474 The exhibition also included Manet's La Prune of 1877 (no.14) [M9] (plate 114), a controversial piece so reminiscent of the notorious L'Absinthe which Reid had sold to Arthur Kay in 1892. The English collectors were distrustful of any kind of art that hinted at abstraction, and Reid consciously included work by the more saleable figurative artists, Manet, Degas and Renoir.

Reid also exhibited three paintings by Paul Cézanne (1836-1906) at this show: L'Etang des Soeurs à Osny of 1877 (no.3) [Ce2]; Still Life with Plaster Cupid of c. 1895 (no.8) [Ce4] (plate 115); and a Portrait of Mme Cézanne (13) [Ce3]. The prices asked for Cézanne's works were
fairly respectable and certainly on a par with the other Impressionists. The **Plaster Cupid** in particular was priced at £5,500, and in general, as one might have expected during this period, bigger prices were anticipated for figurative works than for landscapes. For example, Cézanne's **L'Etang des Soeurs**, although it was about the same size as the **Plaster Cupid** had an asking price of only £2,800.

The highest prices in the exhibition were attached to the Manets, and as well as **Le Bon Bock** and **La Prune**, the exhibition included Manet's **La Brioche** of 1870 (no.15) [M7] and **Le Jambon** of c.1880 (no.6) [M12]. In addition to these, there were three works by Degas, including **Le Foyer de la Danse à l'Opéra** of c.1882 (no.4) [D10], and **Jockeys Avant La Course** of c.1881 (no.7) [D7], four works by Renoir, two Sisleys and only one Monet. Aware of current taste in post-war France and Britain, Reid appears to have consciously favoured the figurative work of Manet, Degas and Renoir, and did not include even a single example of the less popular Pissarro in the show.

In August 1923 Reid moved the Agnew's exhibition north, with a few adjustments, to Glasgow's Kelvingrove Art Gallery. Running concurrently with the Kelvingrove exhibition Reid held another small show of 19th Century French works at his own gallery. It included works by those artists who bridged the gap between the Barbizon School and Impressionism, artists such as Boudin, Jongkind,
Fantin-Latour and Simon. Reid even showed a Manet still-life, Pot de Dahlias of c.1877 (possibly RW 266) and Corot was represented by five poetical landscapes. Reid also showed a Courbet seascape, as well as works by Cazin, Monticelli, Daumier, Mettling and Charles Jacques.

The main attraction at the Kelvingrove exhibition was once again Manet’s Le Bon Bock (no.1), but only twelve works remained from the London exhibition. The adjustments which he made may tell us something about taste in Scotland as opposed to London at that time. The exhibition included twenty-five works, nine of which were pre-Impressionist works, and this time Reid included only one small Cézanne: a still-life of apples, which he hung between a Chardin still-life and a Bonvin, once again underlining Cézanne’s position as the culminating point of a long still-life tradition in France. Three Manets - including the two still-lifes - were retained from the London exhibition, and three works by Degas. Reid also showed several works by Renoir - La Liseuse (no.7), Mon Jardin (no.23) and Le Melon (no.25) - all of which had appeared in the London exhibition.

In contrast to London, the plein-air Impressionists enjoyed much more exposure. Four examples of Sisley’s work were shown: Vue de St Cloud of 1876 (no.11) [S3], Effet de Neige à Louveciennes of 1874 (no.12) [S2] (plate 116), Place du Village of 1874 (no.15) [S1] and a Le Loing à Moret (no.14). Monet was given rather less prominence with
Antibes, Vue des jardins de la Salis of 1888 (no.16) [Mo9],* and a simple landscape (no.13). Pissarro, who had been totally excluded from the London exhibition was represented by a village scene (no.22). The remaining works included a selection of still-lifes by Fantin-Latour, including La Bourriche de Roses (no.4), which belonged to Leonard Gow, as well as works by Courbet and Corot.

As was the case with the majority of Reid's important exhibitions, many of the works in this show were on loan. There are no records of any sales at the Glasgow exhibition, and only three works appear to have been sold at the London exhibition. These were Cézanne's L'Etang des Soeurs à Osny, which was sold to Samuel Courtauld for £2,400 guineas, Manet's La Brioche which was bought by Leonard Gow for £10,500, and Degas's Le Foyer de la Danse, which was bought by Burrell for £2,500. At the time of the exhibition Reid also sold a small Sisley landscape through Agnew's to Herbert Hepworth for £500. A few months after the Glasgow exhibition, in December 1923, Agnew's bought Sisley's Vue de St Cloud from Reid for £1,320.* Another of Reid's Sisleys, Place du Village, was acquired by the Kirkcaldy collector Robert Wemyss Honeyman for £780 in 1925, and his Effet de Neige à Louveciennes, like the Cézanne, ended up in the Courtauld Collection.

The emergence of the collector Samuel Courtauld* was one of the most significant outcomes of the exhibition at Agnew's. In addition to L'Etang des Soeurs he also bought Cézanne's
Still Life with Plaster Cupid, and went on to amass an important collection of Impressionist and Post-Impressionist works, many of which were acquired through Reid. These included such masterpieces as Picasso's *L'Enfant au Pigeon* of 1901 [Pic1] (plate 117) which Reid was to exhibit in Glasgow the following year. In the autumn of 1923 Reid's exhibition moved on to Agnew's main gallery in Manchester, and once again it was Samuel Courtauld who made the most significant purchase: Gauguin's *Nevermore* of 1897 (no.17) [Ga2] (plate 118), which had not been included in the previous shows.

The success of these shows were testament to the fact that Impressionism had finally become established and accepted in Britain. Thanks to Reid's efforts, collectors had not only adjusted to the Impressionist touch, but had overcome their horror of Realist subject-matter, and during the remaining years of the 1920s, many Scottish collectors were to build up important collections of Impressionist and even Post-Impressionist works.

The interest in Impressionist art which Reid had generated was bound eventually to spread to other Scottish dealers, and in October 1923 the Glasgow dealers James Connell & Sons held a small exhibition of Impressionist paintings, including works by Monet, Sisley and Pissarro as well as Boudin, Fantin, Le Sidaner and Courbet. Connell had acquired Monet's *Le Pont Neuf* from one of the London exhibitions, and accompanied this work with Sisley's *La*
Seine à Argenteuil and Pissarro's *Le Printemps à Eragny* but showed no works by any of the more expensive Impressionist artists.

Meanwhile in October and November 1923 Reid collaborated with the Lefèvre Gallery in London to hold his first joint-exhibition of Post-Impressionist art. The exhibition focused on the work of Renoir, but also included a number of works by Gauguin, Vincent Van Gogh and Toulouse-Lautrec. This was the first time that Reid had attempted to show work by either Van Gogh or Lautrec, both of whom he had known so well during his stay in Paris. Toulouse-Lautrec was represented by several works: four oil paintings including a version of *Jeanne Avril* (no.15) from the Gallimard collection, and three drawings, one of which *L'Homme Canon* (no.25), was probably deliberately chosen by Reid as a reminder of his day at the Cirque Fernando with Lautrec so many years ago. Reid never attempted to sell Lautrec's work in Scotland, but he retained two coloured lithographs by this artist, one a portrait of Jeanne Avril, which remained in his widow's collection until her death in 1967.

The work of the Post-Impressionists was by this time becoming fashionable and in 1921 Theodore Pitcairn had paid £4,000 for Van Gogh's portrait of *Mlle Ravoux*. In general Gauguin's work was commanding lower prices than that of Van Gogh, but the Workmans were persuaded to buy his *Martinique Landscape* of 1887 (no.23 - catalogued as
Paysage Exotique] [Gal]. The Workmans also bought two of the three Van Goghs, **Bord du Rhône à Arles** (no.19) and **Les Lauriers Roses** (no.20), also painted in Arles.

By the end of 1923 Reid had successfully sold two Van Goghs and at least two Gauguins, and the following July the Gauguin exhibition at the Leicester galleries in London was to give this artist even more prominence. The exhibition included not only *Nevermore*, which Reid had included in the Agnew's exhibition in Manchester the previous autumn, but also a series of woodcuts, *Noa-Noa* [Ga3-Ga12], originally published by Gauguin to explain the meaning of his work. Reid exhibited the same series of woodcuts in his gallery in West George Street in June 1924, the month before the Leicester Galleries exhibition.

Reid's associations with the Leicester Galleries had begun the previous year when he showed the work of the three Scottish Colourists, Peploe, Cadell and Hunter, at the gallery in Leicester Square. Since McNeill Reid was involved in the organisation and administration of this exhibition, it seems likely that it was also he who engineered the loan exhibitions, starting in February 1924 with a selection of Degas Bronzes, which had been exhibited the previous spring at the Leicester Galleries. The exhibition included thirty-seven studies of dancers, seventeen *Chevaux*, fourteen *Etudes de Femmes*, three portrait busts and a bas-relief. The catalogue included a preface entitled *The Sculptor of Movement* which Walter
Sickert had written for the Leicester Galleries exhibition. The intention of such an exhibition was not so much to sell as to make these works available to the people of Glasgow, and in fact the only collector to buy from the Degas show was D.W.T. Cargill who bought two bronze horses for the relatively low price of £480.

In the same month Reid held another exhibition of work by "Modern French Masters", and for the first time included a work by Henri Matisse (1869-1954) entitled *Femme Assise* (no.14). Reid's appreciation for colourist art was instinctive, but he may also have been influenced in his decision to include Matisse in the exhibition by Leslie Hunter, an enthusiastic disciple of the French artist. Reid also showed a selection of Impressionist works which had been seen before in Glasgow, including a number of works by Sisley and Renoir's *Portrait d'Alfred Sisley* (no.5), which had been shown in London the previous autumn. Reid may have chosen to focus on Sisley in an attempt to shift a number of works which he had had in stock for some time. Sisley was the least popular of the Impressionists besides Pissarro, but he was the only Impressionist with British connections, and it may have been for this reason that Reid originally decided to concentrate on him. Sisley's work was also comparable at times to the more popular Monet, and considerably cheaper, a fact which one would have expected to appeal to the canny Scots.
In May and June 1924 Reid collaborated in another joint exhibition with the Lefèvre gallery in London. The exhibition included works by Manet, Monet, Renoir, Sisley, Pissarro, Berthe Morisot, Cézanne and Gauguin. The highest prices at this exhibition were now demanded for the Post-Impressionist works, and while three of Cézanne’s works and the only Gauguin in the exhibition were priced at £4,000 each, works by Sisley and Pissarro were expected to fetch £800 at most. Manet and Renoir were still achieving respectable sums, and Renoir’s pretty still-life, Roses et Chevrefeuilles, which Reid had shown in Glasgow earlier that year, was priced at £3,300. Monet’s landscapes were still more expensive than those of Sisley and Pissarro, and three of his works, including Poplars on the Epte (no.9) of 1892 [Mo10] were on sale at £1,600 each.

Some of the works in this exhibition found their way eventually into Scottish collections, including not only the Poplars but also Cézanne’s Overturned Basket of Fruit of c.1877 (no.7) [Cel] (plate 119) which was bought the following year by William McInnes, the first Post-Impressionist work to enter a Scottish collection. Leslie Hunter referred to McInnes’s new acquisition in an undated letter to Matthew Justice:

"Mr McInnes bought a small Cézanne yesterday at Reid’s where there is a show of impressionist stuff."
Meanwhile the Scottish collectors were continuing to buy Impressionist works. William Burrell’s taste for Degas had finally developed, and during the 1920s he acquired twelve pictures by this artist, and another six in the 1930s. Of these, four were bought from Reid, including the portrait of Durandy and Le Bijoux which he acquired in November that year for £1900, and La Répétition or The Spiral Staircase (Burrell Collection) which came from the Blanche Collection and cost Burrell £6500. Burrell also bought a book on Degas from Reid in December 1924, further illustration of his developing interest in the painter. After Reid’s retirement, Burrell continued to buy Degas’s works from Reid & Lefevre, including Femme à l’Ombrelle which he acquired in 1927, but he was also buying from French dealers such as Georges Bernheim and J. Allard, as well as from London dealers.

Between 1922 and 1925, Burrell also acquired five works by Manet, only one of which, Au Café (Les Bockeuses) of 1878 (Burrell Collection) (plate 120), he bought from Reid. This work was reminiscent of Arthur Kay’s notorious L’Absinthe, and coincidentally, Burrell was also to acquire Kay’s other seedy café scene, Un Café, Place du Théâtre Français of 1881 (Burrell Collection). He had clearly overcome his suspicion of Realist subject-matter, and went on to acquire other works by Manet from dealers in Paris and London, including David Croal Thomson, who had recently
opened his own gallery, Barbizon House. One of his most significant later purchases was the pastel *Portrait of Marie Laurent* or *La Dame à la Toque* of 1882 (Private Collection), which D.W.T. Cargill had bought from Reid & Lefevre in May 1927.485

While Burrell favoured the works of Degas and Manet, the younger collectors were more interested in Monet, Sisley and Renoir. In May 1923 William Boyd of Broughty Ferry bought a Monet painting of *Etretat* and Sisley’s *L’Eglise de Moret*, and in the same year Reid sold Monet’s *Antibes, Vue des Jardins de la Salis* of 1888 to Mrs R.A. Workman. Leonard Gow, having developed a taste for the colourism of Fantin-Latour, was naturally drawn to Renoir, and bought three works by this artist from Reid in 1925.486 In the same year Robert Wemyss Honeyman also bought a Renoir study of a woman, along with Sisley’s *La Petite Place*. Reid must have been happy to see the back of the Sisley, which had been in stock for three years, and for which he received a paltry £780. By contrast, Leonard Gow had paid him £3,800 for Renoir’s *La Liseuse*.

The most important of these younger collectors was undoubtedly D.W.T. Cargill, who, during the 1920s and 1930s, went on to buy works by Manet, Degas, Renoir, Monet, Sisley, Pissarro, Redon, Seurat, Cézanne, Lautrec, Utrillo, Van Gogh, Gauguin and Derain, all from Reid & Lefèvre. Sadly his collection was dispersed at his death, and only a few examples are to be found in Glasgow Art Gallery.
In October 1924 Reid produced his most spectacular exhibition to date, and this time he chose Glasgow as the first venue, moving the show down to the Lefèvre Gallery in London the following month. The catalogue for this exhibition still exists" and consists of nearly fifty pictures, including works by twenty-one artists of the modern French school. However, although the Preface to the catalogue discusses the impact of Cubism on modern art, not one of the works included in the exhibition is concerned with abstraction; on the contrary they reflect the "call to order" which affected many artists in the post-war period. Even the Matisse paintings are mostly the gentle Matisse of his Nice period, and not the bolder works with which we tend to associate him. In this way Reid too shows his ultimate conservatism in completely by-passing Cubism and all it implies.

The artists represented at Reid's 1924 exhibition reflect both Reid's appreciation of "Colourism", and perhaps also the influence of the Colourists themselves on Reid. Matisse for example, Hunter's favourite painter, was represented by five works and Derain by four, whereas only one Picasso and two works by Braque were included in the exhibition. Other disciples of the Fauve movement included Othon Friesz, Raoul Dufy and Maurice de Vlaminck.

The impetus behind the 1924 exhibition was two-fold: on the one hand Reid's newly established associations with Bignou provided easy access to Modern French art; on the other
McNeill Reid’s freshness of outlook and enthusiasm for modern French painting breathed new life into the business during the 1920s. By 1924 Alexander Reid was an old man and relied on his son to maintain contact with the Paris dealers and to negotiate with artists and dealers alike.

In 1925 Reid retired from the art world. During the time that he had been in business he had played a major part in bringing about a change in taste from the sombre realism of Josef Israëls to the brilliant colourism of Matisse and Derain. But once Reid had succeeded in establishing a market for Impressionist art in Scotland, his interest subsided. It was now left to McNeill Reid to live up to his father’s reputation as a patron and pioneer of modern art.
In the summer of 1925 a loan exhibition of Fine Art was held to mark the inauguration of Kirkcaldy Art Gallery. Collectors from all over Scotland contributed works, and the astonishing display of Impressionist works was a living testament to the influence of Alexander Reid during the previous twenty or thirty years. William Burrell lent Degas's *La Lorgneuse* (no. 31) [D1], which he had owned since the beginning of the century, and Mrs R A Workman contributed Degas's portrait of *Diego Martelli* (no. 39) [D5]. Leonard Gow lent several works, including Manet's *Le Jambon* (no. 41) [M12] and J.J. Cowan contributed *Pont d'Un Bateau* (no. 26) [M3], also by Manet. Cowan and John Nairn also lent works by Whistler, and both Nairn and his son-in-law, Robert Wemyss Honeyman, sent in a few examples of Boudin. William Boyd of Broughty Ferry was probably the most significant contributor to the exhibition. He lent two Impressionist paintings, Monet's *Etretat* (no. 5) and Sisley's *L'Eglise de Moret* (no. 7), a Courbet still-life (no. 28) and Van Gogh's *La Charrue* (no. 36). John Tattersall lent two works by Vuillard, including *Maisonette Suisse* (no. 2) which he had bought from Reid in 1919. Pissarro was not represented, but McNeill Reid lent a painting by Renoir entitled *La Serre* (no. 21). The Scottish Colourists were also omitted from the exhibition, although John Blyth contributed several paintings by McTaggart. Burrell and Nairn between them lent seven works by Joseph Crawhall and
there were also a number of works by Arthur Melville and other Scottish artists such as E.A. Walton, James McBey, Charles Mackie, D.Y. Cameron and J. Lawton Wingate. The Hague School were well represented, as were the Barbizon School and many of Reid’s favourite French artists, including Fantin-Latour, Daumier, Simon and Monticelli.

The majority of these works, and probably all the Impressionist works, were acquired through Reid, and it is significant that a few, such as Burrell’s Degas and Cowan’s Manet, had been bought twenty-five years previously. Nearly all the important contributors to the exhibition were clients of Reid, and the only collector of Impressionist works who failed to lend any pictures was Sir John Richmond.

The exhibition, which ran from June to September 1925, was a fitting tribute to the dealer, whose influence was to be felt for many years to come. For the time being, however, Reid was forced to retire from business, due to old age and increasing ill-health. McNeill Reid had already begun looking for a new director, and he soon found a suitable partner in Duncan Macdonald, previously of Aitken Dott in Edinburgh.

Duncan Macdonald joined the firm at the beginning of 1925. Since 1924 Reid had been withdrawing more and more from the running of the firm and McNeill Reid was happy to welcome a new pair of hands. Macdonald’s first project was
an exhibition of sculpture by the young Benno Schotz (1891-1984), and towards the end of January 1925 both he and McNeill Reid approached the sculptor to offer him his first one-man show. This exhibition did not take place until the following year, by which time Reid had retired completely from the business; but the older dealer may have played a part in its conception. Reid always regretted not having paid more attention to sculpture, and by giving Schotz his first one-man exhibition, McNeill Reid was upholding the Reid tradition of giving support to talented young Scottish artists.

The gallery now became known as Alex Reid & Son, and its first exhibition under this new name was an important exhibition of works by Maurice Utrillo (1883-1955), organised jointly by McNeill Reid and Ernest Lefèvre, and running from 6th to 24th October 1925. The exhibition included twenty-five works, mostly painted in and around Paris during the pre-war period 1912-1914. At least nine works were sold, most of them the following month when the show moved south to the Lefèvre Gallery in London. The prices realised were mostly in the region of £200-400, but one picture of La Cathédrale de Chartres (no.19) was expected to fetch £1300.

The following February McNeill Reid and Duncan Macdonald broke new ground by holding an exhibition of contemporary English art. During the entire history of La Société des Beaux-Arts, Reid had made very little attempt to promote
English artists. Apart from Burne-Jones he had almost totally neglected the work of the Pre-Raphaelites, in spite of the popularity in Scotland of artists such as G.F. Watts and Millais; he had also ignored the work of the English Impressionists, although Scottish collectors such as John Blyth were to develop a special interest in the work of Walter Sickert and artists of the Camden Town Group such as Spencer Gore. Apart from Joseph Crawhall, who had been adopted wholeheartedly by the Glasgow School, the only English artist whom Reid promoted in any particular way was William Nicholson, a quasi-Scot by virtue of his sister’s marriage to the Scottish painter James Pryde, who had collaborated with Pryde, and who was popular with Scottish collectors.

McNeill Reid and MacDonald, therefore, were attempting to break with the Reid tradition when they showed an exhibition of paintings and sculptures by members of the London Artists’ Association, including works by Duncan Grant, Roger Fry, Vanessa Bell, Frank Dobson, Frederick Porter, Bernard Adeney and Keith Baynes. By contrast with the Utrillo exhibition the prices were exceptionally low, ranging from 12 to 70 guineas for the paintings, and 100 to 250 guineas for the sculptures. No records of sales are available, but John Blyth certainly acquired two still lifes by Duncan Grant which are now in Kirkcaldy Art Gallery.

A couple of months later the long-standing association
between the Lefèvre Gallery in London and Alex Reid's gallery in Glasgow became permanent, and on 26th April 1926 the new company of Alex. Reid & Lefèvre was formed. Duncan MacDonald moved to London to work alongside Ernest Lefèvre at 1A King Street, St James's, and McNeill Reid stayed in Glasgow to look after the Scottish side of the business. These three, along with the French dealer, Etienne Bignou, were the four founding directors of the new firm.

In order to convey the spirit of modernity with which the new gallery was to be associated, a sale was held of all that remained of the "Engraved Plates and Stock of the Important Works published by Messrs Lefèvre and Son". The inaugural exhibition in London was a show of ten pictures and drawings by Georges Seurat (1859-91). The exhibition had as its centrepiece Seurat's Les Poseuses of 1886-8 and included works such as Le Pont de Courbevoie of 1886 (Courtauld Collection).

The Seurat exhibition was to be the first in a long series of one-man shows of avant-garde French art, such as had never been seen before in London. Between 1926 and 1929 the Reid and Lefèvre gallery exhibited works by Redon, Henri Rousseau, Dufresne, Matisse, Derain, Degas and Modigliani. They also held shows of contemporary English artists such as Roger Fry and Matthew Smith and later Ben Nicholson and Barbara Hepworth, as well as of artists whom Reid had supported, including Hunter, Peploe and Fergusson.
Meanwhile, back in Glasgow, McNeill Reid held a second show of sculpture, in February 1927. This was a retrospective exhibition of works by James Pittendrigh MacGillivray (1856-1938), whom Reid had known personally in the 1890s, and included thirty-two works in bronze, two works in plaster, as well as oil paintings, drawings, block prints and some photographs. Three months later McNeill Reid, with the support of the London gallery, carried on his father's tradition and staged an important exhibition of 19th and 20th Century painting entitled "A Century of French Painting" at the McLellan Galleries in Sauchiehall Street (plate 121). The exhibition comprised twenty-three works in all: eleven paintings, nine pastels and three watercolours, and included such masterpieces as Manet's Le Vieux Musicien (National Gallery, Washington), Gauguin's Baigneuses Tahitiennes (Metropolitan Museum, NY), Cézanne's Portrait of Madame Cézanne (Sao Paolo Museum) and Le Douanier Rousseau's Singes dans la Forêt (Private Collection, Japan) (see plate 118).

In the autumn of 1927 an exhibition of works by Dufresne, which had been shown in London in March and April, was brought up to Glasgow. McNeill Reid exhibited a selection of eleven paintings, nine pastels and three watercolours by Charles Dufresne (1876-1938), whose works had first appeared in Glasgow in 1924 at Reid's final spectacular exhibition of French art.

By this date Alex Reid was becoming extremely frail.
Earlier in the year McNeill Reid had commissioned Benno Schotz to model a bust of his father (plate 122), and Schotz recalls:

"McNeill did not like the head I modelled of his father, because he saw in it a dying man."

Reid had attended four sittings for the bust, two at his own home and two in Schotz’s studio, but he tired easily, and "after sitting for ten to fifteen minutes he would become pale and needed a rest and a stimulant to revive him."

Reid died on 11th January 1928, leaving an estate of nearly £60,000. The portrait bust, only recently completed, was cast in bronze, and McNeill Reid later ordered another copy which he presented to Glasgow Art Gallery. Today the Van Gogh portrait of Reid and the Benno Schotz bronze are situated side by side, and the likeness between the two is quite remarkable.

After Reid’s death McNeill Reid continued to run the Glasgow gallery alone the same lines as before. In April 1928 he held an exhibition of paintings by William Nicholson (1872-1949) at 117 West George Street; and in the autumn he arranged a show of William McTaggart’s work which took place at 6 South Lindsay Street, Dundee. The following April he staged another important exhibition of French art, entitled "Ten Masterpieces by 19th Century..."
French Painters", and including works by Manet, Degas, Renoir, Seurat, Cézanne, Van Gogh and Toulouse-Lautrec.

In 1929 McNeill Reid decided it was time to enlist the help of a new director and, with the assistance of Duncan MacDonald, he persuaded an old acquaintance of MacDonald's, T.J. Honeyman (plate 123), to join the Glasgow branch of Reid & Lefèvre. The three men met in the North British Hotel in Glasgow and the scene was recorded by the artist James McBey, who was sitting at a nearby table. McBey offered a selection of new paintings and watercolours for Honeyman's first show which took place in October 1929. The following month, Benno Schotz, now closely associated with the gallery, staged a second one-man show, including a portrait bust of Honeyman himself.

Honeyman chose an unfortunate time to join the firm of Reid & Lefèvre. The General Strike of 1926, followed by the Wall Street Crash in 1929 heralded a period of prolonged depression throughout the 1930s. Honeyman struggled to make a go of things in Glasgow, but in 1932 he was forced to admit defeat. His last show was a retrospective exhibition of the works of Leslie Hunter, with whom he had become closely involved during his short period as director of the Glasgow gallery. Thereafter he moved to London and in 1934 and 1937 arranged two important exhibitions of Impressionist art in Glasgow. He continued as director of the firm until 1939 when he was appointed Director of Glasgow Museums and Art Galleries.
The London gallery meanwhile continued to flourish and during the 1930s the firm of Reid & Lefèvre held a further series of spectacular exhibitions, beginning with an important show of Picasso's work in June 1931. Braque's first English retrospective was held at the gallery in July 1934 and the first London exhibition of Dalí's work in June 1936. They also held exhibitions of Primitive African Sculpture, Abstract art and Modern Sculpture.

Although the gallery wanted to project a modern image, the directors were forced to a great extent to show the kind of paintings which their clients were prepared to buy, and as Douglas Cooper points out:

"The art shown may be said to have reflected a balance between what their clients wanted to look at and the directors' own desire to be rather more up-to-date."^500

English taste was notoriously behind the times, and the public at large were unreceptive to the work of the German Expressionists, the Italian Futurists and the Russian Constructivists, none of whose works were shown at the new gallery. The gallery stocked no works of the early Cubist period, nor any works by artists such as Léger, Laurens, Brancusi or Miró. It specialised still in the artists which Reid had worked so hard to bring to the public eye: artists such as Degas, Manet, Pissarro, Renoir, Sisley, Cézanne and Gauguin. These were the artists who enjoyed most popularity and for which the gallery was best known.
More modern artists included Bonnard, Matisse, Dufy and Derain, all of whom Reid had shown in Glasgow as early as 1924.

Nevertheless the new gallery was able to work on a far more international level than Reid had been able to achieve. This was thanks in the main to Etienne Bignou, who not only had close contacts with dealers in Paris and elsewhere, but also gave the gallery a direct entrée to the private art world and a number of influential collectors.

Another important contact for the Reid & Lefèvre gallery was Georges Keller, previously director of the Galerie Barbazanges in Paris. McNeill Reid had met Keller when he helped to arrange the Colourists' exhibition in Paris in 1924, and they had continued to keep in touch and to do business together. Keller was in close contact with a number of American collectors and in 1927 was chosen by Dr. Albert C. Barnes of Philadelphia to become his European Secretary, charged with the job of acquiring works for his collection. In 1929 Keller became director of the Galerie Georges Petit (recently bought over by Bignou, together with Gaston and Josse Hessel) and continued to acquire works for Barnes through this gallery. In the early 1930s Bignou opened The Bignou gallery on East 57th Street, New York, and Keller was made a partner and eventually manager, when the Galerie Georges Petit closed down in 1933.

Thus from about 1930 onwards, Bignou, Keller and Reid &
Lefèvre formed a loose association, rather in the manner of Reid and Aitken Dott, except that instead of limiting their business to Glasgow and Edinburgh, they now had galleries in London, Paris and New York. Much of their stock was joint-owned, and any profits were shared three ways. As Cooper explains:

"They moved their paintings from one city to another not merely to provide exhibitions, but also to take advantage of the movements of known collectors."\(^{501}\)

Once the Galerie Georges Petit had closed down, Bignou remained in Paris and Keller moved out to New York. During four or five months of the year Keller would travel to Europe to buy up more stock and was replaced during this period by Duncan MacDonald of Reid & Lefèvre, thus underlining the closeness of association between the galleries.

Up until the Second World War the Reid & Lefèvre Gallery continued to flourish and attracted a large number of important clients. Some, such as William Burrell, William McInnes, Samuel Courtauld and David and William Cargill, had been clients of Reid's; others included Mrs Kessler, Captain S.W. Sykes, Edward Molyneux, Somerset Maugham, Robert Tannahill and Mrs Chester Beatty.

When war broke out in 1939 the Reid & Lefèvre gallery virtually closed down, although from 1940 it opened
irregularly about two days a week. None of the original directors was there: Bignou and Lefèvre had both resigned; McNeill Reid was enrolled in the Corps of Engineers and Duncan Macdonald was at the Bignou Gallery in New York. In the spring of 1943 the gallery was bombed, and although all of the paintings and sculptures had been safely evacuated, many of the firm's records were destroyed. Towards the end of 1944 the gallery re-opened in temporary premises at 131 New Bond Street, and gradually a new group of directors took over. McNeill Reid resigned as director in April 1947, although he returned in 1949 and continued to give support to the gallery until 1963; Duncan MacDonald died in November 1949 and was replaced by his widow as a non-executive director until her death in 1958; and Willy Peploe, the son of S.J. Peploe became a director in July 1949 and worked for the firm until September 1966.

A.J. McNeill Reid died in 1972, but the Alex Reid & Lefèvre Gallery is still in existence at 30 Bruton Street. If you walk in there today, you will discover that the walls are hung with Impressionist works, and, even though seventy years have elapsed since Reid held his spectacular exhibition of Impressionist art at Agnew's in London, the gallery continues to model itself in his image. Reid regarded the Agnew exhibition as his "swan song", and although he retired from the business a couple of years later, his memory and his great achievements in the world of art live on in the masterpieces which he brought to the public eye.
CONCLUSION

We have seen that Reid attempted as early as 1891 to introduce the British collectors to the work of the Impressionists, and to a certain extent succeeded, during the 1890s, in persuading a handful of forward-thinking amateurs to invest in the work of Monet, Degas and Sisley. Initially the young Reid may have seen himself in the role of the avant-garde dealer engagé, committed to the promotion of contemporary art. He was not only eager to support the younger generation of Scottish artists, but set himself up as a champion of Impressionism and of Degas in particular. By contrast, no other Scottish dealer stocked Impressionist art during this period, and indeed it was not until the 1920s, once Impressionism had become established and accepted in Britain, that other Scottish dealers were prepared to invest in the works of Monet and his contemporaries.

For the conservative Scots, Impressionism held less appeal initially than the more sobre works of the Hague and Barbizon Schools, and during the 1890s Reid sensibly opted to stock a steady supply of the more popular artists. Unlike the truly avant-garde French dealers such as Léonce Rosenberg or Kahnweiler, Reid was never prepared to invest solely in contemporary art, although it must be acknowledged that, as far as contemporary Scottish art was concerned, Reid played a crucial role. Reid modelled
himself in the image of a dealer such as Georges Bernheim, selling a combination of avant-garde and earlier 19th Century works, both French and Scottish. During the 1920s he adopted many French dealing practices, such as raising an artist's profile through one-man exhibitions, taking out contracts on individual artists and sharing stock with other dealers, notably Aitken Dott. Reid's patronage of the Glasgow Boys during the 1890s is comparable with Durand-Ruel's or Theo van Gogh's relationship with the Impressionists. His support of the Colourists corresponds perhaps to Vollard's and Kahnweiler's patronage of Picasso, Derain and Vlaminck. Like Vollard, Reid (and Aitken Dott) took out only one contract with an individual artist (in Vollard's case, this was Rouault); and, just as Kahnweiler promoted the Cubists in France, he worked hard to establish a reputation for the Colourists in Scotland, England and France.

Reid introduced the Scots collectors to contemporary Scottish art and, by degrees, to the brighter palette of French artists such as Boudin, Jongkind, Lépine and to the looser handling of Bonvin, Vollon and Courbet. He introduced them also to artists such as Le Sidaner, whose works owe much to Monet. Thus by the end of the First World War, when Impressionism was beginning to fetch huge prices in London, the Scots were ready to invest in the works of these artists, and Reid, having established the monopoly of Impressionist art in Scotland, was able to reap considerable financial rewards.
Reid possessed an acute eye for the commercial potential of certain artists. In the case of Monticelli he cornered the market in Scotland for an artist who was not yet recognised in France, and whose works could be acquired comparatively cheaply. Monticelli was already popular in Scotland during the late 1880s, when Reid began promoting his work in earnest, and Reid worked hard to push the prices even higher. With Boudin and Vuillard, Reid was entirely responsible for creating a market in Scotland. He rightly predicted that both artists would appeal to the Scottish collectors, and bought their works at a time when they were deflated in value and freely available. He marketed Boudin's work unashamedly, holding five exhibitions in twelve years, and succeeded in selling some six hundred works by this artist to Scots collectors.

Although Reid was a shrewd businessman, he also possessed vision and foresight, and (despite van Gogh's misgivings) it was the artist in him rather than the dealer that was often the guiding force. He had an acutely developed sense of colour and design, and while the dominating taste in Scottish art was for Realist landscape and genre scenes and darker tonality, a taste reflected even in the early works of the Glasgow Boys, Reid was drawn instinctively towards the textural colourism of artists such as Monticelli and the abstract qualities of Japanese art. His highly developed appreciation of colour and texture is reflected in his patronage of Hornel, McTaggart and eventually Hunter; while his sense of pattern and design drew him to
the work of Puvis, Degas, Whistler, Crawhall, David Gauld, Hornel, Vuillard and Toulouse-Lautrec.

Reid was motivated in his patronage of the young Scots artists not only by a personal sympathy for these young men, but also by a developed sense of nationalism. He became directly involved in promoting the Glasgow Boys in Europe, Canada and America; he financed Henry and Hornel’s trip to Japan; and he arranged for the Colourists to exhibit in France. By contrast he showed little if no interest in the work of the Pre-Raphaelites, nor of the English Impressionists, despite their popularity with Scottish collectors. But for his strong sense of nationalism there is no doubt that Reid would have supported artists such as Philip Wilson Steer and Walter Sickert.

Reid’s promotion of contemporary Scottish art provided a way of introducing a conservative public to the concepts behind Impressionism and Post-Impressionism. Collectors, while continuing to abhor the work of artists on the continent, were moved to support young local artists out of a sense of philanthropic nationalism. Thus through developing a taste for the works of, say Hunter, it was a natural step from this artist to Matisse.

Reid was, however, relatively slow in recognising the potential of Post-Impressionist art, and it was not until 1923 that he began to take an interest in Cézanne, Van Gogh
and Gauguin. It was undoubtedly his son, McNeill Reid, who was the guiding influence during this period, and soon after this date Reid was persuaded to exhibit work by Matisse and his contemporaries. The 1920s marked a second period of boom for Reid. Not only was he selling large numbers of Impressionist works, but was achieving great success in his promotion of the Colourists. When he retired in 1925 he was recognised as one of the most prestigious dealers of his generation.

The reasons for Reid's success are several. First and foremost, he possessed an acute sense of taste. Add to this his remarkable energy and enthusiasm and his sense of ambition, and you have the makings of a successful dealer. But perhaps more important than any of these things was Reid's ability to handle his clients, to win their confidence and, above all, to persuade them to buy. Burrell relied on Reid for nearly all his purchases of 19th Century French art. Leonard Gow, too, bought his collection of French art entirely from Reid, as did D.W.T. Cargill and William McInnes. He always adopted the personal approach with these men, writing to them whenever something desirable came into stock.

The only weakness in Reid's character was perhaps his single-mindedness. He knew his own mind, and as a result of this, he lost favour with a number of clients. W.A. Coats, previously an important client of Reid's, switched his affiliations from Reid to W.B. Paterson after about
1909; William Cargill fell out with Reid in the 1920s and turned to Bignou; and John Blyth switched to Aitken Dott during the same period. Reid also crossed swords with other dealers during his career, including W.B. Paterson in the 1890s and John Tattersall during their short partnership in 1916. Artists, too, fell out with Reid, and both Van Gogh and Whistler became disillusioned with the dealer, although this was probably due more to artistic neurosis than to Reid's irascible temperament. Nevertheless, the signs are that Reid's was a powerful personality. He integrated with equal facility into the world of the Parisian Bohemian on the one hand and the Glasgow industrialist on the other. He was a close friend of artists, collectors and critics alike, and although other dealers regarded him with caution, he also won their respect.

In conclusion, it is fair to say that, not only did Reid influence and engineer a shift in Scottish taste from Dutch to French art during the late 19th and early 20th centuries, he also supported and nurtured some of the most avant-garde Scottish artists of his time. He was one of the earliest dealers to show Impressionist art in Britain, and certainly the first British dealer to succeed in persuading the British collectors to buy. And yet, despite his early appreciation of Impressionist art, he was relatively late in coming to terms with Post-Impressionism, and failed totally to recognize the importance of Cubism. Nevertheless, it is important to consider Reid's
achievement in the context of the public with which he was dealing, and, given the conservatism of the British collectors as a whole, he was extremely influential. It is thanks to Reid that the collections of Impressionist art in Edinburgh and Glasgow are so rich, and it is significant that no Scottish dealer since Reid has succeed in selling works of such national importance to the Scottish public.

Vincent Van Gogh had accused Reid of neglecting living artists, and yet even he came to realise that the only way to succeed financially, is to sell pictures. He wrote to Theo in June 1889:

"How often I think of Reid when I am reading Shakespeare, and how often I have thought of him while I was worse than I am now. Thinking that I was far, far too hard on him and too discouraging when I claimed that it was better to care for the painters than for the pictures."

When Reid died in 1928 he was hailed as one of the pioneering figures in the Scottish art world and Sir James Caw described him as one of "the outstanding and most characteristic figures in art affairs in Scotland". Today his memory lives on in the pictures which he handled, and which grace the walls of art galleries all over the world.
Abbreviations:

PICKVANCE, R., A Man of Influence: Alex Reid 1854-1928, Scottish Arts Council Exhibition Catalogue, Edinburgh 1967.


1. Taken from an undated press cutting from The Scotsman. The painting in question was Hunter’s Still Life with Fruit and Flowers on a Draped Table [Hu6].

2. James McNeill Whistler, in a letter to Reid, 19th August 1892. The letter is located in Glasgow University Library, Special Collections, ref. Whistler LB4/55.


4. James Reid’s mother was Mary Gardner. See Appendix 8 for Alexander Reid’s family tree.

5. Quoted from the Glasgow Street Directories for 1853, Mitchell Library.

6. Thomas Kay had been in business as a carver since 1835 when he had a shop at Moodie’s Court, 31 Argyll Street. By 1840 he had moved to 40 Fox Street where he remained until he went into partnership with another carver, William Shanks. The new business of Kay & Shanks, carvers and gilders, was at 77 Maxwell Street. Kay and Shanks worked together until 1857 when Kay went into partnership with James Reid.

7. The family tree reproduced in McNeill Reid’s Our Family features two Elizabths: Elizabeth Turnbull Reid, born in 1861, and Elizabeth Denny Reid, born in 1867. Since only one Elizabeth is mentioned in Reid’s mother’s letter of 1869, one can assume that this is either a misprint, or that the first Elizabeth died in infancy. The Glasgow artist E.A. Walton painted Elizabeth D. Reid’s portrait in 1893. The picture is now in Glasgow Art Gallery.

8. After the death of Elizabeth Reid in 1871 James Reid married Marion Wield.

9. Glasgow High School have no records of the period during which Reid was a pupil and it is not known at what age he left the school. There is, however, little sign of an
extended education.

10. Letter dated October 15th 1869 from Elizabeth Reid to her sister. It also gives details of the other children’s activities at this time:

"Willie has begun Latin at school and seems to like it - he is very anxious about his lessons, Ellen is making great improvement and her teacher takes a great interest in her. James has gone to school and so Lizzy is left all by herself. Her portrait is finished and it is very like but rather old looking now."

The letter is located in the National Library of Scotland, Acc. 6925/I.

11. Glasgow Street Directories for 1854. For more information on Lawrie’s firm, see Appendix 2.

12. In the preface to catalogue of Crawhall’s first one-man exhibition in 1894 Reid recalls with nostalgia "the old Bath Street studios of Guthrie, Lavery Walton, McGregor, etc., some dozen years ago".

13. This according to PICKVANCE, R., Alexander Reid (1854-1928) - A Man of Influence, Scottish Arts Council Catalogue 1967, p.6.

14. This exhibition is mentioned by Megilp in The Bailie, 30th November 1878.

15. Several of Reid’s works were sold at auction in Glasgow in May 1967 after the death of his second wife, Mary Patrick, including nine pastels of "Country and Garden Scenes", eleven studies in pastel of haystacks and harvest fields and twenty "Rural Scenes", also in pastel. Many of these may have been executed when Reid was in Paris with Vincent Van Gogh. Seventeen were bought by "Boyd". The full catalogue for this sale is reproduced in Appendix 7.


17. The Glasgow Institute was much more progressive than its counterpart in Edinburgh, the Royal Scottish Academy. The RSA at this time showed mainly works by Scottish artists and very few foreign artists, apart from Joseph Israëls.

18. It also included the first Whistler to be bought in Scotland - A Nocturne (MY 205) which was loaned by the Glasgow collector A.B. Stewart.

20. The firm was known as A&D Reid and was founded in about 1883/4. Alexander Reid worked in partnership with his son Douglas who had studied anatomy and was an expert carver. Like Kay & Reid they specialised in carving and gilding furnishings for ships. Two panels carved by Alexander Reid were later presented by the family to Glasgow Corporation.


22. Later Mrs Sheridan Ford.

23. Letter dated 5th April 1930 from R. Macaulay Stevenson to D.S. MacColl, Glasgow University Library, Special Collections, MacColl S431. The following extracts are all taken from this letter.

24. Notes written by Whistler in connection with a case against Mary Bacon Ford and her husband, dated 6th May 1893, Glasgow University Library, Special Collections, ref. Whistler F398. There are sixteen letters from Mary Bacon Martin/Ford to Whistler, dated 1887-8, in this archive.

25. See SCHOTZ, Benno, Bronze in My Blood - the memoirs of Benno Schotz, p.75. Schotz states that Reid went to Paris specifically in order to learn to paint, and it is possible that Reid may have attended one of the many écoles libres in Paris during his spare time.


28. Both Day and Young were to become clients of Alexander Reid.


30. The outcome of this meeting was the famous joint-portrait of Israëls by Cameron, Chalmers and Reid, now in Aberdeen Art Gallery.

32. These were as follows:


1876 Corot's *Landscape with Figures* (445) Lent by James Duncan of Benmore.

1878 Daubigny's *The Pond* (122), on sale for £44.


33. The Orchar Collection in Dundee provides a good example of the kind of works in which a typical collector of this date was interested.

34. Bastien-Lepage's *Pas Mèche* (675) (NGS) was loaned by H.J. Turner.

35. Degas' *Maître de Ballet* (836) was lent by Louis Huth.

36. He bought Boudin's *Bassin de l’Eure* from Durand-Ruel in December 1888.

37. The painting was exhibited as *Ancient Picards Practising with Lance* (no. 1654).

38. This work cannot be traced, but is reproduced in Billcliffe's *The Glasgow Boys*, London 1988, p. 85 (plate 74). It was painted at Grez-sur-Loing, where Reid was to spend his honeymoon four years later.

39. Young had exhibited only six works at the 1886 Exhibition, all landscapes, and all by the most popular artists - Daubigny, Corot and Diaz.

40. T.G. Arthur loaned seventeen works, Donald loaned fifteen and Kirkpatrick loaned twelve.

41. Many of these works had been shown at the 1886 Exhibition - at which Donald had shown exclusively French works - including Millet's *Going to Work* (cat. no. 8 in 1886; 667 in 1888), Corot's *The Wood-Cutters* (1137; 706), Rousseau's *Forest of Clairebois* (1146; 755) and Troyon's *Sheep* (1078; 772).
42. Glasgow Street Directories for 1872, Mitchell Library.

43. Glasgow Street Directories for 1874, Mitchell Library.

44. White also had a gallery at 13 King Street, St James’s, London. For further information on Edward Fox White see under North British galleries in Appendix 2; see also FIRESTONE, R., "John Linnell and the picture merchants", Connoisseur, Feb 1973.

45. Glasgow Street Directories for 1880, Mitchell Library.

46. Glasgow Street Directories for 1880, Mitchell Library.

47. Glasgow Street directories for 1856, Mitchell Library.

48. By 1898 William Burrell owned as many as 17 works by this artist, at least 12 of which were bought either from Craibe Angus or Van Wisselingh.

49. The paintings in question were:

1076 Ladies in a Garden (T.G. Arthur)
1071 Landscape, Autumn (Lent by one of the committee)
1080 Ladies in Garden (Lent by one of the committee)
1084 Landscape with Ladies (Arthur Sanderson, Edinburgh)
1116 The Ravine (Daniel Cottier) [Mon8]
1150 Ladies in Garden (Arthur Sanderson, Edinburgh)
1156 The Fête (Daniel Cottier)
1170 Landscape, Gypsies (Daniel Cottier)

50. Isabella’s portrait was later painted by Matthijs Maris, who was looked after by and contracted to Van Wisselingh from 1887 onwards.

51. This collection is now in Glasgow Art Gallery.

52. This sale is recorded in The Bailie, 19th March 1882.

53. An advertisement appeared in The Bailie, on 26th May 1886, for a sale of stock to take place "in Messrs Kay & Reid’s Fine Art Gallery" on Thursday 27th May 1886. The sale included pictures by Hague School painters such as Mauve, Artz, Maris, and Neuhuys as well as the Glasgow artists R.M. Stevenson and James Paterson. Also included were works by Zwart, R.W. Allan, Thos. Hunt, A. Black, Sam Bough, J.G. Laing, Alex Fraser, and many others, as well as a selection of Oriental China, Japanese screens and lacquers. A note towards the end of the advertisement indicated that "Messrs Kay Reid & Co... have determined when Removing to clear out their Whole Stock, Without Reserve, to enable them to open their New Galleries with an entirely fresh stock." It seems probable also that the sale was made partly to finance Reid’s trip to Paris.

A second sale of stock, advertised in The Bailie on 8th June 1887, was held in the Royal Exchange Sale Room on 14th
and 15th June 1887. This time the sale included works by modern Dutch artists such as Artz, Mauve, Neuhuys and Poggenbeck, and by popular Scottish artists such as Pettie, Orchardson and Joseph Henderson. It was perfectly normal for a gallery to sell off old stock during the summer months, but unusually this sale was held "by instructions of Messrs J.L. & T.L. Selkirk CA in consequence of Mr. Alexander Reid leaving Glasgow for London." It is possible that Alex Reid may have sent instructions for the sale to take place from his London base at Arthur Collie’s gallery. Alternatively, James Reid instructed the accountants to proceed with the sale, and the observation that Reid junior had moved to London is a mistake on behalf of The Bailie.

54. HARTRICK, A.S., A Painter’s Pilgrimage through 50 Years, Cambridge 1939, pp.50-51.

55. Vincent had been working as a dealer at Goupil’s Hague branch since 1869.


57. It appears from letter 511 that Reid had acquired Japanese prints from Bing’s at a very low rate, much to Vincent’s irritation:

"Whatever is Reid doing??? Perhaps he has been there already on his own account, as well as Russell. I did not conceal the fact there were some at Bing’s, only I said that they were 5 sous, which Bing himself had told me, or rather the manager. If you keep the stock, tell the latter again that we often send people direct to him, but that he must then keep his prints at the stated price - 5 sous - not less."

58. For an account of how Vincent and Reid parted company, see below, pp.65-66.

59. This, according to McNeill Reid in a projected biography of Alexander Reid, National Library of Scotland, Acc.6925.

60. The painting (no.1654) was recorded in the exhibition catalogue as having been "lent by Messrs. Kay & Reid". It was later reproduced in the Scottish Art Review, in October 1889, "by kind permission of La Société des Beaux-Arts."

61. For an indication of the dealers from whom Reid was buying, see Appendix 2.

62. George Lucas received a visit at his Paris home from Alex Reid and Monticelli’s cousin, Fernand Delas on 13th May 1889. Reid may have visited Lucas from Glasgow,
although the presence of Delas implies that he had probably just spent some time in Marseilles. McNeill Reid recalled that his father spent three years in Paris, and since he left in the summer or early autumn of 1886, he probably returned to Glasgow sometime after his visit to Lucas in the summer of 1889.


64. See VOLLARD, Ambroise Souvenirs d’un Marchand de Tableaux, Paris 1937, pp.68-100.

65. For further information on these dealers, see Appendix 2.

66. Vincent painted a portrait of le Père Tanguy during the same winter, 1886-7, that he painted Reid.

67. Theo van Gogh’s most important client. He committed suicide late in 1890 because he thought himself ruined. On his collection see REWALD, J., "Theo Van Gogh, Goupil and the Impressionists", Gazette des Beaux-Arts, 1973, p.73 and pp.75-76. Most of the information in this section comes from this article.

68. The Pissarros included three fans – probably Venturis nos.1638-1640 – further evidence of the current vogue for Japanese art. Reid later included a Pissarro fan painting in his exhibition of Impressionist art at Collie’s in 1891.


71. Indeed, when David Croal Thomson showed twenty works by Monet at the Goupil Gallery in London in 1889 the public response was unfavourable.

72. Theo was in personal contact with Puvis de Chavannes, Rodin and Sisley, and Reid may have met any of these artists through the Dutch dealer.

73. This review is reproduced in full in Appendix 5.

74. He bought it for 5,000 francs on 1st March 1888.

75. This was a portrait of a woman in pastel which he sold to Durand-Ruel in December 1888 for 300 francs.

76. See PICKVANCE, R., A Man of Influence, p.40.


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80. Correspondence between Russell and Rodin exists between 1888 and 1900s. From these letters we know that Russell bought works from Bernard, Guillaumin and Rodin, but refused to buy anything from Gauguin, in spite of Van Gogh’s efforts to persuade him.


86. For information on Boggs, see ALEXANDRE, A., Frank Boggs, Paris 1929.

87. The Reid portrait is 41cm x 33cm; the Van Gogh is 42cm x 33.7cm.

88. HARTRICK, A.S., op. cit., pp. 50-1.

89. This episode is related by Douglas Cooper in Alex Reid & Lefèvre 1926-1976, Lefèvre Gallery Exhibition Catalogue, London 1976, p. 6. McNeill Reid also refers to the same incident in his projected biography of Reid, Acc. 6925, National Library of Scotland.

90. The date of this painting has been suggested as autumn 1887, which would have been about six months after Reid had left Vincent’s apartment. This suggests that Reid kept in touch with Vincent well after the initial rift.


93. ibid.

95. This episode is related by Benno Schotz in Bronze in my Blood - The Memoirs of Benno Schotz, Edinburgh 1981, p. 75.

96. The Hôtel d’Anvers is still situated at this address.

97. It must be remembered that Reid kept in touch with French dealing practices and made regular visits to Paris, even during the First World War. He was therefore aware of the changes taking place, including the arrival of dealers such as Rosenberg, Vollard and Kahnweiler. For information on dealing in Paris after 1910, see GEE, Malcolm, Dealers. Critics and Collectors of Modern Painting: Aspects of the Parisian Art Market Between 1910 and 1930, New York & London, 1981.

98. Georges Petit used the one-man exhibition more than any other dealer to promote artists such as Meissonier, Dumoulin, Monet and Rodin during the 1880s and 1890s.

99. From the late 1820s the print firm of Goupil had signed contracts with its regular artists such as Delaroche and Gérôme, although this was primarily to maintain control over the engraving market. Arthur Stevens, backed by Emile Blanc, drew up a contract with Millet in 1860. The contract was terminated in 1866. See GREEN, Nicholas, "Dealing in Temperaments: Economic transformation of the artistic field in France during the second half of the nineteenth century", Art History, Vol. 10, no. 1, March 1987, p. 77 n. 36.

100. See REWALD, Goupil, p. 60, note 19.

101. This may account for Reid’s relative lack of interest in Renoir until the 1920s.

102. Although he did pay Gauguin a monthly retainer later on.


104. This was Isabella Angus, the daughter of Craibe Angus.

105. D.S. MacColl, who met Reid in 1892, told McNeill Reid that his father had spent a good deal of his stay in Paris working on his own as a marchand en chambre.


107. Delarebeyrette’s gallery was not far from Bing’s, at 43 rue de Provence.

108. Between 1887 and 1890 he sold as many as 19 works by this artist.

110. SHEON, A., op.cit., p.93.

111. When Reid returned to Glasgow at the beginning of 1889 he was able to sell Monticelli paintings for much higher prices than previously, and by 1891 he had established a ready market. Camille Pissarro described Reid in a letter to his son Lucien, dated 18th October 1891, as "ce meme Read (sic) qui vend les Monticelli si cher a Glasgow." See REWALD, J., Camille Pissarro — Letters to his son Lucien, London 1943.

112. Letter 464.


115. Initially he lived at 13 Huntly Terrace, Glasgow, with his father.

116. Previously it was assumed that Alex Reid worked only from 232 West George Street. This assumption is understandable, since according to the Glasgow City Street Directories for 1889 the official address for "la Société des Beaux-Arts" is given as 232 West George Street and no mention is made of Alex Reid's small gallery at 227. However we know from Durand-Ruel's records that Reid was operating from this address as early as March 1889, since during this month, on March 12, 1889, the French dealers purchased a Cals painting entitled La Lecture from a Mr. Reid at "227 George Street, Glasgow". We also know from an advertisement in The Bailie that in November of that year Reid held an exhibition of Japanese prints, also at 227 West George Street. The next record of this address is not until 23rd February 1892 when Reid wrote to Whistler on headed notepaper bearing the 227 address. Reid also wrote to Rodin from the same address between December 1892 and January 1893. The 232 address, conversely, does not appear on the letter-heads for this period. Curiously, it is not until 1893-4 that 227 West George Street is recorded in the Glasgow Street Directories as the official address, along with 232, of La Société des Beaux-Arts, and with Alex Reid named as "directeur".

117. Information found in A.J. McNeill Reid file, National Library of Scotland, Acc. 6925/II.
118. The Reids and the Stevensons appear to have been very close. For example, the 1891 Census reveals that Reid’s sister Mary was staying with the Stevensons at Birdston, while Ada Stevenson was staying at Huntly Terrace with the Reids. Alexander Reid was away from home at the time of the Census.


120. This episode is recounted by A.J. McNeill Reid in My Family, p.57.

121. Letter to Hornel, ref 2/18, E.A. Hornel Library, Broughton House, Kirkcudbright. The "Miss Loo" referred to is Louisa Mary Stevenson, Ada’s younger sister, who married Alfred James Woodburn in Vancouver in 1893. She was painted by Alexander Roche, a close friend of the Stevensons, in 1889. The painting is now in a private collection in Montreal.

122. Letter dated 22nd March 1892 from Reid to Whistler, Glasgow University Library, Special Collections, Whistler correspondence, ref R31.

123. Guthrie reported the event in a letter to Hornel, dated 24th March 1892 (E.A. Hornel Library, Broughton House, Kirkcudbright). The letter read as follows:

"Reid was married on Wednesday (yesterday) to Miss Stevenson (late of Birdston, Kirkintilloch). They left for Paris same day. It was private. Garroway, Meldrum and I being only ones present."


126. Extract from letter dated 9th April 1892 from Reid to his sister Helen, Acc. 6925, National Library of Scotland.

127. See PICKVANCE, R., A Man of Influence, p.11.

128. Maylard later became head of the orthopaedic section of the Sick Children’s Hospital in Glasgow. He told McNeill Reid twenty years after the operation that it was the most successful case he had ever had.
129. Taken from McNeill Reid's notes for a projected biography of Reid, Acc. 6925 National Library of Scotland.

130. The catalogue still exists. See Appendix 4.

131. Mary Reid was a professional pianist.

132. In 1884 E.A. Walton painted a portrait of Joseph Crawhall which he inscribed as follows: "Joe Crawhall, The Impressionist, By E.A. Walton, The Realist."

133. Taken from advertisement in The Bailie, November 27th 1889, p.14.

134. The exhibition was held at Kay & Reid's in the early part of 1884 by the Japanese Fine Art Association, 14 Grafton Street, Bond Street, London.


138. The sale of Alex Reid's collection at McChlery's in Glasgow in May 1967 included forty works in pastel by Reid's own hand. There are still five pastels by Reid in Graham Reid's collection.


141. Kurtz appears to have arrived in Glasgow on 2nd May 1895 and stayed until 14th May when he visited Edinburgh. During his stay in Glasgow he visited Reid on frequent occasions. His personal accounts for the trip, lodged in the Archives of American Art in Boston, record the following meetings with Reid:

May 7 - Lunch, Reid - McBride etc. 1.90
Saturday May 11 - Reid on? [illegible] 150.00
Sunday May 12 - Drinks with Reid .25
Monday May 13 - Dinner + Reid 1.35

Kurtz also visited W.B. Paterson during the same trip. He dined with Paterson and his brother James on the evening of 7th May and he bought a painting from Paterson for $30 on 11th May.

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142. There is correspondence between Reid and Kurtz at the Archives of American Art in Boston. This includes twenty-four letters from Reid to Kurtz, dating from 16th May 1895 to 26th March 1896, and one letter from Kurtz to Reid, dated 24th July 1895. All the Kurtz letters quoted in this chapter are taken from this archive.

143. Kurtz may also have bought a work by Degas from Reid at this time. Reid remarks in a letter dated 19th October 1895: "I don’t know if I mentioned to you about Degas considers the picture you have as one of the finest things he has done!" Reid visited Degas’s studio with MacColl in 1894.

144. Reid wrote to Kurtz on 6th August 1895: "as you understand a good many of the pictures sent are my actual property."

145. Letter to Kurtz, dated 23rd July 1895.

146. There are seven letters from Paterson or his manager, R. Ashton Irvine, to Kurtz, dating from 3rd May 1895 to 7th November 1895, at the Archives of American Art, Boston, Mass.

147. Letter dated 22nd July 1895 from Paterson to Kurtz, Archives of American Art, Boston.

148. Paterson wrote to Kurtz in the same letter:

"I daresay you will...remember that I mentioned to you in confidence the antagonistic spirit Reid has shown towards me ever since I started business."

149. ibid.

150. Letter to Kurtz dated 8th October 1895.

151. Some of these sales are recorded in three letters from Reid to Kurtz. The first, dated 2nd September 1895, notes "that there were at any rate some offers" and continues: "I think Hamilton is writing you direct to accept the offer for his Venice if you can’t do better, and you’d better accept the offer for Mouncey’s picture." In the second letter, dated 28th October 1895, Reid writes: "Pirie accepts £30 and £12 nett and Stevenson £65 nett for his large picture. Have you sold the Macgregor at £20 and the Mouncey and Thomas?" A third letter, dated 5th November 1895, records that Kurtz has sold Macaulay Stevenson’s "fourth picture on his first cable viz at £70 nett" and continues: "For the Mouncey and Thomas particularly I cabled that (as the prices were so low) they must be nett prices."

152. Letter dated 14th October 1895 from R. Ashton Irvine (on Paterson’s behalf) to Kurtz, Archives of American Art.
153. This was in 1905.

154. In a letter to Charles Kurtz, dated 28th October 1895, Reid, referring to the lack of sales at the St Louis Exposition, wrote: "I am surprised that there are no buyers for any of those we consider our best men - Hornel, Guthrie, Gauld, Crawhall, etc." Lavery and Henry might also have been included in his list, but failed to send any works to the exhibition.

155. In one letter, written in 1901, Crawhall enquires of Reid: "How are the horses, have you the same or new ones?". This letter is in the Honeyman archive, National Library of Scotland, Acc. 9787, ref.2/22/8.

156. The closest contemporary artist to Crawhall in style was Arthur Melville, and it is perhaps surprising that Reid did not take up with Melville, with whom he was acquainted, in the same way as he took over Crawhall. Melville, however, was not only more established than Crawhall, but was essentially an East Coast artist. In January 1889, before Reid had even returned to Scotland, Melville moved from Edinburgh to London and for the next few years spent most of his time between London and Spain or Algiers.


159. The catalogue still exists and is reproduced in full in HAMILTON, Vivien, op.cit., Appendix 2A, p.169.

160. This preface is reproduced in full in Appendix 5.


162. He also bought Lady on Horseback and The Magpie of c.1906 (both in the Burrell Collection) from the same sale.


164. He acquired one hundred and twenty-five works by this artist between these dates. Between 1914 and 1927 he acquired at least twenty-three works from Reid, including a large number of studies of horses and huntsmen.

165. There are twenty-three letters from Crawhall to Reid in the National Library of Scotland, Acc. 9787.

166. Letter dated 24th November 1900 from Crawhall to Reid, Acc. 9787, ref 2/22/10, National Library of Scotland.

168. Paterson had been interested in Crawhall's work since 1889 when he loaned *The Aviary, Clifton* to the Royal Society of Painters in Watercolours in Glasgow (no. 177), but it was not until after 1900 that he began to specialise in Crawhall's work. From 1905 to 1908 Paterson included numerous works by Crawhall in mixed exhibitions and in 1912 he held a loan exhibition of fifty important works by Crawhall.


170. See HARDIE, W., *op. cit.*, p. 98.


175. *ibid*.

176. A letter dated 13th July, 1894, from Henry to Hornel, mentions Burrell's role in the venture:

"Anthony told me that Burrell sent off the last £100 on his own responsibility immediately on receipt of the wire - then [Anthony] saw Brogan [and] consulted with him on the advisibility of sending money at all. Brogan replied that they could not let them stay out there and that money must be sent. Then Burrell told him what he had done and that he was going to be d-d is he was going to let Anthony do all the sending of money, also that if the word was said he would wire another £100."

The letter is in the E.A. Hornel Library, Broughton House, Kirkcudbright, ref 3/6.

177. This is the date given by *Quiz*. According to *The Bailie*, Hornel departed on 16th February 1893, and Henry the following day.

179. In his exhibition catalogue, Mr Henry and Mr Hornel visit Japan, Scottish Arts Council, 1979, William Buchanan traced the following paintings from Reid’s exhibition:

1. Figures in Garden with Pagoda 1894 [Ho2]
2. Figures with Lantern and Bridge 1894 [Ho3]
3. The Fish Pool 1894 [Ho4]
4. The Geisha 1894
5. Kite Flying, Japan [Ho5]
6. The Lotus Flower 1894
7. The Silk Shop [Ho6]
8. Three Japanese Women 1894
9. An Interior, Tokyo 1894 [Ho7]

To this list may be added the following:

10. Japanese Dancing Girls [Ho8]
11. Music in Japan 1894
   Exhibited Fine Art Society 1974. This painting was in the collection of James Smith of Liverpool, who was a client of Reid’s.
12. The Music Party 1894 [Ho10]

The following Japanese works were completed by Hornel in 1894 and seem likely also to have been included in the exhibition:


182. The gallery closed down in 1875, but the dealer Deschamps held an exhibition of Impressionist art there in 1876.


186. Preface to the *Catalogue of Paintings, Drawings and Pastels by members of "La Société des Impressionistes", exhibited at Dowdeswell's Galleries, 133 New Bond Street*, pp.iii-v.

187. In this article the author’s knowledge of Impressionism is called into question, since he confuses Manet with Monet, describing the latter as the painter of *Le Bon Bock*, a work which Reid was to acquire only a few years later.

188. In December 1887 four paintings by Monet were exhibited at the Royal Society of British Artists, Suffolk Street; in April-June 1888 a Degas pastel *La Danseuse Verte* was shown at the New English Art Club.


190. *ibid.*, p.54. The visitor in question was the artist John R. Reid, who paid one shilling admission.


192. *ibid*.


194. These were a *Répétition*, which he bought from the Henry Hill sale at Christie’s in 1889, and *Mlle Bécat aux Ambassadeurs* of 1877-1885 (plate 41), which he may have lent to Reid’s exhibition of Impressionist art in December 1891.


196. On 3rd October 1888, Theo van Gogh wrote to the London art dealers, Sulley & Lori [sic]: "We are pleased to inform you that we have sent you the two paintings which you bought and which you paid for promptly: a landscape by Camille Corot, and a self-portrait by V.van Gogh." See BRONKHORST, Hans, *Vincent van Gogh*, London 1990, p.97. The date of this letter implies that Lawrie had set up in partnership with Sulley well before the establishment of his own London gallery of Lawrie & Co.
197. Eugène Cremetti held annual exhibitions of 19th Century French art at the Glasgow Institute during the 1890s.

198. A letter from Reid to Whistler, dated 11th January 1892, is written on Collie's printed notepaper, and headed "Arthur Leslie Collie - Publisher of Sculpture". This letter is among the Reid-Whistler correspondence, Glasgow University Special Collections, Whistler archive, ref. R26.


"I knew Leslie Collie who was more an antique dealer than a modern art dealer. My father knew him well. He had a fascinating junk shop in some rooms next door to Agnews."

200. The catalogue for this exhibition is reproduced in full in Appendix 4.

201. Reid paid 3,000 francs for Femme Assise à une Fenêtre and 1,200 francs for each of the other two pictures.

202. Reid paid 4,500 francs for this work on 12th March 1892. On the same day he sold Cals's La Lecture to Durand-Ruel for 800 francs. Durand-Ruel's records also show that they bought Monet's L'Eglise de Varangeville for 2,524F 80 on 19th February 1892 from "Buck-Reid, London". It is not certain whether Reid was involved in this transaction.

203. This work was bought by the Glasgow collector Andrew Maxwell. It was in his collection by 1894, but may have been purchased at an earlier date.


206. Pissarro mentions the fan in a letter to his son Lucien, dated 19th October 1891:

"Vois donc comme mon éventail le Marché de Saint Martin a été enlevé. Portier aurait pu le vendre 500 francs. Le petit Meyer qui l'a vu en a été enthousiasmé, il croyait que je le vendais 1,000 francs. Je lui ai dit que je puis lui en faire à 400 francs comme marchand. Mon éventail a été acheté par Read [sic], marchand écossais, c'est ce même Read qui vend les Monticelli si cher à Glasgow, je pense." (Pissarro/Venturi 1618)


210. Extract from MOORE, G., "Degas in Bond Street", The Speaker, 2nd January 1892.

211. Ibid.


213. Extract from review in Vanity Fair, 26th December 1891.

214. Ibid.

215. Extract from review in The Star, 2nd January 1892.

216. Extract from review in the Saturday Review, 2nd January 1892.

217. Extract from review in the St. James Gazette, 6th January 1892.

218. See MOORE, G., op.cit.

219. Extract from review in the St James Gazette, 6th January 1892.

220. Article in The Speaker, 26th December 1891.


222. Ibid.


224. The collector Charles Wakefield is also said to have visited the Collie exhibition.

225. See PICKVANCE, R., A Man of Influence, p.9.

227. ibid.

228. Reid bought L'Absinthe (lot 209: Figures at a Café) for £180 from the sale of Henry Hill's collection held at Christie's in London on 19th and 20th February 1892. This was the first occasion on which Impressionist pictures were sold at auction in England. An account of the sale and resale of this picture is given in THORNTON, Alfred, The Diary of an Art Student of the Nineties, 1938, pp.22-35; see also MOORE, G., "The Inexhaustible Picture", The Spectator, 25th February 1893; and idem., "The Standard of the Philistine", The Spectator, 18th March 1893, pp.357-8. For a more modern discussion of this picture see PICKVANCE, Ronald, "L'Absinthe in England", Apollo Magazine, Vol.LXXVII, no.15, May 1963, pp.395-8.

229. KAY, Arthur, Treasure Trove in Art, Edinburgh 1939, p.27.

230. ibid., p.29.


232. L'Apéritif, as L'Absinthe was then called, was bought by Comte Isaac de Camondo in May 1893 for 21,000 francs, and it was he who bequeathed it to the Louvre in 1908. La Contrebasse was bought by Durand-Ruel in May 1895 and eventually ended up in the Havemeyer Collection. Chez la Modiste, which Arthur had sold to Martin & Camerton in 1895, was also bought by Durand-Ruel in May that year for 15,000 francs, and passed into the Havemeyer collection in January 1899.

233. Megilp in The Bailie, November 9th 1892, p.7.

234. The picture remained in Maxwell's collection until his death, when it was sold at Christie's in London on 3rd June 1910. Effet de Neige (lot 59) was purchased by Durand-Ruel for £504.


236. Kirkpatrick exhibited The Bathers at the Glasgow Institute in 1894 (no.632) and The Wayfarer in 1897 (no.33).

237. Le Lutteur sold for 3,900 francs to Geo. Berne Bellecour; La Baignade sold to the same buyer for 1,200 francs; and La Lettre sold to a buyer called Wells for 670 francs.

238. The sale took place on 14th June 1902 at Christie's in London. Lot 8, Degas's A Girl Looking Through Opera Glasses [D1] was bought in at 25 guineas. Indeed the
majority of works at this sale, which included also Daumier's *The Good Samaritan* (lot 6) and *Don Quixote* (lot 7) [Da4], were bought in.

239. Extract from a projected Biography of Reid by A.J., McNeill Reid, National Library of Scotland, Acc. 6925, Box II.


241. These were Renoir’s *Girl Reading* (no.1439), Monet’s *Storm at Etretat* (no.1440), Sisley’s *Snow Scene* (no.1273) and Pissarro’s *Le Côté Ste Catherine* (no.1458).

242. Megilp in *The Bailie* 17th October 1900, p.11.

243. McCorkindale’s collection was sold by Morrison, Dick & McCulloch at 98 Sauchiehall Street on 6th and 7th November 1903. The collection comprised over 200 works, including a number of Monticellis as well as pictures by Diaz, Dupré, Corot, Rousseau, Daubigny, Matthijs Maris and Monet. It also included works by Melville, Crawhall, Henry, Guthrie, Lavery, Hornel and James Paterson.

244. R. Ashton Irvine included Manet in a mixed exhibition at W.B. Paterson’s old gallery at 31 Renfield Street in November 1904.


246. The Archives du Musée Rodin in Paris contain correspondence between Reid and Rodin dating from 1892-1904.


248. Postcard dated 12th December 1892 from Reid to Rodin, Archives du Musée Rodin, Paris.

249. He also bought a Barye sculpture entitled *Panther et Hyena* at the same time.

250. There are 22 letters, receipts and orders from Glaenzer to Rodin, dating from 1901-1910, in the Musée Rodin.

251. Leonard Gow owned Rodin’s *The Fallen Angel* of 1895, now in Glasgow Art Gallery. The catalogue of William Coats’s pictures and other works of art at Dalskairth, compiled after his death in 1926, reveals that he owned one small Rodin bronze, valued for probate at £50 and three bronzes by Barye, valued at £20 each.


254. This painting is MY 205; see also BIRD, Elizabeth, "International Glasgow", The Connoisseur, vol.183, Aug 1973, p.254. A.B. Stewart was the owner of a large retailing business in Glasgow. He was also President of the Council of the Glasgow Institute of the Fine Arts in 1880 and was largely responsible for the decision of the Institute to build their own galleries. On his death in 1881 the collection was sold at Christie's on 7th May, 1881, and the Whistler Nocturne passed into the collection of J.G. Orchar of Dundee.

255. In April 1888 Lawrie unknowingly acquired a fake Whistler, Morning off Gravesend, which he bought from a sale at Dowell's in Edinburgh. The painting was previously in the collection of G.B. Simpson of Broughty Ferry, who had bought it from Richardson's of Piccadilly.

256. There are twenty-seven letters from Angus to Whistler, dated 1882-1890, in Glasgow University Library, Special Collections.

257. There are 88 letters between Reid and Whistler in Glasgow University Library Special Collections, dating from January 1892 to March 1896. Many gaps occur in the correspondence.

258. Letter from Whistler to Reid, Glasgow University Library, Special Collections, ref: R28.

259. This works still remains in the Reid family.

260. At Christie's, London on 28th May 1892, Lot 39.

261. Extract from letter dated 16th June 1892 from Reid to Whistler, ref Whistler R32, Glasgow University Library, Special Collections.

262. Letter from Whistler to Reid, Glasgow University Library, Special Collections, ref R35.

263. Letter from Reid to Whistler, Glasgow University Library, Special Collections, Ref R36.

264. This decision was reached only with difficulty. Whistler wrote two notes to Reid: one agreeing to sell the painting for £400 and divide the profit; the other offering Reid the painting for £600. Only the second note was sent.

265. Letter from Reid to Whistler, Glasgow University Library, Special Collections, ref R38.
266. A number of letters from Moore to Whistler in Special Collections at Glasgow University Library (refs M441 and M442) relate the story of Reid’s brief dealings with Albert Moore in a most amusing way. On November 6th 1892 Reid wrote to Moore, offering him £80 for the Nocturne. Moore replied that under normal circumstances he would not accept less than £100, but that in this case (i.e., as it was Reid) he would settle for £90. Reid replied that he could not pay more than £80. Moore did not reply, but wrote instead to Whistler, only to discover that the painting had already been sent to Reid, who had written to Whistler telling him that he had, to all intents and purposes, bought the painting. Moore was furious and consulted a lawyer. He wrote to Reid asking for the £90 by return and threatening to call in his solicitor, should he fail to comply. On December 5th Reid sent a cheque for the full sum and Moore reported to Whistler:

"Victory for Yorkshire (did not eat enough porridge, this one).

267. There is correspondence between Cowan and Whistler in Glasgow University Library (Special Collections).

268. This was in May 1894.

269. McNeill Reid recalls in his notes that Whistler was proud of his Scots blood, and was always very particular about the spelling of "McNeill". The name was inherited from his Scots grandmother, and Whistler was often heard to say: "Am I not a McNeill of Barra?"


272. On one occasion, after a consignment of lithographs had been damaged in transit, Whistler sent an "Open Letter" to the Post Office, instructing them to take more care when handling works of art. He wanted Reid to send the letter to the newspaper.


274. The picture was sold to A.H. Studd, London.

275. According to a letter from Whistler to Reid, written in July 1895, (R67) Reid was given $6000 for the painting. See also letter from Reid to Whistler, R69. The price of $7500, quoted in McLaren Young’s catalogue raisonnée, was taken from Pennell, and is inaccurate.
276. There is confusion surrounding the purchase of *The Fur Jacket*. According to M.D. Macaulay in *The Glasgow Herald* for 29th July 1959 this painting was owned by a syndicate led by Reid and which included Craibe Angus. Macaulay claims that Angus sold the painting to William Burrell for £400 and took £60 commission. However Neil Munro in his autobiography *The Brave Days* (p.245) records that Reid sold the painting to William Burrell for £1,000 and split the £600 profit with Whistler. Burrell (in a letter to McNeill Reid) recalls having bought the painting from Reid, but J.J. Cowan suggests a price of nearer £1500.

277. According to J.J. Cowan in a letter to Whistler, Glasgow University, Special Collections ref LB2/65: "I think the price was £1500, but am not certain."

278. There is a slight variation in the price of *The Thames in Ice*. According to Whistler in a letter to Kennedy, dated 17th April 1897, the price was £1200; according to Reid (see letter from Cowan to Whistler, Glasgow University Library, Special Collections, ref.LB2/65) the price was £800.


280. Cowan paid £450 for *Alice Butt II* and £135 for the smaller head. He also bought two panels entitled *Lyme Regis* and *Vegetable Shop* at the same time.

281. Whistler to Cowan, letter dated 2nd July 1901, Glasgow University Library, Special Collections, ref C247.

282. Letter from Whistler to Cowan, dated July 1901, Glasgow University Library, Special Collections, ref C250.

283. Letter from Whistler to Cowan, dated 3rd October 1901, Glasgow University Library, Special Collections, ref C252.

284. Letter from Whistler to Cowan, dated 10th November 1901, Glasgow University Library Special Collections, ref Whistler C254.

285. This was on 27th March 1900, stock number 10.266.

286. A letter from Reid to C. Vose & Sons, dated 29th November 1906, records that the Head of a girl was bought by Reid from Whistler's studio in the rue Notre Dame des Champs in about 1896 and that he sold it "at once" to J.J. Cowan. This letter is in the archives of the Vose galleries in Boston.

287. In 1904 Reid sold all the Whistler correspondence to Freer, bar one or two letters.
288. Freer paid £200 for this work in September 1902. He also later acquired Carfrae Alston’s *The Shell* [W19], an equally sensuous work.

289. W.K. Vickery bought *The Daughter of the Concierge* [W13] from Reid for £400 in April 1900; Vose & Co bought a "Head of a Girl", possibly Cowan’s *Alice Butt II* for £550 in December 1906; and Wunderlich & Co bought the Study for *the Head of Miss Cicely H. Alexander* [W4] of 1872/3 for £400 in March 1907.

290. Reid’s father suffered a cerebral haemorrhage in the late 1890s. He died at Dunoon on 19th February 1907.

291. Alexander Reid does not appear to have been interested in promoting the work of 19th Century English artists, although he did hold an exhibition of Burne-Jones and Albert Moore in February 1908.


293. Article in *The Scots Pictorial*, 1901, p.323.

294. Megilp in *The Bailie*, 17th December 1902, p.11.

295. Preface to catalogue of first Boudin exhibition of 1900. The preface is reproduced in full in Appendix 5.

296. From an appreciation of Alexander Reid, McNeill Reid file, Acc. 6925, National Library of Scotland; also in Honeyman archive, Acc.9787 ref.3/1/4, National Library of Scotland.


299. David Croal Thomson wrote to Lockett Agnew in a letter dated 25th February 1898, that a Mr. Angus of Montreal "[had] been in Lawrie’s hands until now".

300. McNeill Reid was then working for Argyll Motors, which he joined in 1910.


302. Megilp in *The Bailie*, 11th December 1901, p.11.

303. These were: no.695 *The Cockatoo* (probably *The Aviary, Clifton* of 1888 [C2]); no.1067, *The Pigeon* of c.1894 (The Burrell Collection); no.1070, *The Black Cock* of c.1894 (Burrell Collection); and no.1072, *The Black Rabbit* of c.1894 (Paul Mellon Collection, Upperville, Virginia).
304. He lent **Pigeons** (no.589) and **Jackdaw with Peacock’s Feathers** (no.616) to the Glasgow Institute in 1905. John Keppie lent no.620 **The Farmer’s Boy** of c.1894-9 (Burrell Collection) in the same year.

305. It has not been possible to trace any of these works.

306. The **Bailie** February 12th 1902, p.10


308. Notice in The **Bailie**, 1st May 1895, p.11.

309. Review in the **Glasgow Herald**, Friday March 27th 1908.

310. ibid.

311. Henry’s pictures were exhibited as **The Black Hat** (no.17), lent by Robert Paton Esq., and **Gold Fish** (no.18). The exhibition also included a watercolour by Henry entitled **Flora** (no.19), four works by Hornel and five by David Gauld. Robert Paton had lent **La Dame au Chapeau Noir** to the Glasgow Institute in 1904 (no.19).


313. This work was included in the sale of Sanderson’s collection at Christie’s on 3rd July 1908 (lot 78). Sanderson had exhibited it in Paris the previous year.

314. Reid bought the picture from Agnew’s on 7th February 1909 and sold it to Coats on 8th February 1909.

315. This appears to have been the earlier version of this portrait, completed in about 1814. Raeburn was rather disappointed with his first attempt and painted a second, superior version in 1818.

316. J.A. Holms had originally bought this work from Reid in November 1908 for £940, but had exchanged it for another picture.

317. The transcription records this work as **Mrs Swanson with green umbrella** but there is no record of such a painting existing, and Reid certainly bought a **Portrait of William Swanson** from Agnew’s in March 1909 for £1100. The portrait of **William Swanson** illustrated in Caw 1909 shows him holding an umbrella.

318. Reid also bought a pair of portraits of **Provost John Pitcairn of Dundee** and his wife from Agnew’s in February 1909 which one might have expected to be included in the exhibition.
319. Reid bought this painting from Christie's in 1905. He sold it to Holms by 1910 when the collector lent it to Wallis & Sons in London.


323. In November 1890 Dowdeswell's held an exhibition of 19th Century Art at Annan's gallery which included works by Boudin. Reid had Boudins in stock during the 1890s and exhibited his work in mixed exhibitions from 1898 onwards. However, there is no record of any works entering Scottish collections before 1899.

324. W.A. Coats exhibited Jongkind’s Coasting Vessel in Harbour at the International Exhibition in Glasgow in 1901. The catalogue of W.A. Coats’s collection, published in 1904, records the existence of one Jongkind painting entitled Ships in Harbour, 1866, and three Boudins, including Fish Market, Honfleur, 1868, and Fish Market, Trouville, 1868, one of which was probably the Marché which Coats bought from Reid. The two Fish Markets remained in Coats’s collection until 1927 when they were sold at Christie's for £47 5s and £54 12s respectively (lots 45 and 46). The exhibition of W.A. Coats’s collection at the Galleries of the Royal Society of British Artists in January 1927 included two paintings of Fishing Boats by Boudin. Along with the Fish Markets these are the only Boudins which remained in Coats’s collection at his death, and it seems likely that the two Fishing Boats were the same Voiliers Rouges and Bateaux sur une Plage which Coats bought from Reid in 1900.


326. The exhibition also included two Jongkind paintings, Street in Paris loaned by Burrell and Coasting Vessel in Harbour loaned by W.A. Coats.

327. According to the catalogue for his estate at Dalskairth and Edinburgh, Coats owned two Jongkinds, this one, and Ship in Harbour, Honfleur. (The latter also appears in the 1904 catalogue.) Since Coats bought two
Jongkinds from Reid during the 1900s it appear that the second purchase, although untitled in Reid's stockbook, was Cathedral Church.

328. This was an untitled work which he bought in June 1907 for £650.

329. Cowan sold this painting back to Reid in January 1905 in part payment for a selection of works by James and William Maris. In March 1905 Reid sent the Manet to Manzi Joyant et Cie in Paris on sale at £720, but it was returned.

330. Four years later, in 1907, the Petit Galleries in Paris were to stage an exhibition of 100 works by Boudin, Jongkind and Lépine, thus drawing attention to the role played by these three artists in the development of Impressionist art.

331. This painting was included in a sale of some of Thorburn's collection at Christie's on 14th June 1912 (no.139), along with nine other Boudins.

332. He was also buying works by McTaggart and Gauld at this time.

333. For which the catalogue exists. See Appendix 4.

334. Reid's 1897 exhibition was the first one-man exhibition of Fantin-Latour's work to be held in Glasgow, but, according to The Bailie for 5th May 1897, even at that date his paintings were "well-known in Glasgow". Two other dealers who handled his work were Bennett's and Charles Moody. Reid, however, must have benefitted from his close relationship with Jean Tempelaere whose father was Fantin-Latour's agent.

335. Catalogued as Effet de Neige, lot 59.

336. Lot 147, catalogued as Cheval Normand, Schmit 2107.

337. The catalogue for this exhibition still exists. See Appendix 4.


340. The catalogue for this exhibition still exists. See Appendix 4.

341. Reid purchased a Sunset from Durand-Ruel on 6th March 1912 and around the same time he also bought Trouville, le Port (4?) [B12] from Bignou. He bought Personnages sur la
Jetée à Trouville and one other Boudin from Bernheim-Jeune on 10th January 1912.

342. Glasgow Herald, December 14th 1912.

343. Burrell bought Jetée de Trouville from Reid in March 1919 for £720.

344. The catalogue for this exhibition still exists. See Appendix 4.

345. The exhibition at Bennett's took place in October 1913 and included mostly floral still-lifes, apart from the self-portrait.

346. The catalogue for this exhibition still exists. See Appendix 4.


349. Until the Second World War, Aitken Dott were picture restorers to the National Galleries of Scotland.

350. See ERRINGTON, Lindsay, McTaggart, National Galleries of Scotland 1989, pp. 94-5. All credit must be given to Peter McOmish Dott for his early patronage, not only of William McTaggart, but also of Peploe and the other Colourists. Stanley Cursiter in his biography of Peploe describes Dott as "a man of fine taste, generous and warm-hearted, and a real friend to the many artists he encouraged and supported." (p.30)

351. P. McOmish Dott in a letter to James Caw in Caw Archives, library of the National Gallery of Scotland, quoted by ERRINGTON, Lindsay, op.cit., p.95.

352. A copy of the catalogue for this exhibition can be found in the Caw Archive, National Gallery of Scotland, Edinburgh. See Appendix 4.

353. McOmish Dott had tried to persuade McTaggart to hold his 1901 exhibition in Paris, since he felt that the French collectors would be more appreciative of the impressionistic style of his later paintings. McTaggart, however, was not to be persuaded.

354. This work was on sale at £400.

355. This work was on sale at £180, although it probably came from Aitken Dott's stock. Reid bought another Emigrants by McTaggart from Aitken Dott on 31st March 1909 for £160, but this may have been the Tate version, Emigrants leaving the Hebrides [McT4], which was later owned by Mrs. R.A. Workman and Leonard Gow. The version
which was shown in the 1906 exhibition was later bought by Blyth and is now in Kirkcaldy Art Gallery.

356. For a discussion of the influence of Impressionism and Constable on McTaggart, see ERRINGTON, Lindsay, op.cit., pp.76-87.

357. The prices of the watercolours varied from £25 for A Message from the Sea (no.16) and For Shelter (no.18), to £63 for Mending Nets, Tarbet of 1887 (no.17). The majority of watercolours were under £35.

358. These were no.3, Followers of the Fine Arts (1873), lent by Brechin and three works lent by J. Henderson: no.10, A Family of Fishers (1891); no.11, At Tarbert (1870); and no.15, The Butcher's Cart (1884).

359. ERRINGTON, Lindsay, William McTaggart 1835-1910, Edinburgh 1989, p.72.

360. These letters are the property of the Blyth family, but are reproduce in ARKELL, Peter, The John Blyth Collection, Senior Honours Dissertation, St. Andrews 1987.

361. See letter to Blyth, 11th November 1912.

362. The letter to Blyth, dated 21st February 1911, compares a painting by McTaggart in Aitken Dott's stock with one offered for sale by Reid and reads as follows:

"... The picture itself is 52 x 35 and Mr Reid's Snow picture is 54 x 35 and is in rather a heavier frame than our picture."


364. A memorial erected by Reid to Ada's memory still stands in the churchyard in Kilbride Road, Dunoon. The inscription reads: "Erected by Alexander Reid to the Memory of his Beloved Wife Harriet Elizabeth Adriana Stevenson Who Died in Dunoon 6th May 1915. The Above Alexander Reid Died 11th January 1928."

365. Reid sold the house in 1915 for £450, which was £100 less than he had paid for it in 1895. The large discrepancy in price was probably due firstly to the War, and secondly to the fact that Reid was anxious to sell in a hurry. (Information from Mrs. R. Lamont, present owner of Woodvale.)

366. It was not until McNeill Reid joined the firm that the accounts were put in order. Up till this point Reid had kept the books in a very haphazard fashion.

368. From 1917 they were living at 40 Cranworth Street.

369. Reid and Aitken Dott also held a joint exhibition of E.A. Walton's work in the McLellan Galleries in 1924.

370. Catalogues for both exhibitions exist. See Appendix 4.


Aitken Dott operated the half-share system with other dealers during the 1920s, including Wallis & Co. and W. Lawson Peacock & Co. in London, and Bennett & Sons in Glasgow. However, this involved the occasional picture only, and was never on the same scale as the arrangement with Reid's gallery.

372. Extract from article in The Glasgow Herald, April 30th, 1914.

373. Some pictures were outside the half-share system, but only where they belonged uniquely to either Reid or Aitken Dott, and not, as in this case, where Reid had obviously bought the picture from Aitken Dott in order to sell it to Cargill.

374. Gow paid Reid £472 for Hawthornden on 7th January 1914 and £750 for The Emigrants on 10th December 1915. The Emigrants was previously owned by Mrs R.A. Workman.

375. An invitation card for this exhibition, to be found in the Caw Archive, NGS library, reads as follows:

        PICTURES BY WM. MCTAGGART, RSA

        INCLUDING THE ARTIST'S CHEF D'OEUVRE "THE BATHERS"

        THE ATLANTIC SURF, CONSIDER THE LILIES, THE STORM, A SUMMER IDYLL, MACHRIHANISH, A SCHOOL IN ARRAN, SUNNY SHOWERS, &C, &C.

        ALEX REID, 117-121 W. GEORGE STREET, GLASGOW.


377. His mother died when he was only three and his father when he was thirteen.


There is one reference in the Kurtz papers to a Peploe Still Life, which was the only picture submitted by Peploe to Kurtz's second exhibition of Scottish art. The note is dated 6th October 1905 and was sent from Reid's gallery at 117 West George Street, Glasgow.

See PEPOLE, G., op.cit., p.9.


Extract from letter quoted in PEPOLE, G., op.cit., p.11.

ibid., p.11.

Meanwhile Peploe had shown some of these paintings in London and had received a mixed response.

A receipt for this purchase still exists.


ibid.

Correspondence between Reid and Blyth dates from June 23rd 1910 until June 19th 1917. The letters are among the Blyth family papers.

Letter from A.R. to John Blyth, Blyth family papers.

ibid., p.23.

From 1912 onwards Cadell exhibited in Edinburgh with the Society of Eight, of which he was a founder member.


Review in The Glasgow Herald, November 7th 1913.


Letter in the Honeyman Archive, Acc. 9787, ref 2/25/10/27, National Library of Scotland,


The Bailie, March 26th 1916, p.7.

ibid.

ibid.
Hunter formed a close association with Matthew Justice, and correspondence between the two, covering the period 1922-24 is in the Honeyman archive, Acc. 9787, National Library of Scotland.

This was probably around 1910, since this is the date of Reid's first sale to William McInnes.

For example, a letter from Hunter to Justice, (National Library of Scotland, Acc. 9787, ref 2/25/3/11), records William Boyd's purchase of a "Cornfield" which Hunter was bringing up to Dundee to leave with Justice. The same letter records the purchase of another "Cornfield" (from Reid) by the Kirkcaldy collector John Blyth. Blyth was to become an important collector of Peploe's works, but was evidently also interested in Hunter.

Despite Justice's close relationship with Hunter, the latter was kept on a tight reign by Reid, and when in 1921 a Dundee dealer called Foggie offered to show some of Hunter's pictures, Reid agreed only on condition that he should receive a commission of 10% on each sale.


This list is contained in a letter from Reid to Ted Stewart, dated 14th November 1917, and reads as follows:

1. 42 x 33  Crème de Menthe 1915
2. 26 x 20  Peggy in Pink
3. 36 x 28  Girl in Pink and White
4. 40 x 30  Interior with Figure
5. 44 x 34  Still Life (objects)
6. 30 x 25 Mull from Iona  
7. 18 x 15 The Shepherd's Cottage  
8. 18 x 15 The Ross of Mull from Iona  
9. 44 x 34 El Chulo  
10. 30 x 25 The Chaf  
11. 30 x 25 Reflection  
12. 30 x 25 Cecelia at looking glass  
13. 18 x 14 The Blue Feather  
14. 18 x 15 The White Hat  
15. 18 x 15 Still Life  
16. 24 x 17 Le Dieu Blanc  
17. 18 x 15 Iona with Figures  
18. 18 x 15 Iona Sea

414. See letter dated 22nd February 1918 from Cadell to Ted Stewart, Frank Stewart papers.

415. Reid eventually acquired a copy of this publication, signed and dedicated by the artist, for his own collection. See Appendix 7.

416. Letter from Russell-Flint to Cadell, quoted by HEWLETT, Tom, op.cit., p.54.

417. Letter dated 19th April 1922 from McNeill Reid to Cadell, Cadell family papers.

418. This letter is in the Cadell family papers.


421. HARRISON, Ion, op.cit., p.119.

422. The Aitken Dott stockbook records two sales in January 1923 - one of A Bay: Iona (possibly no.28 of the Leicester galleries exhibition) and one of Roses to H. Stodart (possibly no. 4, 5, 8, 19, 21, 24 or 27).

423. See HARRISON, Ion, op.cit., p.119.

424. Lots 141 and 142. The sale also included four Peploe landscapes.

425. John Tattersall accompanied him as far as Paris on his second trip to Italy in 1923.


428. The stockbooks for the period 1924-8 are lodged with Alex Reid & Lefèvre in London, but access is not permitted to anyone outside the gallery.

429. Between 1926 and 1928 he forwarded Hunter nearly £470 towards his upkeep.


431. The catalogue still exists. See Appendix 4.

432. Only five of Cadell's works were sold.


434. Review in The Morning Post, 16th January 1923.

435. Extract from the Daily Mail, 9th January 1923.

436. The catalogue for this exhibition still exists. See Appendix 4.


438. Extract from The Glasgow Herald, Friday 6th June 1924.


440. He also exhibited at Reid & Lefèvre in London in 1931 and 1934.

441. This exhibition ran from 1st until 14th March and included works by Telfer Bear and R.O. Dunlop.


445. The following works were shown at this exhibition: Les Aubergines by Henri Matisse (no.129); Le Boulevard by Gino Severini (no.133); Train at Full Speed by Luigi Russolo (no.134); Maison dans les Arbres by Paul Cézanne (no.135).

447. The exhibition also included Paul Gauguin's l'Esprit Veille and Poèmes Barbares, Picasso's A Serving Maid, Serusier's Impération, Van Gogh's L'Homme à la Veste and one work by Cézanne.

448. W.B. Paterson and Herbert K. Wood held this exhibition at the Grand Hotel, Charing Cross, Glasgow.

449. The sale also included Les Blanchisseuses (141) and a fan mount entitled Danseuses (105). The latter is mentioned in a letter dated 1st March 1918, from Reid to D.S. MacColl: "I am glad you got the fan?" (Glasgow University Library Special Collections, MacColl R52), but was actually bought by Lefèvre for £714. It was later bought by Mr and Mrs R.A. Workman.

450. This was Vuillard's Two seamstresses in the workroom of 1893 in the Scottish National Gallery of Modern Art.

451. According to Bernheim-Jeune's records, Reid acquired one work on 12th March 1919, five works on 24th March 1919 and twelve on 19th April 1919. On 7th January 1920 he bought nine more Vuillards, presumably for the McLellan Galleries exhibition.

452. Andrew Duncan bought Les Enfants for £300 at the end of May and exchanged it the following week for Petite Maison au Bord de la Mer. Aitken Dott bought Femme dans un Intérieur and La Lecture for £110 and £180 respectively. James Crawford bought Palais Royale for £185 and B.C. Smith bought Effet de Pluie for £75.

453. The catalogue for this exhibition still exists. See Appendix 4.

454. Reid bought 17 works from Durand-Ruel on 13th November 1919 as follows:

1. Saint Vaast-la-Hougue 1892
2. Trouville - le chantier de construction [B31]
3. Etaples
4. Le Bourg de Touques 1893 [B42]
5. Le Port de Trouville pendant les travaux 1890 [B39]
6. Plage de Portrieux 1875 [B14]
7. Village en Bretagne
8. Barques de Trouville 1890
9. Barques échouées [B29]
10. Deauville (Le Trois Mats) [B30]
11. Marine
12. Pecheurs au bord de la Mer [B32]
13. Jetée de Trouville [B17]
14. La Jetée de Trouville 1882 [B22]
15. Plage de Trouville [B19]
16. Chantier de construction 1884
He paid 90,000 francs for the lot. He purchased 3 Boudins from Bernheim-Jeune on 23 May 1919, 5 on 15 November 1919 and 6 on 7 January 1920. These included the following works:

1. Trouville. Chemin des Boeufs. [B34]
2. Deauville. Brick à Quai [B46]
5. Bordeaux. Le Port [B16]
8. Kerhor, La Baie. Embouchure de la Rivière de Landerneau [B7]


456. The Impressionist works in the 1920 exhibition, apart from those by Vuillard, were catalogued as follows:

117 La Côte de l’Hermitage - Pissarro
120 Rue de Village - Guillaumin
142 Louveciennes - Effet de Gêle - Pissarro
143 Environs d’Auvers - Pissarro
144 Vue de Londres, Effet de Neige - Pissarro
(Pissarro/Venturi 105?)
145 La Cathédrale - Monet
146 Le Ballet - Degas
147 Nymphéas - Monet
148 Diego Martelli - Degas [D5]
149 Nymphéas - Nymphéas - Monet
150 Vétheuil - Monet [M07]
151 Croyant, Gelée Blanche - Guillaumin
152 Pommes - Renoir
153 Melon et Fleurs - Renoir
154 Tête d’Homme - Renoir
155 Au Sablon - Sisley
156 Rue de Village - Sisley [S5]

457. Mrs R.A. Workman also bought La Table Encombrée of c.1908 [V7] from Reid at an unknown date.

458. Gow paid £200 for La Nappe de Cachemire (no.129) and £400 for Devant la Tapisserie (no.136). He resold both in February and May 1922. Cargill bought The Open Window of c.1899 (no.135) [V2].

459. It seems that Burrell was more at home with figurative works, since later that year he bought Pissarro’s La Baigneuse and Paysanne Assise from Brown & Phillips. He sold the picture of the peasant woman, but La Baigneuse remains one of the very few Impressionist works in the Burrell Collection today. Burrell bought one other
Pissarro, Market Place, in May 1923, from the French dealers Gérard Frères, but there is no record of any further purchases after that date. On the other hand, it was only after 1926, when Reid had retired, that Burrell started to buy works by other Impressionist artists apart from Manet, Degas and Pissarro. Of these the most important is Cézanne's Maison de Zola, which he acquired through Reid & Lefèvre in 1937.

460. These were Marché à Bruxelles (50) [B9], Le Port de Portrieux (60) [B48] and Grand Voilier, Port de Deauville (possibly 7 - catalogued as Deauville; alternatively 11 or 104 - catalogued as Port with Shipping) [B28]. Burrell paid £200 for the first two and £180 for the third.

461. This work was priced at £400 and sold for £350.

462. Alexander Reid bought La Féerie (F.214) from the French dealer J. Allard, and it later passed into the collection of Andrew Reid*.

463. These included Boudin's A Breezy Day (no.105), Lépine's Quai de Bercy (no.43) and Rue de l'Abreuvoir (no.40) and Corot’s Le Lac de Garde (no.32).

464. Gow appears to have second thoughts about the Lépines, which Reid resold to Cargill and McInnes respectively.

465. This work belonged to Degas and received great acclaim when it was shown at Bignou's gallery in Paris in 1929.

466. These included Pissarro's Louveciennes, Effet de Neige. The Sisley was painted in Moret and was possibly L'Eglise de Moret which William Boyd bought from Reid in May 1923 for £550. The Monet was described in the Glasgow Herald, 10th January 1923, as a "a typical sea piece showing several fishing boats drawn up on the beach, just out of reach of the waves, which are being tossed about by the rising wind", and was probably Etretat which was also bought by Boyd in May 1923 for £750.

467. The Cézanne was a still-life of peaches.

468. Extract from The Glasgow Herald, 10th January 1923.


472. Extract from the *Daily Telegraph*, 29th June 1923.

473. The catalogue for this exhibition is reproduced in Appendix 4B.

474. Reid had bought this work from Paul Rosenberg in May 1923.

475. It has not been possible to locate a catalogue for this exhibition, but we know from contemporary reviews that it included the following works:

1. Manet - Le Bon Bock [M8]
2. Manet - Le Jambon [M12]
3. Manet - La Brioche [M7]
4. Fantin-Latour - La Bourriche des Roses
5. Fantin-Latour - Geraniums
6. Fantin-Latour - Still-life
7. Renoir - La Liseuse
8. Degas - Le Foyer de la Danse [D10]
9. Degas - Danseuse
10. Degas - Jockeys avant la course [D7]
11. Sisley - Vue de St Cloud [S3]
12. Sisley - Effet de Neige à Louveciennes [S2]
13. Monet - Landscape
14. Sisley - River scene at Moret [S5?]
15. Sisley - Place du village [S1]
17. Courbet - La Femme à l'Ombrelle [Cou4]
18. Chardin - Still Life
19. Cézanne - Still Life of apples [Cel]
20. Bonvin - Still Life
21. Corot - Portrait
22. Pissarro - Village scene
23. Renoir - Mon Jardin (Ganimard collection)
24. Courbet - Les Enfants de Choeur (study for "The Burial at Ornans")
25. Renoir - Le Melon

476. This work was previously in the collection of Leonard Gow, but was sold on to Mrs R.A. Workman in June or July 1923.

477. They sold it four years later for £6,190 to Paul Cremetti.

479. The Workmans probably also bought Renoir's *Roses et Chevrefeuilles* (no.13) from this exhibition. The picture was certainly in their collection by 1926, and since it was much in evidence in 1923 and 1924 it is likely to have been around this time that they acquired it.

480. Samuel Courtauld bought the series from the Leicester Galleries in July 1924.

481. The catalogue for this exhibition exists, entitled "Pictures by Modern French Masters". The exhibition took place in February 1924, and included the following works (as they appear in the catalogue):

1. Antibes - Claude Monet [Mo9]
2. Le Foyer - Edgar Degas [D10]
3. Les Petits Cavaliers - Edouard Manet [M1]
4. Pot de Dahlias - Edouard Manet
5. Portrait d'Alfred Sisley - Auguste Renoir
6. Mon Jardin - Auguste Renoir
7. La Liseuse - Auguste Renoir
8. Place du Village - Alfred Sisley [S1]
9. Femme Prenant un Bain - Edgar Degas
10. Le Loing a Moret - Alfred Sisley [S5?]
11. Roses et Chevrefeuilles - Auguste Renoir
12. Effet de Neige a Louveciennes - Alfred Sisley [S2]
13. Louveciennes, Effet de Neige - Camille Pissarro
14. Femme Assise - Henri Matisse

482. When Reid eventually sold Sisley's *Place du Village*, which was included in this exhibition, a note in the stock book indicated that he had had the picture in stock for three years.

483. The catalogue for this exhibition still exists. See Appendix 4.


485. He sold this again in 1943 for £2600 to Reid & Lefèvre.

486. These were *Le Comptoir, Tasse et Mandarins* and *La Liseuse*. The latter cost him £3,800.

487. See Appendix 4.

488. The exhibition ran from 27th June to 20th September. The catalogue still exists.

489. This according to Benno Schotz in his autobiography *Bronze in My Blood*, Edinburgh 1981, p.79.

490. McNeill Reid in fact states that the Agnew's exhibition in 1923 was Old Reid's "swan song".

352
491. Schotz claims to have introduced Macdonald to McNeill Reid. See SCHOTZ, Benno, op.cit., p.79.

492. The catalogue for this exhibition exists, located at the Alex Reid & Lefèvre Galleries in London.

493. These were as follows:

<table>
<thead>
<tr>
<th>cat no</th>
<th>title</th>
<th>price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>La Porte St Martin</td>
<td>£600</td>
</tr>
<tr>
<td>7.</td>
<td>La Rue du Mont Cenis, c.1913</td>
<td>£420</td>
</tr>
<tr>
<td>10.</td>
<td>Saint Etienne du Mont, Paris, c.1914</td>
<td>£350</td>
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<tr>
<td>11.</td>
<td>La Ferme Debray c.1914</td>
<td>£300</td>
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<td>12.</td>
<td>Sannois, c.1914</td>
<td>£250</td>
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<tr>
<td>13.</td>
<td>Notre Dame de Clignancourt, Paris</td>
<td>£250</td>
</tr>
<tr>
<td>17.</td>
<td>L'Église de Villejuste, 1916</td>
<td>£225</td>
</tr>
<tr>
<td>24.</td>
<td>La Rue, Bayer, 1913</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Hôtel du Tertre, 1912</td>
<td></td>
</tr>
</tbody>
</table>

494. This sale was held at Puttick and Simpson’s in the Strand on 12th April 1926.


496. ibid., p.101.

497. Known as The Conspirators this thumbnail sketch is in the Honeyman archive in the National Library of Scotland. According to Douglas Cooper the sketch was executed by Leslie Hunter, but it seems likely that Honeyman’s testimony is correct.

498. Benno Schotz recalls that Honeyman’s first show was an exhibition of works by Leslie Hunter, but there is no catalogue to verify this, whereas a catalogue of new works by McBey, dated October 1929, does exist. It seems likely that Schotz’s memory is unreliable, although it is curious that both Cooper and Schotz refer to Hunter rather than to McBey.


501. ibid., p.21.

502. Bignou ceased to be a director in 1927, Lefèvre in 1931.

503. The gallery moved to Bruton Street in 1950.

504. See PICKVANCE, R., A Man of Influence, p.28.
505. John Blyth owned twenty-four paintings by this artist. Reid himself owned *The Beach, Walberswick* by Philip Wilson Steer.


507. From an appreciation of Reid by Sir James Caw, Honeyman Archive, Acc. 9787, National Library of Scotland.
LIST OF COLLECTORS ASSOCIATED WITH REID (indicated by an asterisk in the main text)

The following is a list of collectors who bought works from Reid during the period 1887-1925. I have arranged the list alphabetically, and divided the collectors by nationality, the largest section being devoted to Scottish clients. As well as collectors who bought frequently from Reid, I have included important clients who may have bought only one or two works. Less important clients who bought occasionally from Reid are included in an additional list at the end of each section. This section also includes clients about whom I have found little or no information. I have not included collectors discussed in Chapter One, since they belong to the generation prior to Reid's period as a dealer.

Due to lack of documentation, information on individual collectors tends to be varied, but where possible I have given the collector's dates, his place of residence, details of his collection and how it was dispersed, as well as information on his associations with Reid. Any cross-references to other collectors in this appendix or dealers listed in Appendix 2 are given in bold.

Bibliographical note

The biographical information in this appendix is gathered from various sources, including descendents of collectors, as well as newspaper obituaries and articles in contemporary periodicals such as The Bailie ("Men You Know") and The Scots Pictorial. Information on individual collections has been taken from Christie's sale catalogues and from the catalogues of the annual exhibitions of the Glasgow Institute. I also referred to the Elizabeth Bird files in Glasgow University Library, Special Collections, and for many of the younger Scottish collectors I consulted T.J. Honeyman's Art and Audacity, Glasgow 1971, pp.120-134. For information on French collectors I found Anne Distel's Les Collectionneurs des Impressionistes, Dudingen/Guin 1989 a useful source, and for Canadian collectors I referred to R.H. Hubbard's essay on "Picture Collecting in Canada", European Paintings in Canadian Collections - Earlier Schools, Oxford University Press, Toronto 1956, pp.xvii-xxv. Another good source for English, American and Canadian Collectors is Charles Dumas's essay on "Art Dealers and Collectors" in The Hague School: Dutch Masters of the 19th Century, Royal Academy of Arts, London 1983, pp.125-136. I have included any further biographical sources in a separate bibliography after each entry.

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MAJOR SCOTTISH CLIENTS

JAMES CARFRAE ALSTON (d. 1909?)

Lived at 9 Lorraine Gardens, Dowanhill, Glasgow. (1888)

James Carfrae Alston was a Glasgow collector who specialised in Hague School paintings and owned works by Jacob Maris, Mauve, Artz, Bosboom, Blommers and Neuhuys. He also collected works by many of the Glasgow Boys, including James Paterson, James Guthrie, E.A. Walton and D.Y. Cameron. Alston owned Whistler's pastel of The Shell [W19] which he bought from Reid in about 1892 and exhibited at the International Exhibition in Glasgow in 1901. The collection was bequeathed to Glasgow Art Gallery in 1909.


THOMAS GLEN ARTHUR (1857-1907) plate 45

Lived at 78 Queen Street, Glasgow (1888) and later at Carrick House, Ayr.


Arthur became the leading collector of Dutch and French 19th Century art in the late 1880s and early 1890s. He collected works by Degas, Whistler, Courbet, Daumier, Monticelli, Bonvin, Vollon and Matthew Maris. He also owned an important collection of Legros etchings, which was formed under A.W. Thibaudeau, and a number of Japanese prints. He was one of the earliest collectors of Crawhall's work and loaned works to Crawhall's first one-man exhibition held by Reid at 124 St Vincent Street, Glasgow, in 1894. He also owned works by E.A. Hornel, Alexander Roche, Grosvenor Thomas and George Henry (His 2 children were painted by Henry), as well as a number of Old Masters, including Cranach, Cuyp and Frans Hals. He was the first Scottish collector to acquire an Impressionist
painting, Degas's *Chez la Modiste* [D9] which he bought from Reid in January 1892. Due to lack of records before 1899, it is not known how much of his collection was acquired through Reid. He also bought from Craibe Angus and Thomas Lawrie.

Arthur ceased collecting by the mid-1890s due to ill-health and from 1897 onwards he spent the winters in Tangiers. He lived in an old moorish palace, where on one occasion he entertained Edward VII and his Queen. It was in Tangiers that he died on 2nd February 1907. Some of his collection had been sold at Sotheby's on 3rd July 1888, the rest was sold at Christie's on 20th March 1914. Reid bought a number of pictures by Crawhall from the Christie's sale, as well as works by Corot and Ricard.

ANDREW BAIN (1844-1926)

Lived at 17 Athole Gardens, Glasgow (1901) and later at Glen Tower, Hunter's Quay (by 1911).

Andrew Bain entered his father's printing business, Bell & Bain and later joined the shipping firm of J & R Young. He was a member of the Clydesdale Iron Company which made a fortune from manufacturing steel in the 1880s. He was a cultured man and had an important collection of rare books. He was also a keen yachtsman: he owned four racing yachts and was commodore of the Royal Western Yacht Club in 1888.

His love of sailing was probably the motivating factor behind his purchase of Monet's *A Freshening Breeze* [Mol] which he loaned to the International Exhibition in Glasgow in 1901. It is not known whether he bought this work from Reid, but it is possible that he may have acquired it from an exhibition held by Reid in December 1898 and which included works by Monet.


JOHN WALDEGRAVE BLYTH (1873-1962) plate 82

Lived at Wilby House, Kirkcaldy. He was a close friend of R. Wemyss Honeyman.

John Blyth was a linen manufacturer from Kirkcaldy. His grandfather built the Hawklymuir factory in Kirkcaldy towards the end of the 19th Century. His father worked for a time as a baker in Lincolnshire, where he met and married Elizabeth Waldegrave, but he moved north and joined the
family firm in the 1870s. John Blyth was born in 1873, the oldest of five children. He joined the firm as a travelling salesman at the age of eighteen, and in 1908 he married Alice May Lowe from Manchester. The following year Blyth built Wilby House in which the bulk of his collection was to be housed.

Blyth began collecting at the turn of the century, in his early 30s, and continued right up until his death in 1962. (Most of his collecting was done in the 1930s and 1940s). At his death the collection consisted of 237 paintings and 4 bronzes. Blyth collected mainly works by McTaggart and Peploe, but he also owned 24 Sickerts as well as works by Corot, Boudin, Vuillard, Lowry and Matthew Smith. The bulk of his purchases were made through Aitken Dott but some of his earliest works were acquired through Reid. He began buying from Reid in about 1910 and it was Reid who introduced him to Peploe's art. Blyth went on to acquire 85 works by this artist. Blyth continued to buy from Reid until about 1926, and correspondence between the two exists for the period 1910-1917.

A large part of the collection is now housed in Kirkcaldy Art Gallery, but 44 works remain in the Blyth family.


WILLIAM BOYD (died 1938)

Lived at Claremont, Broughty Ferry.

William Boyd was the owner of Keillers, chocolate and jam manufacturers in Dundee. He later sold his business and built Claremont for his retirement. He had a fine collection of Impressionist paintings, including Monet, Sisley and Van Gogh, and he also collected works by Peploe and Hunter. He acquired several works from Alexander Reid in 1912 and 1923, including works by McTaggart, Wingate, Raeburn, Bosboom, Cazin, Monet and Sisley. He also bought from Aitken Dott in Edinburgh.

Boyd was a patron of living artists, including the sculptor Benno Schotz, who sculpted his daughter Joan in bronze. He also built an Art Gallery in Broughty Ferry in memory of his parents.
COLONEL WALTER BROWN

Lived at Monkdyke, Renfrewshire.

His collection included works by the Hague School painters Jacob and Willem Maris, Anton Mauve, Israels and Bosboom. He also owned works by a number of Scottish artists, including Thomas Faed, Alexander Fraser, J.C. Wintour, Sam Bough, Orchardson and Raeburn.

Brown bought Raeburn's portrait of Sir Francis Chantrey [Ra2] from Reid for £800 in December 1908. He also bought 2 Gainsborough portraits of women at around the same date.


GEORGE BURRELL (1857-1927)

Lived at Gleniffer Lodge, Paisley (1901).

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

WILLIAM BURRELL (1861-1958) plate 35

Lived at 4 Devonshire Gardens, Glasgow, and later at Hutton Castle, Berwick-on-Tweed.

William Burrell worked for the family shipping firm of Burrell & Son on the Clyde. Together with his brother George he made his fortune from a series of shrewd shipping deals, buying during a slump and selling during a boom period. By the age of thirty-nine he had made enough money to go into semi-retirement. He married Constance Mitchell in 1901.

Like Arthur Kay Burrell began collecting in his teens, and was only fifteen years of age when he bought his first painting. By 1901 he had amassed a considerable quantity of furniture, tapestries, carpets, stained glass, paintings and metalwork. In 1911 he began to keep scrupulous records of each item he acquired, and from these we can gain some idea of his annual expenditure. On average he spent about £20,000 a year for the 48 years in which he kept records, rising to peaks of nearly £80,000 in 1936 and over £60,000 in 1948.

In 1927 William Burrell was knighted for his services to
art, and in the same year he and Lady Burrell moved to Hutton Castle near Berwick-on-Tweed. In 1944 he donated 6000 items to the city of Glasgow. It was only after this date that Burrell became interested in collecting the art of ancient civilisations, and between 1944 and his death in 1958 he amassed a further 2000 artifacts, which he also donated to the city.

In its entirety the collection is one of the biggest belonging to one man, and the biggest of its kind in Europe. It includes two of the finest collections of stained glass and tapestries in the world, as well as an outstanding collection of Chinese ceramics and bronzes. The Persian and Indian carpets and rugs are equalled only by the collection in the Victoria and Albert Museum.

One of the strongest features of Burrell’s collection is the 19th Century French pictures. The strength of this part of the collection can be attributed in the main to Alexander Reid, on whom Burrell was extremely dependent. In particular Reid persuaded Burrell to buy works by Daumier, Courbet, Boudin, Degas and Manet from an early date. He also introduced him to Joseph Crawhall, for whose works Burrell developed a passion.

During the 1890s Burrell bought from other dealers such as Craibe Angus and Elbert Van Wisselingh, who sold him several works by Matthijs Maris. After the turn of the century he bought works by Crawhall from W.B. Paterson, as well as from Reid, and when he developed a taste for Impressionism during the 1920s he frequently bought from French dealers, including J. Allard, Georges Bernheim, Paul Rosenberg and Gerard Frères, as well as Knoedler’s in London. He also bought Barbizon works from Bernheim-Jeune and F & J Tempelaere. After Reid’s death he bought most frequently from David Croal Thomson and Reid & Lefèvre in London.


D.W.T. CARGILL (1872-1939) plate 109

Lived at Stanmore, Lanark.

David William Trail Cargill was the third son of David S. Cargill and a director of the Burmah Oil Company, founded by his father. He also had business interests in India.

Cargill formed one of the finest collections of Impressionist and later French paintings ever assembled in Scotland. He bought extensively from Reid, and between 1918 and 1927 he acquired works by Daumier, Boudin, Fantin-
Latour, Le Sidaner, Degas, Manet, Monet, Sisley, Renoir and many others, all from La Société des Beaux-Arts. He went on to buy from Reid & Lefèvre up until his death, adding to his collection works by Redon, Seurat, Pissarro, Toulouse-Lautrec, Van Gogh, Gauguin, Cézanne, Utrillo, Derain and even Ingres and Delacroix.

His collection also included a large number of Scottish paintings, including fourteen works by Crawhall, many of which he bought from Reid, and seven works by McTaggart, including Where the Smuggler Came Ashore, also bought from Reid. He also owned works by D.Y. Cameron, Wingate, Hornel, Peploe and Hunter.

Most of Cargill's pictures were sold at Sotheby's in New York after his death in September 1939, and the proceeds used to form the Cargill Fund, a trust which gives assistance to Scottish charities and artistic organisations.

Bibliography: Obituary in The Glasgow Herald, 7th September 1939, p.11.

W. A. CARGILL

Lived at Carruth, Bridge of Weir.

William Alexander Cargill was a half-brother of D.W.T. Cargill. He had a fine collection of French 19th Century paintings, some of which he bought from Reid. Between 1920 and 1923 he acquired works by Fantin-Latour and Boudin from Reid's gallery, but after a difference of opinion with Reid he turned to Etienne Bignou, from whom he acquired his most important works.

The collection was sold at Sotheby's in London on 11th June 1963 for £1,043,590.

WILLIAM ALLEN COATS (1853-1926) plate 36

Lived at Skelmorlie Castle, Ayrshire, until 1913, and thereafter at Dalskairth, Dumfriesshire. Married Agnes Muir in 1888 and had two sons, Thomas and Jack. His hobbies included yachting and "cultivating his artistic tastes".

W. A. Coats was the fourth son of Thomas Coats of Ferguslie and a director of J&P Coats, a thread manufacturing company based in Paisley. The firm was founded by W. A. Coats's grandfather, James Coats, and handed down to James's three
sons, James (1803-45), Peter (1808-90) and Thomas (1809-83). Thomas Coats had eleven children, three of which, Thomas (Glen-Coats), George (later Baron Glentanar) and William all became enthusiastic collectors of fine art.

William Allan Coats was particularly interested in 19th Century French and Dutch art, especially artists of the Barbizon and Hague Schools. His collection included about 20 Corots, 31 works by Monticelli and the same number of works by Bosboom and he also owned 6 works by Géricault. He collected a number of English portraits, including 6 Gainsboroughs and 12 Raeburns, and amassed a large collection of English landscapes, including 18 works by Constable and a number of Boningtons. His most important acquisition, of which he was particularly proud, was Vermeer's *Christ in the House of Mary and Martha*, now in the National Gallery of Scotland. In addition to the Vermeer his Dutch collection included works by Rembrandt, Hals, Ruysdael, Kalf and Saenredam. He also owned works by Rubens, Velasquez and Fragonard.

Coats was one of Reid's best clients, and his taste for the works of Monticelli and Géricault above all reveal the dealer's influence. Reid's influence is also present in the large number of works by Crawhall which Coats owned - 45 in all - and he also owned 28 drawings and watercolours by James Paterson, the brother of the dealer W.B. Paterson. Between 1897 and 1911 Coats bought works by Monticelli, Boudin, Jongkind, Bonvin, Lépine, Jacque, Corot, Isabey, Ribot, Couture, Géricault, Mauve, Raeburn, Gainsborough and Constable, all from Reid. After 1904 he developed a taste for the work of Johannes Bosboom, and bought at least sixteen works by this artist from Reid between 1904 and 1911. After this date there are no further records of purchases from Reid, and it appears that Coats changed his affiliations to W.B. Paterson, who continued to satisfy his taste for Crawhall.

W.A. Coats died in 1926 and his collection was exhibited by W.B. Paterson, in January the following year, at the Royal Society of British Artists in London. A sale was held at Christie's, London, in June 1927 and the remainder of the collection was sold, again at Christie's, on 12th April 1935.

Bibliography: Catalogue of the Collection of Pictures of the French, Dutch, British and Other Schools belonging to W.A. Coats, Glasgow, Wm B. Paterson, 1904. (200 copies)
JOHN JAMES COWAN (1846-1933?) plate 61

Lived at Wester Lea, Murrayfield, Edinburgh, and also at 31 Mortonhall Road, Edinburgh (1920-31).

Cowan was an accountant by profession. He began collecting in about 1880 and specialised in 19th Century painting. He is best known for his friendship with Whistler and collected a large number of works by this artist. He also knew many of the Scottish artists such as James Paterson, E.A. Walton, Charles Mackie, F.C.B. Cadell and John Duncan.

When the General Strike occurred in 1926 Cowan was forced to sell most of his collection at Christie's. These works included Manet's Pont d'un Bateau [M3], which he had bought from Reid in 1901, Whistler's Chelsea Rags: A Nocturne and two paintings by Le Sidaener, but the majority of the collection comprised works by members of the Glasgow School such as Paterson, Guthrie, Crawhall, Hornel, Henry, Gauld, Lavery and Walton, as well as East Coast painters such as Melville, Edwin Alexander, Wingate and Mackie. It also included works by the Colourists Cadell, Fergusson and Peploe and 10 paintings by William Nicholson.

Cowan frequently bought directly from the artists, but he was also a regular client of Reid's and of Aitken Dott & Co in Edinburgh. Between 1900 and 1905 he bought three paintings by Manet and four Whistlers from Reid, as well as works by Romney, Muhrman, Boudin, Bonvin, Bauer, Bosboom and the Maris brothers.

The remainder of his collection was sold off at his death, but was not of great value.

Bibliography: COWAN, J., From 1846 to 1932, Edinburgh 1933.

JAMES GARROWAY plate 26

Lived in Glasgow.

James Garroway was a Glasgow businessman and a close friend of Reid's. He was one of only three witnesses at Reid's wedding in March 1892. He was an early collector of Crawhall and loaned works to Crawhall's first one-man exhibition, held by Reid at 124 St Vincent Street in April 1894.
LEONARD GOW (1859-1936) plate 78

Lived at Camis Eskan, Dunbartonshire.

Gow was a senior partner in the firm of Gow, Harrison & Co., shipowners, brokers, insurance agents and coal exporters. He began collecting in the 1890s and continued to buy pictures and other works of art until the end of his life. He owned a fine collection of Impressionist paintings and had a particular liking for the work of Fantin-Latour. He also owned an important collection of etchings and drypoints by Muirhead Bone, which was presented to the University of Glasgow by the Leonard Gow Trust in 1965. In addition to his collection of modern paintings he owned a number of Old Masters, including works by Holbein, Terborch, Memlinc, Rubens, Hobbema and de Hooch, and he owned a fine collection of Chinese porcelain.

Gow bought from Reid on a regular basis from 1911 onwards, including works by Scottish artists such as McTaggart, Crawhall, Melville and Peploe and a large number of 19th Century French works by artists such as Corot, Monticelli, Boudin, Fantin, Manet, Monet, Degas, Renoir, Vuillard and Seurat. The collection was sold at Christie's, London on 28th May 1937.

ION HARRISON

Lived at Croft House, Helensburgh.

Ion Harrison was the son of Leonard Gow’s first partner in the shipping firm of Gow, Harrison & Co. He too joined the firm and through William McInnes was introduced to Leslie Hunter.

Harrison became interested in art in about 1921 when he saw an exhibition of Peploe’s works at Reid’s gallery. He bought his first two Peploes, Roses and Fruit (plate 94) and a seascape painted at Iona, from Reid’s in March 1924 and his first Hunter, also from Reid’s, in 1925. He also greatly admired Cadell and had him to stay at Croft House on several occasions. Hunter and Peploe also stayed with Harrison, although he knew the latter only slightly. He collected almost exclusively works by these three artists, and much of the collection remains in the family.

JOHN A. HOLMS (1866-1938)

Lived at Formakin House, Renfrewshire.

John Augustus Holms was a Glasgow stockbroker from a wealthy Paisley family. Through shrewd investment he was able, by the turn of the century, to start collecting seriously, and by 1911 his collection was almost on a par with that of William Burrell. He amassed a huge amount of silver and portraits, as well as furniture, carpets and tapestries and Chinese porcelain. From 1901 to 1907 he was buying portraits by Reynolds, Raeburn and Ramsay from Reid, as well as works by contemporary Scottish artists such as Crawhall and Hornel.

One of the most important items in his collection was a 17th Century Persian Carpet, known as the Wagner Garden Carpet. The architect Robert Lorimer, who was a close friend of Holms, built Formakin with the collection in mind, and designed a special room for this carpet. When the contents of Formakin were sold in October 1938 many items were acquired by William Burrell, including the famous carpet, which he bought for £2,750.

A large number of English portraits in Holms's collection were included in a sale at Christie's in July 1912.

ROBERT WEMYSS HONEYMAN (1885/6-1969) plate 82

Lived at Westdean, (Strathtay), Kirkcaldy.

Robert Wemyss Honeyman was a partner with his father in the yarn bleaching business of D.S. Honeyman & Son. When his father died in 1926 he extended the business by buying up a number of small spinning and weaving firms in Kirkcaldy and Dunfermline. In 1914 he married Gertrude Nairn, the eldest daughter of John Nairn, and when Nairn died Honeyman inherited a number of his paintings, including works by Boudin, Fantin-Latour, Monticelli, L'Hermitte and others.

Honeyman was a keen supporter of Peploe and during the 1920s he bought a number of his works from Reid's and Aitken Dott's joint stock. He also bought works by Boudin, Sisley, Monet and Renoir from Reid's gallery during the same period. Honeyman was a close friend of John Blyth and the two often competed over pictures, especially where Peploe was concerned. When his collection of Scottish art was eventually dispersed it included twenty-three works by Peploe, as well as works by Fergusson, Cadell, Hunter, McTaggart, Crawhall, Wingate and others. Honeyman also collected china, clocks and other works of art and derived great satisfaction from making a shrewd investment.

After Gertrude's death in 1963 Honeyman married again and
died six years later in 1969. Most of the collection remained in the family, but some works such as Sisley’s *La Petite Place* [S1] and Monet’s *Varangeville* were sold.

Honeyman’s collection of modern Scottish paintings and drawings was sold at Christie’s in Glasgow on 4th June 1979.

**MATTHEW JUSTICE**

Lived in Dundee.

Matthew L. Justice was proprietor of the furniture store Thomas Justice & Sons in Dundee. He was a close friend and patron of Hunter during the 1920s, and also knew James Tattersall and William Boyd of Broughty Ferry. In May 1919 Justice bought two works by Vuillard from Reid for £60 each, and in May 1923 he bought a Peploe still life from Reid’s and Aitken Dott’s joint stock for £11 7s 6d.

**ARTHUR KAY (c.1862-1939)** plate 46

Lived at 21 Winton Drive, Kelvinside.

Arthur Tregortha Kay was the son of John R. Kay who had a small textile warehouse business in Cheapside and who, in the early 1860s, joined James Arthur as a partner of Arthur & Co. At first he managed a London branch of the company, but when this closed in about 1870 he moved north to Glasgow. Arthur Kay joined T.G. Arthur on the board of Arthur & Co. in 1887. He was highly educated and studied art in Paris, Hanover, Leipzig and Berlin. He married the painter Katherine Cameron and was a great admirer of her brother, D.Y. Cameron.

Kay’s *Treasure Trove in Art*, published posthumously, gives an account of his collecting days. He was a specialist in early Dutch paintings and had a fine collection of Old Masters, including works by Rembrandt, Van Dyck and Saenredam, over a hundred drawings by Tiepolo, a Goya and a number of British portraits. He also owned works by members of the Hague and Barbizon Schools, and was one of the first Scottish collectors to buy Impressionist paintings. He bought two paintings by Degas, *L’Absinthe* [D3] and *La Contrebasse* [D11], from Reid in 1892, and he owned Manet’s *Un Café, Place du Théâtre Français* (plate 48) as early as 1901. He was also an early collector of Peploe.

In addition to his paintings Kay had more than two thousand pieces of English glass, a fine collection of Chinese
bronzes and a collection of Japanese lacquer work. His collection was dispersed at various Christie’s sales: Old Masters in May 1901, May 1911 and March 1929; Gainsborough drawings in May 1930; and Chinese bronzes in July 1930. He died in 1939 and there was a further sale of pictures at Christie’s in April 1943.


ANDREW J. KIRKPATRICK (d. 1900) plate 50

Lived at 5 Park Terrace, Glasgow and also at Lugbuie, Shandon, Dunbartonshire.

His family came from Galloway, but Kirkpatrick was brought up in Glasgow. He was chief partner of Middleton & Kirkpatrick, an old Glasgow firm of chemical merchants and was Chairman of the Glasgow Institute from 1889-1898.

Kirkpatrick was collecting throughout the 1880s and 1890s and had a fine collection of 19th Century pictures, including works by Sisley, Monet, Jongkind, Courbet, Daumier, Diaz, Israëls, Mesdag, James Maris, Crome and McTaggart. He bought a Whistler in 1888 from Thomas Lawrie & Co., but it turned out to be a fake. He was also an early collector of Crawhall’s work and loaned works to Reid’s first Crawhall exhibition in 1894.

In the late 1890s Kirkpatrick began buying Impressionist works, almost certainly from Reid. In 1897 he loaned a Monet landscape (no 231) to the Glasgow Institute, and in 1898 he loaned Sisley’s A Country Village (No.46). No records exist before 1899, but during this year alone Kirkpatrick bought works by Manet, Boudin, Whistler, Muhrman and Van Marcke from Reid, and therefore it seems more than probable that he was a regular client of Reid’s during the 1890s.

He died in 1900 and his collection was sold on 1st April 1914 by Waring & Gellow of Glasgow. Reid bought works by Mesdag, M. Maris, Blommers, Monticelli, Courbet, Ricard, Bonvin, Hervier and Cecil Lawson from this sale, all of which were bought by William Burrell.

Bibliography: WALKER, Robert, "Private Picture Collections in Glasgow and West of Scotland - Mr A.J. Kirkpatrick’s Collection", The Magazine of Art, 1895, pp.41-47; "Men You Know" No. 1012, The Bailie, March 9, 1892; Catalogue of the Very Valuable Collection of Pictures at No 5 Park Terrace, Glasgow, April 1st 1914, Christie’s, London.
WILLIAM McINNES (1868-1944) plate 72

Lived at 8 Gordon Street, Glasgow.

William McInnes was a partner in the Glasgow shipping firm of Gow, Harrison & Co. Two other collectors also worked for this firm, Leonard Gow and Ion Harrison. T.J. Honeyman, who took over Reid’s gallery in the 1930s, recorded: "Whenever I looked in at the office in Gordon Street, I seemed always to be interrupting talks on Art, not on shipping." (HONEYMAN, Art and Audacity, p.125)

McInnes was fond of music and art and amassed an important collection of French Impressionist and Post-Impressionist works, including paintings by Boudin, Monet, Degas, Renoir, Seurat, Van Gogh, Cézanne, Matisse, Vuillard, Braque and Picasso. He was also Hunter’s most important patron and bought many works by the Glasgow Boys and the Scottish Colourists from Reid’s gallery. Between 1910 and 1925 he acquired a large number of 19th Century French paintings from Reid, including Degas’ Dancers on a Bench [D14], Cézanne’s Overturned Basket of Fruit [Cel], Matisse’s The Pink Table-cloth [Mat1] and works by Boudin, Jongkind, Fantin-Latour and Daumier.

His entire collection of over 70 French and Scottish paintings, along with prints, drawings, porcelain, silver and glass were left to Glasgow Corporation at his death in 1944.


ANDREW MAXWELL (1828-1909) plate 49

Lived at 8 St James Terrace, Glasgow.

Eldest son of Andrew Maxwell senior and brother of the painter Harrington ("Harry") Maxwell, who exhibited with Kay & Reid as early as 1878. He also had two sisters, Isabella and Mary Anne Cunningham Maxwell.

Andrew Maxwell was an iron and steel merchant who founded the firm of Nelson & Maxwell in Glasgow. He was collecting during the 1880s and 1890s and served as honorary secretary of the Glasgow Institute for 5 years in the 1880s. His collection included works by Israëls, the Maris brothers, Tholen, Monet, Corot, Monticelli, Tissot, Albert Moore, Alma Tadema, G.P. Chalmers and W.Q. Orchardson. He owned Monet’s Vue de Vétheuil, l’Hiver [Mo6], which Reid had exhibited in London (and later Glasgow) in December 1891. This painting was in Maxwell’s collection by 1894 and he loaned it to the Glasgow Institute in 1895.

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He died in December 1909 and his collection was sold at Christie's on 3rd June 1910. Reid acquired works by Matthijs Maris and Monticelli from the sale.


STEPHEN MITCHELL (D.1924)

Lived at Boquhan, Kippen, Stirlingshire.

Stephen Mitchell was a tobacco manufacturer. His own family business, which had been established since 1723, became a part of the Imperial Tobacco Company, of which Mitchell was a director, in 1901. His collection included works by Barbizon and Hague School painters, as well as Millais and Fantin-Latour and a large number of works by British artists, including landscapes by Constable, Crome, Cotman and Richard Wilson, as well as portraits by Gainsborough, Hoppner, Lawrence, Kneller, Raeburn, Romney, Ramsay and Van Dyck. In 1909 he bought three paintings from Reid: a Crawhall and two portraits by Raeburn and Reynolds.

His collection was sold at Christie's on 24th November 1933.

JOHN NAIRN

Lived at Forth Park, Kirkcaldy

John Nairn made his fortune from the family linoleum business in Kirkcaldy which was set up by Sir Michael Barker Nairn in 1887.

John Nairn began collecting in the 1890s and by 1925 had amassed an important collection, including works by Boudin, Monticelli, Charles Jacque, Lhermitte, Cazin, Harpignies and Blommers. He also owned works by the Glasgow Boys and their circle, including Thomas Millie Dow, Arthur Melville, Joseph Crawhall, J. Lawton Wingate and D.Y. Cameron as well as a number of etchings by Whistler.

Through Reid Nairn commissioned Harrington Mann to paint his portrait which was finished in August 1900. He also bought works by Boudin and Jongkind from Reid in 1899 and again in 1922.
In 1919, after his only son was killed in the First World War, Nairn built the Library and Art Gallery in Kirkcaldy. In 1925 an inaugural exhibition was held which included works donated by collectors from all over Scotland.

Much of Nairn's collection was left to his eldest daughter Gertrude who was married to Robert Wemyss Honeyman.

ROBERT PATON

Robert Paton was a client of Reid's during the 1900s. He owned Henry's *La Dame au Chapeau Noir* which he lent to the Glasgow Institute in 1904 and to the Albright Art Gallery in Buffalo in November 1905. The same work was included in Reid's one-man exhibition of Henry's works in 1908. In about 1908/9 Paton bought Raeburn's *Portrait of Dr. Edgar* from Reid for £290.

ANDREW T. REID (1863-1940)

Lived at 10 Woodside Terrace, Glasgow and later at Auchterarder House, Perthshire.

Andrew Thomson Reid was the fifth son of James Reid of Auchterarder (1823-94), who founded the Hyde Park locomotive Works in Glasgow. James Reid owned an important collection of Hague School and Barbizon paintings, including Israëls' *The Frugal Meal* (Glasgow Art Gallery) and Corot's *Souvenir d'Italie* of 1873 (Glasgow Art Gallery). James Reid's fourth son, John Reid (1861-1933) was also a collector and Andrew Reid shared his father's and brother's taste for the works of the Barbizon and Hague Schools. His collection included fine examples of Corot, Diaz, Lhermitte, Jacque, Harpignies, Bosboom, Israëls, Jacob Maris, Mauve and Blommers. His French pictures were distinguished by a series of fourteen signed and dated canvases, representing the whole course of Boudin's career, and seven flower-pieces by Fantin-Latour. At least one of these, a Fantin-Latour still life of Roses, was bought from Alexander Reid for £2,500 in March 1919. Andrew Reid also owned Sisley's *Bord de la Rivière* of 1885, formerly in the Workman collection, and a streetscene by Utrillo, painted in 1914.

In addition to his French and Dutch works, Reid also owned a number of 18th Century portraits, including works by Ramsay, Raeburn, Romney, Reynolds and Gainsborough, and early 19th Century British landscapes by Turner, Bonington, Horatio McCulloch and Sam Bough. He also owned paintings by Sir George Reid, Katherine Cameron and Alma-Tadema and had a fine collection of prints, including works by
Rembrandt, Whistler, D.Y. Cameron, James McBey and Muirhead Bone.

Bibliography: The Collection of Pictures formed by Andrew T. Reid of Auchterarder, with notes by Sir James L. Caw, Glasgow, printed for private circulation, 1933.

SIR JOHN RICHMOND (1869-1963)

Lived at Westpark, 14 Hamilton Drive, Pollokshields, Glasgow (1911); later at 23 Sherbrooke Avenue, Pollokshields (1936) and at Blanefield, Kirkoswald, Ayrshire.

John R. Richmond worked for the Glasgow engineering firm of G&J Weir. The firm was founded by his stepfather, James Weir, and Richmond started as an apprentice in 1889, eventually rising to the position of senior Deputy Chairman. He was also Chairman of Glasgow School of Art from 1936 to 1947, and Chairman of the Glasgow Institute, where he once exhibited a painting under the pseudonym of R.H. Maund. He was a keen supporter of the Glasgow School and a personal friend of David Gauld and George Houston. He also owned works by Kennedy, Melville, Hornel, Bessie MacNicol, Cadell and Peploe.

The strength of Richmond's collection, however, lay in the 19th French paintings, many of which he acquired through Reid. He began collecting in the 1900s and, with Reid's guidance, acquired works by Fantin-Latour, Boudin, Monticelli, Monet, Pissarro and Vuillard. He was one of the earlist Scottish collectors of Impressionist art and bought Pissarro's The Tuileries Gardens [P3] from Reid in 1911. Indeed, many of the more important important works in his collection, such as Monet's Church at Vétheuil [Mo6a], Pissarro's Kitchen Garden at l'Hermitage, Pontoise [P1] and Vuillard's Mother and Child [V1], were acquired through Reid. Richmond went on to add three more Vuillard paintings to his collection, including Enfant au Tablier Blanc, which he bought from Reid in January 1920. In addition to Impressionist works, Reid also sold him paintings by Vollon, Monticelli, Lucien Simon and William Nicholson.

Some of Richmond's collection was presented to Glasgow Art Gallery in 1948, and the remainder was left to the National Gallery of Scotland by his niece Mrs Isabel Traill.

Lived at Craigerne, Peebles.

William Thorburn owned a number of works by Boudin and D.Y. Cameron, as well as a collection of drawings by Lhermitte. He also owned works by Corot, Courbet, Daubigny, Diaz and Bonvin, as well as a large collection of British portraits, including Raeburn, Lawrence, Hoppner and Reynolds. Thorburn bought a number of pictures from Reid in 1903, including works by Monticelli, Ribot, Courbet, Gauld, Le Sidaner, Corot, Boudin, Lépine and Bonvin. He also bought a Raeburn portrait from Reid in June 1906. During the 1920s he developed an interest in Peploe and bought several of his works from Reid's and Aitken Dott's joint stock.

Some of Thorburn’s collection was sold at Christie’s on 14th June 1912. Reid attended the sale and bought a Bonvin Still Life (lot 94).

Bibliography: "Men You Know" No.1391, The Bailie, June 14th 1899.

JAMES T. TULLIS

Lived at John Street, Bridgeton in 1888 and at Anchorage, Burnside, Rutherglen, Glasgow by 1901.

James Tullis was on the Fine Arts committee for Glasgow’s International Exhibition of 1888, but was not a particularly adventurous collector. His collection included works by Lhermitte, Bergier, Muhrman, J.H.L. de Haas, Frank Mura, William McTaggart, T. Coutts Michie and J.M. Swan, and in the early 1900s he began collecting the more popular works of Hornel. He bought three Hornel paintings from Reid in January 1901 and two - Windfall and Bluebell Wood - in January 1903.

His collection was sold at McTear’s in Glasgow on 16th March 1917.

JOHN G. URE

Lived in Glasgow.

John Ure was senior partner of John Ure & Sons, flour millers. His father was Lord Provost Ure of Cairndhu, Helensburgh, and it was from him that Ure developed a taste for art, although he also enjoyed music and golf.

His collection included works by Whistler, Fantin-Latour,
Daumier, Monticelli, Corot and Mettling, as well as Hague School paintings by Jacob and Matthijs Maris, Bosboom and Blommers. He also owned a number of 18th Century British portraits, including Ramsay’s *The Lady Augusta* which he bought from Reid in June 1906. This portrait was later sold to J.A. Holms in 1909, but Holms soon tired of it and Reid sold it back to Ure in April 1911. Ure was still buying from Reid in 1919 when he acquired Monticelli’s *The Princess*, but he was not a regular client.

His collection of modern pictures and drawings was sold at Christie’s, London, on 29th April 1911. Reid bought two Bosboom watercolours, a portrait of a young child by Matthijs Maris and the Ramsay portrait. A further sale of portraits was held on 19th May 1916.

Bibliography: "Men You Know No.1771, The Bailie, 26th September, 1906, p.2."
SAMUEL COURTAULD (1876-1934)

Lived at 20 Portman Square, London.

Samuel Courtauld came from a family of prosperous silk-merchants who had become landowners. Courtauld was brought up in Essex and joined the family business as a Mill Manager in 1901, the year of his marriage to Elizabeth Kelsey. He joined the board of Courtaulds Ltd in 1915, by which time it had become an international company worth £12,000,000. He was made Chairman in 1921.

Courtauld did not begin collecting in earnest until 1922, and over the next ten years he and his wife built up an important collection of Impressionist and Post-Impressionist works. He owned twelve works by Cézanne, twelve by Seurat, eight pictures and two bronzes by Degas and five paintings by Manet, as well as works by Monet, Pissarro, Sisley, Renoir, Bonnard, Vuillard, Van Gogh, Gauguin, Toulouse-Lautrec, Utrillo, Le Douanier Rousseau, Modigliani and Picasso. Many of these pictures were acquired through Reid, including Cézanne's Still Life with Plaster Cast [Ce4] (plate 115), Gauguin's Nevermore [Ga2] (plate 118) and Picasso's L'Enfant au Pigeon [Pic1] (plate 117). After Reid's retirement, Courtauld continued to buy from Reid and Lefèvre in London.

His collection, which also includes important old master paintings and furniture, is now housed in the Courtauld Institute Galleries in London.


SIR JOHN DAY (1826-1908)

Lived in London.

Sir John Charles Frederic Sigismund Day was born in the Hague, brought up in Freiburg and Bath, and had a successful legal practice in London. He began collecting at an early age and owned an important collection of Hague School and Barbizon paintings, including works by Daubigny,
Dupré, Harpignies, Jacob and Willem Maris, Mauve, Israëls and Mesdag. He bought regularly from the Goupil gallery in London and is reputed to have been one of Reid’s earliest clients. His collection was sold in May 1909 at Christie’s, London: 13th-14th May - Paintings and Watercolours; 17th-18th May - Etchings and engravings. Reid acquired works by Diaz, Charles Jacque, Mettling, Bosboom and Blommers.


SIR WILLIAM EDEN (d.1915)

Lived at Windleston, Ferry Hill, Co. Durham.

One of Reid’s earliest clients. His collection included several important works by Degas as well as examples of Whistler, Fantin-Latour, Monticelli, Vollon and Sickert. His collection was sold at Christie’s on 1st May 1918. Reid acquired several works, including Degas’s The Dancer (lot 104) in pastel and gouache for £2100.

JAMES SMITH (1908-1923)

Lived at Blunden Sands, Liverpool.

Smith was born in Paisley, but moved to Liverpool at the age of twenty, where he became a successful wine merchant. In 1881, while on holiday in Moniaive in Dumfriesshire, he met James Paterson and became one of his first patrons. He was also an enthusiastic supporter of G.F. Watts, and bought about 30 paintings by this artist between 1890 and 1905.

Through James Paterson, Smith was put in touch with the Glasgow dealers, and bought works from both W.B. Paterson and Alexander Reid at the turn of the century. Reid may well have influenced Smith’s taste for two artists in particular, Rodin and Monticelli. Smith bought two Monticelli paintings, Ladies Playing with Oranges [Mon5] and The Door of a Mosque [Mon4] from Reid in 1892 and 1902, and one from W.B. Paterson in 1896. He also bought his first Rodin sculpture, L’Amour Qui Passe [Rod2], from Reid in 1899 and he went on to acquire five more examples of Rodin’s sculpture from the Parisian dealer Glaenzer as well as from the sculptor himself. In addition to Rodin, he bought works by the animal sculptor Barye from both Reid and Paterson.
Most of Smith's collection was bequeathed to the Walker Art Gallery in Liverpool.


MR AND MRS R.A. WORKMAN

Lived at 3 Seamore Place, London W1.

The Workmans were early collectors of the Glasgow School, but the strength of their collection lay in their Modern French paintings. Although the earliest recorded purchase from Reid is in January 1903 when R.A. Workman bought a Hornel painting for £22, the bulk of their purchases were made after the First World War. In 1918 they bought a Degas ballet painting for £2,250, and in 1919 alone they bought five McTaggarts, two Fantin-Latours, Vuillard's Matin dans le Verger and Whistler's La Note Rouge [W8a], all through Reid. The following year Mrs Workman bought Vuillard's The Red Roof [V3] (plate 103) from Reid's huge exhibition of French art in the McLellan Galleries, and loaned Degas's Diego Martelli [D5] (plate 99) to the same show. In 1923 the couple acquired works by Toulouse-Lautrec, Van Gogh and Gauguin, all of which were exhibited by Reid and the Lefèvre Gallery in London in October and November 1923. The following year Mrs Workman bought Monet's Antibes, Vue des Jardins de la Salis [Mo9] from Alex. Reid in Glasgow and Manet's Peonies from an exhibition organised by Reid and the Lefèvre Gallery in London. In addition to these works they owned paintings by Sisley, Redon, Marchand, Matisse and Utrillo and they bought at least two paintings - Picasso's Enfant au Pigeon [Pic1] (plate 117) and Dufresne's The Rape of Europa [Duf1] - from Reid's exhibition of "Eminent French Painters of Today", held in Glasgow and London in October and November 1924.

A sale of seven works by Fantin-Latour in the Workman Collection was held at Christie's on 5th September 1924.

ALEXANDER YOUNG (d. c. 1910)

Lived at 1 Aberdeen Terrace, Blackheath, London.

Alexander Young was born in Scotland but worked in London as a partner of the accounting firm Turquand & Young. During his lifetime he amassed a huge collection of around 700 works. The accent in his collection was on Barbizon paintings, including 53 Corots and 43 Daubignys, as well as numerous paintings by Diaz, Harpignies, Lépine and Monticelli. He also collected a large number of Hague School paintings, including some fine pieces by Mauve, as well as works by Jacob and Willem Maris, Josef Israëls and Bosboom. In addition to these artists his collection included works by Millet, Boudin and Hervier and a fine collection of Constable landscapes.

Turquand & Young were the auditors for J&P Coats (see W.A. Coats) and Young used to travel north each year to supervise the final stages. During these visits he would visit Reid’s gallery and in 1899 alone he bought works by Boudin, Daumier, Monticelli, Diaz, Ziem and Van Marcke, all from Reid.

His collection was sold over three days at Christie’s, London, in June and July 1910.

OTHER BRITISH COLLECTORS

SIR WILLIAM BEARDMORE

Bought two Raeburn portraits - **Thomas Kennedy** and **Mrs Kennedy** - from Reid for £11,000 in February 1919. He also bought Reynolds’ **Portrait of Alexander, 10th Duke of Hamilton** in November 1919 for £13,125. Reid earned £656 5s 1d commission from this sale.

JOHN BINNIE

Bought Hornel’s **Fine Feathers** from Reid for £60 in January 1903.

TOM COUPER

Between 1919 and 1923 Couper bought works by 19th Century French artists such as Boudin, Jongkind and Fantin-Latour, some English 18th Century portraits and a work by F.C.B. Cadell, all from Reid.

JAMES CRAWFORD

Bought Vuillard’s **Palais Royale** from Reid for £185 in June 1919.

ANDREW DUNCAN

Lived in Carnoustie. Bought Vuillard’s **Les Enfants** and **Petite Maison au bord de la mer** from Reid for £300 and £60 respectively in May and June 1919.

THOMAS DUNLOP

Bought Crawhall’s **The Hansom Cab** from Reid for £24 in October 1899. He exhibited it at the Paisley Art Institute in December 1902-January 1903 (No.267).

JOHN KNOX

Bought Hornel’s **Playmates** from Reid for £30 in January 1903.

ROBERT LANG

Bought a Hornel painting from Reid in January 1903.
J.R. MITCHELL

Bought Reynolds' *Portrait of Arthur Murphy* from Reid for £600 in February 1919.

W. H. RAEBURN

Bought Hornel's *Hawthorn and Puffballs* from Reid for £70 in January 1901.

B. CAMPBELL SMITH

Bought Vuillard's *Effet de Pluie* from Reid for £75 in June 1919, and another Vuillard, *La Robe Eccossaise* for £200 in February 1920.

JAMES STIRRAT

Bought Hornel's *Gathering Mushrooms* from Reid for £50 in January 1903.

ROBERT STRATHEARN

Bought Crawhall's *The Huntsman* from Reid in June 1899 for £65.

CHARLES WAKEFIELD

Became a client of Reid as a result of Reid's first Impressionist exhibition at Arthur Collie's Bond Street gallery in December 1891.

JOHN WILLIAMSON

Bought Hornel's *The First of the Year* from Reid for £30 in January 1903.

SAM WYLIE

Bought Crawhall's *Homewards* from Reid for £30 in January 1903.
Jean-Baptiste Faure (1830-1914)

Lived at 30 rue Neuve des Mathurins, Paris, from 1870 until 1878, when he moved to no.5. Moved to 52 bis boulevard Haussmann in 1887.

Jean-Baptiste Faure was born in Moulins on 15th January 1830. He became an opera singer of international renown and was hailed as the greatest baritone at the Paris Opéra. He became interested in collecting and at first acquired antiques as well as paintings. His first collection was sold in 1860. From 1860 onwards he collected works by members of the Barbizon School, including Corot, Dupré, Millet, Ribot, Rousseau and Troyon. When he sold this collection in 1873 it fetched nearly half-a-million francs. Most of the collection was bought by Durand-Ruel who introduced Faure to the work of Manet. In April 1878 Faure held another sale of his collection, including works by Corot, Diaz, Dupré, Jongkind and above all Manet, including Le Bal Masqué and Le Bon Bock [M8]. Reid acquired Le Bon Bock for £250 in 1887 and sold it back to Faure two years later for £500.

During the 1870s Faure continued to buy works by Manet, Monet, Degas, Pissarro and Sisley, and he accompanied Sisley on a trip to London in 1874. At the beginning of the 1880s he began to resell some of his collection, and from 1887 onwards he allowed potential buyers to visit his gallery in the boulevard Haussmann. After his wife’s death in 1905 Faure decided to part with his entire collection. He sold the majority of his Manets and Monets to Durand-Ruel in 1907 for just under half-a-million francs, but he kept the Pissarros and the Sisleys and some of the less important Manets. Faure died on 9th November 1914 and the rest of his collection of Impressionist works was sold to Durand-Ruel in 1919.

Charles Faure

Lived at 50b rue de Douai, Paris.

Charles Faure was a great admirer of Monticelli and had his portrait painted by the artist in 1874. A note in Reid’s stockbook indicates that Faure bought a Monticelli painting from him in October 1908.
C.L. Freer (d.1919)

Lived at the Freer Mansion, Detroit.

Charles Lang Freer began collecting during the late 1880s, when he acquired a number of prints, including etchings by Whistler. He became interested in Oriental Art by the 1890s, especially Japanese prints and pottery. By the turn of the century he had started to specialise in American art, and above all Whistler. He bought Whistler’s Rose and Opal [W18] from Reid in September 1902 for £200. Reid also sold him his collection of Whistler letters, bar three, which he kept back for sentimental reasons.

When Freer died in 1919 he bequeathed over 11,000 objects to the Smithsonian Institution, with Eastern artworks far outnumbering American paintings. His collection is now housed in the Freer Gallery of Art in Washington D.C.


John G. Johnson

Lived at 506 Broad Street, Philadelphia.

Johnson collected 15th Century Italian and French art, 17th Century Dutch art, 18th Century English portraiture and art of the Barbizon and Norwich Schools. He also owned work by Whistler and bought Whistler’s Portrait of Lady Archibald Campbell (The Yellow Buskin) [W8] from Reid in 1894.

J.G. Shephard

Lived in Scranton, Pennsylvania.

Shephard bought two works by Whistler from Reid in December 1909 and December 1911. The first was The Little Greengrocers [W11] and the second was entitled Street in Brittany [W12]. He paid £750.
CANADIAN COLLECTORS

Major Collectors

Sir George Drummond (1829-1910) plate 66

Lived at 874 Sherbrooke Avenue, Montreal.

Sir George Drummond was a wealthy sugar merchant from Montreal. Reid sold a Muhrman painting to Drummond during his first trip to Canada in 1906. Drummond's collection also included Old Masters by Hals, Pieter de Hooch and Guardi and 19th Century works by Turner, Israëls, Troyon, Corot, Daubigny, Whistler, Monet and Degas.

His collection was sold at Christie's in August 1919.

Sir William Van Horne (1843-1915)

Lived at 917 Sherbrooke Avenue, Montreal.

Van Horne was one of the builders of the Canadian Pacific Railway. A man of great energy, he was an artist in his own right and a discerning collector. His vast house in Sherbrooke Avenue contained works by Renoir, Cézanne, Toulouse-Lautrec and Daumier from an early date, and Reid sold him Daumier's The Little Bather in 1906 for £800. His collection also included some important Spanish paintings, including works by El Greco, Goya and Zurbaran, as well as some fine 17th Century Dutch paintings, including Rembrandt, Ruisdael and Hals.

Unfortunately Van Horne's son, who inherited the collection, disliked the Impressionist and Post-Impressionist works, and the best of these were sold.


James Ross

Lived in Peel Street, Montreal.

James Ross owned a small collection of fine paintings, including works by Rembrandt, Ruisdael, Hals, Reynolds, Raeburn, Romney, Turner and Bonington. He also collected Barbizon and Hague School paintings and owned works by Corot, Troyon, Courbet, Millet, Monticelli and Mauve. Reid sold two Hague School paintings to Ross during his first trip to Canada in 1906.

The collection was sold in London in 1927.
J. Reid Wilson

Between 1905 and 1911 Reid sent several works of art to Wilson in Canada. These included a number of Chinese vases, as well as paintings by McTaggart, David Gauld, George Henry, Muhrman and Weissenbruch. Reid also visited Wilson during his second trip to Canada in 1909 and sold him William Maris's Girl Feeding Chickens for £3,462 10s. He also sold him a Manet pastel, Tête de Jeune Fille of 1881 [M14], in March 1911 for £600.

Other Canadian Collectors

Dr. Armstrong

Reid sold him a Boudin for £30 during his second trip to Canada in 1909.

Dr. William Gardner

Reid sold him a Muhrman for £30 during his first trip to Canada in 1906. Gardner also bought a Bauer for £90 and a Fantin-Latour for £65 during the second trip in 1909.

W.R. Miller

Reid sold him a Bosboom watercolour for £125 during his first trip to Canada in 1906.

Dr. Shepherd

Reid sold him a Bonvin for £40 during his second trip to Canada in 1909.
LIST OF DEALERS-associated WITH REID (indicated in the main text by the symbol *.)

The following is a list of dealers associated with Reid during the period in which he was working in Paris and Glasgow. The criteria for inclusion are as follows: any dealer mentioned in the main text who was dealing in contemporary art in London, Glasgow or Edinburgh at the same time as Reid; and any dealer world-wide with whom it is known that Reid had transactions. I have also included a list of all businesses with which Reid or his family were associated.

It must be noted that there were far fewer galleries in Edinburgh at the turn of the century than in Glasgow. In Edinburgh artists tended to work and sell from studios, and exhibited only at annual exhibitions, whereas in Glasgow the artists actively arranged to hold exhibitions at dealers' galleries. For this reason, the list of Glasgow dealers is far in excess of the Edinburgh dealers.

Due to lack of documentation, information tends to be patchy, but where possible I have listed dealers by their trading names, giving a brief account of the dates on which their businesses were established and the addresses of their various galleries. Any cross-references to other dealers in this appendix, or to collectors in appendix 1, have been marked in bold.

Bibliographical Note

Much of the information on Scottish dealers was gathered from contemporary publications such as The Bailie and Scots Pictorial and from reviews in The Glasgow Herald. The Elizabeth Bird files in Glasgow University Special Collections were also a valuable source, and the Glasgow Post Office Directories enabled me to establish locations and dates at which dealers were trading. Further bibliographical sources have been listed after each entry. For French dealers I found Malcolm Gee's PhD thesis, Dealers, Critics and Collectors of Modern Painting: Aspects of the Parisian Art Market between 1910 & 1930 (New York & London 1981) a valuable source, and for earlier dealers I referred to Vollard's Souvenirs d'un Marchand de Tableaux, (Paris 1937), Anne Distel's Les Collectionneurs des Impressionistes - Amateurs et Marchands, (Dudingen/Guin 1989) and Françoise Cachin and Bogmilla Welsh-Ovcharov's catalogue for the Musée d'Orsay exhibition Van Gogh à Paris (Paris 1988). For information on American dealers I am grateful to Arleen Pancza-Graham, who is currently researching Charles M. Kurtz and his role in promoting the Glasgow Boys abroad. More specific bibliographical sources are listed after each entry.
Kay & Reid

Business founded in 1857 at 50 Wellington Street, Glasgow. Moved to 84 Wellington Street in 1865 and to 83 Gordon Street in 1871. Dealing by 1877 at 103 St Vincent Street. Moved to 128 St Vincent Street in 1886 and to 9 St Vincent Place in 1887. Partnership dissolved in 1889.

Founded in 1857 by James Gardiner Reid (1828-1907) (plate 1) and Thomas Kay at 50 Wellington Street. The firm specialised originally in furnishing ships and making figure heads, and were also plate glass merchants. In 1865 they moved to 84 Wellington Street and in 1870 they acquired a separate workshop at 97 Dumbarton Road. From this date onwards they became involved in the manufacture of mirrors and picture frames. In 1871 the firm moved to 83 Gordon Street, and in 1872 they began selling prints for the first time. In 1877 the firm moved again to 103 St Vincent Street. By this date James Reid had moved into picture dealing and James Reid was employing a staff of 80.

One of Kay & Reid’s earliest exhibitions was a show of paintings by Hamilton Maxwell (1830-1923), brother of the collector Andrew Maxwell which was held in November 1878. The following year Kay & Reid were showing works by Dutch artists such as Israëls, Mauve and Ter Meulen and by Scottish artists including McTaggart, Sam Bough and Alex Fraser. In 1880 the gallery showed their first French paintings, including Constant’s A Harem Interior, and by 1881 they were beginning to focus on the Glasgow School, including Robert Macaulay Stevenson (1854-1952), and James Paterson (1854-1932) who exhibited with Kay & Reid in 1881 and 1882.

In the summer of 1886, shortly before Alexander Reid left for Paris, Kay & Reid moved to 128 St Vincent Street and had workshops at 222 and 224 West George Street Lane. By this date the stock included works by Hague School painters such as Artz, Mauve, Maris and Neuhuys, some paintings by James Paterson, as well as etchings after Corot, Daubigny and Constable. They also stocked Oriental China and Japanese screens and lacquers. In 1887 the firm moved again to 9 St Vincent Place and remained there until Reid’s return in 1889. From 1889 James Reid became director of La Société des Beaux-Arts at 232 West George Street. He retired from the business in about 1899 after suffering a severe cerebral haemorrhage.
A. & D.G. Reid

Opened in 1884 at 81 Finnieston Street.

The firm was established in 1884 by Alexander Reid, the brother of James G. Reid. Alexander Reid and his son Douglas specialised in carving and gilding figures for ships. Both were skilled craftsmen and Alexander Reid made 2 carved panels which were presented by the family to Glasgow Corporation.

La Société des Beaux-Arts


Alexander Reid set up his own business in Glasgow some time before October 1889. His father became director of the gallery at 232 West George Street, while he himself managed some small rooms at 227 West George Street. It seems likely that the 227 gallery was devoted to the sale of contemporary art, while the 232 gallery specialised in more established painters. In 1894 Reid moved his gallery to larger rooms at 124 St Vincent Street, and the other gallery remained at 232 West George Street until 1899 when it appears to have closed down. In May 1904 Reid moved the business to 117-121 West George Street.

In 1913 Reid's son, A.J. McNeill Reid, joined his father at La Société des Beaux-Arts and became director of the gallery in 1923/4. According to McNeill Reid his father retired towards the end of 1923, yet his father is named in the Glasgow street directories as co-director of the business until 1924/25, and the exhibition catalogues still refer to "Alex Reid's Galleries" in April 1925. It seems probable that Alexander Reid only retired completely when McNeill Reid was joined in January 1925 by Duncan Macdonald, formerly of Aitken Dott in Edinburgh.

In 1926 Reid's gallery amalgamated with the Lefèvre Gallery in London and the business became known as Alex Reid & Lefèvre. Both McNeill Reid and Macdonald became directors of the new firm. Macdonald moved south and McNeill Reid remained in Glasgow and for a short time the Glasgow firm was referred to as Alex. Reid & Son, but by 1927 it too had adopted the name of Alex Reid & Lefèvre. T.J. Honeyman took over as director of the Glasgow gallery in 1929. His first show was an exhibition of McBey watercolours and was a great success. However, soon afterwards Glasgow was badly effected by the economic slump and the business was forced to close in 1932.
Alex. Reid & Lefèvre

Opened at 1A King Street St James’s, London in 1926. Moved to 30 Bruton Street in 1950.

Alexander Reid’s firm amalgamated with the Lefèvre Gallery in London on April 26th 1926. The directors of the new company were Ernest Lefèvre, A.J. McNeill Reid, Etienne Bignou and Duncan MacDonald, who had joined McNeill Reid in Glasgow in 1925. Between April 1926 and April 1931 the new firm held a spectacular series of one-man shows of works by Seurat, Odilon Redon, Degas, Henri Rousseau, Derain, Modigliani and de la Fresnaye. There were also shows of English avant-garde artists such as Wyndham Lewis, Ben Nicholson and Matthew Smith as well as Scottish artists cultivated by Reid, such as Hunter, Peploe, Ferguson and McTaggart. The gallery went on to hold exhibitions of Picasso, Braque and the Ecole de Paris in the early 1930s, and were the first London gallery to hold an exhibition of Dali’s works in 1936.

The gallery is still in existence and is now situated at 30 Bruton Street.
Craibe Angus & Son

Gallery opened at 159 Queen Street in 1874. Moved to 81 Renfield Street in 1898 and to 106 Hope Street in 1904.

Craibe Angus (1830-1899) (plate 6) was born in 1830 in Aberdeen where he worked for a time as a shoemaker. He was self-educated and became an authority on the poet Robert Burns. He opened an art gallery at 159 Queen Street, Glasgow, in 1874, as a "dealer in pictures, china, bronzes, weapons and antiques." He specialised in Hague School painting and was selling Dutch and French 19th Century works to collectors such as T.G. Arthur and James Donald from an early date. His clients also included William Burrell and W.A. Coats.

Craibe Angus was the agent for the London dealer, Daniel Cottier, who apparently set him up in business, and who acquired Hague School paintings, especially works by Matthijs Maris, from the Dutch dealer Elbert J. Van Wisselingh and sent them north to Glasgow. Craibe Angus's daughter Isabella married van Wisselingh in 1887.

In addition to French and Dutch works, Angus sold pictures by the Glasgow Boys and also Velasquez, who enjoyed an upsurge in popularity at this time. After Angus's death in 1899 his son took over the running of the gallery and held annual exhibitions of paintings by Stuart Park in the 1900s and a Bessie MacNicol retrospective in 1905.

Bibliography: "The Late Mr Craibe Angus" by One Who Knew Him, The Scots Pictorial, 15th Jan 1900, pp.17-18.

T & R Annan


The company originated as a small photography business, founded by Thomas Annan (1829-1887) in 1857. The firm moved into dealing during the 1890s, producing and selling mainly etchings, and did not deal seriously in paintings until the late 1930s. However, in November 1890 the London dealers Dowdeswell & Dowdeswell exhibited works by Manet, Degas and Whistler at Annan's gallery. Annan also exhibited etchings by D.Y. Cameron along with a selection of photographs by James Craig Annan in October 1892 after the two men had
been on a tour of Northern Holland. This is the only Glasgow gallery from this period which is still in existence today.


**Van Baerle Brothers**

The gallery was in existence by 1891 at 203 Hope Street. Moved to 109 West George Street by 1896. Still in existence in 1901.

Edward and Charles Van Baerle specialised in Belgian and Flemish paintings and also sold works by Monticelli. In addition to art dealing and printselling they were involved in picture restoration and fine art publishing. They were associated with Hollender & Cremetti of the Hanover Gallery in London and through them they were able to hold regular exhibitions of Modern French paintings in the 1890s, including works by Corot, Daubigny, Courbet, Diaz, Troyon, Monticelli, Jacque, Meissonnier and Isabey. They also supported the Glasgow School and showed etchings by D.Y. Cameron as early as 1891 and exhibited about thirty paintings by Alexander Roche in 1893. Their clients included W.A. Coats.

**J.B. Bennett & Sons**

Business founded in 1856 at 50 Gordon Street. Dealing at same address by 1889 and at 36 Newmarket Street, Ayr by 1890. Glasgow branch moved to 50 West George Street (1920s) and then to 156 Buchanan Street (by 1932).

J.B. Bennett set up business at 50 Gordon Street in 1856 as "painter, paperhanger, gilder, glass embosser and interior decorator to the Queen". By 1889 he was selling modern French and Dutch works, including works by the Hague School painters Artz and Blommers and the French Symbolist Gustave Moreau. By the 1890s Bennett’s two sons, Charles and Robert, had taken over the business. Charles ran the Glasgow gallery, specialising in Hague School painting. He held annual exhibitions of Modern Dutch painting from 1898 onwards. He also held an early exhibition of Chinese and Japanese Ceramics in February 1890 and of Japanese carved ivories in 1891; and he patronised the young Glasgow painters from an early date, giving exhibitions to Alexander Roche and Alexander Frew in 1892. Colonel Robert Bennett managed the gallery in Ayr. He was well travelled and was familiar with most of the important European art collections. In 1893 he made a trip to Canada and the United States, visiting the Chicago exhibition en route.
James Connell & Sons

Business founded at 117 Stockwell Street in 1863. Dealing by 1889 at 88-90 Stockwell Street. Moved to 31 Renfield Street by 1890. London branch opened at 47 Old Bond Street in March 1903. Glasgow firm moved to 75 St Vincent Street by the 1920s.

The business was founded at 117 Stockwell Street in 1863, originally to sell glass and mouldings and to manufacture and gild picture frames. By 1889 James D. Connell described himself as a "dealer in paintings, chromos, oleographs and lithographs". He had a permanent exhibition of etchings and engravings on view and specialised in the work of D.Y. Cameron as early as 1890. In 1898 he became interested in Dutch art and in April 1899 he held an exhibition of etchings by Rembrandt, Whistler and D.Y. Cameron. He also held exhibitions of the work of William Mouncey in 1898 and 1902 and exhibited watercolours by Katherine Cameron in December 1900. The gallery became more active in the 1900s, selling mainly contemporary Scottish, Dutch and some English paintings, including the work of Alma-Tadema, and also selling furniture and antiques. By 1910 Connell was showing works by Le Sidaner and by 1913 he was including Boudin and Fantin-Latour in his Continental exhibitions. In 1923 Connell held an exhibition of 19th Century French art, including works by Monet, Sisley and Pissarro.

In March 1903 Connell opened a gallery in London at 47 Old Bond Street. He held mainly exhibitions of etchings, drawings and some watercolours, but he held an exhibition of paintings by Alexander Fraser in April 1906 and of E.A. Hornel in 1917. He also gave J.D. Fergusson his first one-man exhibition in London in June 1918. The gallery continued to exist up until the Second World War.

Bibliography: There is a small file on James Connell & Sons in the National Library of Scotland, Edinburgh, Acc. 7797.

George Davidson & Co

Business established at 42 Sauchiehall street in 1872. Moved to 123 Sauchiehall Street by 1879. Dealing by 1887 at same address.

George Davidson went into business as a carver and gilder in 1872. By 1879 he had set up as an artists' colourman and by 1887 he was dealing in works of art. He sold modern British and Continental paintings, but was particularly interested in supporting contemporary Scottish artists. When there was a rash of Fine Art Exhibitions in Scotland in the mid-1890s, Davidson was appointed Glasgow agent for the Kilmarnock exhibition, and when Reid acted as agent for the Munich Secession in 1898, George Davidson became the
agent for the more conventional Glaspalast exhibition. He continued to hold exhibitions of Scottish art in the 1900s and in July and November 1917 he gave Cadell two of his earliest one-man exhibitions, and his first exhibitions in Glasgow.

R. Ashton Irvine

Gallery at 33 Renfield Street from November 1904.

R. Ashton Irvine was the manager of W.B. Paterson & Co. at 33 Renfield Street from 1892 onwards. Paterson moved to London in 1900, and Irvine took over the business in November 1904, when he included Manet in an exhibition of 19th Century French art.

Thomas Lawrie & Son

Business founded at 126 Union Street before 1850. Moved to 85 St Vincent Street in 1872. London gallery (Lawrie & Co.) opened at St James' Mansions, 54/55 Piccadilly in 1892 and moved to 15 Old Bond Street in 1893. Glasgow business closed down late 1904.

Thomas Lawrie started out as a painter and paper hanger and by 1854 was involved with glass painting and interior decoration. In 1872 the business began dealing in "high class pictures and objects of vertu" and Thomas Lawrie was joined by his son, W.D. Lawrie. When Thomas Lawrie died J.M. Brown took over as the second director. The firm sold Hague School paintings as well as modern French paintings, including Millet, Daubigny, Corot, Troyon, Dupré, Diaz and Monticelli. They also dealt in works of art, including furniture, silver and bronzes, as well as stained glass and embroidery.

Lawrie's was showing Whistler's work in Glasgow as early as February 1879 and Albert Moore by 1884. They were early supporters of the young Glasgow painters and gave one-man exhibitions to Harrington Mann, James Guthrie and John Lavery in the late 1880s and early 1890s. They also showed Arthur Melville's work as early as 1884 and held regular exhibitions of the work of James Elder Christie and Archibald Kay, as well as many other Scottish artists.

W.D. Lawrie appears to have been in partnership with a London dealer, A.J. Sulley, as early as October 1888, when Theo van Gogh sent a Corot and a Van Gogh self-portrait to "Sulley & Lori" from Boussod & Valadon in Paris. Towards the end of 1892, Lawrie set up his own gallery (Lawrie & Co) in London at 15 Old Bond Street. The inaugural exhibition in February 1893 included works by Corot, Rousseau, Daubigny, Millet and Diaz. The Glasgow branch of
Thomas Lawrie & Son remained open until the end of 1904, and the London branch appears to have closed at the same time. A sale of Lawrie's collection was held at Christie's, London, on 28th January 1905.

Lawrie's clients included James Donald, T.G. Arthur and W.A. Coats.

North British Galleries (Edward Fox White)

Opened at 44 Gordon Street in 1878. Closed in 1886.

This gallery was run jointly by Edward Fox White and Edward Silva White until the winter of 1880 when Silva White opened his own gallery in West George Street. In January 1879 they showed two Whistler paintings including Nocturne in Snow and Silver (MY 205) which they sold to the collector A.B. Stewart.

Edward Fox White also sold works by Tissot, Meissonier, Munkacsy, Millais, Sam Bough, Faed, Pettie, Leighton, Turner and Cecil Lawson. He had a second gallery at 13 King Street, St James's, London. The Glasgow gallery closed down in 1886. The stock was sold off on 5th May 1886.

William B. Paterson & Co


William Bell Paterson (1859-1952) was the younger brother of James Paterson. He worked for five or six years in the family textiles business (his father manufactured muslin in Glasgow), but his greater inclinations were towards art. He opened an art gallery at 33 Renfield Street in September 1892, where he worked in partnership with the artist George Grosvenor Thomas (1856-1923). They specialised in Barbizon and Hague School paintings, and also sold Japanese prints, antique bronzes, carved ivories, furniture and rugs. In March 1893 they held an exhibition of 200 Old Japanese prints and antique oriental bronzes.

By November 1893 Grosvenor Thomas had left the partnership. W.B. Paterson continued to sell French and Dutch 19th Century works, and also began to focus on the Glasgow School. During the 1890s he held one-man exhibitions of the work of James Paterson, E.A. Walton and Grosvenor Thomas and he sent works by some of the Glasgow Boys to the St Louis Exposition in 1895. He knew most of the Glasgow
Boys through his brother James, who also introduced him to the collector James Smith of Blunden Sands. Paterson also continued to deal in Japanese prints and Oriental bronzes, holding a further exhibition of Japanese colour prints in January 1899.

By 1898 Paterson was thinking of expanding his business to London, but it wasn’t until May 1900 that he opened a second gallery at 5 Old Bond Street. His London partner was Norman Forbes, brother of the actor Forbes-Robertson, "an excellent judge of pictures and an authority on old masters" (Oliver Brown, Leicester Galleries). The inaugural exhibition was a show of 18th Century British portraiture, including works by Reynolds, Gainsborough, Hoppner and Romney.

The partnership did not last long, and in November 1904 Paterson sold his Glasgow business to R. Ashton Irvine, who had been manager of the gallery for over 12 years, and moved permanently to London. From this time on he turned his attentions to Joseph Crawhall, culminating in the 1912 exhibition of 50 works by this artist.

In 1913 Paterson and Herbert K. Wood organised an important exhibition of 63 works at the Grand Hotel in Glasgow, where they showed works by Monet, Degas, Pissarro and Gauguin, as well as works by the Glasgow Boys and the Barbizon School.

Paterson built up a strong core of clients, including James Smith, William Burrell and W.A. Coats. However, Coats died in 1926, and after the depression which followed the General Strike of that year, business never really picked up again, and Paterson was forced to close the gallery down in August 1932.

John Ressich

John Ressich was a Glasgow businessman and an able journalist who later moved to London. He supported Peploe and showed some of his works at his Glasgow office in 1911 when Aitken Dott refused to show his paintings (and when the only other dealer to take an interest was Reid). He knew Burrell and was also a friend of Cunninghame Graham, J.D. Fergusson and Hunter. He persuaded Fergusson to take a trip to the Highlands and organised an exhibition of his work at Reid’s and Aitken Dott’s in 1923. He encouraged Hunter to go to New York in 1929 and he wrote the catalogue introduction to Hunter’s memorial exhibition at Reid’s gallery in 1932.
W. M. Warneuke

Gallery at 153 Sauchiehall Street by 1906.

Warneuke set up initially as a photographer. He moved into picture dealing by March 1906 when he held an exhibition of paintings by Joseph Henderson. Reid held one-man shows of Cadell’s work at Warneuke’s gallery in 1921 and 1922.

Edward Silva White

Gallery opened at 161 West George Street in 1880. Gallery closed in 1885.

Edward Silva White specialised in etchings and engravings, but also sold modern paintings, including works by Alma Tadema. In June 1882 Silva White announced his intention to move to London due to the failure of his George Street gallery, but he continued to run his Glasgow gallery until 1885 when he went into partnership with Eugene G. White and opened a new gallery at 104 West George Street. (See E & E Silva White)

E & E Silva White or The French Gallery

Gallery opened at 104 West George Street in 1885.

In 1885 Edward Silva White went into partnership with Eugene G. White. Their new business was also known as the French Gallery and was part of a franchise run by Wallis & Son in London. By 1891 there were branches of the French Gallery in London, Glasgow, Edinburgh and Dundee, with T. Wallis, Edward Silva White and W.L. Peacock as the principal directors.

E. & E. Silva White specialised in modern French art, but also gave exhibitions to young Scottish painters such as James Paterson. Their clients included W.A. Coats.
OTHER GLASGOW DEALERS (not mentioned in main text)

D.B. Campbell

Gallery at 141 Sauchiehall Street by 1894. Moved to 139 Sauchiehall Street in 1902. Business closed down 1904.

D.B. Campbell (d. 1904) held the annual exhibitions of the Scottish Society of Watercolourists in his gallery at 141 Sauchiehall Street. In November 1902 he opened the "Century" Gallery at 139 Sauchiehall Street. The gallery was associated with the Continental Gallery in New Bond Street, London, which arranged for the exhibition of Scottish artists abroad.

Stephen T. Gooden

Gallery opened in 1898 at 62 Renfield Street.

Stephen Gooden set up business in Glasgow in 1898, having formerly worked for William Agnew & Son. He held an exhibition of works by Bessie McNicol in January 1899.

J. McEwen

Gallery at 166 Buchanan Street by 1896.

McEwen's gallery was in existence by September 1896 when he held an exhibition of work by Horatio McCulloch.

Charles Moody

Gallery at 61 Renfield Street by 1891. Moved to The New Gallery, 4 West Regent Street in 1899.

Moody sold works by Hague School and Barbizon painters, and was showing Fantin-Latour as early as 1891. However, as far as Scottish painting was concerned he was conservative in his tastes and preferred the works of Sam Bough, Alex Fraser and G.P. Chalmers to those of the Glasgow Boys.
Aitken Dott & Co (The Scottish Gallery)

Business founded in 1842 at South St David Street. Moved to Castle Street in 1860. The Scottish Gallery opened in 1896.

The business was founded in May 1842 by Aitken Dott, who opened a gilders and frame makers shop in South St David Street. The firm also restored pictures and branched out in time into picture dealing. In 1860 they moved to Castle Street and in 1896 the "Scottish Gallery" was opened, specialising in contemporary Scottish art, and holding annual exhibitions of Scottish artists. One of their earliest clients was J.J. Cowan, who was buying from Aitken Dott as early as 1897. The firm was selling work by artists such as Arthur Melville, Bessie McNicol, Alexander Roche and David Gauld from 1896 onwards and promoted artists such as William McTaggart (1898, 1901), Edwin Alexander (1897, 1901, 1902), Charles Mackie (1899), James Lawton Wingate (1900), and later Peploe (1903, 1909) and Cadell (1909, 1910). The gallery also held regular exhibitions of Hague School paintings, imported from Van Wisselingh’s London gallery, and in December 1907 Peter McOmish Dott, the son of the founder, took an exhibition of Scottish art to Amsterdam.

The gallery was taken over in the 1920s by George Proudfoot who laid more emphasis than previously on Old Masters and Modern Etchings, but continued to support contemporary Scottish artists. His co-director was Duncan Macdonald, who later became a director of Reid & Lefèvre in London. During the 1920s Aitken Dott and Alexander Reid formed a partnership whereby they shared profits on paintings by artists such as McTaggart, Peploe, Hunter, McBey, Walton and many others. In 1924 they held a joint Memorial Exhibition for E.A. Walton at the McLellan Galleries in Glasgow, and in the same year they took out a joint contract on Leslie Hunter, guaranteeing him a steady income in return for a certain number of paintings per year. This partnership, which was initiated by Alexander Reid and McOmish Dott, was maintained by McNeill Reid and Proudfoot until the end of the 1920s. Their clients included John Blyth, William Boyd and Robert Wemyss Honeyman.

The business is still in existence today, situated at 16 Dundas Street, Edinburgh.
Situated at 90 George Street by 1890.

Cadell had his first one-man exhibition at this gallery in 1908.

The French Gallery


DUNDEE DEALERS

Foggie

Foggie's held an exhibition of Cadell's work in Dundee in June 1921 and offered Hunter a one-man show during the same period.

Robertson & Bruce

Sold work by mainly Scottish artists, including Edwin Alexander and Muirhead Bone. Clients included Robert Wemyss Honeyman.

James Tattersall

Tattersall worked as Reid's partner for a brief period in 1916. He was a friend of William McInnes and William McNair, both of whom supported Hunter, and is said to have introduced McInnes to Reid. Tattersall was probably the "dealer or collector from Dundee" (E.A. Taylor, Honeyman Archives, National Library of Scotland) who accompanied McInnes to France just before the First World War to visit Hunter. Tattersall bought three works by Vuillard from Reid in 1919 and also owned Boudin's Jetée de Trouville [B3].
LONDON DEALERS

Thomas Agnew & Son

London branch opened in 1860 at 5 Waterloo Place. Moved to 39 Old Bond Street in 1875 and later to 43 Old Bond Street, its present location.

The business was founded in Manchester in 1817 by Thomas Agnew and his partner Zanetti. They opened branches in Liverpool in 1859 and in London the following year, at 5 Waterloo Place. During this period the firm specialised in Turner and Pre-Raphaelite paintings. In 1875 the London branch moved to 43 Old Bond Street, and throughout the 1870s they continued to trade extensively in Pre-Raphaelite works. By 1889, when Reid set up his own gallery in Glasgow, the directors of Agnew's London branch were Morland and Lockett Agnew. They specialised more generally in English art, and held annual exhibitions of British masterpieces and English watercolour drawings. In 1898 David Croal Thomson joined the business and was made a junior partner in 1903. He worked there until 1909. Reid bought a large number of important 18th Century portraits from Agnew's between 1906 and 1909. Most of the business was done with Lockett Agnew, with whom Reid was very friendly. After 1909 Reid made no significant purchases until 1923 when he staged an important exhibition of Impressionist works at Agnew's in London and Manchester.


Barbizon House

See under David Croal Thomson (Barbizon House)

Arthur Collie

Gallery at 39B Old Bond Street.

Arthur Leslie Collie was an antique dealer and "Publisher of Sculpture" who appears to have acted as Reid's agent in London during the 1890s. The two were close friends and even went on holiday together. Reid would stay at Collie's whenever he went to London and it was here that he staged his first exhibition of Impressionist art in December 1891. He also planned to hold an exhibition of Whistler pastels at Collie's in the spring of 1892 but this never took place.

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Cottier & Co


Daniel Cottier (1839-1891) served his apprenticeship in glass-painting with Kearney & Co of Glasgow and later attended Ruskin’s art classes in London. In 1862 he became manager of Field & Allen, an Edinburgh firm of glass stainers, glazers and painters. He married Field’s daughter and in about 1865 he started up his own stained glass business in Edinburgh, moving to Glasgow in 1867. He carried out work at Paisley Abbey and he also worked for the Aberdeen collector John Forbes White, who employed him to decorate his country house, Seaton Cottage, on the river Don, and also his town house in Aberdeen. Through White Cottier was introduced to a wide circle of painters and collectors.

Cottier moved south in 1869 to open new offices in London at No.2 Langham Place. It was around this time that he became interested in picture dealing. In 1873 he started up a business in New York, and became the first dealer to introduce painters such as Monticelli and Millet to the American public. He expanded the business as far as Australia, opening up offices at 333 Pitt Street, Sydney, in partnership with John Lyon.

Cottier’s interest in picture dealing brought him in contact with Elbert J. Van Wisselingh, who was a trainee with Goupil in Paris in the 1870s. Cottier persuaded Van Wisselingh to leave Goupil’s and come to London to manage the business. At this time Cottier was dealing not only in pictures, including Old Masters and avant-garde works, but in furniture and interior decoration. He specialised in Barbizon paintings, and through Van Wisselingh’s father, who ran a gallery in Amsterdam, he was provided with a regular supply of Hague School paintings which found a ready market in Scotland. Cottier’s agent in Scotland was Craibe Angus, who ran a successful gallery at 159 Queen Street, Glasgow.

In 1877 Cottier persuaded the Dutch painter Matthijs Maris, whom Van Wisselingh had known in Paris, to come and live with him in London. He employed him to design gas-globes and also to restore Old Masters. Maris benefitted from this arrangement, since Cottier was able to find a ready market for his paintings in Scotland. Cottier also developed an interest in the work of Monticelli, a close friend of Maris. He exhibited four works by Monticelli at the International Exhibition of 1886 in Edinburgh, and is often given credit for introducing Monticelli to the Scottish collectors.
Cottier was friendly with Reid when they lived in Paris during the late 1880s, and Reid may have initially acquired Hague School paintings through the English dealer. However Cottier was unsympathetic towards the young Scottish artists, and in 1889 was apparently involved with the Edinburgh collector R.T. Hamilton Bruce in a scheme to inflate the prices of Barbizon and Hague School painting and to "run down all the Scottish art". (letter from Macaulay Stevenson to Hornel, dated 5th June 1889)

Cottier died of a heart attack in 1891 in Jacksonville, Florida. His picture collection was sold in 1892 and fetched £20,000.


Dowdeswell & Dowdeswell

Situated at 133 New Bond Street.

Worked closely with Durand-Ruel, who in 1883 organised an Impressionist exhibition in their galleries. In January 1888 they held an exhibition of Monticelli paintings, to which Alexander Reid was one of the main contributors. In 1890 they held an exhibition of 19th Century French art at T&R Annan's in Glasgow, including works by Degas, Manet and Whistler.

The Goupil Gallery (Boussod Valadon & Co; later Wm. Marchant & Co.)

Situated at at 5 Regent Street.

The Goupil Gallery was the London branch of Boussod, Valadon & Cie. Previously Goupil & Co., 25 Bedford Street, it was taken over by Boussod & Valadon in 1884, but one of its directors, David Croal Thomson, who joined the firm in 1885, retained the name of Goupil's. The gallery specialised in the work of the Barbizon School and under Thomson also promoted Whistler and the work of the English Impressionists.

In April 1889 David Croal Thomson arranged a major exhibition of 20 works by Monet, the first Impressionist works to be shown in Britain since Durand-Ruel had closed his gallery; and in December of that year he held an exhibition of London Impressionist painters, including Sickert and Wilson Steer. In June 1891 he held an early exhibition of Lavery's works, including 35 paintings of
Tangier and Scotland. He was a close friend of Whistler's and in March 1892 he held a very successful exhibition of Whistler's works at Goupil's.

While at Goupil's his most important clients included James Staats Forbes, Alexander Young, Sir John Day, Colonel Thorburn of Peebles and Mr Westmacott, many of whom were also clients of Reid.

Thomson worked at Goupil's until 1897 when Boussod & Valadon decided to sell the plate and book production side of the business. Thomson resigned and moved to Agnew's.

Hollender & Cremetti

Business founded in Brussels in 1841. London firm established at the Hanover Gallery, 47 New Bond Street before 1892.

The firm was founded as J. Hollender in 1841. Hollender later went into partnership with Eugène Cremetti (d.1927) who took over the Thos. McLean Galleries in London's Haymarket and introduced Barbizon painters to the English public. During the 1890s Cremetti held annual exhibitions of 19th Century French art at the Glasgow Institute Galleries. The Van Baerle Brothers in Glasgow were associated with Hollender & Cremetti and accounts were often settled through the London firm. Their clients included the Glasgow collectors W.A. Coats and W.J. Chrystal.

M. Knoedler & Co

Founded late 1850s in New York. Branches in Paris and London from 1895. London branch (recently closed) situated at 15 Old Bond Street.

The business was founded in New York by Michael Knoedler (d.1878), who was sent to the USA in 1846 by the French dealers Goupil. Knoedler set up an office at 289 Broadway, specialising initially in engravings. He moved into picture dealing during the 1850s, and before the end of the decade he had bought out Goupil and was trading under his own name. In 1869 he moved to 170 Fifth Avenue, and from this moment onwards the business began to take off. When Knoedler died in 1878 his eldest son Roland took over the business, selling to a long list of important clients, including William and Cornelius Vanderbilt.

In 1895 Knoedler opened a branch in Paris, followed shortly by one in London. The London branch held an important
exhibition of Impressionist art in London in June and July 1923, at the same time as Reid held his exhibition of "Masterpieces of French Art" at Agnew's. William Burrell bought works by Manet and Degas from the Knoedler exhibition.

L.H. Lefèvre & Son (The Lefèvre Gallery)

Gallery opened in 1871 at 1a King Street, St James’s.

In 1871 Léon Lefèvre (1844-1915), a nephew of the Belgian dealer Ernest Gambart, set up the Lefèvre Gallery in London, in partnership with F.J. Pilgeram. Initially it dealt mainly in engravings and prints by more or less contemporary French and English artists, but Lefèvre also sold works by artists of the Barbizon School and some of the Hague School painters. It was not until after about 1905 that the gallery began to sell more modern artists such as Boudin, Fantin-Latour, Lépine and Pissarro. This more modern outlook was due to a great extent to the influence of Lefèvre’s son, Ernest-Albert (1869-1932), who joined the firm during the 1890s and inherited the business on his father’s death in 1915. From 1918 onwards Ernest Lefèvre began taking an interest in Degas and from 1921 he developed a close business relationship with the French dealer Etienne Bignou who kept the gallery stocked with a steady supply of 19th Century French art. In May 1923 the Lefèvre Gallery held an important exhibition of modern French art, including works by Monet, Manet, Degas, Sisley, Pissarro and Renoir. William Burrell bought Degas’ Portrait of Duranty [D5a] for £1900. It was shortly after this date, thanks initially to Bignou’s intervention, that Alexander Reid and the Lefèvre Gallery began to organise joint exhibitions of Impressionist and Post-Impressionist art in London and Glasgow. In April 1926 the two business amalgamated under the new name of Alex Reid & Lefèvre Ltd.


The Leicester Galleries (Ernest Brown & Phillips)

Situated at Leicester Square, London.

The Leicester Galleries staged a series of spectacular exhibitions in London after the first World War. In 1917 the gallery showed works by Jacob Epstein and in 1919 they held a joint exhibition of Matisse paintings and Maillol sculpture. These were followed in 1920 by a memorial exhibition for Camille Pissarro, and in 1921 by a one-man show of Wyndham Lewis. Probably due to their modern outlook, and also through their friendship with the
director Oliver Brown, Reid and McNeill Reid chose the Leicester Galleries to stage their first exhibition of paintings by the Scottish Colourists, including works by Peploe, Cadell and Leslie Hunter. In 1923 and 1924 the Leicester Galleries held one-man exhibitions of works by Degas (sculpture), Van Gogh, Epstein, Gauguin, Lucien Pissarro and Marie Laurencin. Some of the Degas sculptures and Gauguin’s Noa-Noa series [Ga3-Ga12] were also shown at Reid’s gallery in 1924. In 1925 McNeill Reid once again chose the Leicester galleries as the venue for a second exhibition of the Scottish Colourists, including work by the fourth member of the group, J.D. Fergusson. During this year alone the Leicester Galleries also held exhibitions of works by Walter Sickert, Odilon Redon and Paul Cézanne.

David Croal Thomson (Barbizon House)

Gallery opened in 1918 at 8 Henrietta Street, Cavendish Square. Moved to 9 Henrietta Street in 1926. Closed down 1930.

Barbizon House was the gallery of David Croal Thomson (1855-1930) (plate 8). Thomson was born in Edinburgh in 1855. He began his career as apprentice to an artist’s colourman and printseller at the age of twelve, and also studied drawing and painting. At 17 he became chief assistant at Alexander T. Hill’s picture gallery in St. Andrew’s Square, Edinburgh. He worked there until 1879 when he was offered a partnership, but he decided instead to travel to Paris, where he spent a year painting and writing articles for the Scotsman. He then moved to London and worked as sub-editor for a new arts publications, The Year’s Art, and later for The Art Journal.

In 1885, at the age of 30 Thomson became a director of the London branch of Boussod, Valadon & Cie (The Goupil Gallery) who specialised in the art of the Barbizon School, and also sold contemporary French, Dutch and British art. Thomson devoted himself during this period to the promotion of Barbizon painting, the Pre-Raphaelites and the young English Impressionists, especially Walter Sickert and Philip Wilson Steer.

Thomson resigned from Goupil’s in 1897 and in 1898 joined the firm of Thomas Agnew & Son who specialised in 18th Century Portraiture. One of his earliest assignments was to travel to Canada and the USA visiting potential clients. Among those he visited were George Drummond, James Ross and Sir William Van Horne of Montreal and John G. Johnson of Philadelphia, all of whom were to become clients of Reid’s.

Thomson was made a partner of Agnew’s in 1902 and in 1908 he moved to another partnership in the French Gallery, Pall Mall. In 1918 he opened his own gallery, Barbizon House,
at 8 Henrietta Place, where he sold works by the Barbizon painters, Whistler, the Pre-Raphaelites and the English Impressionists. He was friendly with G.F. Watts, Sickert and Wilson Steer, and also knew D.Y. Cameron and Lavery. In 1926 the gallery moved to 9 Henrietta Street.

His clients included Robert Brough of Perth and William Burrell, who bought regularly from Thomson in the 1920s.

Thomson was a successful writer, and his publications included The Barbizon School published in 1890 and an article on The Brothers Maris, published in The Studio in 1907. He also kept a record of all works which passed through his hands, entitled The Barbizon House Record, and which was published annually from 1919 until 1929.


See also under Thomas Agnew & Son, The Goupil Gallery and Wallis & Son.

Wallis & Son (The French Gallery)

Situated at 120 Pall Mall. Later moved to 158 New Bond Street and then to 11 Berkeley Square. Branches in Glasgow, Dundee and Edinburgh.

David Croal Thomson worked as a partner at the London branch of the French Gallery from 1908 until 1918. During this period Reid bought Gainsborough’s Mrs Hammond from Wallis’s for £1500 in December 1911. Their clients included William Burrell and they appear to have had an association with the Johnson Art Galleries in Montreal, where they held annual exhibitions of paintings from 1892 onwards.

See also: E & E Silva White, Glasgow dealers and The French Gallery, Edinburgh dealers.

E.J. Van Wisselingh & Co (The Dutch Gallery)

See under Dutch dealers

The following Glasgow dealers also had London branches:

James Connell & Sons, Thomas Lawrie & Son (Lawrie & Co.), W.B. Paterson & Co, Edward Fox White (See under North British Galleries).
FRENCH DEALERS

Allard & Noel

17 Rue Caumartin, Paris.

Dealers in modern paintings. They handled Rodin’s works on a regular basis between 1893 and 1905. Reid bought a Rodin sculpture from Allard in about 1900 for £1000 francs. By 1905 the partnership had dissolved and Allard was running the business alone. William Burrell bought works by Degas, Boudin, Bonvin, Courbet, Jacques and Daubigny from Allard in the 1920s.

Galerie Barbazanges


Barbazanges retired from the business in 1923 and was succeeded by his old assistant L.C. Hodebert. In June 1924 Reid, with the help of his son, held an exhibition at this gallery of work by Peploe, Fergusson, Hunter and Cadell, entitled "Les Peintres de L’Ecosse Moderne". The exhibition ran from 2nd to 15th June and one of Peploe’s works was bought by the State for the Luxembourg Collection.

Georges Bernheim


Two notes in Reid’s stockbook indicate that he was buying works from Georges Bernheim after the beginning of the First World War. He bought a Jongkind watercolour entitled View of Paris sometime before January 1916 when he sold it to William McInnes for £85, and Boudin’s Plage de Trouville (Stephen Clark Collection) which he sold to Robert Wemyss Honeyman for £100 in Jan 1925.

From 1920 onwards Georges Bernheim was dealing in works by Chagall, Derain, Dufy, Matisse, Modigliani and Utrillo, and it is interesting to note that Reid’s purchases from him were extremely conservative. William Burrell bought works by Géricault, Degas and Renoir from Georges Bernheim in the late 20s and early 30s.
Bernheim-Jeune et Cie


The gallery had large stocks of 19th Century academic paintings and a collection of Impressionist works second only to Durand-Ruel. From 1903 to 1920 Bernheim-Jeune employed Felix Fénéon to run their contemporary art section. Through Fénéon and his successor Ebstein the gallery gave contracts to a number of avant-garde artists such as Matisse, Vlaminck, Dufy and Utrillo. Reid bought from Bernheim-Jeune on a regular basis from 1889 onwards. His purchases included a large number of works by Lucien Simon (41), Boudin (40+) and Vuillard (28), as well as sculpture by Rodin and paintings by Courbet, Daumier, Fantin-Latour, Whistler, Manet, Monet, Renoir and latterly Marquet, Roussel, Matisse and Modigliani. Jos Hessel was a cousin of the Bernheim-Jeune family and an apprentice in their gallery. Through his wife's friendship with Vuillard the gallery were able to obtain numerous examples of this artist's work. Reid acquired 18 Vuillard paintings from Bernheim-Jeune in 1919 and another 9 in 1920. William Burrell acquired works by mainly Daumier from Jos Hessel and Bernheim-Jeune in 1922.

S. Bing

Situated at 19 rue Chauchat, on the corner of 22 rue de Provence, Paris (1880s).

Siegfried Bing (1838-1905) was a dealer in Chinese and Japanese items. He was originally from Hamburg and had travelled to Japan in 1880-1 where he had made important contacts. He opened shops in Paris and New York and in 1888 he launched a highly influential periodical called Le Japon artistique. In the same year he held an important exhibition of Japanese woodcuts at his Paris shop, which Reid may have visited. Reid was probably introduced to Bing through Van Gogh, and both Reid and John Russell bought Japanese prints from Bing during Reid's stay in Paris. Other regular customers included Bonnard, Gauguin and Toulouse-Lautrec. Reid held a sale of Japanese prints at la Société des Beaux-Arts on his return to Glasgow in November 1889.
Galerie Bignou

Situated at 8 rue la Boëtie, Paris (1920s). Still in existence at 120 Boulevard Haussman.

Bignou’s gallery in the rue la Boëtie had previously belonged to his stepfather Bonjean. Etienne Bignou inherited Bonjean’s stock of 19th Century French paintings, including Daumier, Corot, Boudin and Lépine, but it wasn’t long before he began to deal in Impressionist art. After the first World War he developed a working relationship with the Lefèvre Gallery, bringing over paintings which Lefèvre would buy in bulk. In 1922 Bignou met Alex Reid in Glasgow and sold him some paintings for which Lefèvre had refused to pay the full asking price. From 1922 onwards Bignou fostered an association between Reid and Lefèvre, and in November 1923, thanks to Bignou’s encouragement, the two galleries held their first joint exhibition of Post-Impressionist works. Reid and Lefèvre went into partnership in 1926 and, with Bignou as a director, they were given an automatic entry to dealers and collectors in Paris and elsewhere.

In 1929 Bignou, along with Gaston and Josse Bernheim-Jeune, decided to buy up the firm of Georges Petit, and persuaded Reid & Lefevre to participate in the venture. However, the financial slump of the 1930s resulted in disaster and the gallery was closed down in 1933. Undaunted, Bignou decided to tap the American art market and in the early 1930s he opened a gallery in New York on East 57th Street. He continued his associations with Reid & Lefevre until the outbreak of the Second World War.

Reid must have bought a great number of works through Bignou, but only four notes of purchase occur in Reid’s stockbook: Courbet’s Fleurs Méleés which Reid sold to D.W.T. Cargill in March 1924 for £4500; Despiau’s Head of a Girl which he sold to William Burrell in October 1924 for £75; Matisse’s Anenomes or La Nappe Rose [Mat1] which he sold to William McInnes in June 1925; and Renoir’s Tasse et Mandarins which he sold to Leonard Gow in July 1925.

Jean Boussod Manzi Joyant et Cie (later Manzi Joyant et Cie)

Jean Boussod (1860-1907) joined Boussod Valadon et Cie in 1887, when Reid was also working there. He left the company in about 1898 and went into partnership with Michel Manzi (1845-1915), an engraver, and Maurice Joyant (1864-1930), a friend of Toulouse-Lautrec, who had succeeded Theo as director of the modern section of Boussod & Valadon. The new company was known as Jean Boussod, Manzi, Joyant et Cie. Boussod retired in 1901 and the firm became known as Manzi Joyant et Cie. Reid bought Degas’s Les Trois Danseuses [D13] from this firm in 1913.
Boussod Valadon et Cie (formerly Goupil)

Situated at 9 rue Chaptal and 19 boulevard Montmartre, Paris (modern section).

Boussod & Valadon were the successors to the firm of Goupil & Co., which was founded in 1827 by a German publisher of engravings called Henry Rittner (1802-1840). In 1829 he went into partnership with Adolphe Goupil (1806-1893) who transformed the company into the famous Maison Goupil, which was among the most successful businesses in Paris. He began by specialising in engravings of Old Masters and Salon paintings. From 1846 the company began to deal more and more in pictures and by 1856, when Goupil went into business with Léon Boussod (1826-1896) he had already acquired a reputation as a great art dealer. During the 60s and 70s Goupil and Boussod continued to develop the business in different directions and established branches in London and the Hague. In 1884 Léon Boussod formed a new partnership with René Valadon and the company was renamed "Boussod, Valadon & Co.", but the Goupil name was never forgotten.

Adolphe Goupil retired from the business in 1886, and when Reid joined Boussod & Valadon in 1886 Léon Boussod was in charge, with his son-in-law, René Valadon (1848-1921), as co-director. The main gallery at rue Chaptal dealt in Old Masters and Salon painters, but Reid joined the modern paintings section at 19 boulevard Montmartre under Theo van Gogh. Léon Boussod’s eldest son Etienne Boussod (1857-1918) also joined the company in 1886 and his brother Jean (1860-1907) in 1887, and so Reid would have met both men who were only a little younger than he. Reid probably worked at Boussod & Valadon from about July 1886 until about February 1889. During this period Theo van Gogh was promoting Impressionist art in earnest and Reid would have had an excellent opportunity to familiarize himself with the work of this group of artists.

When Adolphe Goupil died in 1893 the company was forced to move to 24 boulevard des Capucines. René Valadon took over as principal director of Boussod & Valadon in 1896 when Léon Boussod died and in 1898 he formed a new partnership with Etienne Boussod and Auguste Avril. The company continued to exist until 1919.

Hector Brame et Cie

Business established 1864 at 47 Rue Taitbout, Paris. Moved to 3 rue Laffitte, by 1892. Still in existence as Hector Brame, Laurenceau et Cie, 68 Boulevard Malesherbes.

The first Hector Brame set up business as an art dealer at 47 rue Taitbout in 1864 and in 1865 he married the daughter of the dealer Gustave Tempelaere. Reid was friendly with the Tempelaere family, and probably met Brame through this connection, if not through working at Boussod & Valadon. Hector Brame specialised in the works of Corot, but also sold works by Millet, Rousseau and other artists of the Barbizon School. In 1875 he bought seventy-eight modèles for Barye’s sculptures from the Vente Barye at the Hôtel Drouot, and made numerous castings from these. Reid sold Barye’s work during the 1890s and 1900s and may have acquired his bronzes from Hector Brame et Cie. Brame also sold paintings by Jongkind and Boudin, and through his friendship with Paul Durand-Ruel was introduced to Impressionism, and above all Degas. Brame and Durand-Ruel often owned paintings jointly, much as Reid and Aitken Dott were to do in later years.

In 1892 Brame’s son, also Hector, took over the business, which by then had moved to the rue Laffitte. The gallery is still in existence, (now called Hector Brame, Laurenceau et Cie), and is now directed by the second Hector Brame’s grandson, Philippe.

Durand-Ruel et Cie


The company was founded in 1870 by Paul Durand-Ruel (1831-1922) although Durand-Ruel had been dealing in his father’s firm since 1851. With the outbreak of the Franco-Prussian war in 1870 Durand-Ruel moved to London and opened a gallery at 168 New Bond Street, where he became the first dealer to show Barbizon and Impressionist work. The London gallery closed in 1875, but in 1876 and 1877 Durand-Ruel provided the venue for the Second and Third Impressionist Exhibitions at 11 rue Le Peletier. For the next three years or so he ran into financial difficulties, and it was not until 1881 that he began buying Impressionist works again. In 1882 he organised the Seventh Impressionist Exhibition at 251 rue St. Honoré, which comprised a large number of works in his own stock. In 1883 he launched a series of one-man shows devoted to Monet (March), Renoir (April), Pissarro (May), and Sisley (June). In 1885 he organised an exhibition of Impressionist art in Brussels and the following year he had his first big success in America.
From 1886-9, when Reid was living in Paris, Durand-Ruel was affected by rival dealers such as Georges Petit and Theo van Gogh. During this period he held exhibitions of work by Puvis de Chavannes and Whistler. Reid wrote a review for the Puvis exhibition (see Appendix 5) and bought *Ludus Pro Patria* of 1883 (no.35) [Pul] from Durand-Ruel in March 1888. Between 1888 and 1895 he bought works by Boudin, Degas (4), Sisley, Monet and Manet, five of which were included in his exhibition of Impressionist art at Arthur Collie’s gallery in London in 1891. In 1912 Reid bought three works by Boudin and one Manet from Durand-Ruel, and in 1919 he bought sixteen works by Boudin which were included in an important show of 19th Century French art at the McLellan Galleries, Glasgow, in January 1920. During the 1920s he bought further works by Boudin and Renoir.

Durand-Ruel continued to support the Impressionists throughout his life, and never really developed a taste for the Post-Impressionists Seurat, Gauguin and Cézanne, investing in their work only at the expressed wish of a client. He died on 5th February 1922.


Theo Van Gogh plate 9

Worked at 19 boulevard Montmartre, Paris.

Theo Van Gogh’s uncle, Vincent van Gogh (1820-1888), was a dealer in the Hague and became an early director of Goupil’s Dutch branch. He arranged for Theo’s brother, Vincent (1853-1890) to work for a short period at Goupil’s in the Hague (from 1869), in London (1873) and in Paris (1875-6). Theo van Gogh (1857-1891) worked for Goupil’s in Paris from 1873 onwards and by 1883 had been made director of the modern paintings’ section at 19 boulevard Montmartre. In 1884 Goupil’s was taken over by Boussod, Valadon et Cie and from this date Theo turned his attentions to Impressionist art. In 1886 he was joined by Reid, and, thanks to the row which developed between the Impressionists and Durand-Ruel, he was able to acquire greater quantities of Impressionist art than ever before. He supported Vincent van Gogh financially, and through him met the younger generation of artists surrounding Gauguin, including Bernard, Anquetin and Tolouse-Lautrec. He also supported Gauguin from 1888 onwards, paying him 150 francs
a month in exchange for paintings. Encouraged by Reid, Theo collected and sold Monticelli's works and was one of the first dealers to take an interest in Redon. He died in February 1891, only months after his brother's suicide.

Galerie Georges Petit

Galleries at 8 rue du Sèze and 12 rue Godot (de Mauroi), Paris (1880s-1920).

Georges Petit (1856-1920) was the son of Francis Petit, a wealthy art dealer in the rue Saint-Georges. It was Petit's ambition to become the most important dealer in Paris, to which end he built a huge gallery at 8 rue de Sèze. He challenged Boussod & Valadon by dealing in Salon painters and handling some of the most successful artists of the period. He also set himself up as Durand-Ruel's rival and encouraged Impressionist painters to exhibit in the annual exhibitions which he held at his gallery during the 1880s. He organized the Monet-Rodin retrospective in 1889 and he held a huge Sisley retrospective in 1897, having finally won the painter over from Durand-Ruel. When Georges Petit died the gallery passed into the hands of Bernheim-Jeune and Etienne Bignou.

A note in Reid's stockbook indicates that in 1901 Reid bought nine paintings by Jongkind from Georges Petit.

A. Portier

Shop in the rue Fontaine, at the corner of the rue La Rochefoucauld (1880s).

Reid would have certainly known Portier, since he lived in the same building at 54 rue Lépic which Reid shared with the Van Gogh brothers. Alphonse Portier (1841-1902) was an artists' colourman as well as a dealer. He was an early supporter of the Impressionists and was one of the organisers of the 4th Impressionist Exhibition in 1879. He was a close friend of Pissarro and handled works by Manet, Guillaumin, Cézanne and Gauguin as well as other Impressionist painters. He also collected Japanese prints.

Paul Rosenberg

Gallery at 21 rue La Boëtie, Paris (1920s).

Paul Rosenberg was the brother of the dealer Léonce Rosenberg. He inherited an important gallery from his father and was able from the very beginning to invest in contemporary art and to support many of the more avant-
garde French artists. He gave contracts to Picasso in 1918, to Braque in 1924 and to Léger in 1927. He kept a large stock of Impressionist paintings which he sold for large sums. In 1923 he offered Manet's *Le Bon Bock* [M8] to the Louvre for 1,800,000 francs - a sum it could not afford. He eventually sold it to Reid in the same year for a sum in the region of £35,000. Sales to Reid also included Manet's *La Prune* [M9] and Picasso's *Enfant à la Colombe* [Pic1]. William Burrell was one of his clients.

**Le Père Tanguy**

Business established in 1873 at 14 rue Clauzel, Paris.

Vincent introduced Reid to Julien Tanguy (1825-1894) during his stay in Paris (1886-9). Tanguy worked for an artists' colour merchant from the early 1860s, and in 1873 set up own business as an art dealer and colour merchant. He sold colours and canvases to many Impressionist painters, including Pissarro, Renoir, Guillaumin, Monet, Gauguin, Van Gogh and Cézanne. Cézanne often left paintings with Tanguy in exchange for materials, and the dealer displayed them on the walls of his shop. Van Gogh also left paintings with Tanguy but none were sold.

**Bibliography:** BERNARD, Emile, "Julien Tanguy, dit le Père Tanguy", *Mercure de France*, 16th December 1908; MIRBEAU, Octave, "Le Père Tanguy", *L'Echo de Paris*, 13th February 1894.

**Gustave Tempelaere**

Gallery at 28 rue Laffitte, Paris.

Gustave Tempelaere (d.1904) set up his gallery in about 1872. He became Fantin-Latour's dealer and also signed a contract with Bonvin. Reid was a close friend of Jean Tempelaere (b. 1875) (plate 78), Gustave's son, and he bought a large number of pictures from Jean and his brother Ferdinand (b. 1879), who took over the business when their father died. Gustave Tempelaere's sister married Hector Brame in 1865, and through this connection the two dealerships amalgamated under Brame's grandson, Paul, who was also Tempelaere's great nephew. The business is known to-day as Hector Brame - Jean Lorenceau.

A note in Reid's stockbook indicates that he bought Fantin-Latour's *La Danse* [F8] from Jean Tempelaere. He later sold it to William McInnes in October 1913 for £262 10s. William Burrell also bought works by Fantin-Latour, Bonvin and Millet from the Tempelaere brothers during the 1920s.
Other French dealers associated with Reid

A list in the McNeill Reid file gives details of French dealers with whom Reid was familiar. Those already mentioned above are marked with an asterisk.

S. Camenton - 43 rue Laffitte

*Gustave Tempelaere - 28 rue Laffitte

V. Loto - 21 Avenue McMahon, Paris

A. Foinard - 4 rue Volnay. A note in Reid’s stockbook indicates that he bought Bonvin’s Still Life with Peaches and Silver Goblet [Bol] from Foinard’s. He sold it to William McInnes in April 1915 for £85.

Fernand Delas - Marseilles. Fernand Delas was a cousin of Adophe Monticelli and appears to have been Reid’s chief source of Monticelli paintings. Reid was in business with Delas as early as May 1889 when he took him to visit the American agent George A. Lucas, also an admirer of Monticelli’s work, in Paris.

*Hector Brame - 2 rue Laffitte

*Allard & Noel - Rue Caumartin

M. Kleinberger - 9 rue de l’Echelle.

Gerard, fils - Paris. A note in Reid’s stockbook indicates that he bought Boudin’s Le Voilier from Gerard, fils, and sold it to William McInnes for £48 in January 1916.
DUTCH DEALERS

Preyer

The Hague

Preyer bought a number of works from Reid in 1904, including two works by Monticelli, two Fantin-Latours, a Whistler, a Ziem, a Bauer and a De Bock.

E.J. Van Wisselingh & Co

Situated at 78-80 Rokin, Amsterdam; London branch (The Dutch Gallery Ltd) situated at 14 Brook Street, Hanover Square in 1897.

Elbert Jan Van Wisselingh (d.1912) (plate 7) was the son of Hendrik van Wisselingh who ran a small gallery in Amsterdam. He trained at Goupil’s Paris branch during the 1870s, where he met Daniel Cottier, who persuaded him to move to London and manage his gallery. Through his father’s gallery in Amsterdam Van Wisselingh was able to obtain a regular supply of Hague School paintings which found a ready market in Scotland, and which Cottier sold through his Glasgow agent, Craibe Angus.

In 1884 Van Wisselingh inherited his father’s business in Amsterdam and in 1887 he married Craibe Angus’s daughter, Isabella. In the same year he took over the Hague School painter Matthijs Maris, providing him with accommodation in London and a steady income. He also supported the Dutch artist Marius Bauer and financed his trip to the Near East in 1888. Both Maris and Bauer were popular with the Scottish collectors and Van Wisselingh sold a large number of Maris’s works in particular to William Burrell.

From 1898 the London branch of E.J. Van Wisselingh & Co held exhibitions of modern Dutch art at Aitken Dott & Co in Edinburgh. Reid also dealt frequently with Van Wisselingh during the period 1899 to 1914 and bought works by Marius Bauer from the Amsterdam gallery in 1898 and 1907. In March 1925 Reid held a joint exhibition with Van Wisselingh & Co in Amsterdam of watercolours and etchings by Bauer.

Charles M. Kurtz

Charles Kurtz (1855-1909) was born in New Castle, Pennsylvania. He studied painting at the National Academy of Design in New York and exhibited at the NAD in 1878. In 1879 he turned to journalism, working for the Lawrence Guardian in New Castle and the Tribune in New York. He also published National Academy Notes, an illustrated handbook of the exhibitions of the National Academy. In 1883 he became editor and manager of out-of-towns exhibitions for the American Art Union. He moved to Kentucky in 1884 and married Julia Stephenson the following year. They had three daughters.

In 1889 Kurtz returned to New York and became art director of the New York Daily Star and later editor of the Sunday Star. In 1891 he became art editor of the Daily Recorder and in 1893 was appointed assistant chief of the Department of Fine Arts of the World’s Columbian Exposition in Chicago. At the close of the fair, Kurtz was offered the directorship of the Art Department of the St Louis Exposition. It was at this exposition of 1895 that the first organized exhibition of works by the Glasgow School was seen in the USA. Since Reid was the Glasgow Boys’ agent in Glasgow it was through him that Kurtz arranged for the transportation of works. Kurtz also bought works by Hornel and Degas from Reid at this time.

Kurtz was affiliated with the annual St Louis expositions until 1899, when he was appointed assistant director of fine arts of the United States Commission to the Paris Exposition of 1900. Severe illness forced him to resign the commission, but in 1901 he was appointed assistant chief of the Department of Art of the Louisiana Purchase Exposition.

In 1905 Kurtz became first director of the new Albright Art Gallery in Buffalo. In November of that year he organised the second and last exhibition of Glasgow School painting in America. Reid sent him a still-life by Peploe which may have been included in this exhibition which travelled to Chicago, St. Louis, Pennsylvania and Toronto. Two years later, in October 1907, Kurtz held a large exhibition of Impressionist art, including works by Degas, Monet, Sisley
Kurtz died suddenly in 1909 at the age of fifty-four. His collection of Glasgow School paintings, which was gifted to the Yale Center for British art by his daughter Isabelle, included works by Guthrie, W.Y. MacGregor, Paterson, R.M. Stevenson, James Whitelaw Hamilton, David Gauld and E.A. Hornel. The Kurtz papers are now housed in the Archives of American Art in Boston.


Vickery Atkins & Torrey

Situated at 236 (1900) and later 212 Post Street, San Francisco.

Vickery Atkins & Torrey took a particular interest in Scottish art and held an exhibition of "Scotch Watercolours" in San Francisco in October 1900. This included three works by Robert Gemmell Hutchison and also R. M. Stevenson’s Twilight (no.18 - on sale at $325), which the gallery had bought from Reid for £30 in April that year. They bought regularly from Reid during the first part of this century, and in 1900, in addition to the Stevenson watercolour, purchased Monticelli’s Cavaliers sur une Plage for £60 and a Whistler Head of a Girl (The Daughter of the Concierge) [W13] for £400. In July 1903 they bought works by Gauld, Henry, Stevenson, Bonvin, Vollon and Kalf, and the following year Reid sent them 4 French pictures and 3 Gaulds.

Vose & Co

Founded as "The Westminster Gallery" at 337 and 339 Westminster Street, Providence, in 1850. Vose & Co. established 1897 at 320 Boylston Street, Boston. Present location 238 Newbury Street, Boston.

The business was founded by Joseph Vose who bought the Westminster Gallery in Providence from Ransom Hicks in 1850. Within a year his son, Seth M. Vose, joined the business and rapidly expanded it, buying up large quantities of Barbizon paintings during the second half of the 19th Century.

In 1897 Seth’s son, Robert C. Vose (1873-1964), opened his own gallery at 320 Boylston Street in Boston, moving later to 394 and 398 Boylston Street. His brother Nathaniel joined him as partner and the gallery enjoyed great success during the first quarter of this century. By 1920 the
partnership had dissolved and Robert Vose moved to new premises at Copley Square, 559 Boylston Street. During the 1920s he held exhibitions of works by artists such as Frank Brangwyn, Ignacio Zuloaga, J.J. Enneking, George Luks and Adolphe Monticelli.

Monticelli was Vose’s favourite artist, and it may have been a common taste which first attracted Reid to his gallery. Added to this, Vose was the best-known American art dealer outside New York City. During his lifetime he placed paintings in the collections of almost every major American museum and built private collections in many cities. Reid visited Vose during his first trip to Canada and the States in 1906 and sold him a Boudin and a Whistler Head of a Girl (Alice Butt II) [W15] for £550 in December of that year.


Wunderlich & Co

New York.

Directed by E.G. Kennedy, Wunderlich’s held a big exhibition of Whistler oils, watercolours and pastels in New York in March 1889. In March 1907 they bought Whistler’s Study for the Head of Miss Cicely Alexander of 1872/3 [W4] from Reid for £400.

CANADIAN DEALERS

Johnson & Copping

Later the Johnson Art Galleries, 1340 St. Catherine Street, West Montreal.

Johnson & Copping bought two works by David Gauld from Reid for £60 in November 1909, during his second trip to Canada. These dealers appear also to have had affiliations with E.J. Van Wisselingh & Co., and in 1931 the director of the Dutch gallery, P.C. Eilers, held an exhibition of Dutch and French pictures of the 19th and 20th Centuries at the Johnson Art Galleries. This exhibition included mostly works by the Hague School, as well as paintings by Boudin, Jongkind, Fantin-Latour, Pissarro, Van Gogh and Utrillo.
W. Scott & Sons

Situated at 1490 Drummond Street, Montreal.

This gallery appears to have had an affiliation with the French Gallery in London and held annual exhibitions of paintings from their stock from 1892 onwards. Reid sold a Ter Meulen to "Scott & Co" in December 1906, during his first trip to Canada.
APPENDIX 3

List of Known Exhibitions Held by Alexander Reid 1889-1925

The following is a list of exhibitions held by Alexander Reid between 1889 and 1925. An asterisk and Roman Numeral after the exhibition title denotes that a catalogue has been located, details of which are given in Appendix 4. Unless otherwise indicated, all exhibitions were held at Reid’s Glasgow gallery. From 1889 until April 1894 the gallery was located at 227 West George Street; from April 1894 until May 1904 the gallery was at 124 St Vincent Street; and from 1904 onwards it was at 117-121 West George Street.

1889 Nov A Series of "Gravures" by the most celebrated Japanese Artists, including numerous examples of Hokusai and his pupils.

1891 Dec - Jan Pictures by Degas and others* (I), held at 39B Old Bond Street, London.

1892 Feb Pictures by Degas and others.

1893 Nov French Art

1894 April The Collected Works of Joseph Crawhall* (II)

          October-Nov Pictures by T. Corson Morton

1895 March A Collection of Pictures and Sketches painted on a voyage to the Antartic by W.G. Burn Murdoch

          April-May 16 Pictures of Japan by E.A. Hornel

1896 February David Gauld - pictures of Grez-sur-Loing

          March A few Chef d’Oeuvres of Modern Art, Chiefly of the French School

          April James Lawton Wingate* (III)

          May Pictures by Harry Spence

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<th>Year</th>
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<th>Event</th>
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<tr>
<td>1896</td>
<td>Nov</td>
<td>Drawings by Joseph Crawhall</td>
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<tr>
<td>1897</td>
<td>Feb</td>
<td>Modern Pictures, including Corot, Whistler, Ribot, Daumier, Diaz, C.H. Jacque, Ricard, etc.</td>
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<td></td>
<td>March</td>
<td>Exhibition of Dutch art (also shown at Aitken Dott, Edinburgh)</td>
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<td></td>
<td>May</td>
<td>Pictures by Fantin-Latour (also shown at Aitken Dott, Edinburgh, in July)</td>
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<td>1898</td>
<td>June</td>
<td>Sale of Alex Reid's Collection* (IV), Hôtel Drouot, Paris.</td>
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<td></td>
<td>December</td>
<td>French Pictures, including Manet and Monet</td>
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<td>1899</td>
<td>May</td>
<td>Watercolours by Hardwicke Lewis</td>
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<td>1900</td>
<td>March</td>
<td>J. Whitelaw Hamilton RWS</td>
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<td>April</td>
<td>Eugène Boudin</td>
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<td>1901</td>
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<td>Pictures and Pastels by Henry Muhrman</td>
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<td></td>
<td>April</td>
<td>Pictures by E.A. Hornel</td>
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<td>1901</td>
<td>Dec</td>
<td>Etchings by Susan F. Crawford</td>
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<td>French Paintings, including Rosa Bonheur, Courbet, Couture and Boudin.</td>
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<td>1902</td>
<td>Feb</td>
<td>Pictures by Hornel and Gauld</td>
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<td>1903</td>
<td>March</td>
<td>Choice pictures by Sir Joshua Reynolds, D. Gauld, Geo. Henry, Corot, Alex Fraser, Vollon, Lépine, Monticelli, Ribot, Boudin, Hervier, Van Marcke, Courbet, Muhrman, Stevens, etc.</td>
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<td>March</td>
<td>E.A. Hornel</td>
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<td>1905</td>
<td>March</td>
<td>Mixed exhibition, including works by Reynolds, Romney, Raeburn</td>
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<tr>
<td>1905</td>
<td>May</td>
<td>Pictures by Eugène Boudin* (V)</td>
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<td>1906</td>
<td>Feb</td>
<td>Pictures and Drawings by William McTaggart* (VI) and Rare Lithographs by Fantin-Latour</td>
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<td>1908</td>
<td>Jan/Feb</td>
<td>Burne-Jones and Albert Moore</td>
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<td>March</td>
<td>Pictures by George Henry ARA</td>
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<td>1909</td>
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<td>Great English Portraitists: Raeburn, Zoffany, Reynolds, Gainsborough</td>
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<td>March</td>
<td>Raeburn* (VII)</td>
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<td>Jan/Feb</td>
<td>Japanese artefacts</td>
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<td>June</td>
<td>Pictures by M. Maris and Monticelli</td>
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<td>1911</td>
<td>Dec</td>
<td>Pictures by J. Lawton Wingate RSA* (VIII)</td>
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<tr>
<td>1912</td>
<td>Feb</td>
<td>Eugène Boudin</td>
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<tr>
<td></td>
<td>Dec</td>
<td>Fifth Exhibition of Pictures by Eu. Boudin* (IX)</td>
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<tr>
<td>1913</td>
<td>Jan</td>
<td>Fantin-Latour* (X)</td>
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<td></td>
<td>April</td>
<td>Lithographies de Fantin-Latour* (XI)</td>
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<tr>
<td></td>
<td>Nov</td>
<td>G. Leslie Hunter</td>
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<td>French Art</td>
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<tr>
<td>1914</td>
<td>April</td>
<td>Cabinet Pictures by William McTaggart RSA* (XII)</td>
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<td></td>
<td>May</td>
<td>E.A. Walton</td>
</tr>
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</table>
1915  June  David Gauld  
      Nov-Dec  S.J. Peploe  

1916  March  G. Leslie Hunter  

1918  Feb  F.C.B. Cadell  

1919  March  William McTaggart  
      May  Edouard Vuillard  
      Sept  Stained Glass (with Grosvenor Thomas), held at 11 Crown Terrace, Glasgow.  
      Nov-Dec  S.J. Peploe  

1920  Jan  French Pictures* (XIII), held at the McLellan Galleries, Glasgow  

1921  Feb  S.J. Peploe  
      F.C.B. Cadell, held at Warneuke’s Gallery, Glasgow.  
      April  G. Leslie Hunter  
      June  Watercolours by Jongkind  
      Dec  S.J. Peploe  
      William McTaggart  

1922  March  F.C.B. Cadell, held at Warneuke’s Gallery, Glasgow.  
      October  William McTaggart  

      Jan  Eugène Boudin* (XV)  
      Drawings and Watercolours by Daumier  
      Jan  French Impressionists  

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March  Marquet and Hunter
April  Fantin-Latour - Lithographs* (XVI)
May   F.C.B. Cadell
June-July  Masterpieces of French Art* (XVII) (XVII), held at Thos. Agnew & Sons, 43 Old Bond Street, London.
August Masterpieces of French Art, held at McLellan Galleries, Glasgow.

Sept  J.D. Fergusson* (XVIII), also held at Aitken Dott, Edinburgh.
Oct-Nov  Post-Impressionist Masters - Gauguin, Van Gogh, Toulouse-Lautrec, representative pictures by Renoir* (XIX), held jointly with the Lefèvre Galleries at 1a King Street, London.
Dec  G. Leslie Hunter

1924  Jan  Memorial Exhibition of Paintings and Drawings by E.A. Walton PRSW, RSA* (XX), organised jointly with Aitken Dott, held at the McLellan Galleries, Glasgow.
Feb  Pictures by Modern French Masters* (XXI)
The Works in Sculpture of Edgar Degas* (XXII)
March  Drawings of Eugène Boudin
March  S.J. Peploe
May  F.C.B. Cadell
May-June  Important Pictures by Nineteenth Century Masters* (XXIII), arranged jointly with the Lefèvre Galleries, and held at 1a King Street, London.

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June  Woodcuts by Paul Gauguin* (XXIV)

October  The Works of Some of the Most Eminent French Painters of Today* (XXV), also held at the Lefèvre Galleries, London, in November.

November  Watercolours by Frank Brangwyn RA* (XXVI)

1925  Jan  Important Pictures by XIX Century Masters* (XXVII), arranged jointly with the Lefèvre Galleries.

March  Watercolour Drawings and Rare Etchings by M.A.J. Bauer* (XXVIII), arranged jointly with E.J. Van Wisselingh & Co.

April  Pictures by J.B. Manson* (XXIX)
LIST OF LOCATED REID EXHIBITION CATALOGUES

Abbreviations:

ARLG  Alex Reid & Lefèvre Gallery, Bruton Street, London.
BN    Bibliothèque Nationale, Paris.
GUL   Glasgow University Library (Special Collections)
NGS   National Gallery of Scotland Library, Edinburgh.
SNGMA Scottish National Gallery of Modern Art Library, Edinburgh.
UPIV  Université de Paris IV, Rue Michelet, Paris.

I  Catalogue of a small collection of pictures by Degas and others (held at Mr Collie's Rooms 39B Old Bond Street) by La Société des Beaux-Arts, December 1891.
   No. of works: 23
   Location: V&A

II Catalogue of the Collected Works of Joseph Crawhall Jr
     La Société des Beaux-Arts, 124 St Vincent Street, Glasgow, April 1894.
     No. of works: 80
     Location: NLS

III James Lawton Wingate RSA.
     Appreciation by J.M. Gray, FSA Scot.
     At La Société des Beaux-Arts, 124 St Vincent St.,
     Glasgow.
     Undated [April 1896]
     No. of works: 63
     Location: NGS, ARLG.

IV  [Sale Catalogue] La Collection de M.A. (de Glasgow), Hôtel Drouot, Vendredi le 10 juin 1898.
    No. of works: 55 paintings, 8 watercolours, etc.
    Location: BN, UPIV.
V Eugène Boudin.
Catalogue of a Second Exhibition of Pictures held at the Rooms of Mr. Alex Reid, 117 West George Street, Glasgow, May 1905.

No. of works: 30
Location: ARLG

VI Pictures and Drawings by Wm MacTaggart RSA
La Société des Beaux Arts, 117-121 West George Street, Glasgow.
Undated [Spring 1906]

No. of works: 20
Location: NGS (Caw archive)

VII Raeburn.
Catalogue of a small collection of Pictures held at the Rooms of Alex. Reid, 117-121 West George Street, Glasgow.
March 1909.

No. of works: 20
Location: ARLG

VIII Pictures by Lawton Wingate RSA.
At the rooms of Alex Reid, 117-121 West George Street, Glasgow.
December 1911.

Cover only remains.

Location: ARLG

IX Fifth Exhibition of Pictures by the Distinguished French Artist EU. BOUDIN.
117-121 West George Street.
Undated. [December 1912]

No. of works: 25
Location: ARLG

X Fantin-Latour.
Alex Reid, La Société des Beaux-Arts
Glasgow 1913 [Jan]

No. of works: 29
Location: ARLG

XI Lithographies de Fantin-Latour.
Alex Reid, La Société des Beaux-Arts, 117-121
West George Street, Glasgow.
April, 1913.

No. of works: 35
Location: ARLG

XII

Catalogue of A Collection of Cabinet Pictures by WILLIAM McTAGGART RSA.
Alex Reid, 117-121 West George Street, Glasgow.

April 1914.

No. of works: 20
Location: ARLG

XIII

French Pictures
at The McLellan Galleries, Sauchiehall Street, Glasgow.
January 1920.
Exhibition organised by ALEX. REID

No. of works: 171
Location: ARLG

XIV

January 1923

No of works: 75
Location: V&A

XV

Eugène Boudin.
Alex Reid, La Société des Beaux-Arts, Glasgow 1923. Catalogue of a fifth exhibition of pictures held at the rooms of Mr. Alex Reid, 117 West George Street, Glasgow.
Jan 1923.

No. of works: 27
Location: ARLG

XVI

Fantin-Latour.
Catalogue of a Third Exhibition of Lithographs held at the Rooms of Mr. Alex Reid, 117 West George Street, Glasgow.
April 1923.

No. of works: 37
Location: ARLG
No. of works: 20 Location: Thomas Agnew & Sons, London.

XVIII  J.D. Fergusson. September 1923 - La Société des Beaux-Arts, 117-121 West George Street.
[Exhibition also held at The Scottish Gallery, 26 Castle Street, Edinburgh]
No. of works: 19 paintings, 6 sculptures. Location: GUL, SNGMA.

XIX  Exhibition of Post-Impressionist Masters - Gauguin, Van Gogh, Toulouse-Lautrec, representative pictures by Renoir - arranged by Messrs. Lefèvre and Mr. Alex Reid (Glasgow). October 25th - November 24th 1923. The Lefèvre Galleries, 1a King Street, St James's. Foreward by Konody.
No. of works: 27 Location: ARLG

XX  Memorial Exhibition of Paintings and Drawings by E.A. Walton PRSW, RSA, in the McLellan Galleries, Glasgow 1924. Organised jointly by Mr Alex Reid, Glasgow and Messrs Aitken Dott & Son, Edinburgh.
No. of works: 94 paintings, 55 watercolours, 1 bronze Location: ARLG

XXI  Pictures by Modern French Masters. La Société des Beaux-Arts, 117-121 West George Street. February 1924.
No. of works: 14 Location: ARLG

XXII  Catalogue of an Exhibition of the Works in Sculpture of Edgar Degas. With a preface by Walter Sickert. Alex Reid, La Société des Beaux-Arts, 117-121 West George Street, Glasgow.
February 1924.
No. of works: 72
Location: ARLG

XXIII Important Pictures by Nineteenth Century French Masters.
May-June 1924.
Arranged by Messrs Lefèvre & Son and Mr Alex Reid (of Glasgow).
Exhibited at the Lefèvre Galleries, 1a King Street, St. James, London SW1.
Preface by P.G. Konody.
Illustrated.

No. of works: 26
Location: ARLG

XXIV Woodcuts by Paul Gauguin.
Alex Reid, La Société des Beaux-Arts, 117-121 West George Street.
Glasgow June 1924.

No. of works: 10
Location: ARLG

XXV Exhibition of the Works of some of the most Eminent French Painters of To-day.
October 1924.
Arranged by Mr Alex Reid & Messrs Lefèvre & Son (of London)
Exhibited at the Galleries of Mr Alex Reid, 117-121 West George Street, Glasgow.
Illustrated

No. of works: 43
Location: SNGMA, ARLG.

XXVI Watercolours by Frank Brangwyn RA
La Société des Beaux-Arts
November 1924

No. of works: 23
Location: ARLG

XXVII Important Pictures by XIX Century Masters
Arranged by Mr Alex Reid and Messrs Lefèvre & Son (of London)
Exhibited at Alex Reid’s Galleries, 117-121 West George Street, Glasgow.
January 1925.
XXVIII  Watercolour Drawings and Rare Etchings by M.A.J. Bauer
Arranged by Mr Alex Reid & Messrs E.J. Van Wisselingh & Co (of Amsterdam)
Exhibited at Alex Reid’s Galleries, 117-121 West George Street, Glasgow.
March 1925.

No. of works: 25 paintings, w.c.s, 46 etchings
Location: ARLG

XXIX  Pictures by J.B. Manson
Arranged by Mr Alex Reid & Messrs L.H. Lefèvre & Son
Exhibited at Alex Reid’s Galleries, 117-121 West George Street, Glasgow
April 1925

No. of works: 27
Location: ARLG
APPENDIX 4A

CATALOGUE OF A SMALL COLLECTION OF PICTURES BY DEGAS AND OTHERS (HELD AT MR COLLIE'S ROOMS 39B OLD BOND STREET) BY LA SOCIETE DES BEAUX ARTS

DECEMBER 1891

CATALOGUE

1. SISLEY - Effet de Neige (Moret)
2. PISSARRO - La Fête-Foire [P2]
3. HERVIER - Cour de Ferme
4. DAUBIGNY - Paysage
5. RIBOT - Nature Morte
6. MONET - Effet de Neige [Mo6]
7. COROT - Coucher de Soleil
8. MONTICELLI - Paysage avec Figures
9. HERVIER - La Bucheronne
10. MONTICELLI - Souvenir d'Ecosse
11. HERVIER - Paysage
12. COROT - Le Village de Fresselles
13. RIBOT - Nature Morte
14. MONTICELLI - L'Automne
15. HERVIER - La Femme à Charette
16. DEGAS - Après le Bain
17. DEGAS - Une Danseuse
18. DEGAS - Chevaux de Courses
19. DEGAS - Chez la Modiste [D9]
20. DEGAS - La Répétition [D11]
21. DEGAS - Femme Assise à Une Fenêtre [D2]
22. DEGAS - Un Café Concert
23. MILLET - Le Semeur (Dessin Pour Tableau)
APPENDIX 4B

CATALOGUE of MASTERPIECES OF FRENCH ART Organised by Mr ALEXANDER REID of GLASGOW in Collaboration with MESSRS. THOS. AGNEW & SONS

43 OLD BOND STREET, LONDON W.1.

JULY 1923

1. EFFET DE NEIGE A LOUVECIENNES [S2] Alfred Sisley (B.1840-D.1899)
2. LA TASSE DE THE Auguste Renoir (B.1841-D.1920)
3. LE BOIS DES SOEURS [Ce2] Paul Cézanne (B.1839-D.1906)
5. PERE LA TUILE [M11] Edouard Manet (B.1832-D.1883)
6. LE JAMBON [M12] Edouard Manet (B.1832-D.1883)
7. JOCKEYS AVANT LES COURSES [D7] Edgar Degas
8. LE PLATRE [Ce4] Paul Cézanne
10. LE BON BOCK [M8] Edouard Manet
11. VUE DE ST CLOUD [S3] Alfred Sisley
12. LA REPETITION AVANT LE BALLET [D8] Edgar Degas
13. PORTRAIT DE MADAME CEZANNE [Ce3] Paul Cézanne
15. LA BROIOCHE [M7] Edouard Manet
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Year Range</th>
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<tbody>
<tr>
<td>16</td>
<td>LA LISEUSE</td>
<td>Auguste Renoir</td>
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<tr>
<td>17</td>
<td>LE MELON</td>
<td>Auguste Renoir</td>
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<td>18</td>
<td>ENFANTS DU CHŒUR</td>
<td>Gustave Courbet</td>
<td>B.1819-D.1877</td>
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<tr>
<td>19</td>
<td>MON JARDIN</td>
<td>Auguste Renoir</td>
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<tr>
<td>20</td>
<td>CHAQUE FETE A SON LENDEMAIN</td>
<td>Thomas Couture</td>
<td>B.1815-D.1879</td>
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</table>
This appendix includes the few remaining examples of Reid's own art criticism.

1. This half-written review of the Puvis de Chavannes exhibition, held at Durand-Ruel's in November 1887, was found by McNeill Reid among his father's papers. It was written in English and French with many alterations, making it difficult to decipher. This is McNeill Reid's translation:

There closes here tomorrow an Exhibition, the memory of which will long dwell in the hearts of those who have been fortunate enough to be allowed to regard and appreciate it, the Exhibition of the works of Puvis de Chavannes in the Galeries Durand-Ruel, Rue Peletier.

The gathering together of those works could have but one effect, to increase the number of those who justly esteem him as the foremost French artist. The sensation on entering this exhibition is as if, from the heart of Paris in the 19th Century, one had been instantaneously transported back to Ancient Greece...

In the course of conversation one day with one of the chiefs of the new school, a sworn enemy to the allegories of former times, the name of Puvis de Chavannes happened to be mentioned, and he could not help speaking of him with emotion. I was curious to hear how he could reconcile his praise of Puvis with his own artistic convictions. "True," said he, "I admit I am inconsistent mais que voulez-vous? His theories are the contrary of mine, yet his art seduces me; his aesthetic principles I detest and his works enchant me all the same. I don't understand it but I am carried away in spite of myself." And he was right.

2. Introduction to the catalogue of an exhibition of pictures by Joseph Crawhall, held by Alexander Reid at La Société des Beaux-Arts in April 1894.

Not academician, not associate, Crawhall is an artist - species rare enough outside, perforce rarer inside the ranks of academies; for, contrary to the general belief, academies do not foster art, they smother it.

No one more heartily than Crawhall despises the titles, always unavailing, more than often ludicrous, by which so many mediocrities seek to bolster up a reputation.

Of an old Newcastle family, Crawhall has seen some thirty odd summers. His intense love of horses, indeed of all animals, is undoubtedly hereditary, more than one of his ancestors having both "bred" and "raced".

His father, that rarest of old English gentlemen,
himself no mean artist, is author of those now scarce chap-
books ("The Compleatest Angling Booke", "The Newcastle
Fishers' Garland", Chaplets from Coquetside", "Old Ffrendes
with New Faces", etc., etc.), which are certainly the
quaintest of our time. For a number of years he was one of
the few intimates of the late Chas. Keene, and it is now
matter of history that for much of his best work in Punch
Keene was greatly indebted to Mr. Crawhall Sen.; but enough
of antecedents. Let us look for a moment at the
culmination.

Of little import how, in common with some of the
academicians - and most laymen - "he was a prodigy with his
pencil at the age of three." One strongly marked
characteristic of Crawhall we would however record here.
Like all the most sensitively artistic temperaments, he is
not master of his moods, and the desire for artistic
expression reveals itself at the most unforeseen times, in
the most untoward of places. A word, a look, are often
sufficient to inspire a picture. One friend recounts how
he has just come from a dog show; almost as quick as the
telling, there it all is "put down" in the most delicious
manner. Another tells how he has just seen the coach go by
with two chestnuts in the "wheel", and a white and bay in
the "lead"; one of his most delicately beautiful drawings
is the result.

Many will remember the old Bath Street studios of
Guthrie, Lavery, Walton, McGregor, etc., some dozen years
ago. It was the custom then (the days of boys in buttons
having not yet dawned), when the owner temporarily left his
studio, for him to pin a large bill on his door, "Back in
half an hour." Not unfrequently, on his return, he found
his placard with an exquisite broidery of horses and
hounds, fowls and fishes, birds, bees, and butterflies.
There was no need of signature. Crawhall had been there
and the white margin had been irresistible. Some of his
most brilliant "epigrams" have been fired off in the
studios of his brother artists. Crawhall's earliest
pictures (in fact the only ones he ever painted in oil)
were done at "Brig O' Turk", in company with two of his
oldest friends and most enthusiastic admirers, Guthrie and
Walton. After this he spent some time in Paris in the
studio of Aimé Morot, which seems to have affected him
neither very much for the better nor for the worse. It is
difficult, indeed, to trace his peculiarly distinguished
style to any source.

The only conclusion one can come to is that he has
created a style. Though not the inferior of any in
expressing the special characteristics of whatever animal
may be under consideration for the time being, this is only
a matter of course, and by the way. Very secondary this,
compared to the unerring rightness with which his design is
placed in the space it is to decorate; with the ever-
changing beauty of the design itself, with the marvellous
precision and absolutely invaluable quality of each touch
that calls that design into being!

For these qualities we venture to say he has no living
equal. His work may fitly be described as epigrammatic.
Some of his drawings, "most unimportant in size", possess enough art-quantity to leaven a wall of Burlington House (the summer exhibition).

Swift says, "It is as hard to get quit of number as of hell." This seems to apply most pertinently to art at the present moment.

What with exhibitions (containing hundreds of pictures) in which the works of art are as the proverbial needle; with individual painters deluging us with futilities which make us forget they have ever given us artistic productions, we are in danger of annihilation from number. Crawhall has a cure. Self-appointed censor of his own work, he is mercilessly fastidious; and if the present exhibition contain the bulk of his life-work, the number of drawings committed to the flames has been legion. The works of Crawhall have long been the exquisite delight of his brother artists, and of a public which, though necessarily restricted as the supply, has been found among the aristocracy of art amateurs - among those who may truly be called men of taste.

3. Foreward to the catalogue of the first exhibition of pictures by Eugène Boudin, held by Alexander Reid at La Société des Beaux-Arts in 1900.

That futurity will class BOUDIN among the great masters we do not pretend to say.

That he will rank as one of the most interesting and charming painters of the school immediately succeeding and partly contemporaneous with that of 1830, we think none will pretend to dispute. Born at Honfleur in 1824, the sea is at once his natal element, and the element of his selection; and though sometimes temporarily diverted into other channels, his art has always returned to daily with her sovran mistress - the sea: her ports and her shipping, or the storm-clouds gathering on her limitless horizons. His first essays were possibly inspired by Isabey, tempered by a study of Ruysdaels, Van der Veldes, and other Dutch masters in the Louvre; but his later manner showed distinct evidence of the influence of the ruder, more forcible style of Jongkind.

BOUDIN may rightly be classed as one of the most important connecting links between the romantic movement, of which Claude Monet, Sisley, etc., etc., are the distinguished ornaments.

How classify the work of such a fertile producer as Boudin -impossible to do more than mention a few of those fields that have yielded him ore so rich - ore almost sans alloy!

To begin with, he is incontestably, par excellence, the painter of the Normandy coast, but his pictures of Brittany are scarcely less numerous.

His pictures of Camaret and Portrieux are really as beautiful in their "sauvagerie" as those of Trouville, of Havre or of Tréport. No less reason has he to be proud of
his studies of Brussels and Antwerp, of Rotterdam and Dordrecht, which would have rejoiced the heart of Van Goyen.

Bordeaux, with its forests of masts, later, in the southern coasts of France, - in very sooth his pictures are one delightful panorama of the seaboard of his beloved country. His last grand voyage was to Venice, where he made a series of studies, now much sought after by amateurs. But it is not from the sea and its ports only that BOUDIN has drawn his harvest. The cathedrals of France, her market-places, her "laveuses" by lazy river-sides, her grazing cattle, - all these and more have passed through his crucible; and his processions of pilgrims in Brittany are pure pearls, excelling in beauty the finest works of the minor Dutch masters. We can truly say there was nothing in nature animate or inanimate, but what possessed its interest for him.

May we not surely predict that from this hand, led on irresistibly, indefatigably, from one labour of love to another - that from this regard so sensitive to the harmonies of nature - must perforce emanate works which shall prove of lasting value and beauty to the beholder, and of which the charm can become only more intense, the more rare, the closer our intimacy with them.

ALEX. REID
PICTURES HANDLED BY REID

The following appendix includes all pictures handled by Reid to which I have referred in the main text. The appendix is arranged by separate schools of artists, and alphabetically within each school. As far as is possible, the works are listed chronologically, giving the known title of each work in bold. Where Reid bought, sold or exhibited a work under a different title, I have also given this title in bold. Each work is preceded by a code, which appears after the first mention of this work in the main text. Where possible I have also given the reference number in Roman Numerals of any Reid exhibition(s) in which a particular work was included (See Appendix 4). It has not been possible in every case to trace a work's present location, but as far as possible I have provided the catalogue raisonné number. I have given an account of each work's provenance only so far as it is relevant to Reid. For further details of provenance it may be necessary to consult the appropriate catalogue raisonné. Catalogues raisonnés referred to are abbreviated as follows:


PV - PISSARRO, L.R. and VENTURI, L., Camille Pissarro, son art - son oeuvre, Paris 1939.


Note: All dimensions are given in centimetres

DUTCH SCHOOL

Bal Bauer, Marius A.J. (1864/7-1932)  
Mosque or The Gateway 1918  
Pastel on paper  
47 x 44.5  
The Burrell Collection 35/3  
Van Wisselingh & Co., Amsterdam; sold Christie’s, London, 3rd March 1918 (no.68); bought by Reid for William Burrell, who paid £47 5s.

Bos1 Bosboom  
Johannes (1817-91)  
Interior of Church 1849  
Watercolour  
38.1 x 28.5  
The Burrell Collection 35/24  
William Burrell bought Interior of Church from Reid on 30th May 1917 for £250. (See Bos5)

Bos2 Bosboom  
Church of Hattem  
Watercolour  
27.3 x 19.7  
The Burrell Collection (35/25)  
Bought by William Burrell from Reid 11th April 1917 for £160.

Bos3 Bosboom  
Pot au feu in a barn  
Watercolour  
24.1 x 31.7  
The Burrell Collection 35/35  
Bought by William Burrell from Reid 28th April 1917 for £100.

Bos4 Bosboom  
Interior of a Stable  
Watercolour  
36.8 x 54.6  
The Burrell Collection 35/31  
Bought by William Burrell from Reid 28th April 1917 for £150.

Bos5 Bosboom  
Interior of Church  
Watercolour  
28.5 x 21  
The Burrell Collection 35/23  
William Burrell bought Interior of Church from Reid on 30th May 1917 for £250. (See Bos1)
VG1 Van Gogh  
*Moulin de Blute-Fin, Montmartre*  
1886  
Oil on canvas  
45.4 x 37.5  
Glasgow Art Gallery (McInnes Bequest)  
2425  
Bought by William McInnes from Reid in about 1925.

VG2 Van Gogh  
Portrait of Alexander Reid (plate 12)  
1887  
Oil on panel  
40.3 x 31.9  
de la Faille 270  
Collection Mrs Aaron M. Weitzenhoffer, Oklahoma City  
Painted by Van Gogh when Reid was sharing his flat at 54 rue Lépic, Paris.

VG3 Van Gogh  
Portrait of Alexander Reid (plate 13)  
1887  
Oil on board  
42 x 33  
de la Faille 343  
Glasgow Art Gallery (3315)  
Painted by Van Gogh when Reid was sharing his flat at 54 rue Lépic, Paris.

VG4 Van Gogh  
Basket of Apples (plate 15)  
Early autumn 1887  
Oil on canvas  
46 x 55  
de la Faille 379  
Van Gogh gave this work to Reid during his stay in Paris.

J1 Jongkind  
Johan Barthold (1819-91)  
Winter Scene in Holland (plate 79)  
1865  
Oil on wood  
14.4 x 23.2  
Glasgow Art Gallery & Museum (McInnes Bequest) 2400  
Bought by William McInnes from Reid in April 1921 for £8 18s 6d.

J2 Jongkind  
View of Paris  
1879  
Watercolour  
15.7 x 33.2  
Glasgow Art Gallery & Museum (McInnes Bequest) 2435  
Georges Bernheim; bought by Reid; sold to William McInnes January 1916 for £85.
| Mal Maris, Matthijs (1839-1917) | Child with Lemon – Portrait of Barye Swan  
| | c.1887  
| | Oil on canvas  
| | 76.2 x 50.8  
| | The Burrell Collection (35/333)  
| | Bought by William Burrell from Reid in August 1919 for £1500.  
|  
| Mal Mauve, Anton (1838-1888) | Felling Timber  
| | Watercolour and bodycolour on paper  
| | 27.9 x 47  
| | The Burrell Collection 35/376  
| | Bought by William Burrell from Reid on 30th July 1917 for £345.  
|  
| FRENCH SCHOOL |  

| Bol Bonvin, François Saint (1817-87) | Still Life with Peaches and Silver Goblet  
| | 1876  
| | 32.1 x 40.3  
| | Glasgow Art Gallery (McInnes Bequest)  
| | 2377  
| | Foinard, Paris dealer; bought by Reid; sold to William McInnes April 1915 for £85.  
|  
| B1 Boudin, Eugène (1824-98) | Deauville – Le Rivage et la Mer au Couché du Soleil  
| | 1865  
| | Oil on canvas  
| | 47 x 72  
| | Schmit 331  
| | Private Collection  
| | Bought by Reid from Bernheim-Jeune, Paris, 7th January 1920.  
| | [XIII no.102 or 118?]  
|  
| B2 Boudin | Le Havre, Bassin de l‘Eure  
| | 1867  
| | Oil on canvas  
| | 42 x 55  
| | Schmit 417  
| | Private Collection  
| | Bought by Reid from Bernheim-Jeune, Paris, 15th November 1919.  

441
B3 Boudin
Personnages sur la jetée à Trouville
[The Jetty at Trouville] (plate 75)
1869
Oil on canvas
64.8 x 92.8
Schmit 492
The Burrell Collection (35/43)
Owned by Major William Thorburn, Peebles; G.N. Stevens, London; Anon
Sale Christie’s 14 June 1912 (lot 96, sold for £178 10s); J. Tattersall, Dundee; Alex Reid; Sir William Burrell (bt March 1919 for £720).
[XIII no.51 or 55?]

B4 Boudin
Trouville, Le Port
1869
Oil on panel
27 x 47
Schmit 471
Private Collection
Bought by Reid from Alexander Young sale, Christie’s, London, 30th June - 1st July 1910, no.24, for £73 10s. Sold to W.A. Coats.

B5 Boudin
Trouville, Crinolines et Cabines
1869
Oil on panel
23 x 37
Schmit 496
Private Collection
Bought by Reid from Bernheim-Jeune, Paris, 26th January 1916.

B6 Boudin
Environ de Plougastel
1870
Oil on canvas
23 x 41.5
Schmit 544
Private Collection
A. Diot, Paris; Reid; Schoneman Galleries, New York.

B7 Boudin
Kerhor, La Baie, Embouchure de La Rivière de Landerneau.
c.1870-3
Oil on canvas
40 x 65
Schmit 560
Private Collection
Bought by Reid from Bernheim-Jeune, Paris, 19th February 1920.

B8 Boudin
Hôpital - Camfront. Le Rivage
c. 1870-3
Oil on canvas

442
B9 Boudin

L'Ancien Marché aux Poissons à Bruxelles (Marché à Bruxelles)
1871
Oil on panel
25.7 x 46.3
The Burrell Collection (35/44)
Bought by Reid from Bernheim-Jeune, Paris; sold to William Burrell 7th May 1920 for £200.
[XIII no.50]

B10 Boudin

Portrieux. Bateaux de Pêche à Marée Basse
c.1871-3
Oil on panel
22 x 31
Schmit 728
Private Collection
Bought by Reid from Durand-Ruel, Paris, 13th November 1919.

B11 Boudin

Camaret. Trois-Mats dans la Rade
c.1871-3
Oil on panel
24 x 33
Schmit 736
Private Collection
Van Wisselingh; Alex Reid.

B12 Boudin

Trouville, Le Port
1873
Oil on panel
32 x 58
Schmit 860
Private Collection
Galerie Bignou, Paris; Alex Reid.

B13 Boudin

Camaret. Voiliers à l'Ancre.
1873
Oil on panel
24 x 33
Schmit 888
Private Collection
E.J. Van Wisselingh & Co, Amsterdam; Reid.
[XIII no.80]

B14 Boudin

Portrieux. Le Port Marée Basse
1873
Oil on canvas
Reid bought Plage de Portrieux from Durand-Ruel, Paris, 13th November 1919, with 16 other works, for 90,000 francs. [XIII no.121]

B15 Boudin

**Bordeaux, un coin du Port**
1874
Oil on canvas
40 x 65
Schmit 977
Bought by Reid from Bernheim-Jeune, Paris, 4th December 1919.
[XIII no.85 or 89 or 108]

B16 Boudin

**Bordeaux, Le Port**
1875
Oil on panel
22.5 x 41
Schmit 1074
Bought by Reid from Bernheim-Jeune, Paris, 4th December 1919.

B17 Boudin

**Trouville, la Jetée**
c. 1876-80
Oil on panel
22 x 27
Schmit 1177
Private Collection
Reid bought Jetée de Trouville from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs.
[XIII no.51 or 55]

B18 Boudin

**Etaples. Coucher de Soleil**
1878
Oil on canvas
46 x 65
Schmit 1211
Private Collection
Bought by Reid from Durand-Ruel, Paris, 6th March 1912.
[IX no.15]

B19 Boudin

**Trouville, scène de plage**
c. 1880-85
Oil on panel
16 x 30
Schmit 1369
Private Collection
Reid bought Plage de Trouville from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs.
[XIII no.8]
| B20 | Boudin                           | Trouville. Entrée du Port                     | c.1880-85  |
|     |                                 | Oil on canvas                                 | 46 x 65    |
|     |                                 | Schmit 1374                                   |            |
|     |                                 | Private Collection                            |            |
|     |                                 | Bought by Reid from Bernheim-Jeune, Paris, 30th May 1919. | [XIII no.76] |

| B21 | Boudin                           | La Route de Deauville (plate 74)              | 1881       |
|     |                                 | Oil on canvas                                 | 51 x 61    |
|     |                                 | Schmit 1536                                   |            |
|     |                                 | Paisley Museum and Art Gallery                |            |
|     |                                 | Bought by Reid from Vente Penot, Hôtel Drouot, Paris, 19th February 1894 (no.67); later owned by James Fulton. |     |

| B22 | Boudin                           | Trouville. Les Jetées                         | 1882       |
|     |                                 | Oil on panel                                  | 21 x 27    |
|     |                                 | Schmit 1678                                   |            |
|     |                                 | Private Collection                            |            |
|     |                                 | Reid bought La Jetée de Trouville 1882 from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs. | [XIII no.51 or 55?] |

| B23 | Boudin                           | Le Havre. L'Avant-port au soleil couchant     | 1882       |
|     |                                 | Oil on canvas                                 | 54 x 74    |
|     |                                 | Schmit 1682                                   |            |
|     |                                 | Private Collection                            |            |
|     |                                 | Bought by Reid from Bernheim-Jeune, Paris, 4th December 1919. | [XIII no.84 or 102?] |

| B24 | Boudin                           | Environs de Dordrecht. Chantier de Réparation de Bateaux. | 1884       |
|     |                                 | Oil on canvas                                 | 41 x 55    |
|     |                                 | Schmit 1823                                   |            |
|     |                                 | Bought by Reid from Durand-Ruel, Paris, 11th November 1919. |     |

| B25 | Boudin                           | Dordrecht, Le Port et la Tour de la Cathedrale | 1884       |
|     |                                 | Oil on panel                                  | 41 x 32.5  |
Schmit 1845
Mrs G.B. MacKean, Antrim, Ireland
Bought by Reid from Durand-Ruel, Paris,
6th May 1912, for 3,000 francs.
[IX no.19?]

B26 Boudin
Dordrecht. Une Rue
1884
Oil on panel
40 x 33
Schmit 1851
Glasgow Art Gallery 2378
Bought by Reid from Durand-Ruel, Paris,
6th May 1912, for 3,000 francs; sold to
William McInnes.
[IX no.11?]

B27 Boudin
Trouville. Le Parasol
1884
Oil on panel
14 x 23.5
Schmit 1867
Private Collection
Bought by Reid from Alexander Young
sale, Christie’s 30th June - 1st July
1910, for £73 10s.

B28 Boudin
Grand Voilier, Port de Deauville
[Voilier au Port]
c.1885-8
Oil on panel
25.4 x 20.3
The Burrell Collection 35/42
Bought by William Burrell from Reid 7th
May 1920 for £180.

B29 Boudin
Trouville. Barques Echouées
1885-90
Oil on panel
27 x 22
Schmit 1974
Paisley Museum and Art Gallery Schmit
1974
Reid bought Barques échouées from
Durand-Ruel, Paris, 13th November 1919,
with 16 other works, for 90,000 francs.
[XIII no.88?]

B30 Boudin
Deauville. Le Trois-Mats
c.1885-1890
Oil on panel
27 x 21
Schmit 1979
Private Collection
Bought by Reid from Durand-Ruel, Paris,
13th November 1919, along with 16
others, for 90,000 francs.
B31 Boudin
Trouville. Chantier Naval
c.1885-90
Oil on canvas
40 x 55
Schmit 1996
Private Collection
Reid bought Trouville - le chantier de construction from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs.
[XIII no.5]

B32 Boudin
Marée Basse. Pêcheurs au Bord de la Mer
c.1885-1890
Oil on panel
24 x 19
Schmit 2033
Private Collection
Bought by Reid from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs.
[XIII no.106; XIV no.6]

B33 Boudin
Cheval Normand
c.1885-90
Oil on panel
16 x 20
Schmit 2107
Private Collection
Bought by Reid from Alexander Young sale, Christie’s, London, 30th June-1st July 1910, no.147, for 21 guineas. Sold to W.A. Coats in July 1910 for £31 10s.

B34 Boudin
Trouville. Le Chemin des Boeufs.
1886
Oil on canvas
51 x 61
Schmit 2176
Private Collection
Bought by Reid from Bernheim-Jeune, Paris, 20th May 1919.
[XIII no.70?]

B35 Boudin
Caudebec-en-Caux. Une Rue. [Une Rue à Caudebec]
c.1889-92
Oil on panel
36.8 x 27.9
Burrell Collection 35/47
Bought by Reid from George A. Drummond Sale, Christie’s 26th June 1919, no.12; sold to William Burrell, 7th July 1919, for £264 12s.
B36 Boudin  
Berck. La Plage  
1890  
Oil on canvas  
50 x 75  
Schmit 2628  
Private Collection  
Bought by Reid from Durand-Ruel, Paris, 20th November 1922 for 15,500 francs.  
[XIV no.19]

B37 Boudin  
Laveuses à Trouville  
1890  
Oil on panel  
19 x 32  
Schmit 2672  
Private Collection  
Bought by Reid from Durand-Ruel 20th November 1922 for 4,500 francs  
[XIV no.20]

B38 Boudin  
Trouville. Les Jetées Marée Haute  
1890  
Oil on panel  
31 x 42  
Schmit 2685  
Private Collection  
Bought by Reid from Durand-Ruel, Paris, 13th November 1919.

B39 Boudin  
Le Port de Trouville pendant les Travaux  
1890  
Oil on canvas  
36 x 58  
Schmit 2690  
Private Collection  
Bought by Reid from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs.

B40 Boudin  
Saint-Vaast-la-Hougue  
1892  
Oil on canvas  
50 x 74  
Schmit 2923  
Bought by Reid from Durand-Ruel, Paris, along with 16 others, 13th November 1919, for 90,000 francs.  
[XIII no.82]

B41 Boudin  
Golfe-Juan. Les Montagnes de l’Esterel et l’Escadre  
1893  
Oil on panel  
27 x 40  
Schmit 3129  
Private Collection
B42 Boudin  
Le Vieux Port de Touques  
1893  
Oil on canvas  
36 x 58  
Schmit 3189  
Private Collection  
Reid bought Le Bourg de Touques 1893 from Durand-Ruel, Paris, along with 16 others, 13th November 1919, for 90,000 francs.  
[XIII no.56; XIV no.25]

B43 Boudin  
Venise. Vue Prise à la Guidecca  
Oil on canvas  
36 x 55  
Schmit 3423  
Private Collection  
Bought by Reid from Durand-Ruel, Paris, 13th November 1919, along with 16 others, for 90,000 francs.  
[XIII no.1 or 75 or 79]

B44 Boudin  
Venise - Le Quai des Esclavons  
Oil on canvas  
46.5 x 65.5  
Schmit 3430  
Private Collection  
Tempelaere, Paris; Reid; McNicol, Glasgow.  
[XIII no.1 or 75 or 79]

B45 Boudin  
1895  
Oil on canvas  
36 x 55  
Schmit 3448  
Private Collection  
Tempelaere, Paris; Reid; Mr & Mrs Francis Robertson, Glasgow.  
[XIII no.1 or 75 or 79]

B46 Boudin  
Deauville. Brick à Quai  
1896  
Oil on panel  
35.5 x 27.5  
Schmit 3546  
Mr A.P. Bersohn (NY)  
Bought by Reid from Bernheim-Jeune, Paris, 27th February 1919.  
[XIII no.7?]

B47 Boudin  
Deauville - Le Trois Mats Norvégien en Partance (title on back of panel)  
1897  
Oil on panel  
38 x 46
Schmit 3620
Private Collection
Reid; McNicol, Glasgow.

B48 Boudin
Le Port de Portrieux
36.2 x 51.8
Kirkcaldy Art Gallery
Bought by William Burrell from Reid, 7th May 1920, for £200.
[XIII no.60]

B49 Boudin
Un Port Lumbrueux, Bahau
Oil on canvas
40 x 52.5
Glasgow Art Gallery (McInnes Bequest)
Bought from Reid by William McInnes in February 1912 for £95.

Cel Cézanne,
Paul (1839-1906)
Overturned Basket of Fruit (plate 119)
c.1877
Oil on canvas
16 x 32.3
Glasgow Art Gallery (McInnes Bequest)
2382
Exhibited by Reid, Glasgow, 1923; bought by William McInnes, February 1925, for £600.

Ce2 Cézanne
L’Etang des Soeurs, à Osny (plate 113)
1877
Oil on canvas
60.5 x 74
Courtauld Collection
Exhibited by Reid as Le Bois des Soeurs at Agnews, London, Summer 1923; bought by Samuel Courtauld.
[XVII - no.3]

Ce3 Cézanne
Portrait of Madame Cézanne
1890-94
Oil on canvas
91 x 70
The Sao Paulo Museum, Sao Paulo, Brazil
Exhibited by Reid at Agnews, London, Summer 1923.
[XVII - no.13]

Ce4 Cézanne
Still Life with Plaster Cast (plate 115)
c.1895
Paper mounted on panel
70 x 57
Courtauld Collection
Exhibited by Reid as Le Plâtre at
<table>
<thead>
<tr>
<th>Artwork</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Size</th>
<th>Location</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>Col Corot, Jean-Baptiste Camille (1796-1875)</td>
<td>The River Bank</td>
<td>c.1870</td>
<td>Oil on canvas</td>
<td>40.1 x 60.1</td>
<td>Glasgow Museums and Art Galleries</td>
<td>Bought by William McInnes from Reid at an unknown date.</td>
</tr>
<tr>
<td></td>
<td>Flowers in Basket</td>
<td>1863</td>
<td>Oil on canvas</td>
<td>75.9 x 100.8</td>
<td>Glasgow Art Gallery</td>
<td>D.W.T. Cargill bought Fleurs Mélangées from Reid in March 1924 for £4,500.</td>
</tr>
<tr>
<td></td>
<td>Pomegranates</td>
<td>1871</td>
<td>Oil on panel</td>
<td>26.7 x 34.9</td>
<td>The Burrell Collection</td>
<td>Bought by William Burrell from Reid April 1914 for £80, lot 262 Kirkpatrick sale, Waring &amp; Gellow, Glasgow.</td>
</tr>
<tr>
<td></td>
<td>Apple Pear and Orange</td>
<td>1871-2</td>
<td>Oil on wood</td>
<td>13 x 20.7</td>
<td>Glasgow Museums and Art Galleries</td>
<td>Bought by William McInnes from Reid at an unknown date.</td>
</tr>
<tr>
<td></td>
<td>La Dame au Parasol, Portrait of Mlle Aubé (plate 108)</td>
<td>1865</td>
<td>Oil on canvas</td>
<td>90.6 x 72.5 [92.1 x 73.7]</td>
<td>The Burrell Collection</td>
<td>Bought by William Burrell from Reid on 7th May 1920 for £3,000 (priced at £4,500). Exhibited by Reid, Glasgow, January 1920 and August 1923 (no.17); exhibited Manchester October 1923. [XIII no.38]</td>
</tr>
<tr>
<td></td>
<td>Fruit</td>
<td></td>
<td>Oil on panel</td>
<td>17.8 x 36.8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Burrell Collection 35/66
With Craibe Angus; A.B. Stewart; bought by William Burrell from Reid 30th July 1917 for £80.

Col Couture
Thomas
(1815-79)
Le Conventionnel
Oil on canvas
66.7 x 56.5
The Burrell Collection (35/70)
Bought by William Burrell from Reid before 1901; exhibited International Exhibition, Glasgow, 1901 (no.1285).

Da1 Daumier Honoré
Victorin (1808-79)
Les Baigneurs [La Baignade - Avant le Bain - Le Bain]
1846/8
Oil on panel
25 x 32
Maison I-17
The Burrell Collection
A.J. Kirkpatrick 1894?; bought by Leonard Gow from Reid at an unknown date; eventually passed into the hands of William Burrell.

Da2 Daumier
La Baignade
c.1847
Maison I-10
Private Collector, Buenos Aires
[IV no.24]

Da3 Daumier
Le Meunier, Son Fils et L'Ane
1849
Oil on canvas
130 x 97
Maison I-24
The Burrell Collection 35/222
Bought by William Burrell in July 1926 from Reid & Lefèvre, Glasgow, for £8,000.

Da4 Daumier
Don Quixote
Oil on panel
30 x 23.7
Maison I-33
Aubry; Reid; William Burrell; included in a sale of some of Burrell's collection, Christie's, London, on 14th June 1902 (no.7).

Da5 Daumier
Le Dessinateur [La Lettre]
Oil on panel
Maison I-63a
Washington University, St Louis, USA
[IV no.25]
| Da6 Daumier | Hercule de Foire [Le Lutteur, Une Parade de Saltimbanques]  
|            | c.1865  
|            | Oil on panel  
|            | 26.6 x 35  
|            | Maison I-189  
|            | Washington DC, Phillips Collection  
|            | Owned Reid 1898; sold Hôtel Drouot, Paris, June 1898 for 3,900 francs (Geo. Bernheim).  
|            | [IV no.23] |

| Da7 Daumier | Buste de Femme or La Commère  
|            | c. 1870  
|            | Oil on canvas  
|            | 41 x 30.5  
|            | Maison I-219  
|            | Glasgow Museums and Art Galleries (McInnes Bequest)  
|            | William McInnes bought La Commère from Reid in August 1923 for £650. |

| Da8 Daumier | Artist at his Easel [The Artist]  
|            | Oil on panel  
|            | 32.5 x 25  
|            | Maison I-222  
|            | Phillips Collection, Washington  
|            | Bought by William Burrell from Alex Reid 1890s; sold Christie's 16th May 1902, lot 141; bought Reid £43 ls; later exhibited by Reid & Lefèvre (exh. "A Century of French Painting") at the McLellan Galleries, Glasgow, in May 1927 (no.11). |

| Da9 Daumier | Quatre Personnages or Suzanne et les Vieillards (plate 51)  
|            | c.1878  
|            | Oil on canvas  
|            | 19 x 25.3  
|            | Maison II-5  
|            | The Burrell Collection 35/227  
|            | William Burrell bought Suzanne from Reid in April 1899 for £120. |

| Da10 Daumier | Une Rue dans Paris [La Rue - Dans la Rue - La foule]  
|            | Oil on panel  
|            | 27.5 x 21  
|            | Maison II-20  
|            | Washington DC, Phillips Collection  
|            | DWT Cargill bought La Rue from Reid in February 1923 for £900. |

| Da11 Daumier | Au Cabaret  
|            | (an interior of a wine shop with three figures) |
Possibly Les Saltimbanques au Repos, Maison I-185 or II-43, Norton Simon Collection, USA. Exhibited by Reid October 1893

**Da12 Daumier**

Les Fugitifs  
Oil on canvas  
15.5 x 31.3  
The Burrell Collection 35/218  
Bought by William Burrell from Reid on 22nd April 1920 for £500.

**D1 Degas, Hilaire-Germain-Edgar (1834-1917)**

La Lorgneuse or Femme à la Lorgnette (c.1865)  
Oil on pencil on paper, on board  
31 x 19  
Lemoisne 268  
The Burrell Collection (35/239)  
Bought by William Burrell from Reid some time before 1902; included in a sale of some of Burrell’s collection at Christie’s, London, 14th June 1902 (lot 8).

**D2 Degas**

Femme à la Fenêtre (c.1871-2)  
Oil on paper mounted on linen  
61.3 x 45.9  
Lemoisne 385  
Courtauld Collection, Home House Trustees  
Reid bought Femme Assise from Durand-Ruel 20th October 1891 for 3,000 F; Reid exhibited Femme Assise à une Fenêtre in London, December 1891 (no.21) and Glasgow, February 1892; Femme à une Fenêtre included in Reid sale, Hôtel Drouot, Paris, 10th June 1898 (no.26), sold to Durand-Ruel for 2,900 francs.  
[I (no.21); IV (no.26)]

**D3 Degas**

Dans un café or L’Absinthe (1875-1876)  
Oil on canvas  
92 x 68  
Lemoisne 393  
Paris, Musée d’Orsay (RF 1984)  
Bought by Reid from Henry Hill Sale, Christie’s 1892; sold to Arthur Kay; sold by Kay 1893.

**D4 Degas**

Deux Danseuses en Scène (c.1877)  
62 x 46  
Courtauld Collection, Home House
D5 Degas

**Portrait of Diego Martelli** (plate 99)  
1879  
Oil on canvas  
110 x 100  
Lemoisne 519  
National Gallery of Scotland  
Sold by Reid to Mrs R.A. Workman in 1920.  
[XIII (no.148)]

D5a Degas

**Portrait of Duranty**  
1879  
Tempera, watercolour and pastel on linen  
100.9 x 100.3  
The Burrell Collection 35/232  
Bought by Reid from Lefèvre Gallery  
Exhibition of Impressionist Art (no.25), summer 1923; exhibited  
Agnew’s, Manchester, October 1923 (no.15); sold to William Burrell 12th November 1923 for £1900.

D6 Degas

**Danseuse Verte or Danseuses basculant**  
c.1880  
Pastel and gouache  
66 x 36  
Lemoisne 572  
Lugano, Switzerland - Thyssen-Bornemisza

D7 Degas

**Jockeys avant la Course**  
c. 1881  
Oil on board  
108 x 74  
Lemoisne 649  
Sold by Reid to DWT Cargill December 1921 for £2,100.  
[XVII (no.7)]

D8 Degas

**Le Ballet**  
c.1881  
Oil on canvas  
55 x 65  
Lemoisne 844  
Exhibited by Reid at Agnew’s, London, July 1923 as La Répétition avant le Ballet (no.12); sold to DWT Cargill.  
[XVII (no.12)]

D9 Degas

**Chez la Modiste** (plate 43)  
1882  
Pastel on pale grey vellum
D10 Degas
Le Foyer de la Danse à l'Opéra
c.1882
Pastel on board
58 x 83
The Burrell Collection 35/238
Bought by William Burrell from Reid on 15th June 1923 (paid £2500 on 11th October 1923).
[XVII (no.4)]

D11 Degas
Danseuses au Foyer or la Contrebasse
c.1882-5 (plate 42)
Oil on canvas
39 x 89.5
Lemoisne 905
New York, Metropolitan Museum of Art
Mrs H.O. Havemeyer Bequest 1929
H.O. Havemeyer Collection (29.100.127)
Exhibited by Reid as Répétition London and Glasgow 1891-2; bought by Arthur Kay 1892.
[I (no.20)]

D12 Degas
La Toilette
c.1884
Lemoisne 787
Owned by Reid 1898; sold Hôtel Drout, Paris, 10th June, 1898 (no.56) for 1600 francs.
[IV (no.56)]

D13 Degas
Les Trois Danseuses (plate 98)
c.1896
Pastel on paper
51 x 47
Lemoisne 1250
The Burrell Collection 35/249
Exhibited Reid Glasgow Institute 1913; bought by William Burrell June 1917; paid £650 on 3rd December 1917.

D14 Degas
Dancers on a bench (plate 110)
c.1898
Pastel
53.7 x 75.6
Glasgow Art Gallery & Museum (McInnes Bequest) 2441
William McInnes bought Les Danseuses from Reid in February 1922 for £1300.

Duf1 Dufresne, Charles (1876-1938)
L'Enlèvement d'Europe 1924
Oil on paper on canvas
132.5 x 187.5
Scottish National Gallery of Modern Art
Owned by R.A. Workman; Alex Reid's personal collection
[XXV (no.11)]

F1 Fantin-Latour Ignace Henri Jean Théodore (1836-1904)
Fantasy [La Féerie] 1863
Oil on canvas
98.8 x 131.5
F.214
The Montreal Museum of Fine Arts, Tempest Fund (936.658)
J. Allard, Paris; Alex Reid; Andrew Reid, Glasgow.

F2 Fantin-Latour Double Chrysanthemums and Fruit 1865
Oil on Canvas
59.7 x 73
Boston Museum of Fine Arts, John T. Spaulding Bequest (48.540)
Julien Tempelaere, Paris; bought by Reid; eventually bought by DWT Cargill.

F3 Fantin-Latour Corbeille De Pêches 1875
Oil on canvas
26 x 33
Burrell bought Semelle de Pêches from Reid 7th May 1920 for £350.
Burrell Collection (35/259)
[XIII no.30]

F4 Fantin-Latour Still Life 1875
Oil on canvas
21.2 x 33.7
Kirkcaldy Art Gallery (Harley Bequest)
Alex Reid; sold c.1920s to Harley.

F5 Fantin-Latour Still Life 1877
Oil on canvas
25.7 x 30.7
Glasgow Art Gallery & Museum (McInnes Bequest) 2387
Bought from Reid by William McInnes at
an unknown date.

F6 Fantin-Latour
Roses and Larkspur
1885
Oil on Canvas
58.7 x 48.5
University of Glasgow
F & J Tempelaere; Alex Reid; Sir Hugh Reid.

F7 Fantin-Latour
Summer Bouquet
1889
Oil on canvas
49.5 x 60.5
signed & dated: Fantin 89
F.1374 (Bouquet de fleurs)
Sir Alfred Beit, Blessington, Ireland
Julien Tempelaere, Paris; Alex Reid;
John Stewart, Renfrew.

F8 Fantin-Latour
The Dance (plate 80)
1898
Oil on canvas
60 x 73.1
Glasgow Art Gallery & Museum (McInnes Bequest) 2386
Tempelaere, Paris; bought by Reid; sold to William McInnes October 1913 for £262 10s.

F9 Fantin-Latour
Roses
Oil on canvas
36.5 x 39
National Gallery of Scotland (Kirkhope Bequest) 1455
Alex Reid; sold in 1913 to Dr. John Kirkhope.

F10 Fantin-Latour
Chrysanthemums
1874
Oil on canvas
55.2 x 89
Burrell Collection 35/260
Bought by Reid from F&J Tempelaere; sold to William Burrell 30th May 1917 for £650.

Ga1 Gauguin
Paul (1848-1903)
Martinique Landscape
1887
Oil on canvas
115.5 x 89
Bought by Mrs R A Workman from Reid & Lefèvre in about 1925.

Ga2 Gauguin
Nevermore (plate 118)
1897
Oil on canvas
59.5 x 116
Courtauld Collection
Exhibited by Reid, Agnew's, Manchester, October 1923.

The following is a series of 10 woodcuts, exhibited at Reid's gallery in June 1924:

Ga3 Gauguin

Te Po
1893-4
Woodcut, with extensive wood engraving
20.4 x 35.9
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.4)]

Ga4 Gauguin

Noa-Noa
1893-4
Woodcut, with extensive wood engraving
35.6 x 20.6
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.1)]

Ga5 Gauguin

Mana Tupaupau
1893-4
Woodcut, with extensive white-line engraving
20.4 x 35.6
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.8)]

Ga6 Gauguin

Maruru
1893-4
Woodcut, with extensive white-line engraving
20.5 x 35.6
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.3)]

Ga7 Gauguin

L'Univers est crée
1893-4
Woodcut, with extensive white-line engraving
20.4 x 35.4
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.9)]
Ga8 Gauguin

Navenave Fenua
1893-4
Woodcut, with extensive white-line engraving
33.4 x 20.4
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.5)]

Ga9 Gauguin

Mahna no Varua ino
1893-4
Woodcut, with extensive white-line engraving
20.2 x 35.4
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.6)]

Ga10 Gauguin

Auti te Pape
1893-4
Woodcut, with extensive white-line engraving
20.5 x 35.5
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.7)]

Ga11 Gauguin

Mahana Atua
1893-4
Woodcut, with some white-line engraving
18.2 x 20.3
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.2)]

Ga12 Gauguin

Le Sourire
1899
Woodcut, with some white-line engraving
10.1 x 18.3
Courtauld Collection
Exhibited by Reid in Glasgow, June 1924.
[XXIV (no.10)]

H1 Hervier, Louis

V.J.A. (1818-79)

Village Scene, Barbizon
Oil on wood
12.9 x 30.8
Glasgow Art Gallery & Museum (McInnes Bequest) 2389
McInnes bought Village Street (no.319 Kirkpatrick sale) from Reid in April 1914 for £26 5s.

460
H2 Hervier  
The Two Mills [Windmills]  
1851  
Oil on panel  
34.9 x 26.7  
The Burrell Collection 35/281  
Bought by William Burrell from Reid,  
19th March 1918, for £42.

L1 Le Sidaner, Henri (1862-1939)  
The Madonna of Bruges  
1900  
Pastel on linen  
57.1 x 69.9cm  
The Burrell Collection (35/620)  
Bought by William Burrell from Reid,  
7th August 1917, for £120.

La Neige or Le Puits  
1901  
Oil on canvas  
55.9 x 74.9  
The Burrell Collection 35/621  
Bought by William Burrell from Reid on  
30th May 1917 for £200.

L3 Le Sidaner  
The Lighted Window  
c.1905-6  
Thin oil over chalk on paper on mahogany panel  
30.4 x 40.6  
The Burrell Collection 35/619  
Bought by William Burrell from Reid  
28th April 1917 for £62 10s.

M1 Manet, Edouard (1832-83)  
Les Petits Cavaliers (Copie d’après Velasquez)  
c.1858-9  
Oil on canvas  
47 x 78  
RW 21  
Chrysler Museum, Norfolk, Virginia  
(71.679)  
[XXI no.3.]

M2 Manet  
Portrait of Victorine Meurent (plate 1862  
52)  
Oil on canvas  
43 x 40  
RW 57  
Museum of Fine Arts, Boston (inv 46- 
846)  
Owned William Burrell by 1901; probably exhibited at Reid’s gallery December  
1898.
<table>
<thead>
<tr>
<th>Artwork</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Reference</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>M3</td>
<td>Pont d'Un Bateau (plate 55)</td>
<td>1862</td>
<td>Oil on canvas</td>
<td>54 x 43</td>
<td>RW 64</td>
<td>National Gallery of Victoria, Melbourne. Bought by J.J. Cowan from Reid in 1901 for £230.</td>
</tr>
<tr>
<td>M4</td>
<td>La Femme aux Chiens or La Marchande des Chiens</td>
<td>c. 1862</td>
<td>Oil on canvas</td>
<td>92 x 65</td>
<td>RW 49</td>
<td>Private Collection USA. J.J. Cowan bought La Marchande des Chiens from Reid in 1900 for £600.</td>
</tr>
<tr>
<td>M5</td>
<td>Bouquet de Pivoines</td>
<td>1864</td>
<td>Oil on canvas</td>
<td>59 x 34</td>
<td>RW 87</td>
<td>Bought by Mrs R.A. Workman before 1924; later owned by D.W.T. Cargill. [XXIII no.1]</td>
</tr>
<tr>
<td>M6</td>
<td>Marine</td>
<td>c. 1869</td>
<td>Oil on canvas</td>
<td>93 x 43.7</td>
<td>Duret no.118</td>
<td>[XXIII no.2]</td>
</tr>
<tr>
<td>M7</td>
<td>La Brioche (plate 21)</td>
<td>1870</td>
<td>Oil on canvas</td>
<td>65 x 81</td>
<td>RW 157</td>
<td>Private Collection, NY. Bought by Reid c.1887; sold June 1898 to Mme Besnard; rebought by Reid 1923; sold to Leonard Gow 15th June 1923 for £10,500; exhibited London and Glasgow 1923. [IV no.41] [XVII no.15]</td>
</tr>
<tr>
<td>M8</td>
<td>Le Bon Bock (plate 22)</td>
<td>1873</td>
<td>Oil on Canvas</td>
<td>94 x 83</td>
<td>RW 186</td>
<td>The Philadelphia Museum of Art, Carroll S. Tyson Collection (63.116.9). Bought by Reid c.1887 for £250; sold to Faure c.1889; bought by Reid from Paul 462</td>
</tr>
</tbody>
</table>
[XVII no.10]

**M9 Manet**

La Prune (The Plum Brandy) (plate 114)  
g.1876-8  
Oil on canvas  
73.6 x 50.2  
RW 282  
National Gallery of Art, Washington D.C., collection of Mr and Mrs Paul Mellon (2585)  
Paul Rosenberg, Paris; bought by Reid 1923.  
[XVII no.14]

**M10 Manet**

Femme dans un Jardin  
g.1877  
oil on canvas  
71.2 x 108.1  
[XXIII no.10]

**M11 Manet**

Chez le Père Lathuile  
1879  
Oil on canvas  
92 x 112  
RW 291  
Musée des Beaux-Arts, Tournai  
[XVII no.5]

**M12 Manet**

Le Jambon (plate 111)  
g.1880  
Oil on canvas  
32.4 x 41.2  
RW 351  
The Burrell Collection (35/308)  
Bought by Reid from Bernheim-Jeune, Paris; sold to Leonard Gow 28th March 1923 for £950; exhibited by Reid, Glasgow and London, Summer 1923.  
[XVII no.6]

**M13 Manet**

Mme Jules Guillemet Nu-Tête (La Parisienne)  
1880  
Pastel  
56 x 36  
RW P37  
Ordrupgaard Museum, Copenhagen  
Reid bought Tête de Femme from Durand-Ruel, Paris, in July 1895 for 2,200 francs.

**M14 Manet**

Tête de Jeune Fille  
1881  
Pastel  
53 x 44

463
M15 Manet

Méry Laurent en Paletot à Col de Fourrure
1882
Pastel
54 x 34
RW P72
Private Collection, NY

M16 Manet

L’Homme au Chien
1882
Pastel
56 x 35
RW P67
[XXIII no.3]

Marl Marquet, Albert (1875-1947)

Algiers Harbour (plate 112)
Oil on canvas
54 x 65.1
Glasgow Art Gallery & Museum - 3030
Possibly exhibited by Reid 1923.

Matl Matisse, Henri Emile Benoît (1869-1954)

The Pink Tablecloth (plate 97)
1925
Oil on canvas
60.3 x 81
Glasgow Art Gallery & Museum (McInnes Bequest) 2402
Hessel, Paris; Bignou, Paris; Reid; William McInnes bought Anenomes from Reid in June 1925 for £525.

Mel Mettling, Louis Boy’s Head (1847-1904)
Oil on canvas
55.5 x 46.1
Glasgow Art Gallery & Museum - 2819

Mil Millet, Jean-François (1814-75)

Une Famille de Paysans
Chalk drawing on board
61 x 43.2
The Burrell Collection 35/539
Bought by William Burrell from Reid 3rd December 1917 for £717.
Mo1 Monet, Claude A Freshening Breeze or Marine Orage
(1840-1926) 1867 (plate 53)
Oil on canvas
49 x 64
Wildenstein 86
Sterling and Francine Clark Institute, Mass.
Possibly exhibited by Reid at an exhibition of French art in December 1898; owned by Andrew Bain 1901.

Mo2 Monet La Seine Près de Son Estuaire
(sometimes inaccurately known as Honfleur)
Oil on canvas
48 x 73
Wildenstein 115
Rhode Island School of Design, Museum of Art, Providence (57.236)

Mo3 Monet Le Service à Thé
Oil on canvas
53 x 72
Wildenstein 244

Mo4 Monet Le Pont d'Argenteuil
1873
45.5 x 71
Wildenstein 278
Exhibited by Reid London 1923. Bought by DWT Cargill after 1926.
[XVII no.9]

Mo5 Monet Le Boulevard des Capucines
80 x 60
Wildenstein 293
Nelson Gallery, Atkins Museum, Kansas City, Missouri (F.72-35)
Bought by Reid from Bernheim-Jeune November 1919; sold to Mrs RA Workman in about 1924

Mo6 Monet Vue de Vétheuil, l'Hiver
c.1879
Oil on canvas
60 x 81
Wildenstein 552
Reid bought Effet de Neige, Vétheuil from Durand-Ruel, Paris, March 1889; exhibited by Reid December 1891 as Effet de Neige (no.6); bought by Andrew Maxwell by 1894; sold Christie's 3/6/10 for £504 (no.59), bought Durand-Ruel.
[I (no.6)]
Mo6a Monet

The Church at Vétheuil
1878
Oil on canvas
65.2 x 52
National Gallery of Scotland
Sir John Richmond bought L'Eglise from Reid on 6th July 1923 for £950.

Mo7 Monet

Vétheuil (plate 106)
c.1880
59.7 x 80
Wildenstein 594
Glasgow Art Gallery & Museum (McInnes Bequest) 2403
Bought by Reid from Bernheim-Jeune; exhibited Glasgow, January 1920; sold to William McInnes. [XIII (no.150)]

Mo8 Monet

Vase de Fleurs or Bouquet de Mauves
c. 1881-82
Oil on canvas
100.4 x 81.8
Wildenstein 626
Courtauld Collection
Bernheim-Jeune; Reid; bought Samuel Courtauld August 1923.

Mo9 Monet

Antibes, Vue des Jardins de la Salis
1888
Oil on canvas
73 x 92
Wildenstein 1164
Traded in by Leonard Gow, 15th June 1923, in part exchange for Manet's La Brioche. Bought from Reid by Mrs R.A. Workman. Exhibited by Reid, Glasgow, August 1923 (16).

Mo10 Monet

Poplars on the Epte
c. 1891
Oil on canvas
81.8 x 81.3
National Gallery of Scotland - 1651 [XXVII (no.17)]

Mon1 Monticelli

Comédiants Ambulants [Strolling Players]
1861
Oil on canvas
52.1 x 101.6
Burrell Collection 35/550
Bought from Reid by William Burrell, November 1920, for £1,400 (ex coll. Miss McCorkindale).
| Mon2 Monticelli | La Fête  
|                | 1867-9  
|                | Oil on wood  
|                | 38.8 x 58.8  
|                | National Gallery of Scotland (1022)  
|                | Bought by Reid from Alexander Young  
|                | sale Christie’s 30th June 1910 (no.101)  
|                | as Fête Champêtre; sold to NGS 1910.  

| Mon3 Monticelli | The Bazaar, Marseilles  
|                | c.1868  
|                | Oil on board  
|                | 37.5 x 60.3  
|                | The Burrell Collection 35/549  
|                | Bought from Reid by William Burrell  
|                | before 1901; sold to Boyd...Glen-Coats; sold Christie’s; rebought by Burrell.  

| Mon4 Monticelli | The Door of a Mosque  
|                | c.1878  
|                | Oil on canvas  
|                | 46.5 x 38cm  
|                | Walker Art Gallery (1130)  
|                | Bought from Reid by James Smith in 1902.  

| Mon5 Monticelli | Ladies Playing with Oranges (plate 57)  
|                | c.1880  
|                | Oil on panel  
|                | 33.2 x 61  
|                | Walker Art Gallery  
|                | Bought from Reid by James Smith in 1892.  

| Mon6 Monticelli | Fête Champêtre  
|                | Oil on panel  
|                | 43.2 x 48.2  
|                | The Burrell Collection 35/553  
|                | William Burrell bought Monticelli  
|                | Figures in a Garden from Reid, No.257  
|                | Kirkpatrick sale, in April 1914, for £80.  

| Mon7 Monticelli | Une Fête (Forest Glade)  
|                | Oil on panel  
|                | 35.5 x 14  
|                | The Burrell Collection (35/552)  
|                | William Burrell bought Forest Glade  
|                | from Christie’s sale 3rd March 1918  
|                | (no.154), through Reid, for £252.  

| Mon8 Monticelli | Le Ravin  
|                | Oil on panel  
|                | 36.8 x 26.7  
|                | The Burrell Collection 35/559  
|                | Lent by Daniel Cottier to Edinburgh  
|                | International Exhibition of 1886  

467
Mon9 Monticelli
Alfresco
Oil on panel
13.3 x 21
The Burrell Collection 35/547
Bought from Reid & Lefèvre, Glasgow, August 1926.

Pic1 Picasso, Pablo L’Enfant au Pigeon (plate 117) (1881-1973)
1901
Oil on Canvas
73 x 54
Lady Aberconway, on loan to the National Gallery of London
Paul Rosenberg, Paris; Reid exhibited L’Enfant à la Colombe in Glasgow and London 1924; bought by Mrs R.A. Workman, London; Reid & Lefèvre, London; Samuel Courtauld 1928.

P1 Pissarro, Camille Jacob (1830-1903)
Kitchen Garden at L’Hermitage
1874
Oil on canvas
54 x 65.1
PV 267
National Gallery of Scotland (2384)
Owned by J.-B. Faure and later by Sir John Richmond, who bought it from Reid.

P2 Pissarro
Foire de la Saint-Martin, Pontoise (plate 44)
1881
15 x 55
PV 1618
Bought from the artist by Reid October 1891; exhibited Arthur Collie’s Gallery, London, December 1891, as La Fête-Foire (no.2); included in Reid sale, Hôtel Drouot, Paris, June 1898, as Fête de Village (no.62), sold for 210 francs.
[I (no.2); IV (no.62)]

P3 Pissarro
Le Jardin des Tuileries (plate 77)
1900
Oil on canvas
73.6 x 92.3
PV 1133
Glasgow Art Gallery 2811
Bought from Reid by Sir John Richmond in 1911.
Puvis de Chavannes, Pierre
(1824-98)

Ludus Pro Patria (plate 5)
1883
Oil on canvas
113.5 x 197
Walters Art Gallery, Baltimore
Bought by Reid from Durand-Ruel, Paris, on 1st March 1888 for 5,000 francs.
Lent by La Société des Beaux-Arts to
Glasgow International Exhibition of
1888 (no.1654); lent to Munich
Exhibition 1891 (no.1210).

Sim1 Simon, Lucien
(1855-1945)

Les Courses (plate 81)
1885
Oil on canvas
134.6 x 183
The Burrell Collection 35/623
Bought by William Burrell from Reid on
21st January 1919 for £600.

Sim2 Simon

La Fête-Foire
1885
Oil on canvas
176.5 x 132.5 [179.1 x 134.6cm]
The Burrell Collection 35/622
Bought by William Burrell from Reid on
30th July 1917 for £410.

Sim3 Simon

Staging Post (Pilgrimage in Brittany?)
c. 1913
Oil on canvas
48.3 x 62.9
Glasgow Art Gallery & Museum (McInnes Bequest) 2423
Bought by William McInnes from Reid at
an unknown date.

Sim4 Simon

After the War
c. 1919
Oil on canvas
85.1 x 110.3
Glasgow Art Gallery & Museum - 2794

Sisley, Alfred
(1839-1899)

La Petite Place
1874
Oil on canvas
55.2 x 42.5
Daulte 140
Aberdeen Art Gallery
Acquired by Reid 1922; exhibited by
Reid, Glasgow, August 1923, as Place du
Village (no.15); bought by Robert
Wemyss Honeyman, 2nd September 1925,
for £780.
<table>
<thead>
<tr>
<th>Artwork</th>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
<th>Accession</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>S2 Sisley</td>
<td>Route de Louveciennes – Effet de Neige</td>
<td>1874</td>
<td>Oil on canvas</td>
<td>65 x 92</td>
<td>Daulte 148</td>
<td>Courtauld Collection</td>
<td>Exhibited by Reid, London and Glasgow, Summer 1923 and February 1924. [No. 1 Agnews exhibit 1923] [No. 12 Feb 1924 exhibit]</td>
<td></td>
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<tr>
<td>S3 Sisley</td>
<td>Vue de St Cloud – Effet de Soleil</td>
<td>1876</td>
<td>Oil on canvas</td>
<td>54 x 73</td>
<td>Fritz Nathan, Zurich</td>
<td>[XVII (no.11)]</td>
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<tr>
<td>S4 Sisley</td>
<td>Le Déchargement des Peniches, Billancourt</td>
<td>1877</td>
<td>Oil on canvas</td>
<td>46 x 38</td>
<td>Daulte 276</td>
<td>[XXVII (no.5)]</td>
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<tr>
<td>S5 Sisley</td>
<td>Rue à Moret-sur-Loing (plate 107)</td>
<td>c. 1894</td>
<td>Oil on Canvas</td>
<td>38.1 x 46</td>
<td>Glasgow Art Gallery &amp; Museum (McInnes Bequest) 2424</td>
<td>[XIII (no. 156)]</td>
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<tr>
<td>TL1 Toulouse-Lautrec, Henri de</td>
<td>Jane Avril</td>
<td>Colour lithograph</td>
<td>125 x 90</td>
<td>University of Glasgow</td>
<td>Alex Reid; Mary Patrick sale Glasgow 19th May 1967 (lot 141).</td>
<td></td>
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</tr>
<tr>
<td>Vo1 Vollon, Antoine (1833-1900)</td>
<td>A Corner of the Louvre</td>
<td>Oil on wood</td>
<td>31.8 x 40</td>
<td>Glasgow Art Gallery &amp; Museum - 2813</td>
<td>Alex Reid; Sir John Richmond.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vo2 Vollon</td>
<td>Still Life</td>
<td>c. 1865</td>
<td>Oil on canvas</td>
<td>45.7 x 35.5</td>
<td>The Burrell Collection 35/637</td>
<td>Included in sale at Christie’s, London, 3rd March 1918 (no.163); bought by Reid for William Burrell for £136 10s.</td>
<td></td>
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</tr>
</tbody>
</table>
V1 Vuillard, Jean
Edouard (1868-1940)
Mother and Child (plate 102)
C. 1899
Pastel on cardboard
48.6 x 56.5
Glasgow Art Gallery - 2814
Exhibited by Reid 1920; owned by Sir John Richmond.
[XIII (no.127)]

V2 Vuillard
The Open Window
C. 1899
Oil on millboard
54.6 x 43.2
National Gallery of Scotland 2228
Exhibited Reid's gallery 1920; bought by D.W.T. Cargill.
[XIII (no.135)]

V3 Vuillard
The Red Roof, l'Etang-la-Ville (plate 1900 103)
Oil on cardboard
50.8 x 41.6
Tate Gallery 4612
Bernheim-Jeune, Paris; bought Reid 1919; exhibited Reid's gallery 1920 as Paysage; bought by Mrs R.A. Workman.
[XIII (no.123 or 132)]

V4 Vuillard
Lunch in the Country, Les Pavillons (plate 1911 100)
Pastel on paper
47.9 x 66
Glasgow Art Gallery
William McInnes bought Le Déjeuner from Reid's first exhibition of Vuillard's works in 1919.

V5 Vuillard
The Dining Room, rue de Calais (plate 1915 101)
Pastel and charcoal on paper
62.2 x 48.2
The Burrell Collection 35/638
Exhibited Reid's gallery 1919; bought by William Burrell from Reid June 1919 for £265.

V6 Vuillard
Lady in Green
Oil on millboard
30.2 x 22.5
signed: Vuillard
Glasgow Art Gallery & Museum (McInnes Bequest) 2426
Alex Reid; William McInnes.

V7 Vuillard
La Table Encombrée
Pastel on brownish paper
46.25 x 53.75

471
Tate Gallery 5145
Bernheim-Jeune, Paris; bought Reid 1919; sold R.A. Workman.

**V8 Vuillard**

*Jeune Femme dans un Intérieur*
Oil on millboard
Tate Gallery 4436
Bought by Reid from Bernheim-Jeune, Paris, 1919; sold W.H. Howden c1920

**French Sculpture**

**BaSc1 Barye,**
*Antoine-Louis*
*(1796-1875)*

Panther and Hyena
Bronze
h.22.2
Walker Art Gallery 1527
Bought by James Smith from Reid in 1899.

**RSc1 Rodin,**
*Auguste* *(1840-1917)*

*L’Amour Qui Passe (Mère et Fils)*
c.1885
Bronze
Height 38.5
The Burrell Collection 7/11
Bought by William Burrell from Reid 1890s.

**RSc2 Rodin**

*L’Amour Qui Passe (plate 56)*
c.1885
Bronze
h.39cm
Walker Art Gallery 3176
Bought by James Smith from Reid in 1899.

**RSc3 Rodin**

Fallen Angels (plate 58)
1885-90
Bronze
11.5 x 25.5
The Burrell Collection 7/9
Bought by William Burrell from Reid 14th July 1920 for £140.

**RSc4 Rodin**

*Celle Qui Fut la Belle Heaulmière*
1888
Bronze
Height 48.75
The Burrell Collection 7/7
Bought by William Burrell from Reid 14th July 1920 for £220.
RSc5 Rodin  
Mère et Fille  
1890  
Bronze on wooden base  
37.2 x 21  
The Burrell Collection 7/17  
Bought by William Burrell from Reid 1890s; Burrell lent Rod5 as Maternal Love to the Glasgow International Exhibition in 1901 (no.186).

AMERICAN AND BRITISH SCHOOL

Mu1 Muhrman, Henry (1854-1916)  
Market Place  
Pastel  
42.5 x 64.1  
The Burrell Collection 35/570  
Bought by William Burrell from Reid 19th March 1917 for £58 11s (Tullis sale).

Mu2 Muhrman  
Continental Town - Bridge over River  
Pastel on paper  
42.5 x 57.8  
The Burrell Collection 35/564  
Bought by William Burrell from Reid 11th April 1917 for 17 guineas. (Tullis sale).

Mu3 Muhrman  
Rainy Day  
Pastel on paper  
20.3 x 26.7  
The Burrell Collection 35/571  
Bought by William Burrell from Reid 28th April 1917 for £21 10s 6d.

Mu4 Muhrman  
Horses and Waggon  
Pastel  
21.6 x 27.3  
The Burrell Collection 35/568  
Bought by William Burrell from Reid 28th April 1917 for £17 1s 3d.

Mu5 Muhrman  
Children  
Pastel on paper  
Either Children with Hoops, 21 x 27.9, The Burrell Collection 35/563 or Three Children, 21 x 27.3, The Burrell Collection 35/577  
William Burrell bought Children from Reid 19th March 1918 for £12.
W1. Whistler, James Abbott McNeill (1834-1903)
At the Piano (plate 62)
1858-9
Oil on Canvas
67.0 x 90.5
MY 24
Taft Museum, Cincinnati, Ohio
Bought by Reid from Haden 1897; sold to J.J. Cowan March 1897 for £1200.

W2. Whistler
The Thames in Ice (plate 63)
1860
Oil on Canvas
74.6 x 55.3
MY 36
Freer Gallery of Art, Washington DC
Bought by Reid from Haden 1897; sold to J.J. Cowan March 1897 for £1200.

W3. Whistler
La Princess du pays de la porcelaine (plate 60)
1864
Oil on Canvas
199.9 x 116
MY 50
Freer Gallery of Art, Washington DC
Bought by Reid from Christie's, London, 28th May 1892 (39) for 420 guineas; exhibited January 1893; sold to William Burrell 1894/5.

W4. Whistler
Study for the Head of Miss Cicely H. Alexander
1872/3
Oil on Canvas
47.6 x 36.8
MY 128
Dr John Larkin, White Bear Lake, Minnesota (1979)
Owned T.G. Arthur; Boussod, Valadon & Co, London October 1897; William Burrell sale Christie's 16th May 1902 (158); Alex Reid 1905. Sold by Reid to Wunderlich, New York, March 1907, for £400.

W5. Whistler
Nocturne - Trafalgar Square - Snow
c.1875/7
Oil on Canvas
47.2 x 62.5
MY 173
Freer Gallery of Art, Washington DC
Bought by Reid from Albert Moore for £90 in 1892; sold to Arthur Kay by 1893.
W6. Whistler  
Arrangement in Black and Brown: The Fur Jacket (plate 59)  
1876  
Oil on Canvas  
194 x 92.7  
MY 181  
Worcester Art Museum, Massachusetts  
Bought by Reid from Whistler 1892; exhibited January 1893; sold to William Burrell by 1898.

W7. Whistler  
The Gold Scab  
1879  
Oil on Canvas  
186.7 x 139.7  
MY 208  
California Palace of the Legion of Honour, The Fine Arts Museums of San Fransisco  
Reid exhibited this work along with W3, W6 and W8 in his gallery in January 1893.

W8. Whistler  
Arrangement in Black: La Dame au brodequin jaune - Portrait of Lady Archibald Campbell  
c.1882  
Oil on Canvas  
213.3 x 109.2  
MY 242  
Philadelphia Museum of Art  
Bought by Reid from Whistler in 1892 for £400 and a share of future profits; sold to J.G. Johnson of Philadelphia for the Wilstach collection in 1894 for $7500.

W8a. Whistler  
Note in Red: 'The Siesta'  
c.1882/3  
Oil on Wood  
21.6 x 30.5  
MY 254  
Whereabouts unknown  
Bought by Reid from Sir George Drummond sale, Christie’s, London, 27th June 1919 (166), for £945; sold to E.R. (R.A.?) Workman.

W9 Whistler  
The Girl in Red  
1884  
Oil on Canvas  
51.1 x 31.1  
MY 312  
Mrs St John Garwood, Austin, Texas  
Bought by Reid from Bernheim-Jeune, Paris (?); sold to James Staats Forbes through McLean, a London dealer.

475
W10 Whistler  White and Grey: La Cour de l'Hotel, Dieppe
1885
Oil on Wood
21.7 x 12.5
MY 325
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Reid sold W11 as The Laundry to J.J. Cowan in November 1900 for £90.

W11 Whistler  Chelsea Shop [The General Dealer]
g.1887/90
Oil on Wood
12.4 x 21.5
MY 374
Museum of Art, Rhode Island School of Design, Providence
Bought from Reid by J.J. Cowan as The Vegetable Shop in April 1900; Reid later sold W11 as The Little Greengrocers to J.G. Shepherd, Scranton, Pa., in December 1907 with W12 for £750.

W12 Whistler  Street in Brittany
Support and size unknown; whereabouts unknown
MY 415
Bought from Reid by J.G. Shepherd, Scranton, Pa., in December 1909 for £750.

W13 Whistler  The Daughter of the Concierge
oil on canvas
51.4 x 35.6
MY 436
Worcester Art Museum, Massachusetts
Bought by W.K. Vickery, San Francisco dealer, from Reid in April 1900 for £400.

W14 Whistler  Alice Butt (I)
Oil on canvas
63.5 x 47.6
MY 437
Petersen Galleries, Beverly Hills, California
Reid had acquired W14 by April 1900. Whistler had the work impounded when Reid sent it to a London dealer on approval.

W15 Whistler  Alice Butt (II)
Oil on canvas
52.0 x 38.0
MY 438
Cowan bought a Head of a Girl from Reid for £450 in April 1900. Reid later sold another Head of a Girl, possibly W15, to Vose & Co, Boston dealers, for £550 in December 1906.

W16 Whistler
The Little Nurse
Oil on wood
12.6 x 21.7
MY 443
Freer Gallery of Art, Washington DC
Bought by Cowan from Reid in 1901.

W17 Whistler
The Bridesmaid
Oil on wood
27.9 x 17.8
MY 487
Newark Museum, New Jersey
Cowan bought a Head from Reid for £135 in April 1900. Whistler later suspected that it had been forged.

W18 Whistler
Pour le Pastel: Rose and Opal
c.1885-95
pastel
14.8 x 24.5
Freer Art Gallery, Washington D.C.
Bought by Freer from Reid in September 1902 for £200.

W19 Whistler
The Shell
1890s
pastel
18.4 x 17.8
Freer Art Gallery, Washington D.C.
Bought by Carfrae Alston from Reid in 1890s; exhibited Glasgow International Exhibition 1901.

W20 Whistler
Portrait of Mallarmé
Lithograph
20 x 15.3
Inscribed above signature: "To Alexander Reid."
Coll. Graham Reid
ENGLISH PAINTING

Bon1 Bonington
Richard Parkes (1802-28)
Landscape with mountain
1826
Oil on millboard
25.1 x 33
National Gallery of Scotland 1017
Bought from Reid by NGS in 1910.

N1 Nicholson, William (1872-1949)
Parrot, Persimmons
1915
Oil on canvas
53.3 x 59.1
Burrell Collection 35/581
Bought by William Burrell from Reid 7th August 1917 for £190

N2 Nicholson
The Leeds Jug
1917
Oil on canvas
55.9 x 45.7
The Burrell Collection 35/580
Bought by William Burrell from Reid in March 1919 for £180.

N3 Nicholson
Fancy Dress
Gouache on paper
27.9 x 27.9
The Burrell Collection 35/579
J.J. Cowan; bought by William Burrell through Reid on 5th August 1926 for £35.

R1 Reynolds, Sir Joshua (1723-92)
Head of a Boy
Oil on canvas
63.5 x 53.3
The Burrell Collection 35/604
Bought by William Burrell from Reid 19th March 1918 for £520.

R2 Reynolds
Portrait of Mr Palmer
Oil on canvas
75.5 x 62.2
The Burrell Collection 35/603
Bought by William Burrell from Reid 16th November 1917 for £850.

R01 Romney, George (1734-1802)
Portrait of Richard B Sheridan
Oil on canvas
74.9 x 62.2
The Burrell Collection 35/616
Bought by William Burrell from Reid 5th November 1917 for £1000.
C1 Crawhall, Joseph (1861-1913)

Foxhounds - Jingling Gate
1886
Watercolour, heightened with bodycolour
51.8 x 34.3
The Burrell Collection 35/119
Bought by William Burrell from Reid 4th May 1921 for £150.

C2 Crawhall

The Aviary, Clifton (plate 37)
1888
Watercolour on paper
51.0 x 35.0
The Burrell Collection
Bought by William Burrell from Reid's 1894 exhibition of Crawhall's works.
[II (no.1)]

C3 Crawhall

The Snake Charmer
1888
Watercolour on paper
62.5 x 52.5
Private collection
George Burrell loaned this work to Reid's first exhibition of Crawhall's work in 1894.
[II (no.12)]

C4 Crawhall

Hen and Chickens
1889
Pastel on paper
62.5 x 48.8
The Burrell Collection
Bought by William Burrell from Reid April 20th 1914 for £340.

C5 Crawhall

Galloway Goat
1889
Pastel on paper
34.3 x 37.8
The Burrell Collection 35/125/6
Bought by William Burrell from Reid 4th May 1921 for £150.

C6 Crawhall

The Circus (plate 34)
1893
Watercolour heightened with bodycolour on paper
45.3 x 61.8
The Burrell Collection
Lent by George Burrell to 1894 show; bought by W.A. Coats from Reid June 1907 for £165; later acquired by William Burrell.
[II (no.36)]
C7 Crawhall  
Huntsman Taking a Toss (plate 32)  
c. 1894  
Inscribed "to Reid Junior from Crawhall Junior"  
Chalk and Watercolour on Paper  
34.3 x 29.2  
Robert Fleming Holdings Ltd  
In Reid's private collection.

C8 Crawhall  
A Sportsman's Dream (on the Eve of the  
12th)  
c. 1894  
Watercolour and chalk on paper  
36.0 x 17.5  
Private Collection  
Bought by W.A. Coats from Reid April  
1907 for £20.

C9 Crawhall  
The Meet  
c. 1894-8  
Gouache on linen  
50.2 x 44.1  
The Burrell Collection (35/155)  
Bought by William Burrell from Reid  
29th April 1918 for £500.

C10 Crawhall  
The Huntsman  
c. 1894-8  
Gouache on linen  
33.5 x 34.9  
Glasgow Art Gallery and Museum  
Robert Strathearn bought The Huntsman  
from Reid June 1899 for £65.

C11 Crawhall  
The Old Cow  
c. 1894-1903  
Gouache on linen  
30.3 x 44.1  
The Burrell Collection 35/167  
Bought by William Burrell from Reid  
23rd June 1917 for £400.

C12 Crawhall  
Pigeons on the Roof  
c. 1895  
Gouache on linen  
40.5 x 35.0  
The Burrell Collection  
J.A. Holms bought Pigeons from Reid  
October 1904 for £110.

C13 Crawhall  
The White Drake  
c. 1895  
Gouache on linen  
40.7 x 57.1  
Private Collection - on loan to  
National Gallery of Scotland  
Alex Reid; W.A. Coats.
C14 Crawhall  
**Girl on a Bicycle**  
g.1896  
Watercolour on Paper  
28.8 x 13.4  
The Burrell Collection (35/124)  
William Burrell bought Girl Cycling  
from Reid November 1924 for £90.

C15 Crawhall  
**American Jockey (Tod Sloane)**  
g.1899  
Watercolour on paper  
34.2 x 39.5cm  
The Burrell Collection  
Bought by William Burrell from Reid  
April 1916 for £135.

C16 Crawhall  
**The Jackdaw**  
g.1900  
Gouache on linen  
28 x 45  
National Gallery of Victoria, Australia  
1259.3  
Bought by J.A. Holms from Reid January  
1902 for £95; sold 1922 for £1,250.

C17 Crawhall  
**The Spangled Cock (plate 68)**  
g.1903  
Gouache on linen  
44.5 x 58.4  
Paul Mellon Collection  
Upperville, Virginia  
Bought by J.A. Holms from Reid  
September 1902 for £160; later owned by  
D.W.T. Cargill.

C18 Crawhall  
**The Piebald**  
Watercolour  
35 x 46.2  
Private Collection  
Alex Reid; John Nairn 1903; R. Wemyss  
Honeyman.

C19 Crawhall  
**Alex Reid on Horseback**  
Chalk on paper  
28.1 x 10.6  
Coll. Graham Reid  
Alex Reid private collection.

C20 Crawhall  
**Mules**  
Wash drawing on tinted paper  
13.7 x 20  
The Burrell Collection 35/161  
Bought by William Burrell from Reid  
27th June 1923 for £60.
C21 Crawhall

The Governess Cart
The Burrell Collection
Bought by Stephen Mitchell from Reid April 1909; later acquired by William Burrell.

G1 Gauld, David
(1865-1936)

Saint Agnes (plate 69)
1889
Oil on canvas
61 x 35.6
exhibited Munich 1890
Andrew McIntosh Patrick
This work was in Reid's personal collection and hung at Woodvale, Dunoon, where Reid lived from 1895 until 1915.

Gul Guthrie, Sir
James (1859-1930)

The Luss Road
Pastel on paper
24.8 x 30.4
The Burrell Collection (35/275)
Included in Dowdeswell's show of Guthrie pastels 1890 and bought by William Burrell. Burrell witnessed Reid packing the pictures for transportation to this exhibition.

Hel Henry, George
(1858-1943)

Autumn (plate 71)
1888
Oil on Canvas
45.7 x 38.1
Glasgow Art Gallery & Museum (McInnes Bequest)
Bought by William McInnes from Reid in October 1910 for £30.

Ho1 Hornel, Edward Atkinson (1864-1933)

The Dance of Spring (plate 70)
c. 1891
Oil on canvas
142.6 x 95.3
Glasgow Art Gallery

Ho2 Hornel

Figures in a Garden with Pagoda
1894
Oil on canvas
58.75 x 38.75
Private collection
Exhibited by Reid at La Société des Beaux-Arts, April 1895; Sir John Stirling Maxwell.
Ho3 Hornel  
**Figures with Lanterns and Bridge**  
1894  
Oil on canvas  
58.75 x 38.75  
Private Collection  
Exhibited by Reid at La Société des Beaux-Arts, April 1895; Sir John Stirling Maxwell.

Ho4 Hornel  
**The Fish Pool**  
1894  
Oil on canvas  
45.1 x 35.62  
Glasgow Art Gallery & Museum  
Exhibited by Reid at La Société des Beaux-Arts, April 1895.

Ho5 Hornel  
**Kite Flying, Japan**  
1894  
Oil on canvas  
75 x 47.87  
Scottish National Gallery of Modern Art  
Exhibited by Reid at La Société des Beaux-Arts, April 1895.

Ho6 Hornel  
**The Silk Shop (plate 39)**  
1894  
Oil on canvas  
32.5 x 25  
Private Collection  
Exhibited by Reid at La Société des Beaux-Arts, April 1895; bought by Sir William Burrell and included in a sale of some of his collection, Christie's, London, 14th June 1902 (lot 11); Sir John Stirling Maxwell.

Ho7 Hornel  
**An Interior, Tokyo**  
1894  
Oil on canvas  
40 x 50  
Private Collection  
Exhibited by Reid at La Société des Beaux-Arts, April 1895; 1896 Pittsburgh and St Louis; Sir Frederick and Lady Gardiner.

Ho8 Hornel  
**Japanese Dancing Girls**  
1894  
Oil on panel  
65 x 90  
Laurence Black, Edinburgh  
Exhibited by Reid at La Société des Beaux-Arts, April 1895.

Ho9 Hornel  
**A Japanese Garden**  
1894  
Oil on canvas  
50 x 60
Ho10 Hornel

A Music Party
1894
Oil on canvas
74.7 x 35
Aberdeen Art Gallery
Exhibited by Reid at La Société des Beaux-Arts, April 1895.

HH1 Henry and Hornel

The Star in the East (plate 38)
1891
Oil on canvas
198.4 x 182.99
Glasgow Art Gallery & Museum
Bought by Reid in c.1891 for £150; sold to James Mackean in November 1923 for £50.

McT1 McTaggart

William (1835-1910)

Father’s Boat
1873
Oil on canvas
90 x 65
Aberdeen Art Gallery
Bought by Reid from 1901 exhibition (no.7), along with Winter Sunshine for £487 10s.

McT2 McTaggart

A Message from the Sea
1887
Watercolour and gouache on paper
17.1 x 24.8
The Burrell Collection 35/301
Alex Reid; William Burrell 1926.

McT3 McTaggart

Emigrants
1891
Oil on canvas
66.25 x 98.75
Kirkcaldy Art Gallery
Exhibited by Reid 1906 and 1914; bought by John Blyth in instalments 1915-17 for a total of £750.
[VI (no.9)]

McT4 McTaggart

Emigrants Leaving the Hebrides
1883-9
Oil on canvas
93.1 x 138.1
Tate Gallery - 4610
Reid bought Emigrants from Aitken Dott on 31st March 1909 for £160; Mrs R.A. Workman; Leonard Gow bought Emigrants on 10th December 1915 for £750.
McT5 McTaggart  End of the Links (plate 83)  
1893  
Oil on canvas  
60 x 90  
Kirkcaldy Art Gallery  
Alex Reid; John Blyth.

McT6 McTaggart  Crofter Emigrants Leaving the Hebrides  
1894  
Oil on wood  
18.75 x 26.9  
Alex Reid; John Nairn; Robert Wemyss Honeyman.

McT7 McTaggart  Noontide, Jovie’s Neuk (plate 84)  
1894  
Oil on canvas  
88.9 x 97.8  
City of Edinburgh Art Collection  
(211/1964)  
Bought by John Blyth from Reid in 1915.

McT8 McTaggart  Consider the Lilies  
1896  
Oil on canvas  
50 x 75  
Glasgow Art Gallery (McInnes Bequest)  
William McInnes bought this picture along with Along the Shore from Reid for £1,800 on 25th May 1919.

McT9 McTaggart  Venture Fair  
Oil on canvas  
61.25 x 90  
Kirkcaldy Art Gallery  
Alex Reid; John Duncan, Jr., Edinburgh; John Blyth.

McT10 McTaggart  Along the Shore  
Oil on canvas  
42.5 x 83.75  
Glasgow Art Gallery (McInnes Bequest)  
William McInnes bought this pictures along with Consider the Lilies from Reid for £1,800 on 25th May 1919.

Mel Melville, Arthur (1855-1904)  The Waterseller, Baghdad  
Watercolour  
No dimensions available  
Burrell Collection 35/531

Ral Raeburn, Sir Henry (1756-1823)  Captain David Birrell [Captain Burrell]  
G.1793  
Oil on canvas  
100 x 125
Bought from Reid by William Thorburn June 1906 for £124; owned by J.A. Holms before 1911. Morehead Planetarium, Chapel Hill, University of North Carolina. [VII - no.10]

Ra2 Raeburn

Sir William Forbes of Pitsligo 1805
Oil on canvas
73.7 x 61
The Burrell Collection 35/596
Bought by William Burrell from Reid January 1917 for £725.

Ra3 Raeburn

Sir Francis Chantrey c. 1814
Oil on canvas
74.4 x 61.2
ref. NLS 9994 ff.96-7
Bought from Reid by J.A. Holms November 1908 for £940; exchanged and sold to Colonel Walter Brown December 1908 for £800.
[VII - no.12]

Ra4 Raeburn

Miss Janet Law
Oil on canvas
86.05 x 66.25
Metropolitan Museum of Art, New York
Exhibited by Reid 1909; owned by J.A. Holms 1912.
[VII - no.2]

Ra5 Raeburn

Mrs Robert Hay of Spot (plate 73)
Oil on canvas
122.5 x 100
Hunterian Art Gallery
Bought by Reid from Agnew's, London, February 1909 for £4850; sold to W.A. Coats February 1909 for £5850.
[VII - no.15]

Ra6 Raeburn

Mr Laurie of Woodhall [Woodlea]
Oil on Canvas
75 x 62.5
Philadelphia Museum of Art
[VII - no.5]

Ra7 Raeburn

William Swanson
Oil on canvas
122.5 x 97.5
University of Stamford, California
Bought by Reid from Agnew's, London, March 1909 for £1100; sold to Stephen Mitchell March 1909 for £1500.
Ra8 Raeburn  
Master James Hay  
Oil on canvas  
74.5 x 62.1  
Auckland City Art Gallery, New Zealand  
Bought by Reid from Christie’s, London, 1905; exhibited March 1909; owned J.A. Holms by 1910.  
[VII - no.14]

Ra9 Raeburn  
Mrs Fergusson of Trochraigne  
Oil on canvas  
87.5 x 67.5  
Norton Simon Collection, Passadena, California  
[VII - no.8]

Ra10 Raeburn  
Harrower of Inzievar  
Oil on canvas  
90 x 67.5  
Private Collection, New Haven  
Bought from Reid by J.A. Holms October 1903 for £400; resold to Reid; exhibited by Reid March 1909.  
[VII - no.6]

Ra11 Raeburn  
Mr Robertson  
Oil on canvas  
72.5 x 61.25  
Illustrated Caw 1909  
Reid March 1909; Andrew Reid collection 1942.  
[VII - no.3]

Ra12 Raeburn  
Portrait of a Divine  
Portrait of the Reverend Stevenson MacGill  
W.A. Coats 1904; Reid March 1909.  
[VII - no.16]

Re1 Reid, Alex  
(1854-1928)  
Flowers in a Vase (plate 3)  
g.1887  
Watercolour  
43.75 x 33.75  
Coll. Ian Reid, Canada  
Given by Reid to James Gardiner, Glasgow, late 1880s. Bought by McNeill Reid from his widow in about 1930.

Re2 Reid  
Lundin Links  
Pastel  
15.6 x 22.5  
Glasgow Art Gallery (McInnes Bequest)
Schlo Schotz, Benno
(1891-1984) Bust of Alex Reid (plate 122)
1927
Bronze
Height 26.25
Glasgow Art Gallery

Wal Walton, E. A.
(1860-1922) Willow Green, Suffolk
Watercolour
52.5 x 38.75
Glasgow Art Gallery (McInnes Bequest)
William McInnes bought Willow Green from Reid in April 1913 for £75.

Walton Portrait of Miss Elizabeth D. Reid
(c. 1892)
Pastel
66.25 x 38.75
Glasgow Art Gallery

Winl Wingate, James Lawton
(1846-1924) Cottages in Arran
Oil on canvas
25 x 35
Glasgow Art Gallery (McInnes Bequest)
William McInnes bought Cottages, Arran from Reid in October 1910 for £15.

Wil Wintour, John Crawford (1825-1882) On the Water of Leith
Watercolour
25 x 35
signed
Glasgow Art Gallery (McInnes Bequest)
Coll. James Reid; Alex Reid; sold to William McInnes April 1914 for 7 guineas.

SCOTTISH SCHOOL - COLOURISTS

Ca1 Cadell, Francis Peggy in Black and Pink Boileau (1883-1937) 1911
Oil on Canvas
67.5 x 47.5
Sotheby’s Ltd

Ca2 Cadell Crème de Menthe (plate 91)
1915
Oil on Canvas
107 x 84

488
McLean Art Gallery, Greenock
George Davidson 1917; bought by Reid.

Ca3 Cadell  Buddha, Black and Gold
c.1921
Oil on canvas
70 x 62.5
Private Collection
Exhibited by Reid as The Buddha, Leicester Galleries, London 1923 (no.35, lent by Patrick J. Ford Esq)

Ca4 Cadell  Harvest in the Highlands
(Benmhor from the Crossroads, Iona)
Oil on panel
36.9 x 44.4
Coll. Gilbert Innes, University of Glasgow

Ca5 Cadell  S.S. Columba, Sound of Iona
Oil on canvas
36.25 x 43.75
Private Collection
George Service; Alex Reid.

Ca6 Cadell  Port Bhan, Iona
Oil on panel
36.25 x 43.75
Private Collection
Sold c.1925 by Alex Reid & Son

Ca7 Cadell  The White Statuette - Candlesticks and Glasses
c.1925
Oil on canvas
61.25 x 67.5
Private Collection
Sold c.1925 by Alex Reid & Son

Ca8 Cadell  Still Life - Anemones
Oil on panel
30 x 23.75
Private Collection
Sold c.1925 by Alex Reid & Son

Ca9 Cadell  The Harbour, Cassis
Oil on panel
45 x 37.5
Private Collection
Ill: HONEYMAN, Three Scottish Colourists, pl.IV.; SAC Exh., Three Scottish Colourists, 1970 (26).
Cal 10 Cadell  The White Room
Oil on canvas
62.5 x 75
Private Collection

F1 Fergusson, John The Blue Lamp
Duncan (1871-1961) 1912
Oil on panel
66 x 57.2
City of Edinburgh Art Collection
Bought by John Ressich from Alex Reid & Lefèvre, Glasgow, in about 1926-7.

F2 Fergusson A Lowland Church
1916
Oil on canvas
50.8 x 55.9
Dundee Museum and Art Galleries.
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.3)]

F3 Fergusson A Puff of Smoke Near Milngavie
1922
Oil on canvas
50.8 x 55.8
Collection William Bowie (1974)
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.4)]

F4 Fergusson In Glen Isla
1922
Oil on canvas
55.8 x 60.9
University of Stirling
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.12)]

F5 Fergusson The Drift Posts
1922
Oil on canvas
54.5 x 59.5
Robert Fleming Holdings
Exhibited by Reid in Glasgow, September 1923; Alex Reid private collection.
[XVIII (no.13)]

F6 Fergusson The Rainbow
1922
Oil on canvas
55.5 x 60.9
Private Collection
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.16)]

FSc1 Fergusson

Head of an Artist
1908
Painted plaster
16.25 h.
The Fergusson Gallery, Perth (1992.416)
Exhibited by Reid as Head of a Painter, Glasgow 1923.
[XVIII (no.20)]

FSc2 Fergusson

The Garden
1915
Stone
24.1 h.
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.21)]

FSc3 Fergusson

Ténèbres
1915
Dumfries stone
37.5 h.
The Fergusson Gallery, Perth (1992.430)
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.22)]

FSc4 Fergusson

Summer
1916
Red sandstone
39.4 h.
The Fergusson Gallery, Perth (1992.420)
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.23)]

FSc5 Fergusson

A Goat
1921
Brass
21.25 h.
The Fergusson Gallery, Perth (1992.415)
Exhibited by Reid in Glasgow, September 1923.
[XVIII (no.25)]

Hul Hunter, George Leslie (1879-1931)

Interior of a French Church
1910
Watercolour
50 x 40
Private Collection
Ill: HONEYMAN, Three Scottish Colourists, pl 7.  
Sold c.1925 by Alex Reid & Son

Hu2 Hunter  
Still Life – The Green Tablecloth  
Oil on canvas  
65 x 60  
signed  
Glasgow Art Gallery (McInnes Bequest)  
McInnes bought a Still Life from Reid  
in September 1921 for £50.

Hu3 Hunter  
Still Life – The Red Tablecloth  
Oil on Canvas  
67.5 x 55  
Private Collection  
Alex Reid; Ian MacNicol.

Hu4 Hunter  
Cottage in Fife  
1923  
Oil on Panel  
21.25 x 27.5  
Private Collection  
Owned by Alex Reid.

Hu5 Hunter  
Souvenir de Venise  
Oil on panel  
21.25 x 12.5  
Glasgow Art Gallery and Museum  
Bought by William McInnes from Reid.

Hu6 Hunter  
Cornfield, Fife  
Oil on canvas  
52.5 x 65  
Coll. E.N. Marshall  
Alex Reid; J.W. Blyth.

Hu7 Hunter  
Fife Landscape  
Oil on canvas  
50 x 60  
Private Collection  
Alex Reid; T&R Annan.

Hu8 Hunter  
Still Life of Fruit and Flowers on a Draped Table  
Oil on canvas  
61 x 51  
Private Collection  
Alex Reid private collection.

Hu9 Hunter  
Still Life with Tulips  
Oil on canvas  
67.5 x 55  
Private Collection  
Sold c.1925 by Alex Reid & Son.
Pe1 Peploe  
Samuel J. (1871-1935)  
Café & Liqueur  
g.1898  
Oil on canvas  
43.5 x 33.75  
The Burrell Collection 35/586  
J.J. Cowan; Alex Reid; bought by William Burrell 5th August 1926 for £98 13s 8d.

Pe2 Peploe  
Roses  
g.1904  
Oil on canvas  
50.8 x 50.8  
The Burrell Collection 35/589  
Aitken Dott; Alex Reid; bought by William Burrell, 26th December 1924, for £66 13s 4d.

Pe3 Peploe  
Carnations  
1905  
Oil on Canvas  
36.15 x 30  
Private Collection  
Alex Reid; Richard Gibson; Ian MacNicol.

Pe4 Peploe  
Street Scene, France  
1910  
Oil on canvas  
33.75 x 26.25  
Private Collection  
Ill: HONEYMAN, Three Scottish Colourists, p.69; SAC Three Scottish Colourists, 1970 (75).  
Sold g. 1925 by Alex Reid & Son.

Pe5 Peploe  
Boats at Royan  
1910  
Oil on panel  
26.25 x 35  
Private Collection  
Ill: HONEYMAN, Three Scottish Colourists, p.60; CURSITER, Peploe, 1947, p.28; SAC Exh Three Scottish Colourists, 1970 (61).

Pe6 Peploe  
Tulips and Vases  
g.1912  
Oil on canvas  
45.6 x 40.6  
George Smith Collection, Hunterian Art Gallery  
Alex Reid’s personal collection; included in sale of Alex Reid’s widow, Mrs Mary E. Patrick, McClelland’s, Glasgow, 19th May 1967 (no.187).
Pe7 Peploe  
Tulips and Cup  
c. 1912  
Oil on canvas  
45.8 x 40.8  
George Smith Collection, Hunterian Art Gallery  
Alex Reid's personal collection; included in sale of Alex Reid's widow, Mrs Mary E. Patrick, McChlery's Glasgow, 19th May 1967 (no. 188).

Pe8 Peploe  
Roses and Fruit  
c. 1912  
Oil on canvas  
46 x 38  
George Smith Collection, Hunterian Art Gallery  
Alex Reid's personal collection; included in sale of Alex Reid's widow, Mrs Mary E. Patrick, McChlery's Glasgow, 19th May 1967 (no. 186).

Pe9 Peploe  
Still Life  
c. 1913  
Oil on canvas  
63.1 x 44.4  
Scottish National Gallery of Modern Art  
Alex Reid's private collection.

Pe10 Peploe  
Kirkcudbright  
Oil on canvas  
21 x 25  
Coll. A. J. Reid

Pe11 Peploe  
The White Girl  
c. 1919  
Oil on canvas  
61 x 40.6  
The Burrell Collection 35/587  
Bought by William Burrell from Reid April 1919 for £50.

Pe12 Peploe  
Pink Roses  
c. 1920  
Oil on canvas  
61 x 50.8  
The Burrell Collection 35/588  
J. J. Cowan; Alex Reid; sold to William Burrell 5th August 1926 for £70.

Pe13 Peploe  
Sunny Day, Iona  
1920s  
50 x 60  
Private Collection (Sold Sotheby's, London, 15th April 1964)  
Bought by John Blyth from Alex Reid in

491/3
1924 for £60. Probably Iona, jointly owned in 1923 by Aitken Dott (stock no.5459) and Reid (stock no.3763), priced at £22 10s (half share) and bought by Blyth on 15th February 1924.

Pe14 Peploe

The Brown Crock (plate 95)
1924
Oil on canvas
61 x 50.8
Glasgow Art Gallery
Alex Reid; sold to William Burrell December 1924 for £66 13s 4d; later acquired by William McInnes.

Pe15 Peploe

Roses and Fruit
Oil on canvas
55 x 50
Private Collection
Ill: HONEYMAN, Three Scottish Colourists, pl.VI; SAC, Three Scottish Colourists, 1970 (71).
Bought by Ion Harrison from Alex Reid & Son in 1925.

Pe16 Peploe

Still Life - Red Roses
Oil on canvas
50 x 40
Glasgow Art Gallery (McInnes Bequest)
Sold by Alex Reid & Son to William McInnes in about 1925.

Pe17 Peploe

Lilies
1925
Oil on panel
51 x 41
Kirkcaldy Art Gallery (311)
Bought by John Blyth from Alex Reid & Lefèvre, London. Possibly Still Life (Lilies), joint-owned by Aitken Dott (stock no.5825) and Alex Reid (stock no.4031) in 1925. Then priced at £14 10s (half share). Sent to Reid & Lefèvre in December 1926.

Pe18 Peploe

Tulips
1925
Oil on panel
46 x 40
Kirkcaldy Art Gallery (326)
Bought by John Blyth from Aitken Dott on 27th July 1928. Owned jointly by Aitken Dott (stock no.6058) and Alex Reid & Lefèvre, Glasgow (stock no.346/27) in 1927. Then known as Still Life (Tulips) and priced at £11 10s (half share).
Pe19 Peploe  
Ginger Jar  
Oil on canvas  
45 x 56  
Miss M. Blyth, London.  
Bought by John Blyth from Reid in 1926 for £65. Probably Still Life (Ginger Jar) owned jointly by Aitken Dott (stock no. 5824) and Reid (stock no. 4030) in 1925, priced at £14 10s (half share).

Pe20 Peploe  
Ben Mhor, Mull, from Iona  
Oil on canvas  
50 x 70  
Private Collection  
Ill: HONEYMAN, Three Scottish Colourists, p. 56.  
Sold c. 1925 by Alex Reid & Son

Pe21 Peploe  
Iona Landscape  
Oil on panel  
38 x 45.5  
Kirkcaldy Art Gallery (188)  
Alex Reid; Harley

Pe22 Peploe  
Landscape  
Oil on canvas  
32.5 x 40  
Private Collection  
Sold by Alex Reid & Son to William McInnes in about 1925.

Pe23 Peploe  
Teapot and Fruit  
1926  
Oil on canvas  
40.5 x 46  
Kirkcaldy Art Gallery (325)  
Bought by John Blyth from Alex Reid & Lefèvre, Glasgow. Owned jointly by Aitken Dott (stock no. 5945) and Alex Reid & Lefèvre, Glasgow, in 1926. Then known as Still Life (Teapot and Grapes), and priced at £15 (half share).

Pe24 Peploe  
Still Life - Roses and Apples  
g. 1927  
Oil on canvas  
56.3 x 49  
Aberdeen Art Gallery (4092)  
Joint owned by Aitken Dott (stock no. 6052 and Reid (stock no. 334/27), priced at £23 10s (half share) in 1927.
APPENDIX 6A

This appendix provides further information on works by the Scottish Colourists which passed through Reid's hands. The aim is to give an idea of the number of works Reid was handling, particularly during the 1920s. Included in the appendix are extracts from both the Scottish Gallery's and Reid's own stockbooks, together with transcriptions of the catalogues for two important exhibitions of works by Cadell, Hunter and Peploe (held in London in 1923), and by J.D. Fergusson (held in Glasgow in the same year).

As can be seen from the following records, Reid and Aitken Dott jointly stocked a large number of works by Peploe and Hunter, many more than are recorded in appendix 6. The number of sales for these two artists far outweighed the sales for Cadell and Fergusson. The reason for this is that Cadell, although he exhibited with Reid & Aitken Dott, sold most successfully through friends and private commissions, and Fergusson, apart from the 1923 exhibition, did not attempt to sell his work in Scotland until the 1940s. On average, Peploe's work fetched more than Hunter's, and, whereas in 1924 Hunter received only £20 from Reid for canvases between 12"x 18" and 24"x 20", during the same period a Peploe of the same size could be expected to fetch up to £40. Reid reduced Hunter's allowance in 1926 (see main text, p. 258), but it is interesting to note that in the same year an average work by Peploe (16"x20") could cost as much as £5 more than in the previous year.

The Scottish Gallery stockbook reveals that some of Reid's regular clients also bought from Aitken Dott. These included William Thorburn, William Boyd, John Blyth and Robert Wemyss Honeyman. Those works which were sent "to Reid" were apparently sold through the Glasgow gallery. Some works remained in stock at Aitken Dott for as long as eight years, but in general the turnover was fairly regular. The boom time for sales of Colourist works appears to have been from about 1923 onwards, coinciding with the boom in sales of Impressionist works in the south. The Scottish Gallery sales ledger reveals that very few transactions of Colourist works took place between Reid and Aitken Dott before 1921, when they began to operate on a half-share basis.

The short extract from Reid's stockbook, too, reveals few sales prior to 1921. However, since Reid often failed to record transactions with private clients, this does not give us a reliable picture of the number and type of works which passed through his hands. A later Reid stockbook, covering the period 1924 to 1928, is in the archive of the Alex Reid & Lefèvre Gallery, Bruton Street, London, but is not available for consultation. One could speculate that this would contain a large number of sales of works by Hunter, who was supported by Reid more than any of the other Colourists.
The following is a list of works by the Scottish Colourists, owned jointly by Aitken Dott and Alex Reid, from 1921 until April 1926, when Reid's business amalgamated with the Lefèvre gallery in London.

Reid's stock number is given in brackets beneath the Scottish Gallery stock number. The original buying price, where I have been able to work it out, is given in square brackets beneath the selling price. It must be born in mind that the listed sales figures apparently account for only half the total sale, and that Reid would have split the total with Aitken Dott. Thus, for example, stock no. 5227, sold on 17th January 1923, would have fetched £18 10s altogether, of which Reid would have received £9 5s.

October 1921

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<td>£24 3s</td>
<td>Dr Sinclair 8.7.27</td>
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<td><em>Roses</em></td>
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<td>5105</td>
<td>S. J. Peploe</td>
<td>12x14</td>
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<td>Leicester Galls Feb 1923</td>
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<td><em>Head of a Girl</em></td>
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<td>&quot;Half share to Alex Reid&quot;</td>
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<td>5113</td>
<td>F.C.B. Cadell</td>
<td>15x18</td>
<td>8 guineas</td>
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<td><em>Flowers in a Vase</em></td>
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Sale recorded in Scottish Gallery ledger: "½ share £4/4/-"

1922

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<td>H. Stodart 17.1.23</td>
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<td>5228</td>
<td>S. J. Peploe</td>
<td>16x18</td>
<td>£12 10s</td>
<td>Miss Rough Dec 1922</td>
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<td><em>Roses</em></td>
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<td>S. J. Peploe</td>
<td>16x18</td>
<td>£12 10s</td>
<td>Mrs Thornton 24.5.23</td>
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<td><em>Roses</em></td>
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<td>5230</td>
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<td></td>
<td><em>Roses</em></td>
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"One half share of Peploes 5227 to 5235 (incl.) belongs to Alex Reid, 117 West George Street, Glasgow."

1923

The Scottish Gallery Ledger records that Aitken Dott and Reid paid £1,000 (£500 each) for 35 unframed works by Peploe on 9th November 1923. These would appear to have been stock numbers 5455-5489. Taking the given sale prices as a rough guideline, it would appear that the average profit on each work would be just over £4 12s (£2 6s to each dealer).

"One half share of Peploes 5227 to 5235 (incl.) belongs to Alex Reid, 117 West George Street, Glasgow."

1923

The Scottish Gallery Ledger records that Aitken Dott and Reid paid £1,000 (£500 each) for 35 unframed works by Peploe on 9th November 1923. These would appear to have been stock numbers 5455-5489. Taking the given sale prices as a rough guideline, it would appear that the average profit on each work would be just over £4 12s (£2 6s to each dealer).
5463  S. J. Peploe  25x30  £25  Pillman
(R3767)  Roses  1.4.25

5464  S. J. Peploe  20x22  Dr. Jones
(R3768)  Melon  9.2.24

5465  S. J. Peploe  20x24  £22  Reid & Lefèvre
(R3769)  Head of a Girl  June 1930

5466  S. J. Peploe  20x24  Reid
(R3770)  Roses  April 1924

5467  S. J. Peploe  20x24  Reid
(R3771)  Roses  April 1924

5468  S. J. Peploe  20x24  Reid
(R3772)  Roses  April 1924

5469  S. J. Peploe  20x24  Reid
(R3773)  Still Life  April 1924

5470  S. J. Peploe  20x22  £20  W. Thorburn
(R3774)  Tulips  14.5.25

5471  S. J. Peploe  20x22  £20  W. Thorburn
(R3775)  Tulips  14.5.25

5472  S. J. Peploe  20x22  Dr. Jones
(R3776)  Tulips  9.2.24

5473  S. J. Peploe  20x22  Reid
(R3777)  Roses  April 1924

5474  S. J. Peploe  18x22  Reid
(R3778)  A Rose  April 1924

5475  S. J. Peploe  18x22  Reid
(R3779)  Tulips  April 1924

5476  S. J. Peploe  18x22  Dr. Jones
(R3780)  Roses  9.2.24

5477  S. J. Peploe  16x20  £10  G. Proudfoot
(R3781)  Roses  June 1925

5478  S. J. Peploe  16x20  £10  Reid & Lefèvre
(R3782)  Tulips  3.5.28

5479  S. J. Peploe  16x18  Reid
(R3783)  Still Life  April 1924

5480  S. J. Peploe  16x18  Reid
(R3784)  Roses  April 1924

5481  S. J. Peploe  16x18  W. Boyd
(R3785)  Still Life  10.12.24
The Scottish Gallery ledger records that the following 10 works by Hunter, nos. 5577-5586, were acquired jointly by Reid and Aitken Dott for £200 (£100 paid by each dealer) on May 1st 1924. The probable buying price for each work, based on the prices outlined in Reid’s 1924 contract with Hunter, is given in square brackets below the selling price. Note that the selling price listed is for half share only, and that the total sale would have amounted to twice the sum indicated. It appears therefore that the average profit on each work was about £3 10s (£1 15s to each dealer).

1924

5577 Leslie Hunter 27x22 £19 Street in Largo to Reid [£30] s.30.12.30
5578 Leslie Hunter 20x18 £11 16s Still Life to Reid [£20] s.30.12.30
5579 Leslie Hunter 15x18 £10 12s 6d Still Life to Reid [£20] s.30.12.30
5580 Leslie Hunter 12x9 £6 5s A Summer Afternoon to Reid [£10] Aug 1924
5581 Leslie Hunter 16x13 £5 7s 6d to Reid
(R3812) Rowing Boats, Largo
5582 Leslie Hunter 13x18 £11 17s 6d to Reid
(R3813) Roses and Still Life
5583 Leslie Hunter 13x18 £11 17s 6d to Glasgow
(R3814) Still Life
5584 Leslie Hunter 14x18 £11 17s 6d to Reid
(R3815) Anemones
5585 Leslie Hunter 16x20 £11 5s to Reid
(R3816) Anemones
5586 Leslie Hunter 30x25 £17 10s to A. Reid
(R3817) A Fife Landscape

"Note A half share of the above 10 pictures belongs to Alex Reid: Glasgow."

5587 S. J. Peploe 22x18 £12 10s W. Thorburn
(R3822) Roses
5588 S. J. Peploe 22x18 £12 10s W. Thorburn
(R3824) Roses
5589 S. J. Peploe 22x18 £12 10s Honeyman
(R3823) Roses
5590 S. J. Peploe 22x18 £12 10s Reid & Lefèvre
(R3825) Roses & Still Life
5591 S. J. Peploe 24x20 £12 10s Reid & Lefèvre
(R3818) Tulips
5592 S. J. Peploe 22x20 £12 10s Reid & Lefèvre
(R3819) Roses
5593 S. J. Peploe 20x16 £12 10s G. Proudfoot
(R3820) Roses
5594 S. J. Peploe 20x16 £12 10s Lumsden
(R3821) Roses (via Reid) 12.10.25
5595 S. J. Peploe 20x16 £12 10s Reid
(R3826) Roses
5596 S. J. Peploe 18x16 £10 Reid & Lefèvre
(R3827) Still Life

Note: "A half share of the above 10 pictures belongs to A. Reid Glasgow."

5701 S. J. Peploe 24x20 F. Fergusson
(R3909) Landscape at Cassis
5703

49/11
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Memo: "One half share of the above 11 pictures belongs to Alex Reid, Glasgow."

The probable buying price for the following 5 works, based on Reid's 1924 contract with Hunter, is given in square brackets under the selling price. Note that the selling price listed is for half share only. Apart from 5715 all works remained in stock for nearly 8 years, and were passed on to Reid & Lefèvre in London at no profit at all.

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Memo: "One half share of the above 5 pictures belongs to..."
### 1925

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<td>Dr Sinclair</td>
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Note: Half cost of those 7 pictures 5796-5802 [including 1 McTaggart] belongs to Alex Reid & Son, Glasgow.

### 1926

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Note: One half share of this picture belongs to A. Reid & Son, Glasgow.

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<td><strong>Still Life</strong> (Pewter, etc)</td>
<td>24x20</td>
<td>£20</td>
<td>To Glasgow</td>
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<td>5823</td>
<td>S. J. Peploe</td>
<td><strong>Morar</strong></td>
<td>24x20</td>
<td>£15</td>
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<td>Dec 1926</td>
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<td>Dec 1926</td>
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<td>Priestman</td>
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<td>18x16</td>
<td>£12</td>
<td>Reid &amp; Lefèvre</td>
<td>(R4041)</td>
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Note: One half share of 15 pictures 5821 to 5835 belong to Alex Reid & Son, Glasgow.

1926

The probable buying prices for 5 of the following 8 works, based on Reid’s 1926 contract with Hunter, are given in square brackets below the selling price. Note that the selling price indicated is for half share only.

<table>
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<tr>
<th><strong>5853</strong></th>
<th>Leslie Hunter</th>
<th>18x3½</th>
<th>£6 5s</th>
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<td><strong>5854</strong></td>
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<td><strong>5855</strong></td>
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<td>18x15</td>
<td>£10</td>
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<td>£3 3s</td>
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<td><strong>5857</strong></td>
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<td>12½x15½</td>
<td>£3 3s</td>
<td>Reid</td>
<td>(R4071)</td>
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<td><strong>5862</strong></td>
<td>Leslie Hunter</td>
<td>19s 6d</td>
<td>Reid</td>
<td>Temple Shore, Largo w.c.</td>
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<tr>
<td><strong>5863</strong></td>
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<td>£3 3s</td>
<td>Reid</td>
<td>Temple Shore, Largo w.c.</td>
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<td>Invoice No.</td>
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<td>Amount</td>
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<td>5864</td>
<td>Mending w.c.</td>
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<td>Leslie Hunter Anemones oil</td>
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<td>Reid 30.3.26</td>
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Note: Half share belongs to Reid.
Aitken Dott Sales Ledger: Record of Transactions between Reid and Aitken Dott from 1909 until April 1926 (Works by the Scottish Colourists).

<table>
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<tr>
<th>Date</th>
<th>Item</th>
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<tbody>
<tr>
<td>1909</td>
<td>To 6 Pictures by S.J. Peploe</td>
<td>115/4/-</td>
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<tr>
<td>March 11</td>
<td>To Head of a Girl by S.J. Peploe</td>
<td></td>
<td>10/-/-</td>
</tr>
<tr>
<td>1916</td>
<td>By 4 Peploes</td>
<td></td>
<td>160/-/-</td>
</tr>
<tr>
<td>Oct 17</td>
<td>By ½ share Peploe (bt. in Glasgow)</td>
<td>24/3/-</td>
<td></td>
</tr>
<tr>
<td>Feb 14</td>
<td>To ½ cost Peploes (7 still-lifes) sold in Glasgow</td>
<td>265/-/-</td>
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<tr>
<td>Feb 16</td>
<td>To ½ profit (Peploes own: Edin)</td>
<td>18/15/-</td>
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<tr>
<td>March</td>
<td>By ½ profit 2 of Dott's Peploes sold</td>
<td>14/-/-</td>
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<tr>
<td>April 28</td>
<td>By ½ profit 8 Peploes - less exp.</td>
<td>34/15/-</td>
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<tr>
<td>April 1</td>
<td>By ½ share 2 Peploes</td>
<td>67/8/6</td>
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<tr>
<td>December</td>
<td>To ½ share 29 Peploes</td>
<td>400/-/-</td>
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<td>1923</td>
<td>To goods, including Ben More by Peploe, 24x20, unframed</td>
<td>45/-/-</td>
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<tr>
<td>March 6</td>
<td>To goods, including Flowers in a Vase by Cadell, 15x18</td>
<td>7/10/-</td>
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<tr>
<td>Nov 9</td>
<td>To ½ share 35 unfr. Peploes</td>
<td>500/-/-</td>
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<tr>
<td>1924</td>
<td>By ½ share of Peploe</td>
<td>32/1/-</td>
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<tr>
<td>March 24</td>
<td>To Peploes sold Glasgow</td>
<td>375/-/-</td>
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<tr>
<td>April</td>
<td>To Peploe</td>
<td>30/-/-</td>
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<tr>
<td>May 10</td>
<td>To 10 Peploes (½)</td>
<td>100/-/-</td>
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</tr>
<tr>
<td>May 1</td>
<td>By Leslie Hunter (half 10 pics)</td>
<td>100/-/-</td>
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</tr>
<tr>
<td>Aug 30</td>
<td>To ½ 2 Peploes sold in Paris</td>
<td>46/8/-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>To ½ L.Hunter</td>
<td>9/-/-</td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>To share of Peploe</td>
<td>10/16/-</td>
<td></td>
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<tr>
<td>Jan 3</td>
<td>By share 5 Hunters</td>
<td>60/-/-</td>
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<tr>
<td>Jan 16</td>
<td>By share Peploe</td>
<td>22/10/-</td>
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<tr>
<td>Jan 21</td>
<td>To share of 2 Peploes</td>
<td>60/-/-</td>
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<tr>
<td></td>
<td>To share of 11 Peploes</td>
<td>200/-/-</td>
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<tr>
<td>Feb 26</td>
<td>To share Peploe &amp; Hunter</td>
<td>62/10/-</td>
<td></td>
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<tr>
<td>March 24</td>
<td>To share Peploe</td>
<td>37/10/-</td>
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<tr>
<td>June 16</td>
<td>To Goods Peploes, etc. Edmiston</td>
<td>95/7/-</td>
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<tr>
<td>Aug 21</td>
<td>To Goods Peploe</td>
<td>15/-/-</td>
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</tr>
<tr>
<td>Sep 9</td>
<td>To Goods Leslie Hunter</td>
<td>6/-/-</td>
<td></td>
</tr>
<tr>
<td>Oct 12</td>
<td>By Peploe ¼ share</td>
<td></td>
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<tr>
<td>Oct 20</td>
<td>To ¼ share a/c Peploe &amp; Hunter</td>
<td>41/-/-</td>
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<tr>
<td></td>
<td>By Leslie Hunter ¼ share</td>
<td>10/-/-</td>
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<tr>
<td>Nov 4</td>
<td>To Goods ½ Peploes</td>
<td>175/-/-</td>
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<td>Nov 11</td>
<td>To Goods ½ Peploe &amp; Hunter</td>
<td>61/17/1</td>
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<tr>
<td></td>
<td>By Lelie Hunter ½ share</td>
<td>22/19/7</td>
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<tr>
<td>Nov 21</td>
<td>By commission on Peploe</td>
<td>6/5/-</td>
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<tr>
<td>1926</td>
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<tr>
<td>Jan 26</td>
<td>By Peploe</td>
<td>40/-/-</td>
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<tr>
<td>Mar 1</td>
<td>By half share Hunters</td>
<td>32/11/-</td>
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<tr>
<td>Mar 15</td>
<td>By half share Peploe</td>
<td>20/-/-</td>
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<tr>
<td>Mar 19</td>
<td>To half share Hunters</td>
<td>52/8/-</td>
<td></td>
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<td>Mar 30</td>
<td>To half share Hunters</td>
<td>21/16/6</td>
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<tr>
<td></td>
<td>By half share Hunters</td>
<td>15/2/5</td>
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REID’S STOCKBOOK: Recorded sales of works by the Scottish Colourists up to 1924. Reid kept his stockbooks in a very haphazard fashion, and the actual number of works sold is likely to have been far higher than recorded.

1915
Dec   Peploe  Roses, Black Background  McInnes  £40

1917
3rd Dec Hunter  Still Life  Burrell  £38

1919
April  Peploe  The White Girl [Pe8]  Burrell  £50

1921
Sept  Hunter  Still Life [Hu2]  McInnes  £50
7th Dec  Peploe  Still Life  Gow  £75
Peploe  Still Life  Gow  £65

1924
26th Dec  Peploe  Roses and Still Life [Pe2]  Burrell  £66/13/4
Peploe  The Brown Crock [Pe10]  Burrell  £66/13/4  (Plate 95)
Peploe  Vase with two handles, plate with fruit  Burrell  £66/13/4
The following is an exact transcription of the catalogue for the exhibition organised by Alex Reid at the Leicester Galleries in 1923.

CATALOGUE OF AN EXHIBITION OF PAINTINGS BY S.J. PEPLOE, F.C.B. CADELL AND LESLIE HUNTER

Ernest Brown & Phillips
(W.L. Phillips, C.L. Phillips, O.F. Brown)
The Leicester Galleries
London

January 1923

F.C.B. CADELL

1. Ben More
2. Nigger with Orange
3. Little Colonsay

S.J. PEPLOE

4. Roses
   (Lent by Miss Rough, Edinburgh)
5. Roses
6. Painting
7. September
8. Roses
9. Red Rocks, Iona
10. Still Life
     (Lent by Alexander Reid, Esq., Glasgow)
11. Study, Volume, Depth
12. Eilan Ura, Iona
13. Head
14. Still Life
     (Lent by Dr. Jones, Prestwick)
15. Kirkcudbright
     (Lent by J. Howden Hume, Esq., Glasgow)
16. Fruit
17. Mull, from Iona
18. Still Life
19. Roses
20. Ben More
21. Roses
22. The North End, Iona
23. Girl in White
     (Lent by William Boyd, Esq)
24. Roses
25. Burg, Iona
26. Mull, from Iona
   (Lent by Miss Rough, Edinburgh)
27. Roses
28. The White Sands, Iona
29. Eilan a Raidh, Iona
LESLIE HUNTER

30. Still Life
31. Still Life
32. Still Life

F.C.B. CADELL

33. The Village, Iona
34. Roses
35. The Buddha
   (Lent by Patrick J. Ford, Esq., M.P.)
36. The Red Fan
37. The Dutchman's Cap
38. Tulips
39. Studio Interior
40. Roses
41. Ben More in Mull
42. Still Life
43. Tomatoes
44. Roses - Black and Gold
45. Iona - Port Bhan
46. Still Life
47. The Pointed Rock
48. White Tulips
49. The Embroidered Cloak
50. Iona, The Little Island
51. Low Tide
52. Interior
53. Lady in Black and Gold
54. Interior
55. The Dutchman's Cap
56. The Bay
57. Nigger in White
58. Still Life (The Grey Fan)
59. Rocks

LESLIE HUNTER

60. Stil Life
61. Landscape (Environs of Florence)
62. Still Life
63. Landscape
64. Still Life
65. Landscape (Environs of Florence)
66. Still Life
67. Still Life
68. Still Life
69. Landscape (Environs of Florence)
70. Still Life
71. Landscape (Environs of Florence)
72. Still Life
73. Still Life
74. Landscape (Environs of Florence)
75. Still Life

491/20
The following is an exact transcription of the catalogue for the exhibition of works by J.D. Ferguson, held at Reid's gallery in September 1923.

Exhibition of Work by J.D. Ferguson (also held at the Scottish Gallery, 26 Castle Street, Edinburgh)

September 1923

La Société des Beaux-Arts
117-121 West George Street
Glasgow

Paintings
1. 1906 Etaples from Le Touquet (Property of Bernard Falk Esq)
2. 1910 Une rue, Royan
3. 1916 A Lowland Church
4. 1922 A Puff of Smoke Near Milngavie
5. 1922 The Gate to the Highlands
6. 1922 Morning in the Highlands
7. 1922 Where the Glen Begins
8. 1922 The Rocky Glen
9. 1922 Towards Lochnagar
10. 1922 Craig Coinach
11. 1922 From Altdowrie
12. 1922 In Glen Isla
13. 1922 The Drift Posts
14. 1922 Looking Over Killiecrankie
15. 1922 The Farm Among the Hills
16. 1922 The Rainbow
17. 1922 Rain in Glen Dochart
18. 1922 A Storm Round Ben Ledi
19. 1922 Christmas-Time in the South of France

Sculpture
20. 1908 Head of a Painter
21. 1915 The Garden
22. 1915 Ténèbres
23. 1916 Summer
24. 1919 Philosophy
25. 1921 A Goat
APPENDIX 7

WORKS IN REID’S PERSONAL COLLECTION

We know of several works which belonged in Reid’s personal art collection, and which offer a unique insight into his artistic tastes. The bulk of his collection was sold after the death of Reid’s second wife, Mary Patrick, the rest was inherited by McNeill Reid. Some works have been retained by the family, others have been widely dispersed. We know from McNeill Reid’s notes, that his father owned a fine Hokusai triptych which was probably included in the first exhibition of Japanese prints in 1889. He also owned David Gauld’s highly individual cloisonniste work St Agnes [G1]. This was one of only two works by Gauld which began as studies for stained glass and are now recognized as among the most avant-garde works of this period.

Graham Reid also suggests that the following works from McNeill Reid’s personal collection may have been inherited from Reid’s collection:

E. Boudin - Le Port du Havre

John Constable - The Opening of Waterloo Bridge by George IV (Private Collection)

Thomas Couture - Après le Bal (Vancouver Art Gallery)

Charles Dufresne - L’Enlèvement d’Europe (Scottish National Gallery of Modern Art)

J.D. Fergusson - The Drift Posts (Robert Fleming Holdings)

P.W. Steer - The Beach. Walberswick

E.A. Walton - Portrait of Miss Elizabeth D. Reid (Glasgow Art Gallery)

A group of Japanese prints, now in a private collection, has also been identified as previously belonging to Reid:

1. Koryusai - The Courtesan Takgawa of Tama-ya with two attendants, Kocho and Sanisa, c.1775; 14½" x 9 3/4".

2. Toyokuni - A Girl Performing a Court Dance with the accompaniment of yokobuye and tsudzumi, played by two other girls in court dress, c.1790-1800; 15" x 10½".

3. Utamaro - Courtesan composing a love letter, while another stands by, c.1790-1800; 12" x 8 3/4".

492
4. Yeisho - The Courtesan Hana-ogi of Ogiya, with a companion, c.1800; 12" x 8 3/4".

5. Yeisho - The Courtesan Misayama of Choji-ya, with a companion tuning her samisen, c.1800; 12" x 8 3/4" (Plate 67).

6. Zen Hokusai I-Itsu - The poet Abe No Nakamaro in exile in China, gazing at the moon, c.1830; 19 3/4" x 8 1/4".

7. Shunsen - Portrait of an unnamed courtesan, 1806-1819; 28" x 9 1/2".

The Mary Patrick Sale

The following is a list of works, previously owned by Reid, included in the Mary Patrick sale, which was held at McChlery's in Glasgow on 19th May 1967. The large number of Japanese prints and the works by Crawhall and Lautrec reflect Reid's appreciation of graphic design. His admiration for the Colourists is reflected in the eighteen pictures by Peploe, Hunter and Cadell, which were the most important works in the sale. Apart from Toulouse-Lautrec, the only French artists included in sale are by Roussell and Steinlen, and it seems probable that if such works existed, they were retained by McNeill Reid. The sale also included forty pastels by Reid, comprising country and garden scenes, studies of haystacks and rural scenes; and a photograph of Reid outside a studio with Lavery, Guthrie and three other friends.

Pictures in the Mary Patrick Sale

Prints and Engravings

140. Henri de Toulouse-Lautrec - BABYLONE D'ALLEMAGNE, 1894, coloured lithograph, first state; 47 1/4" x 32 1/4"; sold for £310.

141. Henri de Toulouse-Lautrec - JANE AVRIL, 1893, coloured lithograph, first state; 49 7/8" x 35 7/8"; sold for £190

143. Th. Roussell - Two engravings of Woman with floral hat and Paris Riverside Houses; also engraving by Steinlen of girl seated. This lot also included five reproduction portraits by Wyatt Eaton. The lot sold for £3.

Japanese Prints Note: Many of these were in poor condition.

145. Japanese School - GROTESQUE FIGURES, 10 3/4" x 42";
COURTESANS, a set of 5, 27" x 9½". The lot sold, along with a printed silk panel, for £5.

146. HOKUSAI - FIGURES ON A TEA HOUSE BALCONY; A Courtesan by an unknown artist; Two Attendants by Koriuysai. The lot sold for £5.

147. UTAMARO - A COURTESAN reading her lover's palm; sold for £10.

148. EISHI and UTAMARO - GROUPS OF COURTESANS; Kirkgawa Utamaro - Head of a Courtesan; Toyokuni I - Three Women music-making. The lot sold for £2.

149. TOYOKUNI II - STUDIES OF COURTESANS (3); Five landscape and figure subjects by Hiroshige; the lot sold for £4.

150. JAPANESE SCHOOL - Figure Studies (6); sold for £2.

Japanese Drawings

151. Japanese School - A COURTESAN, gouache; 46½" x 10½"; sold for £4.

152. Burmese School (?) - A SEATED BUDDHA surrounded by nine others, gouache on fabric; 21 x 13½"; sold for £2.

153. Ukiyo-e School, 18th C. - A COURTESAN, Kakemono; 31" x 2"; sold for £1.

154. Ukiyo-e School - A COURTESAN with a cat, Kakemono; 41" x 18"; sold for £4

155. Ukiyo-e School - STANDING COURTESAN, Kakemono; 33" x 12"; and a coloured print. The lot sold for £5 to Adam.

156. Chinese School - A MANDARIN on his throne with attendants; gouache wall hanging on linen base; 46" x 29½"; sold for £4 to Milton.

Books

F.C.B Cadell - JACK AND TOMMY, 21 colour illustrations (war-time caricatures) by the artist, London 1916, inscribed in pencil by the artist to Alexander Reid (1919); also William Strang - The Earth Fiend (A Ballad), illustrations by the artist, signed, London 1892; sold for £3 to Milton.

Drawings

158-161: Selection of 40 Pastels by Alexander Reid
162. Crawhall (attributed) - A JOCKEY AT A BAR; pastel; unsigned; 7 1/2" x 8 1/2"; and Muhrmann - A DUTCH FISHING BEACH; pastel; signed and inscribed "to Alex. Reid"; 8 3/4" x 5 1/2". The lot sold for £10 to Wood.

163. Joseph Crawhall - THE GREAT NEWMARKET PROPHET - caricature study; pen and ink, red chalk, heightened in white, on fawn paper; signed; 9 1/2" x 8"; sold for £32.

164. Joseph Crawhall - STUDIES OF FISHES; on linen; signed and inscribed "to A. Reid"; 9" x 6 1/4"; sold for £42 to Ian MacNicol.

165. Joseph Crawhall - TOM DOW AT TANGIER; pen and ink and wash; inscribed "A. Reid from J.C."; 8" x 6"; sold for £5 to Boyd.

166. Joseph Crawhall - SIR JOHN LAVERY; E.A. WALTON ON HORSEBACK, a pair; pen and ink, mounted in one frame; sold for £50 to Boyd.

167. Joseph Crawhall - THE CAT SHOW; coloured crayons; 5" x 5 1/2"; sold for £120 to MacNicol.

168. Joseph Crawhall - BEES hovering around an apple, gouache on linen, inscribed "A. Reid from J. Crawhall"; 6" x 6"; sold for £100 to MacNicol.


171. English School (?), mid 18th C. - PORTRAIT OF A GIRL, pastel; 28 1/2" x 18 1/2"; sold for £85 to Argyll.

172. T-A. Steinlen - A PARIS EVENING STREET SCENE, gouache; 13 1/4" x 18 1/4"; sold for £60 to Reid.

Paintings

177. Stuart Park - YELLOW ROSES; 16" x 16"; Sold for £25 to Ian MacNicol (Glasgow dealer).

178. H.S. Johnston - A STILL LIFE: Tulips and ornaments on a table; 20" x 16"; sold for £5 to the Fine Art Society.

179. David Gauld - A GIRL IN A RIVER LANDSCAPE (Exhibited Munich 1890); 24" x 14"; sold for £85 to the Fine Art Society.

180. E.A. Walton - PORTRAIT OF A YOUNG WOMAN; 32" x 25"; sold for £8 to the Fine Art Society.

181. F.C.B. Cadell - INTERIOR WITH A YOUNG WOMAN, standing
beside a picture; 45" x 34"; sold for £180 to Ian MacNicol.

182. F.C.B. Cadell - A STUDIO INTERIOR WITH SEATED WOMAN wearing a wide-brimmed hat; 25" x 30"; sold for £260 to the Fine Art Society.

183. S.J. Peploe - STILL LIFE: Red and pink roses in a Chinese vase, oranges, bowls, etc; 16" x 18"; sold for £420 to the Fine Art Society.

184. S.J. Peploe - STILL LIFE: Red and white roses in a Chinese vase, oranges and apples, in green and white drapery; 20" x 16"; sold for £390.

185. S.J. Peploe - STILL LIFE: Pink and cream roses in a glass vase, oranges, blue bowl, white drapery; 18" x 15"; sold for £380 to Ian MacNicol.

186. S.J. Peploe - STILL LIFE: Pink, red and cream roses in a glass vase with apples and bowls, etc., on a table; 18" x 15"; sold for £250 to George Smith (Collector); Hunterian Art Gallery.

187. S.J. Peploe - STILL LIFE: Tulips and other flowers in two vases, fruit in a comport, cup and saucer and drapery with yellow background; 18" x 16"; sold for £320 to George Smith for £320; Hunterian Art Gallery.

188. S.J. Peploe - STILL LIFE: Tulips in a pottery vase, comport, fruit, etc., on drapes of green, blue and pink, yellow background; 18" x 16"; sold for £400 to George Smith.

189. S.J. Peploe - A SEMI-ABSTRACT STILL LIFE of Rose Bloom and a fan on a blue draped table, a picture beyond, signed; 16" x 18"; sold for £310 to Dobie.

190. S.J. Peploe - STILL LIFE: Pink and red roses in a Chinese vase, oranges, a rose, bowls, book, etc, on a draped table; 25" x 25"; sold for £500 to Ian MacNicol.

191. S.J. Peploe - STILL LIFE: Mixed flowers in a Chinese vase, apples, bowl, fan, book, etc., on a yellow table cloth; 24" x 20"; sold for £400 to Hutchison.

192. Leslie Hunter - STILL LIFE: Pink and yellow roses in a bowl, fruit, etc., on a draped table; 24" x 20"; sold for £390 to Ascombe; sold Phillips, Glasgow, 6th December 1991, for £42,000.

193. Leslie Hunter - STILL LIFE: Roses in a glass vase, melon and other fruit on a table, and a Japanese Print on the wall, on panel, 28½" x 18¼"; sold for £210 to the Fine Art Society.

194. Leslie Hunter - STILL LIFE: Fruit, a large bowl, two glass utensils on a draped table; 28" x 22"; sold for £60
195. Leslie Hunter - STILL LIFE: Mixed flowers in a green pottery vase, fruit, etc., on a draped table, on panel with another Still Life Study on the verso; 18" x 15"; sold for £170 to Hutchison.

196. Leslie Hunter - STILL LIFE: Flowers in a glass vase, and other objects on a table, on panel; 18 3/4" x 16"; sold for £60 to Hutchison.

197. Leslie Hunter - STILL LIFE: A rose, fan on a draped table, on panel, signed; 11 3/4" x 13½"; sold for £25 to the Fine Art Society.

198. Leslie Hunter - A WOODLAND SCENE with houseboat, on panel; 9½" x 13½"; sold for £50 to Ian MacNicol.

Works still in the Reid family

Crawhall - Alex Reid on Horseback (Graham Reid) [C18]

Benno Schotz - Bust of Reid (Graham Reid) [Sch1]

Whistler - Mallarmé's lithograph (Graham Reid) [M20]

Alex Reid - Flowers in a Vase (1887) (Ian Reid, Canada) [Rel]

Alex Reid - Five pastels of country scenes (Graham Reid)
ALEXANDER REID'S FAMILY TREE

Mary Gardner m. ALEXANDER REID
Robb

JAMES GARDNER REID m. ELIZABETH TURNBULL
(1828-1907) (1832-1871)

ALEXANDER - HELEN - JAMES - WILLIAM - ELIZABETH - ELIZABETH
REID TURNBULL TURNBULL DENNY
(1854-1928) (1859-1913) b.1861 b.1867
Harriet (ADA) (died in infancy)
Stevenson)
(1865-1915)

ALEXANDER JAMES McNEILL m. Catherine Hume Johnston
(1893-1972) (1892-1977)

ALEXANDER IAN GRAHAM HUME
HUNTER FAMILY TREE SHOWING THE CONNECTION BETWEEN ADA AND EVA, REID'S TWO WIVES

ROBERT H.A. HUNTER m. HARRIET E.A. GILLAND
(1805-1867) (daughter of Hendrika van Imbyze van Batenburg and John G. Gilland)

HARRIET v B. - William - John - MARY E.A. - Robert...
(1839-1916) (1845-1891)
m. Robert STEVENSON m. James GRAY
(1834-1899)

...Charles - Laurence - ADRIANA van Imbyze - George - James
(Aunt Bee)
(b. 1856)

HARRIET E.A. (ADA) - JEAN - LOUISA - ADRIANA
(1865-1915)
m. ALEXANDER REID
(1854-1928)

JAMES - VERNON - MARY E. (EVA)
m. ALEXANDER REID
(1854-1928)
LIST OF PLATES


2. The site of James Reid’s business at 50 Wellington Street, Glasgow.

3. Alex Reid - Flowers in a Vase [Re1] c.1887 Watercolour 43.75cm x 33.75cm Coll. Ian Reid, Canada.

4. Sir George Reid - John Forbes White 1889 Oil on Canvas 124.7cm x 79.1cm Aberdeen Art Gallery

5. Puvis de Chavannes - Ludus Pro Patria [Pul] 1883 Oil on Canvas 113.5cm x 197cm Walters Art Gallery, Baltimore.


7. Photograph of Mr and Mrs Elbert J. Van Wisselingh in London, c.1900. The Hague, Netherlands Institute for Art History (RKD), Van Meurs Collection.


10. The site of Reid’s Paris base, 6 Place d’Anvers.

11. Frederico Zandomeneghi - Place d’Anvers, Paris 1880 Oil on Canvas 100cm x 135cm Piacenza, Galleria d’Arte Moderna Ricci Oddi.

12. Vincent Van Gogh - Portrait of Alexander Reid [VG2] 1887 Oil on panel 40.3cm x 31.9cm Collection Mrs Aaron M. Weitzenhoffer, Oklahoma City.
   Oil on board
   42cm x 33cm
   Glasgow Art Gallery (3315)

14. Vincent Van Gogh - Self-Portrait
g. end Spring 1887
   Oil on board
   42cm x 33.7cm
   de la Faille 345
   Chicago Art Intitute (The Joseph Winterbotham Coll.
   Inv.1954.326)

   Early Autumn 1887
   Oil on Canvas
   46cm x 55cm
   de la Faille 379

   Rijksmuseum Vincent van Gogh, Amsterdam.

17. Vincent Van Gogh - Sketch of Alexander Reid (SB 6/82)
   Rijksmuseum Vincent van Gogh, Amsterdam.

18. Vincent Van Gogh - Sketch of Alexander Reid (SB 6/38)
   Rijksmuseum Vincent van Gogh, Amsterdam.

19. A.J. McNeill Reid, Alex Reid and James Reid.
    Photograph reproduced in MCNEILL REID, A.J., My
    Family, Guildford 1978, p.78.

20. Adolphe Monticelli - Bouquet de Fleurs dans un Vase à
trois pieds
    Oil on panel
    c.1875-6
    51cm x 39cm
    Rijksmuseum Vincent Van Gogh, Amsterdam.

21. Edouard Manet - La Brioche [M7]
    1870
    Oil on Canvas
    65cm x 81cm
    Private Collection, New York.

22. Edouard Manet - Le Bon Bock [M8]
    1873
    Oil on Canvas
    94cm x 83cm
    The Philadelphia Museum of Art, Carroll S.Tyson
    Collection (63.116.9)

23. The site of Reid's gallery at 232 West George Street,
    Glasgow.

24. Letter dated 22nd March 1892 from Reid to Whistler,
showing original letterhead for La Société des Beaux-Arts.


26. (left to right) James Garroway, Mary Reid, James Reid and Jim Reid. Photograph National Library of Scotland.

27. The site of Reid’s gallery at 124 St Vincent Street, Glasgow.

28. Woodvale, Reid’s house at Dunoon. Photograph courtesy of Mrs Ray Lamont, present owner of Woodvale.

29. Woodvale from the front.

30. Charles M. Kurtz (left) pictured with his boss, Halsey Ives, 1893. Photograph Archives of American Art, Smithsonian Institution.

31. W.B. Paterson and his first wife, 1893. Photograph courtesy of Mrs Anne Paterson Wallace.

32. Joseph Crawhall - Huntsman Taking a Toss [C7] c.1894
Chalk and Watercolour on Paper
34.3cm x 29.2cm
Robert Fleming Holdings Ltd.

33. Advertisement for Reid’s first one-man show of Crawhall’s work, The Bailie, 18th April 1894, p.15.

Watercolour heightened with bodycolour on paper
45.3cm x 61.8cm
The Burrell Collection, Glasgow.


Watercolour on Paper
51cm x 35cm
The Burrell Collection

39. Hornel - **The Silk Shop** [Ho6]
1894
Oil on Canvas
32.5cm x 25cm
Private Collection

40. Edgar Degas - **Femme à la Fenêtre** [D2]
c.1871-2
Oil on paper mounted on linen
61.3cm x 45.9cm
Courtauld Collection, London.

41. Edgar Degas - **Mlle Bécat aux Ambassadeurs**
1877-85
Pastel
16cm x 18cm
Lemoisne 458, Brame/Reff 121.

42. Edgar Degas - **Danseuses au Foyer or La Contrebasse** [D11]
c.1882-5
Oil on canvas
39cm x 89.5cm
Metropolitan Museum of Art, New York.

43. Edgar Degas - **Chez la Modiste** [D9]
1882
Pastel on pale grey vellum
75.6cm x 85.7cm
Metropolitan Museum of Art, New York.

44. Camille Pissarro - **Foire de la Saint-Martin, Pontoise** [P2]
1881
15cm x 55cm
Pissarro/Venturi 1618


46. Arthur Kay (c.1862-1939), from an illustration in *The Bailie*, 20th March 1901.

47. Edgar Degas - **Dans un Café or L’Absinthe** [D3]
1875-6
Oil on Canvas
92cm x 68cm
Musée d’Orsay, Paris.

48. Edouard Manet - **Un Café, Place du Théâtre Français**
1881
Oil and pastel on canvas
49. Andrew Maxwell (1828-1909), from an illustration in *The Bailie*, 20th April 1884.

50. Andrew J. Kirkpatrick (d.1900), from an illustration in *The Bailie*, 9th March 1892.

51. Daumier - *Quatre Personnages* or *Suzanne et Les Vieillards* [Da9]
c.1878
Oil on Canvas
19cm x 25.3cm
The Burrell Collection (35/227)

52. Edouard Manet - *Portrait of Victorine Meurent* [M2]
1862
Oil on Canvas
43cm x 40cm
Museum of Fine Arts, Boston.

53. Claude Monet - *Marine Orage* [Mo1]
1867
Oil on Canvas
49cm x 64cm
Sterling and Francine Clark Institute, Mass.

54. Edgar Degas - *La Lorgneuse* [D1]
c.1865
Oil on pencil on paper, on board
31cm x 19cm
The Burrell Collection (35/239)

55. Edouard Manet - *Pont d’un Bateau* [M3]
1862
Oil on Canvas
54cm x 43cm
National Gallery of Victoria, Melbourne.

56. Auguste Rodin - *L’Amour Qui Passe* [Rod2]
c.1885
Bronze
Height 39cm
Walker Art Gallery, Liverpool (3176).

57. Adolphe Monticelli - *Ladies Playing with Oranges* [Mon5]
c.1880
Oil on panel
33.2cm x 61cm
Walker Art Gallery, Liverpool.

58. Auguste Rodin - *Fallen Angels*
1885–90
Bronze

504
1876  
Oil on Canvas  
194cm x 92.7cm  
Worcester Art Museum, Massachusetts.

60. James McNeill Whistler - La Princesse au Pays de la Porcelaine [W3]  
1864  
Oil on Canvas  
199.9cm x 116cm  
Freer Gallery of Art, Washington D.C.

Commissioned 1893  
Oil on Canvas  
94cm x 50.2cm  
National Gallery of Scotland, Edinburgh.

62. James McNeill Whistler - At the Piano [W1]  
1858-9  
Oil on Canvas  
67cm x 90.5cm  
Taft Museum, Cincinnati, Ohio.

63. James McNeill Whistler - The Thames in Ice [W2]  
1860  
Oil on Canvas  
74.6cm x 55.3cm  
Freer Gallery of Art, Washington D.C.

64. The site of Reid's gallery at 117-121 West George Street.

65. Alex Reid and A.J. McNeill Reid in the garden at Woodvale. Photograph National Library of Scotland.


67. Yeisho - The Courtesan Misayama of Choji-ya, with a companion tuning her samisen.  
c. 1800  
30cm x 21.87cm  
Private Collection

68. Joseph Crawhall - The Spangled Cock [C17]  
c. 1903  
Gouache on linen  
44.5cm x 58.4cm  
Paul Mellon Collection, Upperville, Virginia.
69. David Gauld - St. Agnes [G1]
1889
Oil on Canvas
61cm x 35.6cm
Andrew McIntosh Patrick

70. Hornel - The Dance of Spring [Ho1]
1892
Oil on Canvas
142.4cm x 95.2cm
Glasgow Art Gallery

71. George Henry - Autumn [He1]
1888
Oil on Canvas
45.7cm x 38.1cm
Glasgow Art Gallery


73. Raeburn - Mrs Robert Hay of Spot [Ra5]
Oil on Canvas
122.5cm x 100cm
Hunterian Art Gallery, Glasgow.

74. Boudin - La Route de Deauville [B21]
1881
Oil on Canvas
51cm x 61cm
Paisley Museum and Art Gallery

75. Eugène Boudin - La Jetée de Trouville [B3]
1869
Oil on Canvas
63.7cm x 91.2cm
The Burrell Collection (35/43)

76. Major William Thorburn, from an illustration in The Bailie, 14th June 1899.

77. Camille Pissarro - Le Jardin des Tuileries [P3]
1900
Oil on Canvas
73.6cm x 92.3cm
Glasgow Art Gallery

78. Leonard Gow, Jean Tempelaere and Alex Reid at Camus Eskan. Photograph National Library of Scotland.

79. J.B. Jongkind - Winter Scene in Holland [J1]
1865
Oil on Wood
14.4cm x 23.2cm
Glasgow Art Gallery
80. Fantin-Latour - *The Dance* [F8]  
1898  
Oil on Canvas  
60cm x 73.1cm  
Glasgow Art Gallery

81. Lucien Simon - *Les Courses* [Sim1]  
1885  
Oil on Canvas  
134.6cm x 183cm  
The Burrell Collection

82. John Blyth and Robert Wemyss Honeyman. Photograph courtesy of Miss Elizabeth Honeyman.

83. William McTaggart - *End of the Links* [McT5]  
1893  
Oil on Canvas  
60cm x 90cm  
Kirkcaldy Art Gallery

84. William McTaggart - *Noontide - Jovie’s Neuk* [McT7]  
1894  
Oil on Canvas  
88.9cm x 97.8cm  
City of Edinburgh Art Collection (211/1964)

85. Letter Cottage, Reid’s house at Killearn.

86. Reid in the Garden at Letter Cottage.

87. Reid outside Letter Cottage.

88. Eva, Reid, Ian and Cathie.

89. S.J. Peploe - *Still Life*  
g.1913  
Oil on canvas  
54.5cm x 46.5cm  
Scottish National Gallery of Modern Art, Edinburgh.

90. G.L. Hunter - *Etaples*  
1914  
Oil on board  
28cm x 35.5cm  
Private Collection

91. F.C.B. Cadell - *Crème de Menthe* [Ca2]  
1915  
Oil on Canvas  
107cm x 84cm  
McLean Art Gallery, Greenock.

92. F.C.B. Cadell - Illustration from the *Jack and Tommy*  
Series  
1915  
Watercolour and ink

507
93. S.J. Peploe - Tulips and Fruit
   c.1919
   Oil on canvas
   58cm x 48cm
   Private Collection

94. S.J. Peploe - Roses and Fruit [Pe15]
   Oil on canvas
   55cm x 50cm
   Private Collection

95. S.J. Peploe - The Brown Crock [Pe14]
   Oil on Canvas
   61cm x 50.8cm
   Glasgow Art Gallery

96. Hunter - Doge's Palace, Venice
   c.1922-4
   Oil on panel
   12cm x 20cm
   Glasgow Art Gallery

97. Henri Matisse - The Pink Tablecloth [Mat1]
   1925
   Oil on Canvas
   60.3cm x 81cm
   Glasgow Art Gallery

98. Edgar Degas - Les Trois Danseuses [D13]
   c.1896
   Pastel on Paper
   51cm x 47cm
   The Burrell Collection (35/249)

99. Edgar Degas - Portrait of Diego Martelli 1879 [D5]
   1879
   Oil on Canvas
   110cm x 100cm
   National Gallery of Scotland

     c.1911
     Pastel on Paper
     47.9cm x 66cm
     Glasgow Art Gallery

101. Edouard Vuillard - The Dining Room, rue de Calais [V5]
     1915
     Pastel and charcoal on paper
     62.2cm x 48.2cm
     The Burrell Collection (35/638)
102. Edouard Vuillard - Mother and Child [V1]  
   c.1899  
   Pastel on Cardboard  
   48.6cm x 56.5cm  
   Glasgow Art Gallery (2814)

103. Edouard Vuillard - The Red Roof, l'Etang-la-Ville [V3]  
   1900  
   Oil on Cardboard  
   50.8cm x 41.6cm  
   Tate Gallery (4612)

104. Albert Moore - Reading Aloud  
   1884  
   Oil on canvas  
   107.3cm x 205.7cm  
   Glasgow Art Gallery

105. Adolphe Monticelli - Nature Morte au pichet blanc  
   c.1879-80  
   Oil on panel  
   49cm x 63cm  
   Musée d’Orsay, Paris.

106. Claude Monet - Véthuile [Mo7]  
   c.1880  
   59.7cm x 80cm  
   Glasgow Art Gallery (2403)

107. Alfred Sisley - Rue à Moret-sur-Loing [S5]  
   c.1894  
   Oil on Canvas  
   38.1cm x 46cm  
   Glasgow Art Gallery (2424)

108. Gustave Courbet - La Dame au Parasol, Portrait of Mlle Aubé [Cou4]  
   1865  
   Oil on canvas  
   92.1cm x 73.7cm  
   The Burrell Collection (35/65)


110. Edgar Degas - Dancers on a Bench [D14]  
   c.1898  
   Pastel  
   53.7cm x 75.6cm  
   Glasgow Art Gallery (2441)

111. Edouard Manet - Le Jambon [M12]  
   c.1880  
   Oil on Canvas  
   32.4cm x 41.2cm  
   The Burrell Collection (35/308)
112. Albert Marquet - Algiers Harbour [Mar1]  
Oil on Canvas  
54cm x 65.1cm  
Glasgow Art Gallery (3030)

113. Paul Cézanne - L’Etang des Soeurs à Osny [Ce2]  
1877  
Oil on Canvas  
60.5cm x 74cm  
Courtauld Collection, London.

114. Edouard Manet - La Prune [M9]  
c.1876-8  
Oil on Canvas  
73.6cm x 50.2cm  
National Gallery of Art, Washington D.C.

115. Paul Cézanne - Still Life with Plaster Cast [Ce4]  
c.1895  
Paper mounted on panel  
70cm x 57cm  
Courtauld Collection, London.

116. Alfred Sisley - Route de Louveciennes - Effet de Neige [S2]  
1874  
Oil on Canvas  
65cm x 92cm  
Courtauld Collection, London.

117. Pablo Picasso - Enfant au Pigeon [Pic1]  
1901  
Oil on Canvas  
73cm x 54cm  
Lady Aberconway, on loan to National Gallery of London.

118. Paul Gauguin - Nevermore [Ga2]  
1897  
Oil on Canvas  
59.5cm x 116cm  
Courtauld Collection, London.

119. Paul Cézanne - Overturned Basket of Fruit [Ce1]  
c.1877  
Oil on Canvas  
16cm x 32.3cm  
Glasgow Art Gallery (2382)

120. Edouard Manet - Les Bockeuses  
1878  
Pastel on canvas  
61cm x 50.8cm  
The Burrell Collection
121. Main room of the McLellan Galleries Exhibition, 1927.

122. Benno Schotz - Alexander Reid [Sch1] 1927
Bronze
Height 26cm
Glasgow Art Gallery

123. Dr T.J. Honeyman and A.J. McNeill Reid at a sale in Glasgow.
ARCHIVE MATERIAL

1. A.J. McNeill Reid archive, National Library of Scotland, Edinburgh contains notes, press-cuttings and correspondence for a proposed biography of Alexander Reid, written by his son during the 1960s. The archive also contains transcriptions from Reid's lost sales ledger, dating from 1899.

2. The Alex Reid & Lefèvre Gallery, Bruton Street, London has a number of catalogues of Reid exhibitions in their archive.

3. The following dealers' archives contain material relating to transactions made by Reid: Aitken Dott (The Scottish Gallery), Edinburgh; Thomas Agnew & Son, London; Albright-Knox Art Gallery, Buffalo, New York; Bernheim-Jeune & Cie, Paris; Durand-Ruel & Cie, Paris; Reid & Lefèvre Gallery, London; Vose Galleries, Boston, USA.

4. The Elizabeth Bird files in Glasgow University Library, Special Collections, contain information on dealers and collectors in the second half of the 19th Century.

INFORMATION GATHERED THROUGH INTERVIEWS AND CORRESPONDENCE

1. Graham Reid, the grandson of Alex Reid, gave me information on his grandfather in letters dated 10th October, 3rd November 1990, 13th November 1990 and 15th December 1992, and during one interview on 30th November 1990.

2. Mrs Ray Lamont, the present owner of Woodvale, Reid's house in Dunoon, sent me information on Woodvale and on Reid's wife's grave in 2 letters dated 7th and 21st October 1992.

3. William J. Reid, a cousin of Alex Reid, send me information on Reid's uncle, Alexander Reid, in three letters dated 9th-26th July 1991 and in an interview in July 1991.


5. Information on Robert Wemyss Honeyman and John Nairn came from Mr Michael Innes in a letter written in March


REID LETTERS

1. There are eighty-eight letters between Reid and Whistler in Glasgow University Library Special Collections, dating from January 1892 to March 1896.

2. There are seven letters from Reid to Auguste Rodin, dating from 12th December 1892 to 11th May 1904, in the Archives du Musée Rodin, Paris.

3. There are twenty-four letters from Reid to Charles Kurtz, dating from 16th May 1895 to 26th March 1896, in the Archives of American Art in Boston. The Archives also contain one draft of a letter from Kurtz to Reid, dated 24th July 1895.

4. There are two letters dated 1909 from Reid to W.A. Coats among the Coats family papers.

5. There are twelve letters and one invoice from Reid to John Blyth, dated from 23rd June 1910 to 19th June 1917, among the Blyth family private papers.

6. There are fifteen letters dated 2nd November 1917 to 26th February 1918 from Reid to Cadell's agent Ted Stewart among Frank Stewart's private papers.

7. There are two letters, dated 1922 and 1928, from A.J. McNeill Reid to F.C.B. Cadell among the Cadell family private papers.

8. Twenty-three letters, dating from the period 1900-4, written by Joseph Crawhall to Alex Reid, form part of the archive of the late Dr. T.J. Honeyman deposited in the Manuscript Department of the National Library of Scotland, Edinburgh. The same archive contains a copy of the contracts drawn up between Reid, Aitken Dott and George Leslie Hunter. There is also one postcard dated 17th January 1919 from Hunter to Alex Reid, as well as further correspondence dating from about 1921 between Hunter and

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9. A number of letters in the Henry-Hornel correspondence, dating from around 1891 and accessible through the Hornel Trust, Broughton House, Kirkcudbright, contain numerous references to Reid.

INACCESSIBLE REID MATERIAL

The Alex Reid & Lefèvre Gallery, Bruton Street, London, have a stockbook for their Glasgow gallery, dated 1924-1928, to which access is not permitted to anyone outside the gallery.

PUBLICATIONS ON REID

For examples of Reid's own art criticism, see Appendix 5.


OTHER PUBLICATIONS


BUCHANAN, W. Mr Henry and Mr Hornel Visit Japan, Scottish Arts Council Catalogue, 1979.


BURY, Adrian Joseph Crawhall, the Man and the Artist, London 1958.


CARTER, Charles, "Art Patronage in Scotland: John Forbes"


CAW, Sir James William McTaggart: A Biography and an Appreciation, Glasgow 1917.


COWAN, J.J. *From 1846 to 1932*, Edinburgh 1933.


FERGUSSON, M.M. *The Art of J.D. Fergusson*, Blackie,
Glasgow 1974.


GRAVES, Algernon Art Sales from early in the 18th Century to early in the 20th Century, 3 vols, London 1918.


HONEYMAN, T.J. Three Scottish Colourists, London 1950

HONEYMAN, T.J. Art and Audacity, Glasgow 1971.

HUBBARD, R.H. "Picture Collecting in Canada", European Paintings in Canadian Collections - Earlier Schools, Toronto 1956.


JEAN-ÀUBRY, Gérard Eugène Boudin. La vie et l'oeuvre
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<tr>
<th>Author</th>
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<td>LAVERY, John</td>
<td>The Life of a Painter, London 1940.</td>
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MUNRO, N. The Brave Days, Edinburgh 1931.


RINDER, F. The Royal Scottish Academy, 1820-1916, Edinburgh 1917.

ROYAL ACADEMY OF ARTS Post-Impressionism: Cross Currents in European Painting, London 1979
ROYAL ACADEMY OF ARTS


SATO, R. and WATANABE, T., eds.


SCHOTZ, Benno

Bronze in My Blood - the memoirs of Benno Schotz, Edinburgh 1981.

SCOTTISH ARTS COUNCIL


SHEON, A.


SPENCER, R., Ed.


STEVENSON, R.A.M.


STEVENSON, Sara


THOMPSON, C.


THOMSON, B.


THORNTON, Alfred

The Diary of an Art Student of the Nineties, London 1938.

VENTURI, L.


VOLLARD, A.

Souvenirs d'un Marchand de Tableaux, Paris 1937.

VOSE, Robert C.


WALKER, Robert

"Private Picture Collections in Glasgow and West of Scotland II - Mr Andrew Maxwell's Collection", The Magazine of Art 1894, pp.221-7.

WALKER, Robert

"Private Picture Collections in Glasgow and West of Scotland. Mr A.J. Kirkpatrick's Collection", The Magazine of Art 1895, pp.41-7.


UNPUBLISHED WORKS


NEWSPAPERS AND PERIODICALS CONSULTED

For exact references, see notes in main text.

The Bailie 1873-4; 1877-1884; 1886-7; 1889-1907

Quiz 1892

Scots Pictorial 1897-1902; 1912-13

The Glasgow Herald 1906-1925

The Scotsman 1913

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CATALOGUES

1) For catalogues of Reid sales and exhibitions, see Appendix 4.

2) For catalogues raisonnés, see Appendix 6.

3) ROUND AND PUBLISHED CATALOGUES


2. Catalogue of the Collection of Pictures of the French, Dutch, British and Other Schools belonging to W.A. Coats, Wm B. Paterson, Glasgow 1904

4) COLLECTORS' SALE CATALOGUES

1. Catalogue of Important Modern Pictures and Drawings of the English and Continental Schools; also Fine Early English Pictures and a few works by Old Masters, the property of William Burrell Esq., Robert Ryrie Esq. (dec.), Miss Squire (dec.) and heirlooms of the 3rd Earl of Onslow, Christie Manson & Woods, London, 14th June 1902.


3. Catalogue of the very important collection of Modern Pictures and Watercolour Drawings chiefly of the Barbizon and Dutch Schools, being the third and remaining portion of the celebrated collection of Alexander Young Esq, Christie, Manson & Woods, London 30th June, 1st July and 4th July 1910.


7. Catalogue of the Very Valuable Collection of Pictures at No.5 Park Terrace, Glasgow, Waring & Gellow, Glasgow, April 1st 1914.

8. Catalogue of Important Pictures and Drawings of the Barbizon and Modern Dutch Schools - the property of Colonel R.W. Shipway... and also Modern French and New English Paintings and Drawings, the property of Sir William Eden Bart; deceased, Christie, Manson & Woods, 1st March 1918.


10. Catalogue of Pictures and Drawings being the entire collection of the late W.A. Coats Esq., Wm B Paterson, 5 Old Bond Street, London W1, January 1927.


5) EXHIBITION CATALOGUES

1. The Inaugural Fine Art Loan Exhibition, Kirkcaldy Art Gallery, June 27th to September 1925.

2. Exhibition of Paintings, Drawings and Etchings - The McInnes Collection, Glasgow Art Gallery, Autumn 1945.

6) MUSEUMS AND GALLERY CATALOGUES

Aberdeen Art Gallery, Permanent Collection Catalogue, Aberdeen 1968


The Collections of the Tate Gallery - British Painting/Modern Painting and Sculpture, London 1975.