

## Obituary of Sir George Reid, ex-President of the Royal Scottish Academy extracted from the Annual Report of the Royal Scottish Academy, 1913.

The death of Sir George Reid, early in the year, brought to a close a career of exceptional brilliancy and versatility; for not only did Sir George, like some of his predecessors in office, continue and sustain the tradition of Raeburn in Scottish portraiture; he was also a painter who had won distinction in almost every department of the craft.

A native of Aberdeen, where he was born on 31st October 1841, George Reid early showed his art leanings, and his ability with his pencil led to his being apprenticed at the age of thirteen with a firm of lithographers practising in his native city. The severe training, he there underwent had, no doubt, much to do with the precision of drawing he soon attained, and the skill of handling which characterizes his earlier work in oil and water colour. Indeed, when young Reid entered as a student at the Trustees' Academy in the spring of 1862, he was already a craftsman of sonic accomplishment; and, with the contribution of a small landscape, "A Border Tower," the same year saw the commencement of his long association with the Academy's exhibitions. During the years immediately following his exhibited works - mostly north country landscapes, with now and then an interior or figure subject - showed a rapid development on kindred lines. "Spynie Palace and Loch" (1866), now in the municipal collection, Aberdeen, was the most notable of these. A few months spent in the studio of Alexander Mollinger at Utrecht later in that year, brought an eventful change in the young painter's manner, which for some time thereafter was characterized, not so much by the old precision of touch, as by the broader lighting and lower tonality of his Dutch master; a change which, at the time, was not very favourably regarded by his brother artists. Ultimately, the closer influence of colourists like Paul Chalmers and Orchardson, led gradually to the more luminous schemes of his later work, but the early Continental apprenticeship, reinforced as it was later by short periods of study under Yvon and Israels, left its impress to the end.

When Reid returned from Mollinger's studio, another change which conditioned his future career was at hand. From almost his earliest practice he had from time to time painted portraits, but he had been chary of submitting these for public exhibition. In 1868, however, his portrait of George Macdonald, the well known novelist, attracted universal admiration, and from that time till the close of his working life George Reid was most widely known as a portrait painter, and his sitters included most of the eminent Scotsmen of that generation and the next, with, towards the close, not a few from south of the Border. Those of Dr. Thomas Keith (1871), the Lord Justice General Inglis (1881), the Rev. Professor Mitchell (1896), the Marquis of Tweeddale (1899), and the Earl of Halsbury (1910), may be mentioned as typical of his various periods. Cabinet portraits of his more intimate friends and of distinguished personalities were a feature of his practice, and of these not a few have already found their way into the Scottish National Portrait Gallery. Of Sir George's portraits of ladies, which were comparatively few, those of the Marchioness of Huntly, of Mrs. Argyll Robertson, and of Mrs. Best, the mother of Lady Reid, were amongst the most successful.

Towards the later 'seventies Sir George's talent manifested itself in yet another direction, and in the Exhibition of 1879 he surprised and charmed the Scottish art public with the first of that delightful series of "Roses" which, varied in after years with "Marguerites," "Rhododendrons," and "Gladioli," placed him in the first rank of flower painters. From an even earlier date, few years had passed without its tale of works in black and white, for which his early training had given him a special aptitude. In this way he contributed illustrations to some well-known volumes, and executed for the Royal Association sets of drawings dealing with the rivers Tweed and Clyde.

Such variety of accomplishment had for some years given George Reid a leading place amongst his brethren of the Academy, and when, in 1891, the President's Chair became vacant by the death of Sir William Fettes Douglas, he was offered and accepted the position. Shortly afterwards the honour of knighthood was conferred on him by Her late majesty Queen Victoria. Within a month or two of his taking office a Supplementary Charter was granted to the Academy, and the newly elected President had to guide its affairs through a period of no little difficulty. Notably, he exerted himself in restoring architecture to its rightful place in the membership, and in remedying some defects and emissions in the recently conferred charter. For eleven years Sir George Reid presided with great dignity over the affairs and assemblies of the Academy. In 1902 he resigned office, and thenceforth, owing to an increasing number of commissions in the south, he resided for part of the year in London.

In all movements which had for their object the advancement of Scottish art, Sir George was deeply interested. As a member of the Hon. Board of Manufactures, he superintended the reorganisation of the Scottish National Gallery in 1894-5, and he was the means of introducing examples of Scottish art to various public collections in the Colonies. He was a generous contributor to the funds of the Scottish Artists' Benevolent Association, and of the Scottish Arts Club, when these were founded in 1889 and 1894, and he was ever ready to hold out a helping hand to artists struggling with the difficulties of their profession. Whilst avoiding publicity beyond that entailed by the duties of his office, Sir George was known amongst his more intimate friends as a man of wide and varied culture. In more than one direction he contributed to current literature; and it was in recognition of such qualifications, as well as of the position he held in the field of art that the Universities of Aberdeen, St. Andrews and Edinburgh, conferred on him their degrees of LL.D.

Sir George was elected Associate of the Academy in 1870, and Academician in 1877. He was an Hon. Member of the Royal Hibernian Academy and of several other art societies, both north and south of the Tweed.

Feeling the strain of a long and continuous activity, he settled, a few years ago, at Hillylands, Somerset, where he died on 9th February 1913.

Following on from your visit to the Royal Scottish Academy Stores I am pleased to provide you with some more information on Sir George Reid and his painting *Dornoch*. He was born in Aberdeen in 1841 and trained in Edinburgh and later in the Netherlands under a Dutch master. This Dutch influence was to leave a lasting impression on his work. In addition to his landscape work he was also particularly known for his portraiture of notable Scottish figures.

When he became a Royal Scottish Academician in 1877 he submitted *Dornoch* as his Diploma Work which was then exhibited at the Royal Scottish Academy Annual Exhibition in 1878. As I mentioned during your visit, in 1887 Reid produced a pen, ink and wash drawing of *Dornoch* to accompany *Scottish Painters* written by Walter Armstrong and serialised in *The Portfolio*. *Dornoch* is reproduced as a plate on page 187 and is discussed on page 228 "It is a landscape entirely in the modern/ Dutch taste; grey in colour, elaborate in gradation and solemn in sentiment.." This article was then reproduced in Walter Armstrong's book *Scottish Painters A Critical Study* in 1888. *Dornoch* is given a rather nice description in the 1901 Catalogue of the National Gallery of Scotland "The light falls gently on a sandy hollow in the front of the picture/ where, towards the right, two boys tend a flock of sheep. The bents/ beyond, brightened here and there by the yellow glow of whins, are in shadow and half tone, above which the town, with its steepled / church on the left, stands dark against a delicate sky of grey and / white suffused with gentle sunlight, which also sparkles on the/ strip of sea seen to the right. The foreground is broken by a/ scanty growth of grass and whims". I hope that this information plus Sir George Reid's obituary from our archives is of use. Would it be possible to let me know the exact details of the golfing publication that *Dornoch* is reproduced in such as the publisher and page numbers as then I can enter this information on the database.

Yours sincerely

Nicola Ireland

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The Visitors to the Academy School of Painting endorse the foregoing Report, which has been drawn up with their approval.

They desire, however, to add the following—that they wish to express their great satisfaction with the new regulation regarding the Carnegie Travelling Scholarship, viz. :—that students are now obliged to submit original work other than that produced at the Academy School. They further wish to express their approval of the industry of the students, and of the efficiency and progress of their work.

E. A. WALTON.  
ROBERT M'GREGOR.  
WM. WALLS.  
EDWIN ALEXANDER.

The Council, after inspecting the work done by the Students during the past session, have awarded the Prizes as follows :—

The Carnegie Travelling Scholarship—

Two Scholarships have	1st,	Mr. A. R. STURROCK.
been awarded . . .	2nd,	Mr. J. MURRAY THOMSON.
Commended,		Mr. KENNETH F. BALMAIN.
The Chalmers Bursary, . . .		Mr. A. F. NICOLL.
Commended,		Mr. KENNETH F. BALMAIN. and Mr. JOHN MUNNOCH.
The Stuart Prize, . . .		Mr. J. MURRAY THOMSON.
Commended,		Mr. A. R. STURROCK.
The Chalmers-Jervise Prize, . . .		Mr. A. F. NICOLL.
The MacLaine-Watters Medal, . . .		Mr. JOHN G. HERD.
The Keith Prize, . . .		Mr. JOHN MUNNOCH.

Your Council regret to record the deaths of an ex-President and Honorary Retired Academician—Sir George Reid; and of an Academician on the active list—Mr. James Campbell Noble.

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office, continue and sustain the tradition of Raeburn in Scottish portraiture; he was also a painter who had won distinction in almost every department of the craft.

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The death of James Campbell Noble, on 25th September, removed from the Academy's active list the name of one of its most widely known members.

Born in Edinburgh on the 22nd of July 1845, Mr. Noble's earliest association with art, like that of Sir George Reid, was in the department of lithography. As a lad of fifteen he entered the employment of Mr. J. O. Brown, a well-known exponent of that branch of engraving, where he was engaged mainly on architectural subjects; and when after four years, his master retired from business, young Noble continued his vocation on such work as came to hand, illustrating in this way several volumes on anatomical and surgical subjects. During those years he attended the Trustees' School of Design and, later, the