

RAEBURN, LIFE AND ART

VOLUME IV

CATALOGUE, R-Z,  
Unidentified Sitters, Miniatures,  
Miscellaneous Works  
and Copies by Raeburn After Other Artists

Entry Numbers 595-818



595. Sir David Rae, Lord Eskgrove (c. 1725-1804) (Examined)

BIOGRAPHY: Son of Reverend David Rae of St Andrews, an Episcopalian minister, and his wife Agnes, daughter of Sir David Forbes of Newhall; he was educated at Haddington grammar school and later at the University of Edinburgh; admitted advocate in 1751; he was elevated to the bench in 1782, in succession to Alexander Boswell, Lord Auchinleck; appointed Lord of Justiciary in 1785; he tried William Skirving for sedition in 1794; he was promoted Lord Justice Clerk in June 1799, in the room of Robert Macqueen Lord Braxfield (no. 518); he was created a baronet in 1804. He married Margaret, youngest daughter of John Stuart of Blairhall; they had two sons and one daughter.

DATE: Probably 1799

DIMENSIONS: 35 x 27 1/2

DESCRIPTION: Three-quarter length, seated, to right, in the robes of Lord Justice Clerk.

COLLECTION: Faculty of Advocates, Parliament Hall, Edinburgh.

PROVENANCE: The portrait passed by descent to Elizabeth Colt Rae; her gift to the Faculty of Advocates, 1865.

REFERENCES: Armstrong, p. 101; Pinnington, p. 229; Greig, p. 44; Henry Thomas, Lord Cockburn, W. Forbes Gray, ed., Memorials of His Time (Edinburgh: R. Grant and Son Ltd., 1946), p. 84.

DISCUSSION: If Lord Cockburn's (no. 163) description of the sitter contains any grain of truth, this portrait should be celebrated as one of Raeburn's masterpieces. Cockburn said of Rae:

a more ludicrous personage could not exist....His face varied according to circumstances, from a scurfy red to a scurfy blue; the nose was prodigious; the upper lip enormous, and supported on a huge clumsy chin, which moved like the jaw of an exaggerated Dutch toy.

Raeburn shows none of this but presents what must be a dignifying reconstruction. Rae's posthumous reputation is of a man of great integrity and one of the most able Scottish lawyers of his day.

596. Eliza Raeburn (c. 1813 - c. 1819)

BIOGRAPHY: The artist's granddaughter.

DATE: Probably c. 1816

DIMENSIONS: Dimensions unknown.

DESCRIPTION: No visual record of the portrait is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent until at least 1873.

REFERENCES: Brown, pp. 10-11; Pinnington, pp. 162, 191; Dibdin, p. 81.

DISCUSSION: The portrait was seen by John Brown in 1873 at the home of Raeburn's descendant's, Charlesfield, Midcalder. Brown said of this portrait:

the gem of all [is] a little oval picture of Eliza Raeburn, his [Raeburn's] eldest granddaughter, who died at six; there she is, lovely, her lucid blue eyes, her snowy bosom, her little mouth, just open enough to indicate the milk-white teeth, the sunny hair, the straightforward gaze, the sweetness! It is not possible to give in words the beauty of this; Correggio or Giorgione need not have been ashamed of it, and there is a depth of human expression I have never seen in them.

No other record of the portrait is known.

597. Sir Henry Raeburn (1756-1823) (Examined)

DATE: Shortly before 1815

DIMENSIONS: 35 1/4 x 27 1/2

DESCRIPTION: Half length, to left, face to front, his left hand raised to his chin.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent in the Raeburn family; the Raeburn Exhibition Catalogue, 1956 (p. 41) records that in 1874 the portrait was "assigned by Logan White Raeburn and others to Sir William Patrick Andrew, husband of the painter's eldest granddaughter"; it appeared at the Studio Sale, Christie's, 7 May 1877 (25); when the portrait was exhibited at the R.A. in 1934 the buyer at the Studio Sale was said to be White; yet the portrait appeared in the Sir William Patrick Andrew Sale, Christie's, 9 July 1887 (142), this cannot be explained at present; to Agnew; Lord Tweedmouth; his sale, Christie's, 3 June 1905 (34); to Agnew, on behalf of the National Gallery of Scotland, 1905.

ENGRAVINGS: Etching, W. Nicholson, 1818; stipple, William Walker, 1826; G.B. Shaw, 1835; modern mezzotint, H. Macbeth-Raeburn.

EXHIBITIONS: R.A. 1816; Raeburn Exhibition, 1824 (30); Edinburgh, 1850 (1); London, International Exhibition, 1862 (180); R.S.A. 1863 (215); London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (130); Raeburn Exhibition, 1876 (212); R.A. Old Masters, 1877 (53); Edinburgh, Exhibition of Scottish National Portraits, 1884 (219); Glasgow, 1902 (93); R.A. Exhibition of British Art, 1934 (424); R.A. Exhibition of Scottish Art, 1939 (89); Raeburn Exhibition, 1956 (47).

REFERENCES: Cunningham, p. 228; Brown, pp. 6, 10; Andrew, p. 145;

Armstrong, p. 110; McKay, p. 55; Pinnington, pp. 161, 162, 166, 190, 245; Greig, p. 57; Brotchie, pp. 8, 75; Dibdin, p. 82; Sanderson, pp. 128, 134; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), pp. 240, 258; Frederick C. Daniell, "William Walker and his Family, 1791-1867", Print Collectors' Quarterly 19 (October 1932), 327; Raeburn Exhibition Catalogue, 1956, p. 41; Dr Duncan Thomson, "Raeburn - Stylistic Change", paper presented at the Centenary Celebrations of the Watson Gordon Chair of Fine Art, University of Edinburgh, April 1981. (Typewritten.)

DISCUSSION: This portrait was submitted by the artist to the R.A. as his diploma work. However, self-portraits were not acceptable for this and the Royal Academy Council Minutes of 10 November 1815 records the rejection of the portrait (Library of the Royal Academy, C.V.226).

The entry reads:

[The secretary] Read a letter from H. Raeburn Esq., R.A. Elect accompanying his own portrait offered by him to remain in the R.[oyal] Academy as his Deposit.

Resolved that the secretary acquaint Mr Raeburn that it is not usual to receive as Deposits the Portraits of Members, and request that he will send the Council as early as convenient some other specimen of his talents.

Concerning the replacement work, the Council Minutes of 6 April 1816 record Raeburn's intention of sending another work (Library of the Royal Academy, C.V.269). The entry reads:

The Secretary read a letter which he had received from Mr Raeburn R.A. Elect expressing his intention of sending a picture for his Deposit in lieu of his own portrait transmitted to the Academy, and requesting that the latter may appear in the Exhibition of this year.

Presumably the self-portrait appeared at the R.A. exhibition of 1816 as an anonymous work for there is no record of it in the catalogue of that year. The portrait substituted as his diploma work was Henry Raeburn Inglis (no. 421).

Thomson has pointed out that the artist has rotated the image by means

of removing the canvas from its stretcher and turning it through some twenty degrees so that the "vertical" threads of the canvas are no longer perpendicular to the ground. He has suggested that this deviation is so extreme that it is not due to incompetent conservation but represents a deliberate act by the artist who, at a point quite late in the portrait's execution, altered the image in this way so as to enhance its expressiveness.

There can be little doubt that this is a somewhat flattering image. We are not shown an artist at work but a gentleman's self-scrutiny. If the portrait is compared with Francis Chantrey's camera-lucida drawing of Raeburn of 1818 in the collection of the Scottish National Portrait Gallery (see no. 780), quite different views of Raeburn are given. Chantrey shows a heavy, indeed corpulent, old man while the Edinburgh self-portrait shows a much trimmer and more elegant figure.

Sanderson (p. 134) quotes the son of William Walker as saying that Walker engraved this portrait "with the special purpose of showing that stipple could equal mezzotint in 'colour'."

598. Called: Sir Henry Raeburn (1756-1823)

DATE: c. 1805

DIMENSIONS: 27 x 23

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 1 July 1899 (93); to Tooth; Lord Swaythling; his sale, Christie's, 12 July 1946 (32); to J. Jetley; Mrs Nora Prince Littler at an unknown date; Agnew, 1978.

EXHIBITIONS: R.A., Scottish Art and Antiquities, 1931 (1188); London, Agnew, Three Centuries of British Painting, 1978 (34).

REFERENCES: Not otherwise recorded in the literature.

DISCUSSION: Although the early history of this portrait is not known there are some reasons for taking the description of it as a self-portrait seriously. First, the painting has borne this identification

since it appeared at Christie's in 1899, several years before the artist's great popularity which resulted in many misattributions and much misinformation being attached to his works. Secondly, the physical features of the sitter resemble the artist as shown in the well known self-portrait at Edinburgh dating from 1815 (no. 597).

598(2). A replica of the portrait (examined); **Plate 89**; described as "A Gentleman"; is in the collection of Glasgow Museums and Art Galleries, Kelvingrove, Glasgow, acquisition no. 436; of similar measurements to the Swaythling version; on fine grained twill canvas, covered in a layer of discoloured varnish; it was given to Kelvingrove as part of the Euing Bequest in 1874. Its earlier history is not known.

599. Lady Ann Raeburn (1744-1823)

BIOGRAPHY: Ann Edgar was born at Marchfield, in Cramond parish, on 3 September 1744 and was baptised one week later (Grampian Club, p. 33); her father, Peter Edgar of Bridgelands, near Peebles, was the factor to the Earl of Selkirk and tenant at Marchfield whose death on 9 January 1781 was recorded in the Scots Magazine; her mother was Ann Hay, daughter and co-heiress, of Reverend John Hay, minister at Peebles; Ann Edgar's parents married on 25 September 1743 and she was the first of many children (Scott, Fasti); one of her brothers was John Edgar W.S.; in the baptismal records of the artist's sons at which John Edgar was a witness he was described as of Marchfield, but the family were tenants, not owners, of that estate; he died on 8 July 1799 (Society of Writers to Her Majesty's Signet); it is stated in the Raeburn Exhibition Catalogue, 1956, that on John Edgar's death in 1799

he left all his property, including the estate of Bridgelands, to Ann Edgar but it has not been possible to substantiate this; Alexander Edgar (no. 250) and James Edgar of Auchingrammont (no. 251) were cousins of Lady Raeburn; Lady Raeburn also had many sisters; Margaret married John Tait, W.S. (see no. 698); another sister of Ann Edgar, Susan, married William Dickie (no. 200); Helen, married Henry David Inglis (no. 420), concerning these figures see Grampian Club, p. 14; Ann Edgar outlived her husband by ten years and died on 1 November 1832 at Rachan Cottage, Drummelzier parish, Peebles-shire; she was buried four days later.

DATE: Shortly before 1800

DIMENSIONS: 58 x 44

DESCRIPTION: Full length, seated, to left, in a landscape by a wall.

COLLECTION: The heirs of Countess Mountbatten of Burma, Broadlands.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (31); to John Heugh; his sale, Christie's, 10 May 1878 (226); to Agnew; Sir William P. Andrew by 1884; his sale, Christie's, 9 July 1887 (143); to Agnew; Lord Tweedmouth by 1888; his sale, Christie's, 3 June 1905 (33); to C. Davis; Sir Ernest Cassel by 1908; by descent to his daughter, Countess Mountbatten of Burma.

EXHIBITIONS: R.S.A., 1863 (211); Raeburn Exhibition, 1876 (23); R.A., 1877 (47); Edinburgh, Scottish National Portrait Exhibition, 1884 (229); R.A., 1888 (13); Berlin, 1908 (74); Copenhagen, 1908 (20) Vienna, English Art, 1927; Raeburn Exhibition, 1956 (28).

REFERENCES: Scots Magazine, 43 (February 1781), 54; Committee of the Grampian Club, Genealogical Collections Concerning the Scottish House of Edgar, (London: The Grampian Club, 1873), pp. 14, 33; Andrew, p. 145; Henley, no. 2; The Majesty's Signet, A History of the Society of Writers to Her Majesty's Signet, (Edinburgh: T. & A. Constable, 1890), p. 63; Armstrong, pp. 47, 110; Pinnington, pp. 83, 161, 162, 207, 245; Greig, pp. xxiv, xlv, xlvii, lii, 57; Hew Scott, Fasti Ecclesiae Scoticae: the Succession of Ministers in the Parish Churches of Scotland, from 1500 to the Present Time, 7th ed. (Edinburgh: Oliver & Boyd), 1, 286-7; Brotchie, p. 91; Dibdin, p. 32; Raeburn Exhibition Catalogue, 1956, p. 30; Macmillan, 1990, p. 154.

DISCUSSION: When exhibited in 1956 the portrait was dated c. 1790 but Anne Buck stated that the style of dressing Lady Raeburn's hair indicated a date in the late 1790s. Greig (p. xlvii) dated the portrait to c. 1815.

(I am grateful to David Baxandall for sharing with me the notes he

made of Anne Buck's comments, recorded by him in 1956.)

600. Henry Raeburn Jr. (1783-1863), on a Grey Pony (Examined)  
Plate: 90

BIOGRAPHY: Second son of the artist. He married Miss Logan White of Howden; they had three sons and five daughters.

DATE: c. 1796

DIMENSIONS: 13 7/8 x 9 1/4

CONDITION: Canvas laid down on board.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: Probably anon. sale, Robinson & Fisher, 27 June 1901 (99); to Shepherd; purchased by the Gallery from Carfax & Co, London, 1910.

EXHIBITIONS: R.A. Exhibition of Scottish Art, 1939 (110).

REFERENCES: Brotchie, pp. 56, 63; National Gallery of Scotland [Colin Thompson], A Shorter Guide to the National Gallery of Scotland (Edinburgh: National Gallery of Scotland, 1958), p. 35.

DISCUSSION: Currently described by the Gallery as a unique work, this is not the case: for other oil studies see Charles 5th Duke of Gordon (no. 324a) and two early figure studies (nos. 782 and 782). By the sitter's apparent age, and also on stylistic grounds, the portrait is of c. 1796. Brotchie, somewhat surprisingly, dated it to 1785. Colin Thompson (1958) said of this study: "Raeburn could not often allow himself experiments in lighting his sitter from behind, and this painting of his son is therefore unusual." However, Raeburn frequently employed this lighting arrangement during the 1790s.

600b.

DIMENSIONS: c. 93 x 59

CONDITION: A note in the copy of the catalogue of the Raeburn exhibition held at the French Gallery, in 1910, preserved among Collins Bakers papers at the Henry E. Huntington Library and Art Gallery, San Marino, California, (unsorted Raeburn papers), states that when the portrait was exhibited in 1908 it was damaged, resulting in it becoming the property of the insurers of the exhibition.

DESCRIPTION: Full length of a child on a pony, to left, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the artist's family; Studio Sale, Christie's, 7 May 1877 (49); Lord Rosebery, by 1908; an unknown insurance company; the Marquise de Ganay, Paris, at an unknown time.

EXHIBITIONS: Raeburn Exhibition, 1824 (7); Raeburn Exhibition, 1876 (80); Scottish National Exhibition, 1908; London, French Gallery,

Pictures by Sir Henry Raeburn R.A., 1910 (24).

REFERENCES: Obituary, pp. 11-12; Andrew, p. 145; Pinnington, p. 45; Greig, pp. xxxi, 57; Dibdin, p. 145.

DISCUSSION: For the comments on this portrait in Raeburn's Obituary, see The Right Honourable General Sir David Baird (no. 30).

600c. Henry Reburn Jr. (1783-1863) with his Horse, the Horse by Raeburn, the figure by John Syme (1795-1861)

DATE: Presumably "finished" shortly before 1834

DIMENSIONS: Unknown.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: R.S.A. 1834 (185).

REFERENCES: Brown, p. 9; Pinnington, p. 245; Greig, p. 57; Frank Rinder and William D. McKay, The Royal Scottish Academy Catalogue, 1826-1916 (Glasgow: 1917), p. 322.

DISCUSSION: The first record of this portrait is in the catalogue of the R.S.A. Exhibition of 1834 which was quoted by Rinder and McKay: "Equestrian Portrait of Henry Raeburn Esq., of St Bernard's. By John Syme. The Horse painted by the late Sir Henry Raeburn." It is likely that Syme, then still a young artist, worked on this canvas only shortly before it was exhibited. The portrait was seen by John Brown in the home of the artist's descendants in 1873. He said of it:

the horse is by Sir Henry - strong, real, perfectly drawn; the son, painted after his father's death, is by John Syme, remembered by some of us for his wooden pictures. Anything more ludicrous than the strength of the horse's portrait and the weakness of the man's I never saw.

The Greig Manuscript contains an entry which must surely refer to this painting. Identifying it as "Sir Henry Raeburn of St Bernard's with his horse", it is described as a "full length, in dark green cloak and vest and olive green trousers, holding in his left hand, hat and gloves, his right arm resting upon the back of a brown horse. 94 x 62". It was stated to be the property of an American private collector

who lent it to an exhibition at the American Art Association, New York, in May 1930.

601. Mrs Henry Raeburn Jr. and her Children (sitters' dates not known), by Raeburn and Sir J. Watson Gordon (1788-1864)

BIOGRAPHY: Miss Logan White of Howden, sister of Reverend James White, a writer. She married the artist's second son, Henry (no. 600) in 1812.

DATE: Unknown but presumably late.

DIMENSIONS: Unknown.

DESCRIPTION: A photograph of the portrait is preserved in the Witt Library (Box 1951, Ra-Rok), it shows a young woman, three-quarter length, one child on her lap, another standing to her left, leaning on her lap, a drape behind and a landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (29) as "Portrait of a Lady and Two Children"; unsold; Sedelmeyer, Paris, 1895.

EXHIBITIONS: Raeburn Exhibition, 1876 (98) as "Children and Lady".

REFERENCES: Brown, p. 10; Andrew, p. 109; Armstrong, pp. 98, 115, under "Children and Lady"; Greig, p. 57.

DISCUSSION: Although it appears under different titles, the portrait can be traced with accuracy at its different appearances due to the account which is always repeated of its authorship, first recorded by John Brown. He saw it in the house of the artist's descendants and in his account of that visit he appears to have been recording the family's tradition of the portrait's genesis. He said that Mrs Raeburn Jr. "is sitting with two young Edgars at her knees. Her head and bust are by Sir J. Watson Gordon, the youngsters by Raeburn, and oh! the difference!" This suggests that Raeburn painted the mother's body before her head. It has been assumed on the basis of the artist's sole unfinished portrait, Sir John Maxwell of Pollok (no. 525), that he completed the sitter's head prior to painting the body.

Brown's description of the children as "Edgars" is probably simply an error; Edgar was their grandmother's maiden name.

602. Lady Elizabeth Ramsay of Balmain (1766-1814)

BIOGRAPHY: Eldest daughter of Sir Alexander Bannerman, 4th Bt.; Mary Bannerman, later Mrs Francis Russell (no. 630), was her sister. She married, in 1782, Alexander Ramsay, 1st Bt. of Balmain.

DATE: Probably c. 1790

DIMENSIONS: 35 1/4 x 27 1/2

DESCRIPTION: Three-quarter length, seated, to right, looking to left, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: The provenance is not clear: apparently by descent in the sitter's family until 1914; A.J. Sully, but not included in his sale; Newhouse Gallery, New York, and Jules S. Bache at an unknown times; Leggatt, 1970.

EXHIBITIONS: London, Leggatt Brothers, An Exhibition of Paintings from the Collection of Dr D.M. McDonald, 1970 (30).

603. Sir George Ramsay of Banff (sitter's dates not known)

BIOGRAPHY: The sitter is most likely to be George, 6th Bt. He was the second son of Sir John Ramsay 4th Bt. (succeeded 1738, d. 1782) and his wife Elizabeth, daughter of Dr George Rait of Anniston; their eldest son, John 5th Bt., died without issue in 1783 and the title devolved on their second son, George, the presumed sitter. Sir George Ramsay 6th Bt. married, in 1786, Eleanor (no. 604), daughter of George 14th Lord Saltoun. He fell in a duel with Captain Macrae, in 1790 and, as he had no issue, was succeeded by his younger brother, William.

DATE: Shortly before 1790

DIMENSIONS: Unknown.

DESCRIPTION: Three-quarter length, standing, looking to right, his hands folded holding his hat in his left hand.

COLLECTION: Whereabouts uncertain, stolen from Montacute House, National Trust, Somerset, 1961.

PROVENANCE: Sir P. Malcolm Stewart of Sandys; Montacute House, National Trust.

REFERENCES: Not recorded in the literature.

604. Lady Ramsay of Banff (sitter's dates not known)

BIOGRAPHY: Wife of Sir George Ramsay of Banff, 6th Bt. (no. 603).

DATE: Sitting 1790  
DIMENSIONS: Unknown.  
DESCRIPTION: No written description or visual record of the work is known.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Unknown.  
REFERENCES: A reference to a Lady Ramsay sitting to Raeburn can be found in Robert Chambers', Traditions of Edinburgh (London: W.R. Chambers Ltd., 1912), pp. 353-6.  
DISCUSSION: Chambers recounts the story of a quarrel between Captain Macrae and a servant of Lady Ramsay's which began on the evening of 7 April 1790; the following day Macrae called on Lady Ramsay to offer his apologies and found her at Raeburn's studio, sitting for her portrait. The quarrel grew and led to a duel in which Macrae killed Lady Ramsay's husband (no. 603).

605. Robert Ramsay (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: c. 1810  
DIMENSIONS: 49 1/2 x 39 1/2  
DESCRIPTION: Three-quarter length, seated, to right, a table behind on which rest books and papers, a drape behind.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Christie's, 15 October 1982 (30).  
REFERENCES: Greig, p. 57.

606. William Ramsay of Barnton (1732-1807)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably c. 1792  
DIMENSIONS: 35 x 27 1/4  
DESCRIPTION: Three-quarter length, seated, to right, holding a letter in his hands, a drape behind and a landscape view. The portrait is inscribed, upper right: "William Ramsay of Barnton./Born 1732-Died 1807."  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Lady Steel Maitland, 1931; Sotheby's, 9 June 1932 (75); to Crookshank.  
EXHIBITIONS: R.A., Scottish Art and Antiquities, 1931 (1186).  
REFERENCES: Not otherwise recorded in the literature.

607. James Rannie (1733-1798)

BIOGRAPHY: Wine merchant of Leith and Baillie of the West Port.

DATE: c. 1790

DIMENSIONS: 35 x 27

DESCRIPTION: Near three-quarter length, seated, looking to right.

COLLECTION: Private, Scotland.

PROVENANCE: A. Campbell Swinton of Kimmeringhame, by 1876.

EXHIBITIONS: Raeburn Exhibition, 1876 (208).

REFERENCES: Andrew, p. 146; Armstrong, p. 110; Pinnington, p. 246; Greig, p. 57.

DISCUSSION: The sitters' chair is that used in several portraits of c. 1790 and the handling in areas such as the sitter's striped waistcoat is also characteristic of works from that time.

608. Mrs Elizabeth Reay (sitter's dates not known)

BIOGRAPHY: The 1922 sale catalogue gave: "Elizabeth Harrison, of Killingworth Hall, married Henry Etterick Reay, Esq. of Burn Hall, Co. Durham, on the 5th August, 1790, and afterwards lived at Killingworth Hall."

DATE: c. 1795

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Near three-quarter length, looking to left, her hands folded on her lap, wearing a black cloak, in landscape background.

COLLECTION: Whereabouts unknown.

PROVENANCE: W. Bell; anon. sale (=W. Bell), Christie's, 31 March 1922 (123); A.W. Erickson, New York; bequeathed by him to his wife, 1936; Wildenstein, New York, by 1945.

EXHIBITIONS: Providence, Rhode Island School of Design, Old and New England, 1945 (89), lent by Wildenstein.

REFERENCES: Not otherwise recorded in the literature.

609. Martha Reid

BIOGRAPHY: In the files of various photographic archives, including that of the Henry E. Huntington Library and Art Gallery, San Marino California (Raeburn B1), the sitter has been described as the wife of Professor Thomas Reid (no. 610). There are several reasons why this is unlikely to be the case. First, the name of Reid's wife was Elizabeth, not Martha. Second, the costume suggests the portrait is of the early to mid 1790s. Reid's wife was still alive in the early 1790s, she died

in 1792, but she would have been at least seventy years old at that date while this sitter is much younger. Third, a member of Reid's family was actually called Martha, one of his daughters. Martha was Reids's third daughter, born on 22 August 1744, she would have been approximately fifty years old at the time of sitting and this accords well with the apparent age of this sitter. She married, at an unknown date, Patrick Carmichael, a Glasgow physician; she died in 1805. Identifying the sitter as this figure accommodates all the available information and allows the traditional title of the portrait to be retained.

DATE: Probably 1796

DIMENSIONS: 28 1/2 x 23 1/2

DESCRIPTION: Half length, to left, in a dark dress and white bonnet.

COLLECTION: The Art Gallery of Toronto, Toronto.

PROVENANCE: Bequeathed to the Gallery by Sir Edmund Osler, 1924.

REFERENCES: Not recorded in the literature.

DISCUSSION: The commission may be connected in some way with the portrait of her father (no. 610).

610. Professor Thomas Reid (1710-1796) (Examined)

BIOGRAPHY: Son of the Reverend Lewis Reid and Margaret Gregory, who came from a distinguished family of scientists; he was educated at the parish school of Kincardine; in 1722 he became a student at Marischal College, Aberdeen, where he studied philosophy under George Turnbull, a writer on moral philosophy and ancient painting; on graduating in 1726 he turned to the study of divinity and was licensed to preach by the presbytery of Kincardine O'Neil in 1731; appointed librarian of Marischal College in 1733 he remained there until 1736 when he toured England; in 1737 he became minister at New Machar, despite the opposition of his parishioners; his marriage, in 1740, to his cousin

Elizabeth Reid, daughter of a London doctor, eased his acceptance in the parish; he continued his philosophical work and, in 1748, published his first book, An Essay on Quantity; he was elected to a Regentship at King's College, Aberdeen, in 1751, and taught philosophy and science; in 1758 he founded with his cousin John Gregory the Philosophical Society, nicknamed the Wise Club; several books were published by the members as a result of the discussions of the club, discussions which were often stimulated by the writings of David Hume; Reid's Inquiry into the Human Mind on the Principles of Common Sense of 1764 was prompted by these meetings and was immediately seen as a reply to Hume's Scepticism; its success resulted in Reid's appointment as Professor of Moral Philosophy at Glasgow on Adam Smith's resignation; Reid held the appointment until his death but retired from active duties in 1780; thereafter he prepared his lectures for publication; they appeared as Essays on the Intellectual Powers of Man, in 1785, and Essays on the Active Powers of Man, in 1788. Reid's influence was great and his work spread to France due to the writings and teaching of Royer-Collard (1763-1845) and his pupil, Victor Cousin (1792-1867). Reid had a large family but two sons and two daughters died as adults; the only survivor was his daughter Martha (see no. 609) who looked after him in old age when he suffered from deafness and memory loss, but he retained his interest in science and philosophy to the end.

DATE: 1796

DIMENSIONS: 29 3/4 x 25

DESCRIPTION: Half length, to right, wearing a red turban. The portrait carries an inscription on the lower left which reads: "Proffr. Thomas Reid D.D."

COLLECTION: Fyvie Castle (National Trust for Scotland), Aberdeenshire.

PROVENANCE: Commissioned by James Gregory; by descent in that family; purchased from them, at an unknown date, by Alexander Forbes-Leith, Lord Leith of Fyvie; thereafter by descent to until it passed to the

National Trust for Scotland, 1984.

EXHIBITIONS: London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (807); Raeburn Exhibition, 1876 (318); Aberdeen Art Gallery, 1951; Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (40); Edinburgh, Talbot Rice Art Centre, and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986 (not numbered in the catalogue).

REFERENCES: Andrew, p. 146; Armstrong, p. 110; Pinnington, pp. 166, 246; Greig, pp. 57-8; Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), pp. 60-61; Macmillan, 1986, pp. 79, 104.

DISCUSSION: The tradition associated with this commission is that in 1796 Reid visited his friend and distant cousin, James Gregory (no. 352) in Edinburgh and during this visit he sat to Raeburn at Gregory's request. The origins of this account are not known to the compiler and the earliest record of it which has been uncovered is the biography of the sitter in the Dictionary of National Biography, (16,881) but there seems no reason to question it.

There are numerous versions and copies of the portrait. The versions at Fyvie Castle and the Hunterian Art Gallery have been examined by the compiler, the others are known from photographs. The available material suggest that the version at Fyvie is primary.

610(2). The version in the Hunterian Art Gallery, University of Glasgow, is probably some years later than the Fyvie Castle version; the provenance given by the Gallery is "acquired before 1820"; it was exhibited at Edinburgh, Scottish National Portrait Gallery, Portraits of Scottish Literary Figures of the Eighteenth Century, 1951. A copy of Raeburn's portrait, whereabouts unknown, was commissioned by the University of Glasgow as recorded in the Faculty Minutes of 5 May 1820, vol.83, pp.227, 228. One of these copies was for a period on loan to the Scottish National Portrait Gallery, c. 1909. (I am grateful to Mr Martin Hopkinson of the Hunterian Art Gallery for the information from the Faculty Minutes.)

610(3). There is a version in the Art Gallery of Toronto; it was bequeathed to the Gallery by Sir Edmund Osler, 1924; its earlier history is not known.

A version of unknown provenance and uncertain status is in the collection of Williams College Museum of Art, Williamstown, Massachusetts. A version which cannot now be identified with confidence, but which is possibly one of those listed above, was lent by Mark Bannatyne to the Glasgow International Exhibition, 1901. A note in the Greig Manuscript says that it appeared at Christie's in 1920 and passed via Agnew, 1921, to Mr Charles M. Davenport of Boston.

611. John Rennie (1761, some give 1757, -1821) (Examined)

BIOGRAPHY: Younger son of James Rennie, a farmer at Phantassie, Haddingtonshire; he was educated at the parish school of Prestonkirk, then at the burgh school of Dunbar and entered the University of Edinburgh in 1780; he was employed at Birmingham by James Watt (no. 734) for a brief time in 1784; he left shortly afterwards for London to take charge of the Albion Flour Mills for which Boulton and Watt were building a steam-engine; c. 1791 he started in business as an engineer on his own; he also took an interest in canal building and did work for the Kennet and Avon Canal, the Rochdale Canal and the Lancaster Canal; he constructed numerous docks including the London docks, East and West India docks, and Hull docks; he also was a noted builder of bridges, first in Scotland, at Kelso and Musselburgh; he later built Waterloo Bridge, a copy of the one at Kelso; he designed London Bridge but it was finished after his death; he was elected a Fellow of the Royal Society in 1798. He married, at an unknown date,

Martha Mackintosh, they had several children including the two engineers George Rennie (1791-1866) and Sir John Rennie (1794-1874).

DATE: c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, slightly to right, looking to front, in a dark blue coat with metal buttons.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By descent in the sitter's family to Miss W. Rennie; sold by her to the Gallery, 1956.

EXHIBITIONS: Raeburn Exhibition, 1824 (32) version unknown but presumably that in the hands of the artist; London, South Kensington Museum The Third and Concluding Exhibition of National Portraits, 1868 (103) lent by Mr W.H. Rennie.

REFERENCES: Cunningham, p. 227; Brown, p. 9; Andrew, p. 146; Armstrong, p. 110; Pinnington, p. 246; Greig, p. 58; "An Unrecorded Raeburn Brought to Light", Illustrated London News 3 June 1937; James A. Banks, "Raeburn Rennie", Glasgow Herald, 25 November 1957.

DISCUSSION: There are at least four versions of this portrait; all follow the one pattern. It cannot be established which version is primary. However, it is rare in the case of Raeburn for the primary version to be with the sitter's family. This is especially true in the case of official portraits, but this example cannot be said to fall into that category. Nevertheless, the version in the Scottish National Portrait Gallery, the only version examined by the compiler, does not appear to be primary, in spite of the Gallery's claims at the time of purchase (Gallery Press Release, 20 November 1957, curatorial file): the handling in the hair cannot be said to show Raeburn at his best. This may be the version that was lent to the 1868 exhibition by Mr W.H. Rennie; it was later the property of the sitter's grandson, George Rennie, but thereafter its history is not clear.

The first record of Rennie sitting to Raeburn is found in a letter from the artist to the sitter preserved in the National Library of Scotland (MS.19828.f.156). The letter concerns a copy of the portrait the artist had just finished. It reads:

[To] J. Rennie Esq., Hamford St., Blackfriars Bridge, London.  
H. Raeburn Sep 17 1811. Picture finished.

Edinr. 7th Sepr 1811

My Dear Sir

I have now finished the copy of your portrait, and as your friend may perhaps be desirous of having it, will you have the goodness to give me his address - and let me know how I may send it to him. I heard of your welfare from your friend Mr Playfair, who says you are as much heard of and as often mentioned as a minister of State. He too is under my hand at present.

With much Esteem and best wishes

I am ever My Dear Sir Your most Obedt. Sert.

[signed] Henry Raeburn.

[Transcription: compiler]

The letter might be read to suggest that Raeburn was copying the portrait from a version in his own hands and indeed one version did pass by descent in the artist's family:

611(2). One version; present whereabouts unknown; passed by descent in the Raeburn family; it was seen in their hands by Brown who said of it: "Rennie, the great engineer - the large, powerful, constructive beaver face of the inspired millwright of East Linton"; it was lent by them to the Raeburn Exhibition, 1876 (152); and sold at the Studio Sale, Christie's, 7 May 1877 (9). It is claimed in the Greig Manuscript that it was purchased at the sale by a Mr Gladwell; that it passed to a Mr Duncan; was sold by him in 1888 to the Baroness Burdett-Coutts; her sale (agent not recorded); to Tooth. The Greig Manuscript references cannot at present be supported. It was the version in the artist's own collection that Cunningham knew. When speaking of that collection he said: "That of John Rennie is manly, vigorous; a fine specimen, as the man himself was, of bodily and mental power." (Cunningham p. 227). It was mentioned in the Obituary, p. 21 and was exhibited R.S.A., 1863 (241).

611(3) The claims of the Portrait Gallery that their version is primary have always hinged on its provenance in the sitter's family. That argument is no stronger than the claim that can be made for the version formerly in the artist's own collection being primary because of its provenance. However, the claims of the Portrait Gallery are further weakened by the fact that the version in the hands of The Institution of Civil Engineers also has a Rennie family provenance. As James A. Banks records, it was given to the Institution by Sir John Rennie, the artist's son, in 1849.

611(4) A further version, whereabouts unknown, is traditionally described as having been painted for a friend of the sitter, a Mr Paterson. This version was published by the Illustrated London News, 1937. It is at least a possibility that this is the version with which the letter of 1811 deals. It passed by descent to Mrs Josephine Bedingfield, Redbourn, Hertfordshire. Its subsequent history is not clear but there is some suggestion that it passed into the hands of a New York collector.

Finally, the Greig Manuscript also records a version sold at Christie's in 1930 which passed to a Mr J.P. Labey, New York.

Rennie owned a copy of Raeburn's portrait of James Watt (no. 734). The whereabouts of that version is not known.

(I am grateful to Helen Smailes for some information included in this entry.)

612. Major-General Charles Reynolds (1756-1819)

BIOGRAPHY: The sitter's biography is recounted in short notices, one by William Roberts and the other by James Greig, which are preserved

on the backs of photographs released by the Howard Young Galleries, London and New York. Both state that Reynolds was in the Honourable East India Company's Service from 1772 until 1807; that he was Surveyor General in the Presidency of Bombay and that he died at Cheltenham. Their sources are not given. It is surprising that the sitter's name is not found in Hodson's List of Officers of the Bengal Army. Nevertheless, Raeburn's authorship is not in doubt.

DATE: Probably 1810-1815

DIMENSIONS: 35 1/2 x 27 1/2

DESCRIPTION: Half length, to left, full face, in a military tunic, with a presentation sword under his left arm.

COLLECTION: Indianapolis Museum of Art, Indianapolis, Indiana.

PROVENANCE: By descent to Major John Hunter Reynolds (d. 1886); sale of his executrix, Christie's, 14 March 1930 (99); Howard Young Gallery, New York, 1931; Mr and Mrs Nicholas H. Noyes; their gift to the Museum, c. 1956.

EXHIBITIONS: New York, American Art Association, Anderson Galleries, Modern Masters from the Collections of New York Dealers, 1931.

REFERENCES: Greig, 1930, p. 347; James Greig, "Masterly Portrait by Raeburn, Fresh Information About His Art", Apollo 2 (June 1930), 412; Marian Hadley Green, "Portrait of a General by Raeburn", John Herron Art Institute Bulletin 45 (April 1956), 9-10.

613. Mrs James Stewart-Richardson of Pitfour (sitter's dates not known) (Examined)

BIOGRAPHY: Elizabeth Ann, eldest daughter and co-heir of James Stewart of Urrard, Perthshire. She married, at an unknown time, James Richardson of Pitfour (d. 1823).

DATE: c. 1822

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, in an interior, a table by her right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Blakeslee Gallery Collection Sale, American Art Association, New York, 21-23 April 1915 (217); to W.E. Benjamin; by descent to Henry Rogers Benjamin, 1956; anon. sale, Christie's, New York, 18 January 1984; and again 2 June 1988 (20).

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (28); Paris, Sedelmeyer Gallery, One Hundred Paintings by Old Masters, 1913 (88).

REFERENCES: Greig, p. 58.

DISCUSSION: On the basis of the sitter's costume, the portrait is no earlier than c. 1816 and could be from the end of Raeburn's career. The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Mrs. Richardson £105." It is probable that this is the portrait to which the entry refers.

614. Called: Mr W. (or John) Richardson, some give of Pitfour, (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. Groome records a Pitfour Castle, east of Perth, and a Pitfour House, north-west of Elgin.

DATE: c. 1793-1795

DIMENSIONS: 36 x 28

CONDITION: From photographs, the portrait appears to be in poor condition, suffering throughout from abrasion.

DESCRIPTION: An elderly man, near three-quarter length, seated, to left, wearing a powdered wig, his hands folded on his lap, a drape behind and a landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: There are some problems associated with the records relating to this work which cannot at present be solved. These difficulties hinge on there being numerous old photographs of this work in both the Frick Art Reference Library and the Witt Library which give the sitter two different names. The most likely explanation for this is that there are two versions of the portrait. The photographs available to the compiler at the time of writing do indeed suggest the possibility of this, but the differences that are discernible may be due only to problems with the declining state of preservation of one portrait at different times in its history.

The early provenance is unclear. The Howard Young Galleries, New York, owned a portrait in 1937 which was described as "W. Richardson" (Savastano negative no. 8897). They reported to the Frick Art Reference Library (221-7c2) in that year that the painting had been exhibited at

the French Gallery, London, Portraits by British Artist, 1913 (26). However, the work exhibited at that time was listed in the catalogue as John Richardson of Pitfour, not W. Richardson. The exhibited portrait was not described in the catalogue and no dimensions were given. The Howard Young Galleries further reported to the Frick that they had purchased their portrait in Scotland from Sir W. Ingram. However, the Greig Manuscript records under "Richardson, W., of Pitfour" a portrait of which the description conforms to that shown in the Frick photograph, except in that its measurements were given as 50 x 40. Furthermore, the Greig Manuscript states that it was sold by the late Sir William Ingram at Christie's, 26 June 1925 (72) and gave the buyer as Leggatt. The veracity of the Howard Young Galleries' information is clearly in doubt. The records of subsequent ownership given by the Frick for the portrait titled "W. Richardson" are: with the Norton Gallery, New York; sold to Mrs Dorothy A. Triplett, New York, in 1966; Sotheby's, New York, 3 December 1974 (170). When a similar, if not identical, portrait was with the Levy Gallery, New York, at an unknown time, (Savastano negative no. 23141), the sitter was described as "John Richardson of Pitfour". This may have been the portrait which appeared at Christie's, New York, 19 January 1982 (45). REFERENCES: Not recorded in the literature.

615. Professor William Richardson (1743-1814)

BIOGRAPHY: Son of Reverend James Richardson, minister at Aberfoyle, and his wife, Jean Burrell, of Northumberland; he was educated at the parish school at Aberfoyle before entering the University of Glasgow in 1757; there he was a distinguished student; on graduating he began to study theology but abandoned this to become tutor to Lord

Cathcart's two sons; two years were spent with them at Eton; he accompanied this family to St Petersburg when Lord Cathcart was appointed Ambassador-Extraordinary to the Empress; on their return to Glasgow in 1772, Cathcart, then Lord Rector of the University, proposed that Richardson become Professor of Humanity; his main contributions were in the area of Shakespeare studies but he also published on the "translations" of Ossian and contributed to the Mirror and the Lounger; his own poetry has been forgotten. He died, unmarried, in 1814.

DATE: c. 1793

DIMENSIONS: 46 x 38

DESCRIPTION: Three-quarter length, seated, to left, by a table, a drape behind and a landscape view.

COLLECTION: The Public Art Gallery, Dunedin, New Zeland.

PROVENANCE: Dr Gibb, by 1867; Christie's, 15 May 1951 (95); to the Gallery.

REFERENCES: Not recorded in the literature.

DISCUSSION: This work shows the light and style of landscape painting that is found in some portraits of c. 1793. As this and many other Raeburn portraits show, there was no conflict in either the mind of the artist or of the sitter in juxtaposing a romantic landscape with the image of a scholar. Richardson's interest in Shakespeare may have played a part in this.

615b. (Examined)

DATE: Engraved 1805

DIMENSIONS: 29 1/2 x 24 1/4

DESCRIPTION: Half length, to left, looking to front.

COLLECTION: The Hunterian Art Gallery, University of Glasgow.

PROVENANCE: Howard Young Gallery, New York, 1928; Erich Galleries, New York, 1933, George C. Greener, Boston, at an unknown time: The Late George Greener Sale, Christie's, 2 April 1965 (30); presented to the Univeristy by Dr Charles Hepburn, June 1965.

ENGRAVINGS: Line, Thomson, 1805.

REFERENCES: Not recorded in the literature.

DISCUSSION: This later portrait of the sitter shows the characteristic

limited chromatic range of a Raeburn portrait of c. 1805.

Some fragmentary records in the compiler's notes suggest that more than one version exists: a note in the curatorail file at the Hunterian states that either this or another version was at one time in the collection of Mrs Cowan Douglas of Gateshaw, Kelso; a version appeared as an anon. sale, Christie's, 29 January 1960 (30) sold to Nicholls. In addition, and the Catalogue of Works for Exhibition and Sale by British Artists of the Dilettanti Society, Glasgow, 1832, lists as number 167 a portrait by Raeburn of Professor Richardson.

The Faculty Minutes of the University of Glasgow of 5 March 1827 records that a portrait of Professor Richardson was to be copied for the University by John Graham, if the owner would give permission. An entry in the Minutes of 4 January 1828 records payment to the artist for the copy which is still in the University's collection (G.U.A. 26699).

(I am grateful to Mr Martin Hopkinson for some information included in this entry.)

616. Mrs Thomas Riddell (1742-1831)

BIOGRAPHY: She was Elizabeth Maclachlan, wife of Thomas Miles Riddell of Bessborough.

DATE: Probably c. 1805

DIMENSIONS: 34 1/2 x 26 1/2

DESCRIPTION: Near three-quarter length, to left, holding spectacles in her hands.

COLLECTION: Major Riddell-Carre, Cavers Carre, Roxburgh.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

617. Captain James Robertson (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: c. 1792

DIMENSIONS: 29 1/4 x 24

DESCRIPTION: Half length, to right, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: When at Christie's, 23 June 1978 (141) the provenance was given as Major Stirling, by descent.

EXHIBITIONS: Birmingham, City Museum and Art Gallery, Commemorative Exhibition of the Art Treasures of the Midlands, 1934 (249).

618. Principal William Robertson (1721-1793) (Examined)

BIOGRAPHY: Eldest son of Reverend William Robertson (d. 1745) and his wife Eleanor (d. 1745), daughter of David Pitcairne of Dreghorn; he was educated at Borthwick parish school and Dalkeith grammar school; he entered the University of Edinburgh in 1733 where he studied Arts and Divinity; licensed to preach by the presbytery of Dalkeith in 1741; he was presented to the living of Gladsmuir; the death of his parents resulted in him delaying marriage and attending to the education of his brother and sisters; he began work in 1753 on his History of Scotland which was completed five years later and published in 1759; subsequent publications were The History of Charles V (1769) and The History of America (1777); they brought Robertson European fame and considerable wealth from copyright; dominant in the affairs of the Church of Scotland, in the University and in Scottish literary society, his writings were superseded in the nineteenth century, but in his day Robertson's reputation was immense and his now forgotten works received lavish praise from Gibbon, Hume and Horace Walpole; appointed joint minister of Greyfriars shortly after publication of his first work, he held this charge until his death; he became Principal of the University of Edinburgh in 1762 and did much to promote the building of the New College, now termed the Old College of the University of Edinburgh. He married, in 1751, his cousin Mary (d. 1802), daughter of James Nisbet; they had three sons

and two daughters; Lord William Robertson (no. 619) was their eldest son.

DATE: Dated 1792

DIMENSIONS: 50 x 40

CONDITION: Repaired and cleaned, 1891.

DESCRIPTION: Near full length, seated, to right, in wig and gown, a gable behind with the mace of the University, papers and books, a drape behind.

COLLECTION: Universtiy of Edinburgh.

PROVENANCE: Commissioned by the University.

EXHIBITIONS: London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (888); Raeburn Exhibition, 1876 (83); Edinburgh, National Gallery of Scotland, Look Alike, 1982 (19).

REFERENCES: Dugald Stewart, Biographical Memoirs of Adam Smith, of William Robertson, and of Thomas Reid (Edinburgh: 1811), pp. 308-9; Duncan, p. 16; Andrew, pp. 146-7; R.L. Stevenson, p. 406; Armstrong, pp. 60, 110; James L. Caw, Scottish Portraits with and Historical and Critical Introduction 2 vols., (Edinburgh: T.C. & E.C. Jack, 1903)2,35-7; McKay, p. 42; Pinnington, pp. 131, 132, 246; Greig, p. 58; Brotchie, pp. 62, 88; James L. Caw, University of Edinburgh Journal (Summer 1929); Macmillan, 1986, p. 79; Macmillan, 1990, p. 153.

DISCUSSION: This is the only signed and dated work by Raeburn; on one of the books resting on the table is the inscription: "H. RAEBURN, PINXIT EDIN:gh AD 1792" [Transcription: D. Talbot Rice].

At the first meeting of the General Convention of the College of Edinburgh, held on 31 March 1792, Professor Dalziel (no. 194) made the motion that:

This meeting, considering the great reputation which Dr. Robertson, Principal of the College, has obtained by his excellent writings; the dignity he has always supported as head of this society for thirty years; and particularly the great attention he has paid to the increase and flourishing state of the Library, should take this opportunity to bestow a mark of respect on him in his absence, occasioned by want of health, by agreeing to request of him to sit to Mr. Raeburn for his portrait, to be hung up in the Library.

[Transcription: D. Talbot Rice]

Raeburn's fee for the portrait was thirty guineas, plus an additional charge of seven guineas for the frame: a total sum of £38. 17s. This

was raised by a levy of £1. 9s. on each of the twenty-seven Professors, the surplus six shillings was given to John Wilson, under-janitor for his troubles collecting the moneys.

Dugald Stewart (no. 672) said of this portrait:

At the request of his colleagues in the university, who were anxious to have some memorial of him placed in the public library, he sat again [having previously sat to Reynolds], a few months before his death, to Mr Raeburn, at a time when his altered and sickly aspect rendered the task of the artist peculiarly difficult. The picture, however, is not only worthy, in every respect, of Mr Raeburn's high and deserved reputation, but, to those who were accustomed to see Dr Robertson at this interesting period, derives an additional value from an air of languor and feebleness, which strongly marked his appearance during his long decline.

For a copy by Raeburn after Reynolds's portrait of Robertson see no. 812.

(I am grateful to Helen Smailes for the reference to Dugald Stewart.)

619. Lord William Robertson (1754-1835) (Examined) Plate: 91

BIOGRAPHY: Eldest son of Principal William Robertson (no. 618) and his wife Mary Nisbet; he was a member of the Speculative Society from 1770 until 1799 to which he contributed essays on Roman History and The Effect of Climate Upon Nations; admitted Advocate in 1775; he was chosen Procurator of the Church of Scotland in 1779; and was raised to the Bench as Lord Robertson in November 1805; he resigned in 1826.

DATE: Seemingly 1805

DIMENSIONS: 49 1/2 x 39 1/4

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: By descent to Dr D.S. Robertson MacDonald MacVicar, Invermoidart, Argyll; his sale, Christie's, 23 July 1920 (4); to Knoedler; Marshall Field, by 1925; Knoedler, New York; sold at an unknown time to Edward Stillman Harkness; bequeathed to the Museum by Mary Stillman Harkness, 1950.

EXHIBITIONS: On extended loan to the Bar Association of New York from 1951 until 1960; Bordeaux, Galerie des Beaux-Arts, Profile of the Metropolitan Museum, 1981 (112).

REFERENCES: Not recorded in the literature.

DISCUSSION: On the reverse the work is a partially legible inscription which has been taken to read: "Taken Hf Length July 05", and on the stretcher: "Lord Robertson by Raeburn". This is difficult to understand because the sitter was not raised to the Bench until November of that year.

620. Mr Robertson of Edinburgh (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably of c. 1810

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, to left in a high collared coat with metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: Alexander Reid, 1909; to Andrew Reid; his sale, Christie's, 27 March 1942 (115).

EXHIBITIONS: Glasgow, Alexander Reid's Gallery, Raeburn Exhibition, 1909 (3). (I am grateful to Francis Fowle for this information.)

REFERENCES: Reproduced by James L. Caw, Portraits by Sir Henry Raeburn (Edinburgh: Otto Schulze & Company, 1909), plate 29; Greig, p. 58.

621. Professor John Robison (1739-1805) (Examined)

BIOGRAPHY: Son of John Robison, merchant of Glasgow; he was born at Boghall, Baldernock, Stirlingshire; educated at Glasgow grammar school and the University of Glasgow; he graduated in 1756; became tutor to the son of Admiral Knowles and in that capacity, with the nominal rank of Midshipman, Robison saw active service under General Wolfe at Quebec; a mathematician and scientist, he acted in Canada as tutor, draughtsman and surveyor; a close friend of James Watt (no. 734), the latter said that it was Robison who stimulated his mind to work on the development of steam power; in 1766 he succeeded his teacher, Joseph Black (no. 51), as lecturer in chemistry at the University of Glasgow; he relinquished this in 1770 to go with Admiral Knowles to Russia; in

1772 he was given a Chair of Mathematics at Cronstadt: he was a distinguished linguist; he was given the Chair of Natural Philosophy at Edinburgh in 1773; as a scientist he displayed remarkable versatility: he made important contributions to our understanding of electric fields, while his paper The Motion of Light as Affected by Refracting and Reflecting Substances has been said to give him an important place in the scientific investigations which culminated in the Theory of Relativity; he published extensively; his essays were collected and edited by David Brewster (no. 71); at the incorporation by Royal Charter of the Royal Society of Edinburgh in 1783 he became the first General Secretary of the Society; he performed in this office until 1798. He married, in 1777, Rachel Wright (1759-1852?); they had four children.

DATE: Traditionally c. 1798

DIMENSIONS: 50 x 40

CONDITION: Talbot Rice pointed out that in the position now occupied by the sitter's left hand there previously was a rod.

DESCRIPTION: Three-quarter length, seated, to left, looking to right, in a red dressing gown.

COLLECTION: University of Edinburgh.

PROVENANCE: Gift to the University of the sitter's widow, November 1850.

ENGRAVINGS: Mezzotint, Charles Turner, 1805.

EXHIBITIONS: London, South Kensington Museum, Second Special Exhibition of National Portraits, 1867 (734); Leeds, 1868 (1025); Raeburn Exhibition, 1876 (174); Edinburgh Loan Exhibition, 1901 (155); Edinburgh, Scottish National Exhibition, 1908 (24); R.A. Exhibition of British Art Exhibition, 1934 (476); Venice, 1934; Glasgow, Empire Exhibition, 1938 (476); R.A. Exhibition of Scottish Art, 1939 (86); Raeburn Exhibition, 1956 (36); R.A., 1962 (311); Edinburgh, University of Edinburgh, James Hutton and Some of His Friends, 1976.

REFERENCES: Brown, pp. 5, 7, 40-1; Andrew, p. 147; R.L. Stevenson, p. 411; Armstrong, pp. 68, 70, 71, 73, 111; Pinnington, pp. 132, 201, 202, 246; Caw, Masterpieces, pp. 39, 63, 73; Caw, 1908, pp. 73-4; Greig, pp. xxxiv, xxxv, xxxviii, 58; Dibdin, pp. 131-2; Sanderson, pp. 138, 139, 141; University of Edinburgh, Journal (Summer 1929); University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice (Edinburgh: University of Edinburgh Press, 1957), pp. 186-9; Irwin and Irwin, p. 157; Macmillan, 1986, p. 131; Macmillan, 1990, 160.

DISCUSSION: The sitter's costume, gown and night-cap, are in the

tradition of portraits of philosophers, however, the outlandish colour of the gown and the breath-taking brush work have excited interest in all commentators. It has been seen by Caw, Armstrong and Greig as the pinnacle of Raeburn's technique during this period. All are in agreement on the date of c. 1798, but in the compiler's view, on the basis of style, there is no reason why the portrait could not date from a point as much as five years earlier, close in date to Sir John Sinclair of Ulbster (no. 646a) of c. 1794 or Captain David Birrell (no. 49) of 1793. Caw, 1908, records the tradition that Raeburn was influenced in this painting by a Velazquez portrait in the collection of the Earl of Lauderdale but he was unable to trace such a portrait.

621b. There is a second portrait of Robison (examined); possibly dating from after 1805; its measurements are slightly smaller than the University portrait; it is in every way dependent on the University painting but shows the sitter in a dark coat, waistcoat and breeches, without the cap; in the collection of the Royal Society of Edinburgh; its provenance is not clear: Dr William Duncan, Executive Secretary of the Royal Society of Edinburgh, informed the compiler that there is no reference in the Minutes of the Society to Raeburn being commissioned to paint this work; the portrait was included in the Raeburn Exhibition, 1876 (84); and is listed in Caw's list and the later listings of the artist's work.

The compiler's view is that this is a copy by Raeburn after the University portrait, made after the sitter's death. In it, the most substantial alteration from the earlier portrait is not the change in sitter's dress but in the artist's palette, composed now of the earth

tones characteristic of Raeburn's work of c. 1805.

622. Adam Rolland of Gask (1734-1819)

BIOGRAPHY: Adam Rolland of Gask II (1734-1819) was the son of Adam Rolland of Gask I (dates not known); he was admitted advocate and became a director of the Bank of Scotland in 1797; he was Deputy Governor of the Bank from 1816 until 1819; on 16 January 1808 Rolland was appointed an interim factor or trustee in the sequestration of the estates of the artist and of Henry Raeburn and Co. of Leith, on the 22 January this position was taken by William Scott Moncrieff. The sitter died unmarried. A note in the Greig Manuscript records an entry taken from the journal of Walter Scott of 19 June 1830: "At Luscar House, near Dunfermline, I saw with pleasure the painting by Raeburn, of my old friend Adam Rolland, Esq., who was in the external circumstances, but not in frolic or fancy, my prototype of Paul Pleydel." He had numerous nieces and nephews through the marriage of Robert Rolland, Minister at Culross, to Antonetta Rolland (d. 1774) and the portraits now at Chicago and Edinburgh passed by descent in that family. Gask is near Dunfermline.

DATE: Before 1800

DIMENSIONS: 36 x 28

DESCRIPTION: Three-quarter length, seated, to left, his hands folded on his lap holding a book, in an interior.

COLLECTION: Whereabouts unknown.

PROVENANCE: French Gallery, 1911; Knoedler, New York, 1912; Mr Walter Jennings (d. 1933), New York; bequeathed to his wife, Jeanette Jennings (d. 1949); bequeathed to her daughter, Mrs Henry C. Tylor.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (23); New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (23); Mrs Henry C. Taylor, formerly of 21 East 79th Street, New York, at an unknown date.

REFERENCES: With the exception of the exhibition catalogues given above, the portrait has not been recorded in the literature.

DISCUSSION: This is the earliest portrait by Raeburn of a sitter with this name. When exhibited at the French Gallery in 1911 the brief

biography attached to the portrait indicated that the man represented was the same as in the later portraits by Raeburn of Adam Rolland of Gask. However, the separation in time between the earlier and later portraits cannot be much more than fifteen years yet there is little resemblance between the facial features of the sitters. This may indicate that the portrait under discussion here is of another figure. See also James Newbigging of Whitehouse (no. 574).

622b. There are three later portraits, all closely related but showing minor differences in pattern and in size. It is not possible to determine which is primary but they are so closely related to one another that it is likely that they are of approximately the same date. Dibdin (p. 69) discovered that one version, precisely which cannot be established, was exhibited in 1811 and this allows the work to be dated. Greig (p. xxxviii) was of the opinion that they dated from c. 1800.

622b(1). One version (examined) is with the Bank of Scotland, at their Head Office, Edinburgh. Its details are as follows:

DIMENSIONS: 72 x 58

CONDITION: Dibdin (p. 138) was familiar with a version which showed pentimenti in the centre of the composition which he interpreted as a vase of flowers which had been painted out. In the Bank of Scotland version the paint surface is uneven in the area of the books on the table and this may be the alteration to which Dibdin referred.

DESCRIPTION: Full length, seated, to right, by a table, the drape in the background is blue.

PROVENANCE: By descent to the sitter's nephew, Adam Rolland of Gask III (1763-1837); to his son, Adam Rolland of Gask IV (1801-1890); bequeathed in 1890 to his daughter, Susan; she married Reverend Robert Rainy; to their son, Sir George Rainy (b. 1875), who died unmarried; sale of his Executors, Christie's, 25 October 1946 (109); to Colnaghi; sold to R.L. Murphy, 1953; Christie's, 22 November 1985 (82); to the Bank.

EXHIBITIONS: One version was exhibited at Edinburgh, Associated Society of Artists, Annual Exhibition, 1811; that or another version was included in the Raeburn Exhibition, 1824 (4); a version which

cannot be identified was included in the exhibition of the R.S.A., 1850 (1), the owner's name was not given; R.S.A., 1863 (63), lent by A. Rolland, but the version cannot be identified; Raeburn Exhibition, 1876 (72 or 127); London, Grafton Galleries, Scottish Old Masters Exhibition, 1895, lent by Reverend Rainy; the portrait was on loan for a period to the Walker Art Gallery, Liverpool.

REFERENCES: Andrew, p. 147; Brown, p. 7; Armstrong, p. 111; Pinnington, p. 246; Greig, p. 58; in the listing of the other two versions Armstrong, Pinnington and Greig are inaccurate; Dibdin, pp. 69, 138. A publication by William Roberts, Adam Rolland of Gask, by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1919) is recorded but it has not been possible for the compiler to consult a copy during the time of this study.

DISCUSSION: This is in some ways a characteristic portrait of early in the second decade of the century: large in scale, lavish in content, the sitter is given the air of great material comfort and is glamourised by his surroundings and dress, it is also characteristic of later portraits that numerous replicas were executed. These are the new aspects of Raeburn's painting of c. 1810. They probably have nothing to do with London artists but were determined by Raeburn's need for money and by the competition from other portrait painters in Edinburgh.

William Roberts recounted that the English statesman Sir Robert Peel had seen a version of the portrait and was "so much struck by its merits that he offered £1000 for it, simply as a specimen of the Master, but from the portrait being in the possession of the family, the offer could not be entertained."

(I am grateful to Mr Malcolm Warner formerly of the Art Institute of Chicago for the quotation from William Roberts.)

622b(?). Another version is at the Art Institute of Chicago, Illinois (examined). Its details are as follows:

DIMENSIONS: 77 1/2 x 59 1/2

DESCRIPTION: As of the Bank of Scotland version but the drape is green.

PROVENANCE: By descent to the sitter's nephew, Adam Rolland of Gask

III (1763-1837); to his son, Adam Rolland of Gask IV (1801-1890); it is thought that the portrait was given or bequeathed by this figure to the Society of Scotland for the Propagation of Christian Knowledge, of which the sitter was a prominent member, at some point after 1876, in which year it was lent to the Raeburn Exhibition by Adam Rolland of Gask IV; it may have been bequeathed to that Society on his death; placed on deposit at the National Gallery of Scotland by the Society in 1891; sold by the Society, Christie's, 31 March 1976 (55); to Julius Weitzner, London (dealer); sold to the Art Institute of Chicago, 1977.

EXHIBITIONS: Raeburn Exhibition, 1876 (72 or 127).

REFERENCES: Andrew, p. 147; McKay, p. 46; National Gallery of Scotland, Catalogue of the Collection, 51st ed. (Edinburgh: National Gallery of Scotland, 1957), p. 210.

DISCUSSION: The carpet in the Chicago version seems more hastily treated than in the Bank of Scotland version.

622b(3). A further version, whereabouts unknown, was the property of the Misses Abercrombie in 1876. Its details are as follows:

DIMENSIONS: 72 x 59

DESCRIPTION: This version differs from the Chicago and Bank of Scotland versions: the sitter's left arm and hand rest on the table; the quill is not in his right hand but in the ink pot; the arrangement of the books differs and so too does the axis of the sitter's body; the drape is yellow.

COLLECTION: Whereabouts unknown.

PROVENANCE: The Misses Abercrombie by 1876; Miss Bruce and the Trustees of the late Miss Agnes Abercrombie by 1908; their sale, Christie's, 26 June 1925; to Tooth.

EXHIBITIONS: Raeburn Exhibition, 1876 (65); Edinburgh, Scottish National Portrait Exhibition, 1884; Edinburgh, Scottish National Exhibition, 1908.

REFERENCES: Andrew, p. 147.

Versions which cannot be identified were exhibited at Edinburgh, International Exhibition of Industry, Science and Art, 1886 (1592); at Glasgow, in Alexander Reid's Rooms, 1909 (18), not sold.

(I am grateful to Frances Fowle for the latter reference.)

For another portrait bearing the title "Adam Rolland of Gask" see Called: John Tait of Harviestoun (no. 698).

623. John Cockburn Ross of Rowchester and Shandwick (d. 1827)

BIOGRAPHY: In 1987 the portrait bore an inscription on the relining which read: "John Cockburn Ross of Rowchester and Shandwick. ob. 1827 Raeburn pinxit". He married, at an unknown date, Jean Ross (no. 624).

DATE: Probably c. 1805

DIMENSIONS: 49 x 39

DESCRIPTION: Three-quarter length, seated, to right, holding a cane, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: When at Christie's in 1987 the following provenance was given: Agnew, 1901; J. Crathern, Esq., Montreal; by descent to his daughter, Mrs J. Cecil MacDougall, 1934; by descent to her daughter, Mrs L.G. Hansard, 1943; by descent; anon. sale, Christie's, 24 April 1987 (98); to Heim; sold to an unknown collector.

EXHIBITIONS: Montreal, Art Association of Montreal, 1941 (6).

REFERENCES: Armstrong, p. 111; Pinnington, p. 246; Greig, p. 58.

(I am grateful to Michael Bellamy, formerly of Messrs. Heim, for a photograph of this portrait.)

624. Mrs John Cockburn Ross of Rowchester and Shandwick (sitter's dates not known)

BIOGRAPHY: Jean, daughter and heiress of William Ross of Shandwick.

She married John Cockburn Ross (no. 623).

DATE: Probably c. 1805

DIMENSIONS: 49 x 39

DESCRIPTION: Three-quarter length, seated, to left, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Agnew, 1901; H.J. Childwick Bury; Christie's, 23 June 1978 (140); and again, 17 July 1987 (72).

REFERENCES: Armstrong, p. 111; Pinnington, p. 246; Greig, p. 58.

DISCUSSION: There has been some confusion in the past between this work and Mrs George Bell (no. 41) now at Minneapolis.

625. Mathew Ross of Candie (d. 1823)

BIOGRAPHY: Dean of the Faculty of Advocates from 1808 until his death.

DATE: c. 1815

DIMENSIONS: 82 x 60

DESCRIPTION: Full length, seated, to left, his right hand rests on a table on which lie a book and papers.

COLLECTION: Faculty of Advocates, Parliament Hall, Edinburgh.

PROVENANCE: Purchased by the Faculty, 1891.

REFERENCES: Not recorded in the literature.

626. Walter Ross (sitter's dates not known), also called "The Yellow Boy"

BIOGRAPHY: Son of John Ross, W.S. (d. 1817) who married, in 1805, Christina, daughter of John Moncrieff of Sauchopewood, Fife. The tradition was recorded by the author of the 1951 catalogue that the sitter died shortly after sitting to Raeburn.

DATE: Traditionally 1822

DIMENSIONS: 50 x 39

DESCRIPTION: Neither the portrait nor any reproduction of it has been seen by the compiler. Caw (Armstrong, p. 111) gave the following description: "Full length of a boy in yellow dress, holding a red-covered sketch-book, standing in a landscape".

COLLECTION: Whereabouts unknown.

PROVENANCE: John Cook, W.S., by 1951.

EXHIBITIONS: Raeburn Exhibition, 1824 (15); Raeburn Exhibition, 1876 (144); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (15).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A. Now Exhibiting in no. 32 York Place, (Edinburgh: J. Ruthven & Son, 1824), p. 4; Andrew, p. 148; Armstrong, p. 111; Pinnington, p. 246; Greig, p. 58.

DISCUSSION: The portrait is listed here because of its inclusion in the 1824 Exhibition.

627. David Russell Esq., of Woodside, Stirlingshire (1747-1807)

BIOGRAPHY: In the 1957 sale catalogue the sitter was said to have been associated with the Glasgow firm of West India Merchants, Stirling, Gordon and Co.

DATE: Shortly before 1807

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, wearing a striped waistcoat and a coat with metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Christie's, 15 Jun 1956 (117); to Harris; and again, 24 May 1957 (82); to Goldblatt.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is stylistically close to Dugald Stewart (no. 672a) which was completed by 1809. This suggests that David Russell sat to Raeburn only shortly before his death in 1807.

628. John Russell, 6th Duke of Bedford (1766-1839)

BIOGRAPHY: Younger brother of Francis Russell, 5th Duke of Bedford (1765-1802); he was M.P. for Tavistock from 1780 until he succeeded his brother as Duke in 1802; he was described as "advanced Whig"; Lord Lieutenant of Ireland from 1806 to 1807; he was elected a Fellow of the Society of Antiquaries in 1809 and invested Knight of the Garter in 1830. He married, first, in 1786, at Brussels, Georgiana Elizabeth (d. 1801), daughter of George Byng, 4th Viscount Torrington; and second, in 1803, Georgiana (1781-1853), fifth and youngest daughter of Alexander Gordon, 4th Duke of Gordon.

DATE: Exhibited 1820

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, he holds a book in his left hand, a drape behind and a window with a landscape view.

COLLECTION: Marquis of Bath, Longleat, Wiltshire.

PROVENANCE: W.P. Adam of Blairadam, M.P. by 1876; anon. sale, Hotel Drouot, Paris, 16 December 1907 (33); anon. sale, Christie's, 31 May 1935 (93); to Barbizon House. It is not clear how or when the portrait entered the collection at Longleat and it cannot be stated with complete confidence that there is only one version.

EXHIBITIONS: R.A., 1820 (104); Raeburn Exhibition, 1824 (46); Raeburn Exhibition, 1876 (129) from the collection of W.P. Adam of Blairadam.

REFERENCES: Andrew, pp. 101-2; Armstrong, p. 96; Pinnington, p. 219; Greig, p. 38, Dibdin, p. 83.

DISCUSSION: In the Photographic Survey's List, the portrait is only hesitantly attributed to Raeburn and when photographed it bore a label on the frame stating that the artist was unknown. However, there can be no doubt regarding authorship of at least one version. Two features of the sitter's life link him with Raeburn. First, the family of his second wife, the Dukes of Gordon, regularly patronised the artist; his brother-in-law, George, 5th Duke of Gordon (no. 324) sat to Raeburn at this time and both his portrait and that presently under discussion were exhibited at the R.A. in 1820. In addition, the

sitter's Whig leanings place him in the circle of Raeburn's friend and patron, Robert Adam of Blairadam (no. 11), who appears to have owned this portrait or another version, and also that of his brother, Lord William Russell (no. 629).

629. Lord William Russell (1767-1840)

BIOGRAPHY: Younger brother of John Russell, 6th Duke of Bedford (no. 628). He married, in 1789, Charlotte Anne, daughter of George 4th Earl of Jersey; he was murdered by his valet.

DATE: c. 1822

DIMENSIONS: Caw (Armstrong, p. 111) gives 50 x 39

DESCRIPTION: Described by Caw (Armstrong, p. 111) as: "Seated; left arm over back of chair; dark coat."

COLLECTION: Whereabouts unknown.

PROVENANCE: Seemingly commissioned by William Adam of Blairadam (no. 11); by descent to W.P. Adam of Blairadam, M.P., by 1876.

EXHIBITIONS: Raeburn Exhibition, 1824 (43); Raeburn Exhibition, 1876 (121).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A. Now Exhibiting in no. 32 York Place, (Edinburgh: J. Ruthven & Son, 1824), p. 6; Andrew, p. 148; Armstrong, p. 111; Pinnington, p. 247; Greig, p. 58.

DISCUSSION: Neither the portrait nor any visual record of it have been seen during the time of this study. However, it appears to have been known to Caw. The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Lord William Russel [sic] £157. 10." The portrait is also mentioned in a letter from Raeburn to William Adam of Blairadam in the Adam of Blairadam Muniments (National Register of Archives, Scotland, TD.77.142 Box: William Adam Miscellaneous Correspondence and Papers, 1820,29.A.pp. 97, 100, 102-3).

630. Mrs Mary Russell (sitter's dates not known)

BIOGRAPHY: Second daughter of Sir Alexander Bannerman 4th Bt. of Elswick and Horsley in Yorkshire (d. 1770), and his wife Elizabeth Sedgwick of Yorkshire; her father succeeded to the baronetcy in 1747

and was served heir general to his father on 9 March 1749; the sitter's grandfather had been out in the 1745 Rebellion and died at Paris; it is reported that as a consequence of this, the sitter's father had to sell the estate of Elsick; it was bought by the Corporation of Aberdeen in 1756. She married Francis Russell. Lady Ramsay of Balmain, (no. 602) was her elder sister.

DATE: c. 1793

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, in a landscape.

COLLECTION: Brooks Memorial Art Gallery, Memphis, Tennessee.

PROVENANCE: Charles M. Barstow, C.A., by 1876; Reinhardt Galleries, New York, 1921; John N. Willys and Isabel Van Wie Willys, 1925; Willys Sale, Parke-Bernet, New York, 25 October 1945 (29); Mrs F.G. Macomber Jr.; her sale, Parke-Bernet, New York, 2 March 1950 (35); Lock Galleries, New York, 1955; Mr and Mrs Morrie A. Moss, Memphis Tennessee, 1959; their gift to the Museum, 1959. The portrait was with Scott and Fowles, New York, and the Newhouse Gallery, New York, at unknown dates.

EXHIBITIONS: Raeburn Exhibition, 1876 (2); New York, Reinhardt Galleries, Loan Exhibition of Paintings from Memling, Holbein and Titian to Renoir and Picasso, 1928 (18); Memphis, Brooks Memorial Art Gallery, Paintings from the Collection of Mr and Mrs Morrie A. Moss, 1955 (25).

REFERENCES: Armstrong, p. 111; Pinnington, p. 247; Greig, p. 58; Ralph Flint, "The John N. Willys Collection", International Studio 80 (February 1925), 373; Brooks Memorial Art Gallery, The Moss Collection (Memphis, Tennessee: Brooks Memorial Art Gallery, 1964), p. 28.

DISCUSSION: On a stylistic basis the portrait must date from shortly after 1790. It shows many features that are characteristic of that time: thin pigment rapidly brushed onto the canvas and the depiction of the landscape is almost abstract. The portrait has much in common with Eleanor Urquhart (no. 720) of 1792.

#### 631. Dr Daniel Rutherford (1749-1818)

BIOGRAPHY: Son of Dr John Rutherford by his second wife, Anne Mackay; he was educated at the University of Edinburgh; after graduating M.A. he began medical studies which he completed in 1772; in his

dissertation he distinguished between carbonic acid gas and nitrogen; this work gives him a claim to having discovered nitrogen, but he was not the first: Priestley had earlier drawn the same conclusions, yet Rutherford's work appears to be independent of Priestley's; between 1772 and 1775 he travelled in England and France; he became a Licentiate of the Royal College of Physicians of Edinburgh in 1776 and a Fellow the following year; he was President from 1796 until 1798; he became Professor of Botany at the University of Edinburgh in 1786 and Keeper of the Royal Botanic Garden at Edinburgh; elected a Fellow of the Royal Society of Edinburgh c. 1776 and of the Linnean Society in 1796; he was also a member of the Harveian Society, as was the artist. He married, in 1786, Harriet, youngest daughter of John Mitchelson of Middleton, to whose legal firm several early sitters to Raeburn were affiliated. Rutherford was an uncle of Sir Walter Scott (no. 640).

DATE: Exhibited 1802

DIMENSIONS: Unknown.

DESCRIPTION: The engraving shows the sitter half length, to left in an academic gown.

COLLECTION: Whereabouts unknown.

PROVENANCE: The Dictionary of National Biography records that the portrait was at one time in the collection of Mrs Rutherford-Haldane.

ENGRAVINGS: Stipple, Holl, 1804.

EXHIBITIONS: Caw (Armstrong, p. 111) claims that the portrait was exhibited R.A. 1799 but this is an error; R.A. 1802 (269); London, 1804.

REFERENCES: Dictionary of National Biography, 17, 494-5; Armstrong, p. 111; Pinnington, p. 247; Greig, p. 58; Dibdin, pp. 44, 45; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), p. 72.

DISCUSSION: The work is known to the compiler from Holl's stipple engraving. Dibdin was of the opinion that the portrait was exhibited in 1802 only because it was in London to be engraved. At the exhibition the portrait was listed in the catalogue as: "Portrait of Dr Rutherford, Professor of Botany in the University of Edinburgh, for Dr Thornton's Botanical Work", the artist's surname alone was given;

his address was stated to be: "1 Hind Street, Manchester Square". Dibdin concluded that this was the address of the engraver. Whitley records that the portrait was included in a botanical exhibition held in 1804 in New Bond Street, London. He neither gives the title of the exhibition nor records the exhibit number but he states that it was organised by a Dr Thornton, who also wrote the catalogue and "had at the cost of much trouble and expense acquired portraits of many eminent botanists".

The Dictionary of National Biography claims that a portrait it describes as a "replica" is in the collection of the Royal College of Physicians of Edinburgh. A portrait (examined) wrongly attributed to Raeburn but said to be of this sitter appeared at Sotheby's, 7 March 1923; it was with the Pelham Gallery, Antiques, London, in 1986.

632. Mrs John Rutherford of Edgeston (sitter's dates not known)  
Plate: 92

BIOGRAPHY: The portrait is at present described by the Fogg Art Museum as of an unknown woman, but correctly attributed to Raeburn. However, her identity is not in doubt and was only lost during the time the portrait was in the collection of the Straus family, who presented the work to Harvard. There is a photograph of the portrait in the Frick Art Reference Library (222-5p) which records her name. She was Mary Ann Leslie, only child of General the Honourable Alexander Leslie (b. 1731), second son of Alexander 5th Earl of Leven and 4th Earl of Melville, a Representative Peer for Scotland from 1747 until 1754; her mother was a daughter of Walter Tullidelph. The sitter was related to very powerful figures in Scottish society: her father's sister, Elizabeth, married John, 2nd Earl of Hopetoun (no. 803). The sitter

married, in 1787, John Rutherford, whose estate, Edgeston, was in Roxburghshire. On stylistic grounds it is entirely probably that the work dates from close to the time of her marriage, 1787.

DATE: c. 1787

DIMENSIONS: 36 x 28

COLLECTION: Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

PROVENANCE: By family descent to Lord Sinclair; Christie's, 2 July 1920; Scott and Fowles, New York, 1927; to Jesse I. Straus, New York (d. 1931); bequeathed to his wife, Mrs Jesse I. Straus; her gift to the Museum, 1958.

REFERENCES: Not recorded in the literature.

633. David George Sandeman (1757-1835)

BIOGRAPHY: The sitter was a banker and brother of the founder of House of Sandeman, port merchants.

DATE: Traditionally 1814

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: With T.C. Sandeman at an unknown time.

REFERENCES: Not recorded in the literature.

DISCUSSION: A photograph of the work is preserved in the Witt Library (Box 1952, Sa-Se) which carries the traditional date of 1814. This is supported by stylistic features such as the large, widely spaced eyes of the sitter. A modern copy of the portrait (examined), by an unknown hand, is in the collection of the House of Sandeman.

634. James Sandilands, 9th Lord Torphichen (1759-1816)

BIOGRAPHY: In 1765 when still a child he succeeded his father; he became an officer in the Scots Fusiliers and served under General Burgoyne in the American Wars of Independence and with Burgoyne he surrendered at Saratoga in 1777; promoted Lieutenant-Colonel in the Coldstream Guards; he served in Flanders under the Duke of York during 1793 and 1794; he retired in 1795; he had been elected one of the Representative Peers in 1790 and was elected again in 1796 and served in that capacity until 1802. He married, in 1795, Anne Inglis (no. 635), only surviving child of Sir John Inglis, Bt. of Crammond. They had no children and he was succeeded by his nephew, James Sandilands (1770-1862).

DATE: Probably c. 1803-1805

DIMENSIONS: 49 1/2 x 39 1/2

DESCRIPTION: Three-quarter length, standing to left, a table by his side.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until at least 1951.

EXHIBITIONS: Edinburgh, National Trust for Scotland, Raeburns and

Eighteenth-Century Silver, 1951 (21), lent by Lord Torphichen.

REFERENCES: Armstrong, p. 113; Pinnington, p. 251; Greig, p. 61.

DISCUSSION: The work is difficult to date. It has the sobriety of a portrait dating from before 1810 but both in the pose and in the cool recording of the sitter's visual appearance it resembles Archibald Constable (no. 168) which dates from the end of Raeburn's career. However, as the sitter does not wear the Peer's Robes they lie on the table by his side, it may be that the portrait commemorates his retirement as a Representative Peer in 1802.

635. Anne Sandilands, Lady Torphichen (sitter's dates not known)

BIOGRAPHY: Anne Inglis, daughter and heiress of Sir John Inglis, Bt. of Crammond; wife of Lord Torphichen (no. 634).

DATE: Probably c. 1803-1805

DIMENSIONS: 49 1/2 x 40

DESCRIPTION: Three-quarter length, seated, to right, her arms folded, by a low wall, in a landscape.

COLLECTION: The Athenaeum, Helsinki, Finland.

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1876 (207).

REFERENCES: Andrew, p. 156; Armstrong, p. 113; Pinnington, p. 251; Greig, p. 61; James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 346.

DISCUSSION: Although not related in any visible way with the portrait of her husband, James Sandilands, 9th Lord Torphichen, Lady Torphichen's portrait was probably commissioned at the same date. The photographs available to the compiler are very old but slight variations between them suggest that there may be more than one version of this portrait.

636. James Scarlett, 1st Lord Abinger (1769-1844)

BIOGRAPHY: Second son of Robert Scarlett of Jamaica and his wife Elizabeth Wright, widow, daughter of Philip Anglin, also of Jamaica; he entered as a Fellow Commoner at Trinity College Cambridge in 1784

and graduated B.A. in 1790 and LL.D. in 1835; he became a Barrister in 1791 and King's Counsel in 1816; he was M.P. for Peterborough from 1819 until 1830; for Malton from 1830 until 1831; for Cockermouth from 1831 until 1832 and for Norwich from 1832 until 1834; knighted in 1827, he was Attorney General briefly in that year and again in 1829; he was made Lord Chief Baron of the Exchequer by Sir Robert Peel in December 1834 and a few weeks later, in January 1835, he was created Baron Abinger. He married, first, Louise Henrietta (d. 1829), third daughter of Peter Campbell of Kilmorey; a few months before his death he married, second, Elizabeth (d.1886), widow of Reverend Henry John Ridley, Rector of Abinger in Surrey, daughter of Lee Steere Steere, formerly L.S. Witts; he was succeeded by his eldest son by his first wife, Robert Campbell Scarlett (d. 1861).

DATE: Unknown

DIMENSIONS: Unknown.

DESCRIPTION: No visual record of the portrait has been seen by the compiler.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Stipple, William Walker.

REFERENCES: Greig, p. 37.

DISCUSSION: The portrait does not seem to have been sighted by any writer on Raeburn but it is said to have been engraved. No example of the engraving has been seen by the compiler. Kenneth Sanderson, a reliable authority on Raeburn prints, included this engraving in his manuscript notes on prints after Raeburn (Scottish National Portrait Gallery, Artists File, under Raeburn) and for that reason this portrait is listed here. Scarlett sat to M.A. Shee, P.R.A. and that portrait was engraved in mezzotint by Cousins. A question mark must hang over the existence of such a work until either the portrait itself emerges or a copy of the engraving is found.

637. Francis James Scott of Horsely Hill (sitter's dates not known)  
(Examined)

BIOGRAPHY: Nothing is known of his family history but his military career began as an Ensign in the 6th Foot on 10 September 1762, suggesting a date of birth some seventeen years before; promoted Lieutenant in the same company in 1764; Captain in 1770; Major in 1780; he transferred as Major to the 92nd Foot in 1782; it was disbanded in 1783; he was out of the army from 1783 until 1795 when he returned as Major in the Dunbarton Fencible Infantry; promoted Lieutenant-Colonel in 1797; his regiment was disbanded in 1802 when his military career appears to have ended.

DATE: c. 1810

DIMENSIONS: 50 1/4 x 40

DESCRIPTION: Three-quarter length, standing, to left, in military tunic, with a drawn sword supporting his right hand, his left hand on his hip, viewed from below, against a background of sky.

COLLECTION: National Gallery of Art, Washington D.C.

PROVENANCE: The curatorial file states that the portrait appeared at Dowell's, Edinburgh, 7 May 1864; purchased by Professor James Pillans (d. 1864) (no. 587); the same notes state that there is a label on the reverse which reads: "Portrait of Colonel Francis Scott of Horsely, my much regarded friend - to William Soltan Pillans - given for family preservation specially noted in my settlement. [signed] J. Pillans."; William Soltan Pillans; anon. (=Pillans) sale, Christie's, 1 July 1899 (100); Agnew; sold to Marcus Trevelyan Martin at an unknown date; by descent to Mrs Trevelyan Martin; sold by her, October 1921, to Knoedler, London; sold to Andrew W. Mellon, 1922; transferred to the A.W. Mellon Educational and Charitable Trust, Pittsburgh, December 1934; their gift to the Gallery, 1937.

EXHIBITIONS: London, Agnew, Twenty Masterpieces of the British School, 1899 (10); R.A., Winter Exhibition, 1906 (57); London, Franco-British Exhibition, 1908 (58a); New York, Knoedler, Loan Exhibition of Pictures by Raeburn, 1925 (3).

REFERENCES: Armstrong, p. 111; Pinnington, p. 247; Greig, p. 59.

DISCUSSION: The uniform of officers in the Dunbarton Fencible Infantry was red with black facings and silver lace, with a feather bonnet, officers in breeches and boots, other ranks in highland dress. Although the facings in the portrait appear to be dark blue rather

than black, the portrait seems to commemorate Scott's service in that regiment some years after its disbandment and the sitter's retiral.

638. John Scott of Gala, as an Infant (1790-1840) (Examined)

BIOGRAPHY: An old label on the reverse states that the sitter was the son of Lieutenant-Colonel Hugh Scott of Gala (d. 1795) and his wife, Isabella Monro (d. 1801). The curatorial file states that the sitter's mother and grandmother (d. 1803) also sat to the artist but no other records of portraits of those figures have emerged.

DATE: c. 1793

DIMENSIONS: 26 x 20

CONDITION: The unusual composition has led to the suggestion that the portrait has been reduced, but there is no physical evidence to support this.

DESCRIPTION: Half length of a child in a white frock with a blue sash, his left arm raised, looking to left.

COLLECTION: The Hunterian Art Gallery, University of Glasgow.

PROVENANCE: By descent to Sir Alexander and Lady Monro of Auchenbowie, Bannockburn; Ian MacNicol (dealer), Glasgow; purchased by the Gallery, 1949.

EXHIBITIONS: Stirling, Smith Institute, 1913; Glasgow Art Gallery, Kelvingrove, Scottish Painting from the Early Seventeenth Century to the Early Twentieth Century, 1961 (38); Edinburgh, Scottish Antique Dealer's Fair, 1963.

REFERENCES: Greig, p. 54.

DISCUSSION: Portraits of infants dating from the 1790s are rare in Raeburn's oeuvre but became more common in the last decade of the artist's career.

A version, of unknown status, appeared at Sotheby's, 30 July 1952 (119); described as Master John Scott; three-quarter length, standing in a landscape, wearing a red coat; measuring 36 1/4 x 28; to Green.

639. Mrs Scott of Harden, later the Dowager Lady Polworth (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Payment 1799

DIMENSIONS: Unknown.

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: Payment to the artist of a sum of twenty five-guineas is recorded in a cashbook belonging to the sitter of 1799 (Scottish Record Office, G.D. 157.844) and a further document (same collection, G.D. 157.2005) records the family tradition that at Sir Walter Scott's suggestion, a view of the Eildon Hills was included in the portrait and this was done by the sitter having a drawing of the hills sent to the artist; the drawing is said to have been returned to the family after Raeburn's death.

640. Sir Walter Scott (1771-1832) (Examined)

BIOGRAPHY: Son of Walter Scott and his wife, Anne Rutherford, he was the fourth surviving child; he became lame as an infant and this, together with generally poor health, led to him spending much time in the Borders; educated at the High School of Edinburgh under Dr Alexander Adam (no. 8); he attended the University of Edinburgh from 1783; apprenticed to his father in 1786 as a Writer to the Signet, he preferred to train as an advocate and was admitted in 1792; appointed Sheriff-Depute of Selkirkshire in 1799 he used his free time to write; the first two volumes of The Minstrelsy of the Scottish Border appeared in 1802 and the third the following year; with this publication Scott became famous; throughout his life he wrote with great facility and at high speed, hardly a year went by without substantial publications; Marmion was published in 1808 and it made Scott the most successful poet of his day with an international reputation; at this point Archibald Constable (no. 168) commissioned

Raeburn's first portrait of Scott; the author broke with Constable the following year and, as a result of this, Raeburn's second portrait of Scott, essentially a copy of the first, was commissioned by the author himself; later publications brought previously unheard of sales and literary advances; these involved intricate business links between author, publisher, printers and other publishing firms which eventually resulted in bankruptcy; prior to this Scott was to borrow large sums from this friend the Duke of Buccleuch whose efforts to have the writer sit to Raeburn were brought to a close by the Duke's death in 1819; Scott was extravagant, especially in his building activities and acquisitions of land at Abbotsford; in 1822 Raeburn gave to him a quantity of carved stones for a folly in his garden (Grierson, 5,155); he was made a baronet by George IV in 1820 and was the main organiser of the King's visit to Scotland in 1822; he did not declare himself bankrupt but attempted to pay off his debts by writing and was largely successful in this; exhaustion and care speeded his end. He married, in 1797, Charlotte Mary Carpenter, or Charpentier, daughter of a French refugee; he was succeeded by his eldest son on whose death the baronetcy became extinct.

DATE: 1808

DIMENSIONS: 72 x 50

DESCRIPTION: Full length, seated, to left, a small volume in his left hand, a dog at his feet, against a ruined wall, a castle is visible in the distance. In a letter of 25 February 1811 to Lady Abercromby (Grierson, 2,450) Scott wrote: "The distant view is that of Hermitage castle which the artist had ingenuity enough to draw from a very wretched sketch of mine"; the dog is identified as Camp in a letter from Scott to Dr Leyden of 20 February 1811 (Grierson, 2,441-3).

COLLECTION: Duke of Buccleuch, Bowhill, Selkirk.

PROVENANCE: Archibald Constable (no. 171), sold 1826 (Grierson, 10, 139); the Duke of Buccleuch, thereafter by descent.

ENGRAVINGS: Mezzotint, Charles Turner, 1810; there are many other lesser engravings.

EXHIBITIONS: Edinburgh Associated Society of Artists, Annual Exhibition, 1809; R.A. 1810; Raeburn Exhibition, 1876 (27); Edinburgh Loan Exhibition, 1901 (153).

REFERENCES: Obituary, p. 12; Cunningham, pp. 225-6; Scots Magazine, "Remarks on the Second Exhibition of Scottish Paintings", 1809, pp. 674-7; 729-32; John G. Lockhart, Memoir of the Life of Sir Walter Scott, Bart. (London: Robert Cadell, 1842); John Morrison, "Random Reminiscences of Sir Walter Scott, of the Ettrick Shepherd and Sir Henry Raeburn", Tait's Edinburgh Magazine n.s. 11 (January 1844), pp. 15-19; Brown, pp. 5, 7; R.L. Stevenson, p. 407; Sir W. Stirling Maxwell, Bart., D. Laing and J. Drummond, eds., The Scott Centenary Exhibition. A Descriptive Account of the Portraits, Busts, Published Writings and Manuscripts, of Sir Walter Scott, Bart., etc. (Edinburgh: William Paterson, 1874), pp. 25-7, 61-2, 69-70; Andrew, p. 149; R.L. Stevenson, p. 407; Armstrong, p. 76, 79, 111; Pinnington, p. 247; Greig, pp. xxvii, xxxviii, xxxix, xlvii, 59; Brotchie, p. 71; Sanderson, pp. 134, 135, 139, 141; William T. Whitley Art in England, 1800-1820 (Cambridge: Universtiy Press, 1928), pp. 170, 134-5, 170-1; H.J.C. Grierson, ed., Letters of Sir Walter Scott (London: Constable and Co., 1932-1937); Irwin and Irwin, p. 148; Macmillan, 1986, p. 131.

DISCUSSION: The portrait was first mentioned in a letter from Scott to J.C. Schetky of August 1808 where he states that he had sat to Raeburn "last spring" (Whitley, p. 134). It was favourably reviewed in the Scots Magazine (1809, 730-1), by which time Scott had quarrelled with his publisher, Archibald Constable, who had commissioned the portrait. Scott wrote to him on 22 January 1809 requesting "that the portrait for which I sat to Raeburn shall be considered as done at my debit & for myself" (Grierson, 2,155). On 25 January Constable replied: "The portrait...was you know done for me, and is my private property... I cannot think of parting with it on any account whatever - " (Ibid.) As a result, Scott commissioned number 652(b). The portrait was praised for its veracity: "His person at this time may be exactly known from Raeburn's first picture...which was a most faithful likeness of him" (Lockhart, p. 163). However, when exhibited in London in 1810 the Repository of Arts said of it:

The last of the minstrels shows how lamentably the race is degenerate, for never was a more unpoetical physiognomy delineated on canvas; we might take him for an auctioneer, a travelling dealer or chapman; in short for any character but a bard.

[Transcription: Whitley]

Such criticism could, however, be taken to refer more to Scott's features than to the painting.

As with number 640b, the portrait has an implicit literary theme: Scott sits, keeping his place in a book, holding a pencil in his other hand, while looking up at the spectator as if he had been disturbed in his writing. The portrait is an example of Raeburn's style prior to his London trip of 1810 which shows that the importance of the visit on the artist's developing Romantic style has been greatly exaggerated as this is a highly Romantic portrait dating from before that visit.

The work was also mentioned in a letter from the artist of 24 August 1809 when the possibility of an engraving by Cadell and Davies was mentioned. For a transcription of this letter see Robert Blair of Avontoun (no. 53).

640b.

DATE: 1809

DIMENSIONS: Unknown.

DESCRIPTION: Similar to number 642a but a greyhound has been added replacing the view of Hermitage castle. Outwith the figure, there are a substantial number of minor differences between the two versions. For instance, the background now represents the Yarrow Valley (Cunningham, pp. 225-6).

COLLECTION: Mrs Maxwell Scott, Abbotsford, Melrose.

PROVENANCE: Commissioned by Scott after Constable's refusal to surrender no. 640a. To avoid the portrait being taken by his creditors, Scott mentions in a letter of 7 March 1826 to his son, Captain W. Scott: "My own portrait by Raeburn James Skene [no. 648] gives house room to for a year or two but with an explained understanding that I retain the property." The portrait was returned to Abbotsford in 1831, where it remains (Grierson, 9,453).

DISCUSSION: At the time of the portrait's return Scott offered to let Skene have the work copied at the sitter's expense (Grierson, 11,463). No record of such a copy has emerged. The existence of a further version is suggested by Morrison who, in 1844, reports Raeburn saying of Scott's portrait: "The portrait I have already painted...has a



heavy look. There are three; but two are copies, although I wished him to sit for all" (Morrison, p. 16). There is no other reference to a third portrait of Scott and the sitter, when discussing his dog, Camp, who appears in the portrait, mentions only two (Grierson, 10,399).

640c. (Examined)

DATE: 1822-1823

DIMENSIONS: 30 x 25

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By descent in the artist's family; Studio Sale, Christie's, 7 May 1877; Gladwell, to James Duncan of Benmore; Goupil, c. 1888; D. Croal Thomson, at an unknown date; to Baroness Bourdett-Coutts; bequeathed to her husband; Knoedler, J. Horace Harding and again with Knoedler, at unknown dates; purchased by the Gallery, 1935.

ENGRAVINGS: Mezzotint, William Walker, 1826.

EXHIBITIONS: Raeburn Exhibition, 1824 (1); Edinburgh, Scott Centenary Exhibition, 1871 (59); Raeburn Exhibition, 1876 (27); London, New Gallery, Guelph Exhibition, 1891 (215); Edinburgh, Scott Centenary Exhibition, 1932 (30); R.A. Exhibition of Scottish Art, 1939 (91).

DISCUSSION: Morrison suggests that the artist had approached Scott prior to this commission but that Scott had declined to sit and so Morrison offered to act as intermediary saying: "I will undertake... to prevail with him to sit, provided I am to be present with the sitter's leave, and permitted, by way of lesson, to copy the work in certain stages." (Morrison p. 16)

Scott had been asked to sit to Raeburn by the 4th Duke of Buccleuch in a letter of 15 February 1819 from Portsmouth in which he, the Duke, expressed his desire that the novelist would fulfil his agreement to have his portrait done by Raeburn for the new library at Bowhill. The proposed commission occasioned the widely repeated comment of the Duke's that he would not take a "half finished" picture from Raeburn. Dibdin (p. 84) gives: "Raeburn should be warned that I am as well acquainted with my friend's hands and arms as with his nose - and Vandyck was of my opinion." Grierson (5, 307-8) continues this

manuscript: "Many of his works are shamefully finished - the face is studied, but every thing else is neglected....Besides Raeburn has really a fair opportunity of producing something worthy of his skill & talents." Scott replied to the Duke at Lisbon on 15 April 1819:

I hesitate a little about Raeburn unless your Grace is quite determined. He has very much to do works now chiefly for cash poor fellow as he can but have a few years to make money and has twice made a very chowderheaded [i.e. 'Jolter-headed', Grierson] person of me. I should like...to try Allan.

However, the Duke died at Lisbon on 20 April of that year and the commission lapsed (Dibdin p. 87). On 22 March 1822 Scott is asked by Lord Montagu if he will transfer the agreement to sit to Raeburn from his deceased brother to himself (Grierson 7, 97-8, note). It must have been into this situation that Morrison intruded when he offered to ask Scott to sit to Raeburn. Scott agreed to sit and at the first sitting Scott suggested to Raeburn that he might be able to find a buyer for the portrait, presumably Lord Montagu. Raeburn declined, saying: "You may, for a copy, Sir Walter; but the portrait that I am now painting is for myself" (Morrison, p. 17). The meeting between Scott and Raeburn cannot have been earlier than May 1822 when Scott wrote to Lord Montagu agreeing to sit to Raeburn (see number 640d and Grierson, 7,172-3). Sittings took place between this time and the artist's death on 8 July 1823.

A letter from Scott to the artist is preserved in the National Library of Scotland (MS.9609.f.28-9) which probably relates to the sittings for these late portraits. It reads:

1822 Sir Walter Scott Aug 6th.

[To] Henry Raeburn Esq.

My Dear Sir,

I am obliged to attend Col Shipman Sen today immediately after breakfast but I will call in York Place as soon as I can get free or perhaps bring him with me.

Yours truly, W. Scott

Thursday

[Transcription: compiler]

On 17 July 1823 Scott wrote to Lord Montagu saying that he had been on a tour with Raeburn and others through Fife and recorded the artist as having said:

'... now [that] I am better acquainted with your face than ever I was (having been three or four days in company) I will finish Lord Montagu's picture and my own', for I had agreed long since to sit to him on his own account and both pictures were nearly finished. I went accordingly and sate to him for nearly three hours when he finished his own head in a most masterly manner and did a great deal to that designed to your Lordship but chiefly to the drapery. I upbraided him in jest with having taken best care of himself & and he allowed he had but agreed whenever the paint on your copy was dry I should have a finishing sitting.

[Transcription: Grierson, 8,45]

This suggests that the Montagu version was very close to completion, see number 640d. Raeburn, however, died on 8 July 1823. The version completed by the artist clearly remained with his family, despite Scott's efforts to obtain it for Lord Montagu. The letter from Scott to Lord Montagu of 17 July 1823 continues:

All this being the case I think your Lordship should have the finished picture which is really considered as the best likeness which ever has been made of so indifferent an original for your Lordship cannot certainly be expected to take the unfinished picture which would require one long sitting to bring it to the same perfection. In all respects they are quite the same only the dress is different to show that both were originals.

Scott pursued the matter with the artist's son writing to him on the following day, 18 July 1823, requesting, on Lord Montagu's behalf, the version intended for the artist (Grierson, 8,63, note). Raeburn's son

replied on 2 August 1823 saying that:

He has known the circumstances about both portraits and it will be difficult to say which of the heads is the best....a sale of the picture is out of the question. I shall ever value it, as being one of my beloved & ever to be lamented Father's last & greatest efforts, and on account of its being the absolute Portrait of the greatest man alive.

[Transcription: Grierson, 8,45]

Interest in the portrait was considerable and in addition to the engraving by William Walker, many sought copies of the portrait. One such is recorded in a letter of Walter Scott's of 23 January 1825 in which he wrote to Hugh Scott saying:

Tell Mrs Scott, Watson [which painter he means is unclear] is busy with the copy. Mr Raeburn who sets a natural value on the original as his fathers last work gave permission to have it copied with reluctance and made me promise this copy should not be again copied

[Transcription: Grierson, 8,493]

This copy was completed by 5 March 1825 when Scott requested delivery instructions (Grierson, 9,20).

Daniell (p. 327) states that William Walker the engraver visited Scott and, for a fee, Raeburn painted the portrait for Walker to engrave.

This is clearly untrue. See also Danniell's comments on Walker's engraving after John Hope, 4th Earl of Hopetoun (no. 404b).

640d.

DATE: 1822-1823

DIMENSIONS: 30 x 23

DESCRIPTION: Half length to left, the coat collar is trimmed with fur.

COLLECTION: Private, Scotland.

PROVENANCE: Lord Montagu; his son-in-law, the Earl of Home, 1845; Home sale, 1919; Aitken Dott; Sir Robert Usher of Wells by 1923; thereafter by descent.

DISCUSSION: Further to the 1819 plans for a Raeburn portrait of Scott discussed in number 640c, Lord Montagu mentioned in a letter of 7

February 1822 to Scott that he expected the young Duke of Buccleuch to soon request the writer's portrait. He then asks Scott to sit to Raeburn for a portrait destined for Ditton Park. In a letter of 14-15 March 1822 (Grierson, 7,96-100), Scott demurred and suggested that the young Duke be given some years to form his own opinion on the matter. But in a letter to Lord Montagu of 27 March 1822, Scott says: "[I] assure you of the pleasure with which I will contribute the head you wish to the halls of Ditton", Montagu's residence, and further, that he would "arrange with Raeburn when I return to Edinburgh in May" (Grierson, 7,109-110). On 24 May 1822 Scott wrote again to Montagu:

I am ready to return my pledge by waiting on Mr Raeburn whenever your Lordship shall give him directions concerning the head you were so good as to wish for...

[Transcription: Grierson, 7,172]

Presumably Morrison found Scott in this frame of mind when, as discussed above, he approached him on the artist's behalf (Morrison, p. 16).

That two portraits resulted from these sittings has already been mentioned and so too has Scott's attempts to obtain for Montagu the version Raeburn intended to keep for himself. On 4 August 1823, Scott wrote to Lord Montagu enclosing the letter from Raeburn's son quoted in number 640c declining to part with the family's version, saying:

... my attempts to procure for your Lordship the more finished portrait (or that which I thought most finished) have been ineffectual ... Mr Syme was used to finish the draping of Raeburn's portraits but your Lordship will be best judge whether he should be permitted to touch yours.

[Transcription: Grierson, 8,68-9]

On the following day, 4 August 1823, Scott wrote again to Montagu: "I

hope the difference between the pictures may be less than I apprehended as I understand poor Sir Henry wrought on yours after I saw it" (Grierson, 8,70). Many have been reluctant to see Raeburn's hand in the version now in the Usher collection but Raeburn's authorship is beyond question.

On 4 August 1823 Scott also wrote to the artist's son who had informed Scott that he would not part with his version (now Scottish National Portrait Gallery) saying:

I am obliged with your letter which I have transmitted to my Lord Montagu who I dare say will be as much satisfied with the contents as I am since I am convinced his Lordship did not wish to deprive you of a picture which you valued but only to have some preference in case it had been to be disposed of."

[Transcription: Grierson, 8,69]

Montagu's purchase of the portrait is confirmed by the 1824 Inventory (Document 21) which gives under debts recovered since Raeburn's death: "[1823] Oc. 27 Lord Montagu £52. 10."

Montagu's wife had shortly before engaged Scott to approach the artist concerning a portrait of her father, Lord Douglas (see no. 212).

The Montagu portrait was praised by Lockhart: "a massive strong likeness, heavy at first sight, but which grows into favour upon better acquaintance - the eyes very deep and fine." (Lockhart, p. 762).

At this time when Scott was attempting to persuade the artist's family to part with their version of the Scott portrait, the novelist was, at the request of Raeburn's son, revising the Obituary of the artist written by Hugh Murray. On 6 December 1823 the artist's son thanked

Scott for his work on the memoir (Grierson, 8,68).

Interest in copying the portraits began within weeks of Raeburn's death. Scott's letter to the artist's son of 4 August 1823 continues with: "Mr Syme asked my permission to copy the picture". It is not known if this copy was executed.

641. Alexander Shaw (sitter's dates not known) (Examined)

BIOGRAPHY: No records of the sitter's life are known.

DATE: c. 1805-1810

DIMENSIONS: 30 x 25 1/8

DESCRIPTION: Half length, looking left.

COLLECTION: Philadelphia Museum of Art, Philadelphia.

PROVENANCE: W.L. Graham by 1905; Miss Emma Joseph, London, at an unknown date; Agnew; bought by John H. McFadden, 1916; his gift to the Museum.

REFERENCES: Greig, p. 59; Dorment, pp. 274-5.

DISCUSSION: Dorment dates the work to 1810-1815. A date later than 1810 seems unlikely.

642. Lieutenant-Colonel William Sherriff (1759/60-1802) (Examined)

BIOGRAPHY: Fifth and youngest son of David Sherriff of Kinmylies, Inverness, by his wife Mary, daughter of Francis Walker of Mainhill, Haddington; promoted Lieutenant in 1784 he reached the rank of Lieutenant-Colonel in 1800. He married, in 1791, Mary Hart; they he had five children; he died in India in 1802 after an accident when exercising his regiment, the 7th Madras Native Cavalry.

DATE: c. 1800

DIMENSIONS: 95 3/4 x 60

DESCRIPTION: Full length, standing, to left, his right hand supported on his drawn sword, his left hand at his hip holding a glove, wearing the uniform of the Madras Army.

COLLECTION: The Sarah Campbell Blaffer Foundation, Texas.

PROVENANCE: Mrs Gillespie, daughter of the sitter; James D. Gillespie, M.D., F.R.C.S.E.; his widow; the Lord Brocket; anon. sale Sotheby's, 16 July 1952 (87); to Leger; to a private collection, U.S.A.; anon. sale, Sotheby's, New York, 6 December 1973 (133); to Leger; purchased by the Foundation, 1986.

EXHIBITIONS: Raeburn Exhibition, 1876 (301); London, French Gallery Pictures by Sir Henry Raeburn R.A., 1910 (26); London, Leger, Old Masters of the English School, 1952 (2); and again, English Eighteenth-Century Conversation Pieces, Portraits and Landscapes, 1975 (6).

REFERENCES: Armstrong, p. 111; Pinnington, p. 247; Greig, p. 59.

DISCUSSION: His career is not known in detail so it is impossible to say when he was in Scotland and available to sit to Raeburn but, on stylistic grounds, it is probable that the portrait dates from only shortly before his death.

The Greig Manuscript states that a smaller version of this work was exhibited, London, Scottish Art and Antiques Exhibition, February 1931 (1193), described as "An Unknown Cavalry Officer".

643. Mrs Siddons (1755-1831)

BIOGRAPHY: Eldest child of Roger and Sarah Kemble; she came from a theatrical family; after performing in the provinces, Garrick engaged her for Drury Lane in 1775 but due to limited success she left London the following year; her successes at Bath and other provincial theatres led to her being asked back to Drury Lane in 1782; she first performed in Edinburgh in 1784 at the Royalty Theatre when her fame was so great that 2,575 people applied for the 630 available tickets; in the same year accusations of meanness and the misappropriation of funds from a benefit performance in Dublin were made against her; such whisperings were to follow her throughout her career; she retired from the stage in 1812 but, beginning the following year, she made sporadic reappearances. She married William Siddons (d. 1808) in 1773 and they had five children. Her son Henry (b. 1774) became a theatre manager in Edinburgh in 1809 but had a difficult struggle and died in 1815; Siddons gave ten performances that year in Edinburgh as benefits for

her grandchildren.

DATE: c. 1805-1815

DIMENSIONS: 29 1/4 x 24

DESCRIPTION: Half length, shoulders completely turned to left, full face, in a dark dress and white turban.

COLLECTION: Whereabouts unknown.

PROVENANCE: S.T. Smith; his sale, Robinson and Fisher, London, 16 November 1905 (109); Stephen Mitchel; Stephen Mitchel Estate and Others Sale, Christie's, 24 November 1933 (138); Frost and Reed; Widner, Philadelphia, at an unknown time; Sotheby's, New York, 20-23 April 1983 (46); to Leger.

EXHIBITIONS: London, Leger Gallery, Realism Through Informality, 1983 (21).

REFERENCES: Greig, p. 59.

DISCUSSION: From photographs, there appears to be a disjunction between the head and the body of the figure as if sittings had taken place for the face and thereafter the portrait was completed in the absence of the sitter. There is little to indicate a date for this portrait. Leger suggested a date of c. 1812 but a date even as early as c. 1805 is conceivable.

644. Mrs Simpson of Parson's Green (sitter's dates not known)

BIOGRAPHY: Wife of Mr Simpson of Parson's Green (d. 1808), she later married a Mr Burroughs.

DATE: c. 1803-1805

DIMENSIONS: 48 1/2 x 38 1/2

DESCRIPTION: Three-quarter length, seated, to right, in a landscape.

COLLECTION: Polesden Lacey (National Trust), Surrey.

PROVENANCE: Dowell's, Edinburgh, 11 April 1896; The Honourable William McEwan; The Honourable Mrs Ronald Greville by 1913; her bequest in memory of her father, The Honourable William McEwan, to the National Trust, 1942.

EXHIBITIONS: London, Grosvenor Gallery, The Woman and Child in Art, 1913-14 (6).

REFERENCES: Armstrong, p. 111; Pinnington, p. 247; Greig, pp. xlvi, 59.

DISCUSSION: In composition the portrait has much in common with Mrs Colin Mackenzie of Portmore (no. 497) and Mrs Hay of Spot (no.

382). Although none of these portraits can be dated with accuracy, all seem to come from the period c. 1803-1805.

A part replica, of unknown status, showing only the head and shoulders, was with Sedelmeyer, Paris, in 1905 when it was said to come from the collection of James Orrock; it was described as of an anonymous young woman.

**645. Sir George Sinclair of Ulbster, as a Boy (1790-1868) (Examined Plate: 93**

BIOGRAPHY: Eldest son of Sir John Sinclair of Ulbster (no. 646) by his second wife, Diana, daughter of Alexander, 1st Baron Macleod; he was educated at Harrow, which he entered in 1800 and where he was the friend of Lord Byron and Sir Robert Peel; Byron said of Sinclair that he was "the prodigy of our schooldays. He made exercises for half the school"; on leaving Harrow at the age of sixteen he went to Germany, was arrested as a spy and was examined by Napoleon who had him released; he later published an account of the interview; in 1811 he followed his father as Whig M.P. for Caithness; he advocated Catholic emancipation and freeing the slaves of the West Indies; while an M.P. he attended science lectures at the University of Edinburgh; he retired from Parliament in 1841. In 1816 he married Lady Catherine Camilla Tollemache (d. 1863), sister of Lionel Tollemache, 6th Earl Dysart; they had three sons and three daughters.

DATE: c. 1796

DIMENSIONS: 57 x 42 1/2

COLLECTION: Iveagh Bequest, Kenwood House, London.

PROVENANCE: Owned by the sitter's brother, Alexander, by 1876; Sir Tollemache Sinclair; sold to Colnaghi at an unknown date; Agnew; purchased in 1888 by Edward Cecil Guinness, 1st Earl of Iveagh (d. 1927); included in the Iveagh Bequest.

EXHIBITIONS: Raeburn Exhibition, 1876 (24); R.S.A., 1863 (280).

REFERENCES: Andrew, p. 149; Armstrong, p. 111; Pinnington, p. 247; Greig, p. 59.

DISCUSSION: Both in Armstrong and in Greig the portrait is dated to

1794 but as Sinclair was born in 1790, a slightly later date would seem more appropriate on the grounds of apparent age. It has been suggested that he is shown wearing the uniform of Harrow. The origins of this suggestion are not clear. But if it is true the portrait must date from no earlier than c. 1799 as he entered Harrow when he was ten years old. On stylistic grounds a date of c. 1799 seems somewhat late.

646. Sir John Sinclair of Ulbster (1754-1835) (Examined)

Plate: 94

BIOGRAPHY: Third but eldest surviving son of George Sinclair of Ulbster and Lady Janet Sutherland; he was educated at the High School of Edinburgh and the universities of Edinburgh, Glasgow and Oxford; he read law at the last; he succeeded his father when he was sixteen and was admitted to the Scottish Bar in 1775 and to the English Bar in 1782; elected M.P. for Caithness in 1780, he began a political relationship with Pitt which was often to prove stormy; Pitt awarded Sinclair a baronetcy in 1786 and in 1794 asked him to raise a regiment of six hundred men, the Rothesay and Caithness Fencibles; he later raised another regiment of a thousand men; he was made a Privy Councillor in 1810 and Commissioner of Excise the following year, accepting that that office required the surrender of his seat in the House of Commons; by all accounts Sinclair was humourless, conceited and captivated by projects that allowed scope for self-display; his publications were extensive; the best known and most useful today is the Statistical Account of Scotland, published in twenty-one volumes. He married, first, in 1776, Sarah (d. 1785), daughter of Alexander Maitland; he married, second, in 1788, Diana, daughter of Lord Macdonald; they had numerous children including George (no. 645) and William (no. 647).

DATE: 1994-1795

DIMENSIONS: 93 1/2 x 60 1/2

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to Sir John Tollemache Sinclair, Bt.; his sale, Christie's, 16 July 1909 (139); the portrait seems to have returned to family ownership; purchased by the Gallery, 1967.

ENGRAVINGS: Modern mezzotint, H. Macbeth-Raeburn.

EXHIBITIONS: R.S.A., 1863 (138); Raeburn Exhibition, 1876 (172); Raeburn Exhibition, 1956 (11).

REFERENCES: Andrew, p. 150; Armstrong, pp. 18, 64, 65-6, 73, 74, 76, 90, 91, 111; Pinnington, pp. 90, 163, 166, 195, 196, 205, 208, 247; McKay, pp. 43, 44-5; Caw, Masterpieces, p. 64; Caw, 1908, pp. 73-4; Greig, pp. xxxi, xxxii, xxxiii, xlvi, lii, lv, 59; Brotchie, pp. 62-3, 77, 76; Dibdin, pp. 130, 136; Collins Baker, p. 163; Cursiter, p. 62; Raeburn Exhibition Catalogue, 1956, p. 18; John Telfer Dunbar, History of Highland Dress (London: B.T. Batsford Ltd., 1979), 185-6; Raymond Lister, British Romantic Painting (Cambridge: Pevensey Press, 1989) no. 25; Macmillan, 1986, pp. 77, 132; Macmillan, 1990, pp. 158 (as c. 1790).

DISCUSSION: The true significance of the work lies in the portrait being a public display of Sinclair's political beliefs. The uniform he is wearing is that of Colonel in the Rothesay and Caithness Fencibles which he formed in 1794. That date is therefore the earliest possible date of the portrait. This was the first military force of its kind to be raised for service both within Scotland and overseas since Scottish forces had not been considered trustworthy by the government after the 1745 Rebellion. Sir John, who designed the uniform, chose trews rather than the kilt in the belief that they were a more ancient form of highland dress. This pattern for a portrait, a single upright figure, without contrapposto, one hand on hip, the other by the sitter's side, or supported on a walking stick or drawn sword, was first established in this painting and used by Raeburn for full length and three quarter length portraits from this time until the end of his career.

Another portrait of Sinclair was included in the Raeburn Exhibition, 1876 (239) where it was dated to c. 1790. No description was given of

this work and no other record of such a portrait has emerged during the time of this study.

646b.

Plate: 95

DATE: c. 1810

DIMENSIONS: 48 1/2 x 38 3/4

DESCRIPTION: The books resting on the table are his own works: History of the British Empire (1789-1790), Statistical Account of Scotland vol. 21 [1799] and Code of Health [1807].

COLLECTION: National Portrait Gallery, London, on loan to the House of Commons.

PROVENANCE: By descent within the Raeburn family; Studio Sale, Christie's, 7 May 1877 (2); purchased by the Gallery.

ENGRAVINGS: Line, John Beugo.

EXHIBITIONS: Raeburn Exhibition, 1876 (46).

REFERENCES: Brown, p. 9; Armstrong, p. 111; Pinnington, p. 248; Greig, p. 59; National Portrait Gallery, R. Walker, ed., Regency Portraits (London: National Portrait Gallery, 1985), pp. 455-6.

DISCUSSION: The portrait can be no earlier than 1807 as the four volume Code of Health shown lying on the table was published in that year. Walker has suggested that the portrait probably commemorates Sinclair's appointment as Privy Councillor in 1810. The only impression of Beugo's engraving seen by the compiler (Scottish National Portrait Gallery, S.P.V.228-1) is oval, showing the sitter's head and shoulders, and is not dated.

A part replica of the portrait was included in the Third National Portrait Exhibition, 1868 (54) lent by Archdeacon Sinclair. No other information on that work is known to the compiler.

647. William Sinclair, as a Child (1804-1878) (Examined) Plate: 96

BIOGRAPHY: Youngest son of Sir John Sinclair of Ulbster (no. 646) by his second wife, Diana, daughter of Alexander, 1st Baron Macleod; he began his career as a Captain in the Madras Army but he later took Holy Orders; his first charge was at St George's, Leeds, in 1838; he

became Rector of Pulborough, Sussex, in 1857 and Prebendary of Chichester in 1874. He married, first, in 1837, Helen (d. 1842), daughter of William Ellice; they had two sons; he married, second, at an unknown date, Sophia, daughter of Reverend James Tripp; they had three sons.

DATE: c. 1808

DIMENSIONS: 49 1/4 x 38 3/4

DESCRIPTION: A child, full length, to the front, on a low bed, wearing a white shift, with a drape behind and a landscape view.

COLLECTION: Private collection, Washington D.C.

PROVENANCE: By descent; Sotheby's, 11 July 1984 (62); Colnaghi, 1986; sold to the present owner, 1986.

EXHIBITIONS: R.S.A., 1863 (263); Raeburn Exhibition, 1876 (21); London, Grafton Galleries, Scottish Old Masters, 1895; R.A. Old Masters and Deceased Masters of the British School, 1910 (144); London, Colnaghi, The British Face, A View of Portraiture, 1625-1850, 1986 (46).

REFERENCES: Andrew, p. 273; Armstrong, p. 111; Pinnington, p. 248; Greig, p. 59.

DISCUSSION: The picture is identified by an inscription (late) on the reverse: "Revd. William Sinclair/by Raeburn". Caw, who did not know the sitter's date of birth, dated the work to c. 1801 but the catalogue of the 1876 Raeburn Exhibition is more likely to be accurate in suggesting 1808, a date which was followed by Greig. This portrait was a rare departure for Raeburn in its dependence on religious iconography, in this case representations of St. John the Baptist.

648. James Skene of Rubislaw (1775-1864)

BIOGRAPHY: Second son of George Skene of Rubislaw (d. 1776), near Aberdeen, and his wife, Jean Moir, he inherited the family estate on the death of his elder brother in 1791; in 1783 his mother moved to Edinburgh to have her seven children educated; the sitter attended the High School of Edinburgh; when he turned twenty-one he went to Germany and remained there for a number of years; he was admitted advocate in 1797 and from that time dated his friendship with Sir Walter Scott

(no. 640) who was drawn to Skene because of the latter's knowledge of German literature; Skene was also a fine painter and devoted much of his time to artistic, literary and scientific pursuits; he left for the Continent once more in 1802 and did not return to Scotland until 1816; in the following year he became a member of the Royal Society of Edinburgh; he went to Greece in 1838 due to the ill health of a member of his family and remained there six years; during that time he designed and built a villa near Athens. He married Jane Forbes of Pitsligo; three sons and four daughters from this marriage survived infancy.

DATE: Probably c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in a fur-trimmed coat. There is an old inscription on the lower left hand corner which reads: "James Skene of Rubislaw/B. 1775 D. 1864".

COLLECTION: Private collection, Cincinnati, Ohio.

PROVENANCE: By descent to Miss Skene, by 1901; John Nicholson Gallery, New York, 1957.

EXHIBITIONS: Raeburn Exhibition, 1876 (289).

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Greig, pp. xlvi-  
xlix, 59; Dibdin, p. 89.

DISCUSSION: The portrait cannot be earlier than 1816 when Skene returned to Scotland from abroad. See Document 20 for a letter from the artist to the sitter who was the Secretary of the Institution for the Encouragement of the Fine Arts in Scotland.

(I am grateful to Mr and Mrs A.B. Harris for a photograph of this work.)

649. Mrs James Skene of Rubislaw (1787-1862)

BIOGRAPHY: Jane, youngest child of Sir William Forbes, 6th Bt. of Pitsligo (no. 293), she married James Skene (no. 648) in 1806. Mrs Colin Mackenzie of Portmore (no. 497) was her sister.

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, looking to front, wearing an embroidered shawl. There is an old inscription on the lower left hand corner which reads: "Jane Forbes of Pitsligo/Wife of James Skene of Rubislaw".

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Miss Skene, by 1901; J.P. Skene Tytler; Christie's, 20 December 1918 (146); John Nicholson Gallery, New York, 1957.

EXHIBITIONS: Raeburn Exhibition, 1876 (292).

REFERENCES: Andrew, p. 151; Armstrong, p. 112; Pinnington, p. 248; Greig, p. 59.

#### 650. Archibald Skirving (1749-1819)

BIOGRAPHY: The sitter was a portrait painter in Edinburgh who studied in Rome between 1790 and 1794; he worked in crayons and was strongly influenced by Raeburn's style.

DATE: Exhibited 1812

DIMENSIONS: 29 x 23 3/4

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family to Mr John P. Raeburn, by 1867; Studio Sale, Christie's, 7 May 1877 (8); Christie's, 20 June 1919; Ralph Cross Johnson; National Museum of American Art, Washington, D.C.; their sale, Sotheby's, New York, 4 June 1987 (137).

EXHIBITIONS: R.A., 1812 (357); R.S.A., 1863 (194); London, Second National Portrait Exhibition, 1867 (781); Glasgow Portrait Exhibition, 1868; Raeburn Exhibition, 1876 (32).

REFERENCES: Brown, p. 8; Andrew, p. 151; Armstrong, p. 112; Pinnington, p. 248; Greig, p. 59.

DISCUSSION: The art critic of the Morning Post mentioned the portrait in his review of the Royal Academy Exhibition of 1812; a transcription of it is preserved in the Greig Manuscript. It reads as follows:

Number 357, "Portrait of a Gentleman". We believe of Mr Skirving, the painter in crayons. It is in the ante-room, and we beg to direct the public attention to it, as if not altogether the best, is one of the best heads in the exhibition. We are so struck with it that there is scarcely a term of praise we could not apply with justice in criticising it in every point, or rather in enumerating its excellences; for here criticism is changed to eulogy.

A portrait of this sitter, attributed to Raeburn, measuring 19 x 14 1/2, and showing only the sitter's head, appeared at Phillip's, London, 3

May 1988 (53). It has not been possible to establish the status of that portrait.

(I am grateful to Dr Brian F. Allen, Director of the Paul Mellon Centre, London, for bringing this work to my attention.)

651. Mrs Smellie (sitter's dates not known) (Examined)

BIOGRAPHY: When the portrait was with Knoedler in 1921 it was stated that the sitter was the wife of Alexander Smellie, an Edinburgh architect, who was said to be the brother of William Smellie (1749-1795), printer, naturalist and antiquary; this source also stated that Alexander married Miss Agnes Ferrier, sister of James Ferrier, Principal Clerk of Session; by implication, the sitter shown in this portrait is that woman; Knoedler also described her as "Mrs Smellie of Torbanhill [sic]". Concerning that designation see James Wardrop of Torbanehill (no. 732).

DATE: c. 1822

DIMENSIONS: 29 1/2 x 24 3/4

DESCRIPTION: Half length, to right, wearing a light coloured dress and dark mantle.

COLLECTION: Private collection, Connecticut.

PROVENANCE: Herbert Blackwood Buchanan; Knoedler, London, 1921; Mr and Mrs Keith Merrill; given to the Minneapolis Institute of Arts by Mrs Keith Merrill in memory of her husband, 1971; Christie's, New York, January 1988 (122, a pair); to the present owner.

EXHIBITIONS: Minneapolis, Minneapolis Museum of Art, 1922-3.

DISCUSSION: This painting has always hung with a companion portrait of John Smellie (no. 652) and they have usually been described as "Mr and Mrs Smellie", implying that they were husband and wife. However, there is clearly a considerable difference in their ages which may be due to the sitters being mother and son. It is possible that these works are what is alluded to in an entry in the 1824 Inventory (Documente 210 under debts outstanding at 9 June 1824: "Mrs. Smellie £52. 10." That the debt was listed under Mrs Smellie might be taken as additional

evidence for a mother-son relationship.

652. John Smellie (sitter's dates not known) (Examined)

BIOGRAPHY: Presumably the son of Mrs Smellie (no. 651).

DATE: c. 1822

DIMENSIONS: 30 x 24 3/4

DESCRIPTION: Half length of young man, looking to left.

COLLECTION: As of no. 651.

DISCUSSION: As of no. 651.

653. Archibald Smith of Jordanhill (1749-1821)

BIOGRAPHY: Youngest son of James Smith of Craighend (see also no. 657), he was a West India Merchant and Dean of Guild at Glasgow from 1799 until 1800; he purchased the estate of Jordanhill in 1800. He married Isabella (d. 1855), daughter of William Ewing; they had three sons and two daughters; he was succeeded by his eldest son, James Smith of Jordanhill (no. 654) whose wife, Mary (no. 655), also sat to Raeburn. Mrs John McCall of Ibroxhill (no. 477) is said to have been his daughter.

DATE: c. 1820

DIMENSIONS: 46 x 39

DESCRIPTION: Three-quarter length, seated, to left, in an interior, his hands clasped on his lap, holding his spectacles.

COLLECTION: Whereabouts unknown.

PROVENANCE: The provenance cannot be established owing to the many changes of ownership of the part replicas.

EXHIBITIONS: Edinburgh Loan Exhibition, 1910 (182).

REFERENCES: Armstrong, p. 112; Pinnington, pp. 196, 248; Greig, p. 59.

DISCUSSION: The portrait is clearly late and probably dates from shortly before the sitter's death in 1821. Smith commissioned from the artist a portrait of Dr Robert Cleghorn (no. 153) in 1819.

There are two part replicas of this portrait: one, a near three-quarter length appeared at Christie's, 23 February 1989 (148); the second is a head and shoulder versions which appeared at Christie's,

New York, 16 April 1986 (76). From the photographs available to the compiler it has not been possible to made confident statements concerning the authorship of these versions. In Armstrong the dimensions given were 34 x 26 1/2, indicating that the work there listed was one of the part replicas.

654. James Smith of Jordanhill (1782-1867)

BIOGRAPHY: Eldest son of Archibald Smith of Jordanhill (no. 653) and his wife Isobella Ewing; he was educated at the High School of Edinburgh and the University of Glasgow; he afterwards became a sleeping partner in the firm of Leitch and Smith, West India Merchants, see also John Smith of Craigend (no. 657); he inherited Jordanhill at his father's death in 1821; he was interested in Geology, in particular, glaciation, and published several papers; they were reissued in 1862 in one volume, Studies in Newer Pliocene and Post Tertiary Geology; his most successful publication was his Voyage and Shipwreck of St Paul (4th edn. 1880) which relied on his knowlege of navigation gained as an amateur yachtsman. He married, in 1809, Mary Wilson (no. 655); they had two sons, Archibald (b. 1813), the sitter's heir, and Alexander, who died young, together with seven daughters.

DATE: c. 1823

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, face to front, in a black coat with metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Caw, 1908, p. 78; Greig; p. 60.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] November 7 Smith of

Jordanhill £105." It is not inconceivable that this entry refers to a portrait for Archibald Smith of Jordanhill who died only in 1821, but it is unlikely. It is more probable that the entry refers to work done for James Smith of Jordanhill. As both this work and that of his wife are late portraits and small in scale, the entry could refer to both paintings.

655. Mrs James Smith of Jordanhill (1789-1847)

BIOGRAPHY: Mary, daughter of Alexander Wilson, and granddaughter of Alexander Wilson (1714-1786) first Professor of Astronomy at the University of Glasgow. She married James Smith of Jordanhill (no. 654) in 1809.

DATE: c. 1823

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, slightly to right, looking to front, in a green dress, with a ribbon around her neck from which hangs a watch and a jewel.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to the Right Honourable Parker Smith; Scott and Fowles, New York, at an unknown time; Mrs Clerke Pritchett, New York, later Mrs Arthur S. Walzer, at an unknown time; Mr and Mrs A. de Coppet by 1938; Christie's, 22 November 1974 (137).

ENGRAVINGS: Modern mezzotint, W.D. Chapman, 1890.

EXHIBITIONS: Glasgow, International Exhibition, 1888; R.A., Old Masters, 1892; London, Grafton Galleries, Scottish Old Masters, 1895; New York, Jacques Seligmann, Loan Exhibition of Portraits by Sir Henry Raeburn, 1756-1823, 1938 (13).

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Greig; p. 60.

DISCUSSION: The portrait is traditionally said to have been painted in 1823, and the style and costume, together with the entry in the 1824 Inventory mentioned in the discussion of the portrait of her husband James Smith of Jordanhill, support this dating.

656. George Smith (sitter's dates not known)

BIOGRAPHY: Master of Trinity House, Leith, between 1795 and 1805, he attended his last meeting there in 1808. The Corporation of Navigators

of the Trinity House of Leith was the oldest and most wealthy of the Corporations in Leith, the port for Edinburgh. With the proceeds from the duty, termed "Prime Gilt", which the corporation had the right to levy on all ships entering Leith, the Corporation built a hospital in 1555 for destitute and infirm mariners. This was demolished in 1816 and the present Trinity House was built on the site.

DATE: Payment, 1807

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right. The portrait bears an inscription: "Mr. GEORGE SMITH/Who for Nine Years Suc/cessively filled the office/of Master of this Cor/poration with the/Approbation of the Members."

COLLECTION: The Corporation of the Masters and Assistants of the Trinity House of Leith, Leith.

PROVENANCE: Commissioned by the Corporation of the Masters and Assistants of the Trinity House of Leith.

EXHIBITIONS: Raeburn Exhibition, 1876 (32); Raeburn Exhibition, 1956 (32).

REFERENCES: Andrew, p. 151; Armstrong, p. 112; Pinnington, p. 248; Greig; p. 59; Raeburn Exhibition Catalogue, 1956, pp. 32-3; Macmillan, 1986, p. 131.

DISCUSSION: The receipt for the portrait survives at Trinity House recording payment in 1807 of twenty guineas for the portrait and three guineas for the frame. It is characteristic that when listed in Armstrong by J.L. Caw the portrait was correctly dated to 1807 but no mention was made of the receipt, which must have been known to Caw.

A photograph of another version of the portrait is preserved in the Witt Library (Box 1936, Ce-Cia), of uncertain status; it was in the Svenonius collection at Stockholm, at an unknown time.

657. John Smith, 4th Laird of Craigend (1739-1816) (Examined)

BIOGRAPHY: Son of James Smith, 3rd Laird of Craigend, Stirlingshire (d. 1786), he was a member of the firm Leitch and Smith, West India Merchants, see also James Smith of Jordanhill (no. 654). The Curatorial File states that the Smith family occupied Craigend as

Kindlie tenants under the Montrose family prior to its purchase by Robert Smith (1644-1722) in c. 1670; it remained with the Smith family until 1851. The sitter married, at an unknown date, Janet Shortridge of Linthouse, Renfrewshire; they had three children; Hannah (c. 1790-1866) who married Andrew Ranken, James (1790-1836), the sitter's heir, who married Agnes Maxwell Graham, and John Archibald, who died unmarried.

DATE: c. 1788-1789

DIMENSIONS: 29 1/4 x 24 7/8

DESCRIPTION: Half length, to left, wearing a striped waistcoat.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to the sitter's daughter, Hanna Smith, Mrs Andrew Ranken (d. 1866); her son, Reverend F.S. Ranken; purchased from him by the Gallery, 1911.

EXHIBITIONS: Glasgow, Portrait Exhibition, 1868 (113); Glasgow, Old Glasgow Exhibition, 1894 (124).

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Greig; p. 60.

DISCUSSION: It is possible that the impetus for Smith to sit to the artist came with him succeeding to Craigend in 1786.

658. Admiral Sir William Sidney Smith (1764-1840)

BIOGRAPHY: Second son of John Smith, a captain in the guards, he attended school at Tonbridge and Bath before entering the Navy in 1777; promoted Lieutenant of the Alcide in 1780 by Lord Rodney, who again promoted him to command of the sloop Fury in 1783, he was paid off in 1785 and went to live in France; in 1789 he was invited to take command of the Swedish fleet; he returned to the Royal Navy in 1793; taken prisoner by the French at Le Havre in 1796, he escaped and was appointed commander of the Tigre in 1798; he was active in the Mediterranean; took over command of Alexandria in 1799 and, for his involvement in the Siege of Acre, was awarded a pension of a thousand pounds a year by the British government; he returned home in 1801, and

on the basis of his naval successes he was elected M.P. for Rochester in 1802; promoted Rear-Admiral in 1805; he took command of the Pompee in 1806; in 1808 he was sent out to Rio di Janeiro but a dispute with the British minister there resulted in his recall during the summer of 1809; the following year he was promoted Vice-Admiral; in 1812 he was again active in the Mediterranean; poor health forced a temporary retirement in 1814; in 1815 he was awarded the K.C.B.; he returned to active service and was promoted Admiral in 1821; he retired to France, the country whose military ambitions Smith had done so much, so successfully, to curtail; he was awarded the G.C.B. in 1838 and two years later died and was buried at Paris. He married, in 1810, Caroline (d. 1826), widow of Sir George Berriman Rumbold; they had no children.

DATE: Possibly 1800-1805

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, to right, in a dark blue naval officer's coat with red facings and one gold epaulette, white waistcoat and black stock.

COLLECTION: The W.N. and M.C. Coraday Educational and Charitable Trust, Toledo, Ohio.

PROVENANCE: Reinhardt Gallery, New York, 1915; Sotheby's, 13 July 1966 (151); Newhouse Gallery, New York, 1967.

REFERENCES: Not recorded in the literature.

DISCUSSION: This portrait is known to the compiler from a black and white photograph given to him by the Newhouse Gallery, New York, in 1988. The photograph speaks strongly of Raeburn's authorship but attempting to date the work is more than usually difficult. Smith's active career leaves no clear break c. 1800-5 when sittings for the portrait might have been expected to have taken place.

Raeburn's delineation differs greatly from the pen portraits by his contemporaries. This retiring image, the figure placed without ostentation against a neutral background, suggests a man of diffidence

and restraint. Nothing could be further from the truth. Contemporary accounts speak of Smith's extravagant vanity and capacity for always talking of himself.

**659. Elizabeth Somerville of Airhouse (1721-1801)**

**BIOGRAPHY:** Before her marriage she was Miss Elizabeth Allan of Allanbank. She married, at an unknown date, James Somerville of Airhouse, Berwickshire, as his second wife.

**DATE:** c. 1788-1790

**DIMENSIONS:** 34 x 27

**DESCRIPTION:** Near three-quarter length, seated, looking to left, in a white dress and hat, a spotted shawl and long fingerless gloves, she rests her right arm on a table and holds a snuff box in her left hand.  
**COLLECTION:** Whereabouts unknown.

**PROVENANCE:** Stephen Mitchell by 1910; his sale, Christie's, 24 November 1933.

**EXHIBITIONS:** Stirling, Smith Institute, Stirling Fine Art Association Exhibition, February 1910; Glasgow, Scottish National Exhibition; London, French Gallery, Portraits by British Artists, 1913 (36).

**REFERENCES:** James L. Caw, Portraits by Sir Henry Raeburn (Edinburgh: Schulze, 1909), plate 9; Greig, p. 44.

**DISCUSSION:** The portrait was described as "The Farmer's Wife", by both Caw and Greig but her biography was recorded in the catalogue of the French Gallery's exhibition of 1913. The elaborately worked surface of this portrait, some areas of which are composed of many small, crisp touches of the brush, point to a date for the portrait of shortly after Raeburn's return from Rome.

**660. Lieutenant-Colonel James Spens (1761-1840)**

**BIOGRAPHY:** Eldest son of Dr Nathaniel Spens (no. 661; he joined the 42nd Highlanders and later became Lieutenant-Colonel in the 73rd Highlanders; like his father, he was a member of the Royal Company of Archers; he was a Justice of the Peace and became Deputy Lieutenant of Fife; his father made over his landed property to him in 1799. He

married, first, in 1787, Isabella-Elizabeth, daughter of John Macleod, the Younger, of Macleod; he married, second, in 1797, Frances, younger daughter of Sir John Stuart, Bt. of Allanton; there were no children from these marriages; he married, third, in 1804, Elizabeth Joanna, daughter of John Davidson of Revilrig; their eldest son, Nathaniel, was born in 1805 and succeeded the sitter in 1840.

DATE: Probably c. 1794

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in military tunic, with powdered hair.

COLLECTION: Whereabouts unknown.

PROVENANCE: Howard Young Galleries, New York, 1930; Newhouse Gallery, New York, at an unknown date.

DISCUSSION: Two black and white photographs of this portrait are known to the compiler: the earlier dates from 1930 and comes from the Howard Young Gallery; it carries notes on the reverse by James Greig, dated 17 May 1930 (Witt Library Box 1953, Sp-Sta). The later photograph was given to the compiler by the Newhouse Gallery, New York, in 1988. There are differences between the portraits shown in these two photographs but these differences seem to be due to injudicious treatment of the portrait after it was photographed in 1930 rather than to there being two versions of the painting. The most pronounced differences are on the sitter's right shoulder which shows clumsy retouching in the later photograph and the buttons on the tunic in that photograph are highlighted. No such highlights are found in the Howard Young photograph.

661. Dr Nathaniel Spens of Craigsanguhar (1728-1815) (Examined)  
Plate: 97

BIOGRAPHY: Fourth son of Thomas Spens of Lathallan, Fife, and his wife, Janet, daughter of Sir Robert Douglas of Glenbervie; he trained in medicine; in 1792 he purchased the lands of Craigsanguhar in Fife

which had belonged to his family between 1385 and 1524; President of the Royal College of Physicians from 1794 until 1796; he was an active and popular member of the Royal Company of Archers from his election in 1750 until his death in 1815; he served on the Council of the Company from 1756 until 1761, from 1764 for one year and from 1767 until he died; Vice-President in 1792, he was elected President in 1809 in succession to Sir James Pringle of Stichel; he was a regular participant in the Company's competitions and won the Goose Prize in 1807 for the tenth time; in 1810 he was appointed Adjutant-General of the Company, sixty years after his first election. He married Mary, second daughter of James Milliken of Milliken, Renfrewshire; they had numerous children, four sons and one daughter survived childhood, and he was succeeded by his eldest son, James (no. 660).

DATE: Commissioned 1791

DIMENSIONS: 93 1/4 x 58 3/4

DESCRIPTION: He is dressed in the shooting uniform of the Company which had been approved only shortly before the portrait was commissioned.

COLLECTION: The Royal Company of Archers, Edinburgh.

PROVENANCE: Commissioned by the Company.

ENGRAVINGS: Line, John Beugo, 1796; modern mezzotint, H. Macbeth-Raeburn, 1921.

EXHIBITIONS: Edinburgh, 1850 (37); R.S.A., 1863 (193); Raeburn Exhibition, 1876 (157); R.A., 1877 (268); Edinburgh, 1884 (220); London, Grafton Galleries, Scottish Old Masters, 1895 (52); Edinburgh Loan Exhibition, 1901 (147); Edinburgh, 1926 (133); R.A., Exhibition of British Art, 1934 (280); R.A., Exhibition of Scottish Art, 1939 (118); R.A. 1954-5 (49); Edinburgh, Talbot Rice Art Centre, and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986 (104).

REFERENCES: Brown, pp. 5, 7, 93; Andrew, p. 151; R.L. Stevenson, p. 407; Armstrong, pp. 63, 73, 76, 90, 112; McKay, p. 43; Pinnington, pp. 141, 142, 195, 196, 208, 248; Caw, Masterpieces, p. 63; Caw, 1908, pp. 73, 74; Greig, pp. xxxi, xxxiii, xlvi, 60; Brotchie, pp. 62-3, 64, 73-4, 91; Dibdin, 135, 136; Sanderson, pp. 131, 132, 152; Collins Baker, p. 163; Raeburn Exhibition Catalogue, 1956, pp. 20-1; F. Irwin, p. 244; Irwin and Irwin, pp. 152, 153-4; Macmillan, 1986, pp. 77, 195; Macmillan, 1990, p. 153.

DISCUSSION: In April 1791 Sir James Pringle of Stichel and Dr

Nathaniel Spens were invited by the Company to sit for their portraits to David Martin and Raeburn. Sir James Pringle, as President, was given the choice of artist and selected Martin. Both painters were members of the Company and the Raeburn Exhibition Catalogue, 1956 (p. 21) records that Raeburn was present at matches where Spens was shooting in July and September of 1791, and suggests that he may have made studies then for the portrait. The 1956 Catalogue said that Raeburn did not appear to have charged a fee for the portrait but this is not the case; payment was delayed for some years and an account for 50 guineas dating to 1793, from Raeburn to Alexander Nairn of 27 April 1796 is preserved among the Company's papers (catalogued by the National Register of Archives as: 0180 Royal Company of Archers, Box N, 467). This indicates that the portrait must have been finished by 1793; previously it had been known that the portrait was finished by 10 June 1794 as on that date Beugo's engraving was commissioned. Beugo's drawing after the portrait on which he based his line engraving is preserved in the collection of the Royal Scottish Academy. Beugo's correspondence relating to the print is catalogued by the National Register of Archives as: Case G, Bundle 131, item 25; 26 1-7; Box K, no.360; Box N, 466 1-6 and 467. Members of the Company subscribed for the engraving of the portrait, each of the 150 impressions costing one guinea and some of the remainder were prizes in shooting competitions.

Armstrong (pp. 63-4) expressed the view that the exhibition of this painting at the Royal Academy in 1877 started the fashion for Raeburn which raged until c. 1930.

(I am grateful to Claire H. Stewart for allowing me to read her entry on this portrait in "Sir Henry Raeburn, R.A. (1756-1823), A Study of

His Career in Edinburgh and London" (M.A. Dissertation, Department of Fine Art, University of Edinburgh, 1986.))

662. The Honourable Mrs Margret Speirs of Elderslie (d. 1852)

BIOGRAPHY: Second daughter of the 1st Baron Dundas, she married, in 1794, Archibald Speirs of Elderslie, Renfrewshire. See also Colonel the Honourable William Dundas (no. 247) and The Honourable Mrs Wharton (no. 750).

DATE: c. 1794

DIMENSIONS: 49 1/2 x 40

DESCRIPTION: Three-quarter length, seated on a garden bench, to left, in landscape.

COLLECTION: Marquess of Zetland, Aske Hall, Richmond, Yorkshire.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Greig, p. 60; Tony Ellis, "Pictures from Aske Hall", Connoisseur 152 (January 1963), 37.

DISCUSSION: The portrait is probably contemporary with her marriage.

663. Peter Speirs of Culcreuch (1761-1829)

BIOGRAPHY: No records of the sitter's life are known.

DATE: c. 1820

DIMENSIONS: 30 1/2 x 25 1/2

CONDITION: From a black and white photograph the portrait appears to be in poor condition; abraded and covered in a heavy, discoloured varnish.

DESCRIPTION: Half length, in a dark coat, shoulders to front, looking to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent; Sully, London; Scott and Fowles, New York, 1926; J.E. Aldred at an unknown date; Scott and Fowles, 1931; Parke-Bernet, New York, 15-16 May 1946.

REFERENCES: Not recorded in the literature.

664. Mr Spottiswoode

DATE: c. 1820

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, standing, to left, with his arms folded, wearing a black coat and a cape lined with red, in a landscape.

COLLECTION: The Art Gallery of New South Wales, Sydney.

PROVENANCE: John Spottiswoode; Sotheby's, 14 June 1933 (84); Leggatt; and again, 1971; purchased by William and Mary Farnsworth; their gift to the Gallery, 1971.

DISCUSSION: When the work appeared at Sotheby's in June 1933 the sales catalogue stated that the portrait was traditionally known as "Mr Spottiswoode" but expressed the belief that the sitter was Andrew Spottiswoode (1878-1866). Andrew and his brother Robert Spottiswoode succeeded their uncle, Andrew Strahan, in the printing firm of Eyre and Strahan. The firm subsequently changed its name to Eyre and Spottiswoode. The Sotheby's catalogue also states that Andrew Spottiswoode was M.P. for Saltash from 1826 to 1830 and of Colchester from 1830 until 1831. There is no record of such a figure in the History of Parliament. The portrait is probably from the last years of Raeburn's life as the costume has some similarities with with a group of late works of male sitters such as The Honourable Thomas Francis Kennedy of Dunure (no. 443) and John Crichton Stuart, 2nd Marquis of Bute (no. 689). The latter of which was exhibited at the R.A. in 1821.

665. Mrs Charles Steuart of Dalquise

BIOGRAPHY: When the portrait was first recorded, at the Durrant-Steuart sale, Dowell's, 1904, the sitter was thought to be the first wife of Charles Steuart, 9th Laird of Dalquise (1756-1821). This would mean that she was Grace, eldest daughter of Robert Steuart of Ballechin. However, that woman died in 1787 and on stylistic grounds this portrait cannot be of such an early date. It is more probable that the portrait depicts the second Mrs Steuart, Amelia Anne Sophia (d. 1808), second daughter of Laurence Oliphant of Gask. She married Charles Steuart in 1794. The picture could be a marriage portrait but a date slightly later than 1794 would seem more appropriate. It is, however, also possible that the portrait represents an unknown member

of the Durrant-Steuart family.

DATE: c. 1797-1798

DIMENSIONS: 58 3/4 x 38 3/4

DESCRIPTION: Near full length, seated to left on her discarded shawl, in a landscape.

COLLECTION: Tate Gallery, London.

PROVENANCE: John Nairne Durrant-Steuart (great-great-grandson of Charles Steuart, 9th Laird) Sale, Dowell's Auctioneers, Edinburgh, 19 March 1904 (81); Lawrie; Agnew, 1904; Sir Edward Stern by 1909; his bequest to the Gallery, 1933.

EXHIBITIONS: London, Agnew, Winter Exhibition, 1904; Paris, One Hundred Portraits of Women, 1909 (34).

REFERENCES: Pinnington, p. 204 (as Miss Stewart of Ballechin); Greig, p. 60 (as the same); H. Isherwood Kay, "The Stern Bequest to the National Gallery", Connoisseur 92 (October 1933), 274; Tate Gallery, Catalogue of the British School (London: Tate Gallery, 1946), p. 110.

666. David Steuart, 11th Earl of Buchan (1742-1829)

BIOGRAPHY: By the time Raeburn was an established artist he was clearly on friendly terms with this sitter but some of Raeburn's earliest helpers, for instance David Deuchar (no. 778), moved in Buchan's circle. Apart from this portrait, which was part of Raeburn's collection and was most probably painted at the artist's instigation, Raeburn also made numerous copies of a portrait in Buchan's collection which was then believed to represent George Buchanan (no. 791). See also The Honourable Henry David Erskine (no. 267).

DATE: c. 1810-1817

DIMENSIONS: 31 1/4 x 28 1/4

DESCRIPTION: Half length, looking to right, wearing a dark coat with metal buttons.

COLLECTION: National Gallery of Ireland, Dublin.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (3), unsold; purchased by the National Gallery of Ireland, 1901.

EXHIBITIONS: R.S.A., 1863 (187); Raeburn Exhibition, 1876 (82).

REFERENCES: Andrew, p. 106; Armstrong, p. 97; Pinnington, p. 221; Greig, p. 39.

667. Sir Henry Steuart of Allanton (1759-1836)

BIOGRAPHY: Son of James Steuart, 10th of Allanton, his mother was a

daughter of Henry Steuart-Barclay of Collernie, Fife. He married Liliias, daughter of Hugh Seton of Touch, Stirling, and their only daughter, Elizabeth (no. 670), fell heir to the estates of her mother's family. Early in life he was interested in literature but due to ill health he took up an interest in agriculture and arboriculture. He was created a baronet in 1814.

DATE: 1805-1820

DIMENSIONS: Originally 59 x 46, now 36 x 28

DESCRIPTION: Originally the portrait was a near full length, seated, to right, his legs crossed, holding a book in his right hand, a drape behind and an opening with a distant landscape view. The composition is now cut on three sides so that the figure is preserved, although cut at the knees, and the landscape removed.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir Alan H. Seton-Steuart; Howard Young Galleries, New York, 1928; Safron Gallery, St Louis, 1936; Estate of S.P. Fletcher, sale, Sotheby's, New York, 4 June 1980 (191).

REFERENCES: Greig, p. 60.

DISCUSSION: Even by Raeburn's standards the portrait is difficult to date. The pose was one which seems to have been favoured by Raeburn c. 1805 but the costume, especially the neck linen, could be as late at c. 1820. The 1824 Inventory (Document 21) contains two entries which may refer to this sitter. The first is under debts recovered since Raeburn's death: "[1824] February 17 1824 Sir Henry Stewart £131 5". This may refer to another Sir Henry Steuart but it could refer to payment for this portrait. The second entry is almost certainly connected with this sitter and appears under debts outstanding at 9 June 1824: "Sir Henry Stewart [sic] of Allanton, for Mrs. Mc.Donald of Staffa £105." See no. 670.

668. General Sir James Denham Steuart of Coltness, 8th Bt. (1744-1839)

BIOGRAPHY: Known as Steuart in Scotland and Denham in England, he was the eldest son of the economist Sir James Steuart, 2nd Bt. of

Goodtrees and 7th of Coltness; the sitter's father had taken the additional name of Denham in 1776 on inheriting Westshield but he had attended Prince Charles Edward Stuart at Holyrood and consequently spent many years in exile and, as a result, the sitter was educated abroad; he succeeded to the baronetcy in 1780; his father's friends got him a commission in General Conway's regiment and so began a military career which was mostly spent in Ireland; his connections with the family of the Duke of Hamilton secured the Lanarkshire seat for him in 1784; he was promoted General in 1803 and Colonel in the Second Dragoons in 1815; he held this rank until his death at which time he was the most senior Colonel in the British army; the 9th Duke of Hamilton wanted his second son, Lord Archibald Hamilton, to have the Lanarkshire seat and Steuart resigned from the contest in 1802 but was a notable opponent of Lord Archibald thereafter; Steuart suffered from a nervous complaint, well known to his colleagues, which seriously affected his career and is said to be the reason why he never spoke in Parliament. He was married to Lady Alicia Denham Steuart (no. 669).

DATE: Probably c. 1810-1812

DIMENSIONS: 49 x 38 1/2

DESCRIPTION: Three-quarter length, standing, to right, in military uniform.

COLLECTION: National Gallery of Ireland, Dublin.

PROVENANCE: The portrait was sold by Sir Alan L. Seton-Steuart of Touch, Stirling, to Dublin, 1896.

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Greig, p. 60.

DISCUSSION: Raeburn's portrait of the sitter shows him standing three-quarter length, a format the artist often used for military portraits from c. 1809 onwards.

The copy by Raeburn after Dupra of the Jacobite William Hay of

Edington (1706-1760) (no. 814) has a note on the back which states that Raeburn copied the portrait from a picture in the collection of this sitter. The association of Steuart's father with the Jacobite cause probably explains his ownership of that portrait.

669. Lady Alicia Denham Steuart of Coltness (b. 1744)

BIOGRAPHY: Eighth child, third daughter, of William Blacker (d. 1783) of Carrick Blacker, County Armagh, and his wife Letitia, daughter of Henry Cary of Dungiven Castle. She married General James Steuart-Denham (no. 668) in 1772.

DATE: c. 1797

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, to left, in a landscape. The chair on which she is seated appears in only two other portraits, those of Mr and Mrs John Pattison of Kelvingrove (nos. 583 and 584).

COLLECTION: Whereabouts unknown.

PROVENANCE: Agnew, 1901; F.C.K. Fleishmann; by descent in that family; John Mitchell and Son, London, 1991; sold to an unknown private collector.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (152); London, French Gallery, Pictures by Sir Henry Raeburn, 1910 (5).

REFERENCES: Armstrong, pp. 69, 70, 74, 112; McKay, p. 58; Pinnington, p. 249; Caw, 1908, p. 73; Greig, pp. xxxiv, xlvii, liv, 60.

DISCUSSION: Armstrong's discussion of the portrait is unhelpful. On p. 69 he seems to imply a date of c. 1790 and on the following page he indicates a date of 1795. The composition, dress and the manner in which the sitter wears her hair are close to Mrs James Gregory (no. 353) and suggest a date of c. 1797.

670. Lady Elizabeth Margaret Seton-Steuart By Raeburn and another hand Plate: 98

BIOGRAPHY: Daughter and heiress of Sir Henry Seton-Steuart (no. 667), Baron of Allanton, and his wife, Lillias, daughter of Hugh Seton of Touch, Stirling; Sir Henry was created a Baronet in 1815 with remainder to his son-in-law, Reginald Macdonald of Staffa, the husband

of the sitter, whom she married in 1812. At the time of sitting she was Mrs Macdonald of Staffa; on her father's death in 1836 she became Lady Seton-Steuart.

DATE: c. 1822

DIMENSIONS: 48 x 36

COLLECTION: Perth Museum and Art Gallery, Perth.

PROVENANCE: Commissioned by Sir Henry Steuart of Allanton, the father of the sitter; the source and date of entry of the portrait to the collection at Perth is not known to the compiler

EXHIBITIONS: Presumably, Raeburn Exhibition, 1824, but not listed in the catalogue; Stirling, Smith Institute, 1910.

REFERENCES: Greig, p. 60, plate 29.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Sir Henry Stewart [sic] of Allanton for Mrs Mc.Donald of Staffa £105." There seems to be no doubt that this entry refers to the portrait at Perth. The date of payment is not known. In addition, an extensive correspondence relating to this portrait survives and is preserved in the Scottish Record Office. As none of it is by Raeburn, only summaries are given. The documents are as follows:

G.D. 214.743 from John Syme to Raeburn's son of 13 July 1823 concerns a visit to Syme's rooms by Mr Macdonald of Staffa to see the portrait. This letter strongly suggests that the portrait was "finished" by Syme.

G.D. 214.744 of 4 December 1823 from the sitter to H.D. Dickie, accountant, explains that Raeburn had himself been dissatisfied with the work and had intended to repaint it.

A voluminous correspondence between Sir Henry Steuart of Allanton, who commissioned the portrait, and H.D. Dickie, accountant, begins with:

G.D. 214.745.1 of 13 November 1823 stating that he will settle the bill for the painting.

G.D. 214.745.2 from Sir Henry Steuart of Allanton to H.D. Dickie, concerns a promise to make payment and requests that the portrait be sent to him.

G.D. 214.745.3 from H.D. Dickie to Sir Henry Steuart of Allanton recounts that an exhibition is planned by the artist's son who wishes

to include this painting.

G.D. 214.745.4 from Sir Henry Steuart of Allanton to H.D. Dickie of 12 January 1824 agrees to the work being shown and to its delayed dispatch.

G.D. 214.745.5 from Sir Henry Steuart of Allanton to H.D. Dickie of 31 January 1824 concerns dispatch and the cost of carriage.

G.D. 214.745.6 sent from Edinburgh on 2 February 1824 concerns carriage of the portrait. The identities of writer and recipient are not known to the compiler.

G.D. 214.745.7 is from Sir Henry Steuart of Allanton to H.D. Dickie and records the arrival of the portrait.

671. Mrs Anne Stewart (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: c. 1797

DIMENSIONS: 40 x 39 1/2

DESCRIPTION: Near full length, seated, to right, in a landscape.

COLLECTION: Bradford City Art Gallery and Museums, Bradford.

PROVENANCE: Unknown.

DISCUSSION: The "L-shaped" composition was used frequently by Raeburn in the first years of the nineteenth century but as the sitter's costume closely resembles that found in Lady Carnegie (no. 1138a) of 1797-8, it is likely that Mrs Stewart's portrait dates from shortly before the turn of the century.

672. Dugald Stewart (1753-1828) (Examined)

BIOGRAPHY: Only child of Mathew Stewart, Professor of Mathematics at the University of Edinburgh, and his wife Marjory, daughter of Archibald Stewart of Catrine; he was educated at the High School of Edinburgh, where he studied under Alexander Adam (no. 8); he entered the University of Edinburgh in 1765 and afterwards studied at Glasgow under Thomas Reid (no. 610); at that time he became a friend of Archibald Alison (no. 15); he took over his father's teaching in 1772 and in 1785 was given the chair of Moral Philosophy at Edinburgh on

the retirement of Adam Ferguson (no. 271); he became the most famous philosopher of his day in Britain and during the wars with France the sons of the aristocracy studied with Stewart as a substitute for the Grand Tour; he withdrew from Edinburgh in 1809 to live at Kinneil House, Bo'ness, lent to him by the Duke of Hamilton; in 1820 he was succeeded in the chair of Moral Philosophy by John Wilson (no. 756); in January 1822 Stewart suffered a stroke which left him paralysed but not mentally impaired and he was able to prepare his last work for the press; his influence was largely due to his personal rather than his intellectual qualities and although famous in his day, his reputation is now low: he is seen as a follower of Thomas Reid and little else; one of his principal works is Elements of the Philosophy of the Human Mind (6th edn. 1818). Together with his philosophical writings he wrote biographies of Reid, Adam Smith and William Robertson (no. 618). He married, first, Helen (d. 1787), daughter of Neil Bannatyne; they had a son; he married, second, in 1790, Helen D'Arcy (d. 1838), daughter of the Honourable George Cranstoun; they had a son, George (d. 1809) and a daughter, Maria (d. 1846), her father's amanuensis.

DATE: Engraved 1808

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Half length, to right.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Commissioned by Alexander Fraser-Tytler, Lord Woodhouselee (no. 728); by descent in that family; purchased by the Gallery, 1913.

ENGRAVINGS: Mezzotint, Charles Turner, 1808; stipple, W.H. Lizars, 1830.

EXHIBITIONS: London, South Kensington Museum, Third National Portrait Exhibition, 1868 (55); Edinburgh, Scottish National Portrait Exhibition, 1884 (329).

REFERENCES: Obituary, p. 12; Cunningham, p. 226; Brown, pp. 7, 76-7; Armstrong, p. 112; Pinnington, p. 249; Greig, pp. xxxix, 60; James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes 2 vols. (Edinburgh: T.C. & E.C. Jack, 1903), 2, 86-8; Brotchie, p. 88; Sanderson, pp. 139, 143.

DISCUSSION: The portrait was first mentioned in a letter from the

artist of 24 August 1809. For a transcription of this letter see Robert Blair of Avontoun (no. 53). However, Turner's engraving was published the previous year, in June 1808. It is conceivable that the portrait is as early as c. 1806. When exhibited in 1868 it was stated in the catalogue that there was an inscription on the reverse: "H. Raeburn, p."

Stewart owned Raeburn's portrait of William Kerr, 6th Marquis of Lothian, (no. 449). In 1783 Stewart had visited Paris with the Marquis.

672b.

DATE: Sitting 1819

DIMENSIONS: Unknown.

DESCRIPTION: A copy after Raeburn is in the Gibbes Museum of Art; it is a half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: The sitter; sold by him to Philip Tidyman of Roxboro, Philadelphia, 1825; given by Tidyman to the Academy of Fine Arts of the City of Philadelphia, 1825. A version of a portrait ascribed to Raeburn was recorded by Greig, p. 60 at the Ehrich Sale, New York, 21 March 1906.

EXHIBITIONS: Raeburn Exhibition 1824 (51).

REFERENCES: Duncan, p. 19; Greig, p. 60.

DISCUSSION: This portrait is known to the compiler only from a photograph of a copy by Sully but there is substantial archival evidence relating to the painting. First, there is an entry in the 1824 Inventory (Document 21) under debts outstanding at 9 June 1824: "Dougald [sic] Stewart Esquire £105." Further, a portrait of Stewart was listed in the catalogue of the Raeburn Exhibition of 1824 (51). Most important of all is a letter concerning the sale of this work to an American admirer of Stewart. The letter is preserved in the archive of the American Philosophical Society. Dated 6 May 1825, it is from Helen Darcy Stewart, wife of the sitter, to Philip Tidyman of Roxboro, Philadelphia. In this letter she informs Tidyman of the dispatch of

Stewart's portrait for the United States. She says of the painting:

[it] was one of the very last Sir Henry Raeburn finished. It was begun in the year 1819, but before it was quite done Sir Henry said he had laboured so hard on it and given so much attention to it, he wished a little rest, which he accordingly got and the picture was not finished till a little before his death. I confess our sending it out of Britain has given a good deal of offence to some of our friends as it is the only fine picture of Mr Stewart in existence. But we all (I mean his family) felt, that considering the very kind and flattering way in which it was asked, we had no choice. If any was sent, this original picture by the best artist Scotland ever produced, must go. There is one thing will strike you I am sure, that the countenance is much younger than you would have expected, and I sometimes think that Raeburn, who had known Mr Stewart all his life and had the most enthusiastic admiration for him, painted from remembrance as well as present sight, though he sat to him oftener than almost anybody ever did....I mean to write you again when the name of the ship it goes in reaches me, and I shall then send the rece[ip]t for the picture. You must not mention the frame, the picture is quite high priced enough. It is 105 [guineas].

[Transcription: unknown]

Tidyman's intention in getting the portrait to America appears to have been to present it to the Academy of Fine Arts of the City of Philadelphia. On 12 July 1825 he wrote to the President and Directors of the Academy saying that he had recently received the portrait of Dugald Stewart and he asked that the Academy: "will do me the favour of giving to this picture a place in the Academy of Fine Arts of your city and to retain it for the gratification of the enlightened citizens of Philadelphia." (Philadelphia Academy of Fine Arts, Records [Transcription: unknown].) The Academy accepted the portrait. A copy of the reply to Tidyman's letter, dated 13 August 1825 and signed by both J.K. Kane and the portrait painter Thomas Sully, says of the portrait: "the picture was highly appreciated by artists and amateurs of this country as a high standard of fine style in portrait painting and, at the same time, it will be invaluable to the community as a resemblance of the greatest moral writer of the age." (Same collection

[Transcription: unknown].) As a result of this gift Tidyman was elected an honorary member of the Academy.

It emerges from a letter from Tidyman to J.K. Kane of 2 May 1831 (same collection) that Raeburn's portrait was copied by Sully. The letter says: "Pray tell Mr Sully that his copy of Sir Henry Raeburn's Dugald Stewart is now in my drawingroom in a high state of preservation and much admired." The later history of that copy is not clear. However, a copy by Sully of Raeburn's portrait of Stewart is in the collection of the Gibbes Museum of Art, Charleston, South Carolina, on loan from the St Andrews Society of Charleston. It is possible that Sully produced more than one copy of Stewart's portrait. For an other copy by Sully after Raeburn see Peter Van Brugh Livingston (no. 469). In the letter of 13 August 1825 quoted above, the portrait is described as a half length. The copy at the Gibbes Museum of Art shows the sitter half length, to right. That portrait is the only known visual record of Raeburn's portrait of Stewart.

(Transcriptions of all documents used in this entry are preserved in the Library of the Scottish National Portrait Gallery, unsorted papers. I am grateful to Helen Smailes for supplying me with copies.)

673. Stair Harthorn Stewart of Physgill and Glasserton (1796-1865)

BIOGRAPHY: The sitter has been called "Mr G.H. Stewart of Physgill" in the Raeburn literature since it appeared in Caw's list (Armstrong, p. 112) but Burke gives his name as Stair Harthorn Stewart. He was the eldest son of Robert Harthorn Stewart of Physgill and Airies (1741-1818), formerly of the 108th and 7th Regiments of the Royal Fusiliers, and his wife, Isabella, second daughter of Sir Stair Agnew, 6th Bt. of Lochnaw; the sitter purchased the estate of Glasserton in 1819 from

the Mackenzie's of Seaforth. He married, first, Margaret Johnston (d. 1825) (no. 674); they had a son and a daughter; he married, second, in 1826, Helen (d. 1845), youngest daughter of Sir John Sinclair of Ulbster (no. 646); they had three sons and three daughters; he was succeeded at his death by his eldest son who inherited the Johnston estates and changed his name to Johnston Stewart.

DATE: c. 1822

DIMENSIONS: Unknown.

DESCRIPTION: Full length, standing, to right, with his left arm resting on his horse, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1824 (24); Howard Young Gallery, New York, 1930.

REFERENCES: Armstrong, p. 112 (as G.H. Stewart); Pinnington, p. 249 (as the same); Greig, p. 60 (as the same).

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] December 8 Stewart of Physgill £272 10." This is surely too small a sum to represent full payment for this full length portrait and that of the sitter's wife, but it probably relates to these portraits in some way.

The portrait is a typical late work and is stylistically close to John Henry Bucklitsch (no. 95). After a period of a few weeks this portrait was replaced in the Raeburn Exhibition of 1824 by Major Harvey of Castle Semple (no. 371).

674. Mrs Stair Harthorn Stewart of Physgill and Glasserton (d. 1825)  
(Examined)

BIOGRAPHY: Margaret, only daughter of James Johnston of Straiton (no. 433). She sitter married Stair Harthorn-Stewart of Physgill and Glasserton (no. 673) in 1820.

DATE: c. 1822

DIMENSIONS: 94 x 60

DESCRIPTION: Full length, standing, to left, her right hand supported

by her parasol and holding her hat, her left hand on her hip, in a landscape.

COLLECTION: Agnew, London.

PROVENANCE: By descent to Robert Johnston Stewart; Duveen; Sir George A. Cooper; Christie's, 16 July 1982 (74); Agnew.

EXHIBITIONS: Raeburn Exhibition, 1824 (45); Glasgow, Empire Exhibition, 1938 (23); R.A. Exhibition of Scottish Art, 1939 (112); Ashmolean Museum, Oxford, on loan 1941-1945; later on loan at Osterley Park.

REFERENCES: Armstrong, pp. 90, 112; Pinnington, pp. 171, 249; William D. McKay, "Raeburn's Technique: Its Affinities with Modern Painting", Studio 43 (July 1908), 19; Greig, pp. xlvii, liii, 60; A Catalogue of the Pictures by Old Masters of the English School and Works of Art Forming the Collection of Sir George A. Cooper, Bt., (1912), p. 37; Alfred Yockney, "Scottish Paintings at the Empire Exhibition", Apollo (July 1938), 3.

675. Admiral Sir Houston Stewart, as Midshipman (1791-1875)

BIOGRAPHY: Greig described the sitter as "Admiral Sir C. Houston Stewart", but Greig is the only source that gives the name in that form and it seems to be an error. The sitter was the third son of Sir Michael Shaw Stewart, 5th Bt. (no. 677) by his wife Catherine; he entered the Navy in February 1805, on board the Medusa, under Sir John Gore; he went with Gore to the Revenge and, in October 1806, he changed to the Imperieuse, then under the command of Lord Cochrane; in December 1808 he was placed in command of an armed xebec which Stewart had himself captured; he did not return to Scotland until the winter of 1809-10 when he was on the books of the flagship at Leith; he was made a C.B. in 1840 for his services at the reduction of St Jean d'Acre; in 1846 he was appointed Superintendent of Woolwich dockyard; he became Governor of Greenwich Hospital and Lord of the Admiralty; M.P. for Greenwich, in 1853; he was second in Command of the Black Sea Fleet in 1855; Commander-in-Chief at Plymouth, in 1860. He married, first, in 1818, Martha (d. 1870), daughter of Sir William Miller, Lord Glenlee (no. 536); with other issue they had three sons; he married, second, in 1872, Blanch Caroline, third daughter of Vice

Admiral the Honourable Keith Stewart, C.B.; they had a daughter.

DATE: c. 1805

DIMENSIONS: Unknown

DESCRIPTION: Half length, to left, in Midshipman's uniform.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, The National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951 (103).

REFERENCES: Greig, p. 60.

DISCUSSION: The frame bears an inscription only partly legible from Annan's (undated) photograph of the portrait. It reads: "HOUSTON STEWART./Midshipman, H.M.S. "Imperieuse"/Captn. Lord Cochrane./1807." As the sitter was not in Scotland in 1807, the date must therefore refer to the sitter's biography rather than sittings for the portrait which must have taken place late in 1804 or in the early weeks of 1805 as he joined the Navy in February of the latter year.

The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1824] February 17 Captn. Houston Stewart £52. 10." It is not clear to what this payment refers.

676. Mrs William Stewart of Summer Bank (b. 1757) (Examined)

BIOGRAPHY: The identity of the sitter was lost at some point between 1924, when the portrait was in the hands of the Raeburn Gallery, and 1972, when bequeathed to Philadelphia. Dorment reattached the identity which the portrait bore when exhibited at the French Gallery in 1913: "Mrs William Stewart of Summer Bank, Perth". Until Dorment's publication the portrait was called "A Lady in a White Dress". The new identification is, however, problematic as no house called Summer Bank could be traced by Dorment in Perthshire. Dorment does not quote the other information given in the French Gallery catalogue. Concerning the sitter the 1913 catalogue gives: "Susanna, daughter of John

Hepburn, minister of the parish of Crawfordjohn, Lanarkshire, and later of Cramond, Midlothian. Married at Edinburgh William Stewart, Esq., of Spoutwells, Perth." This information is substantially correct. John Hepburn (1709-1759) was minister at Crawford, in the synod of Glasgow and Ayr; he was licensed to preach by the presbytery of Lanark on 30 April 1739; was presented to the parish of Crawford by George II on 22 December 1738 and ordained on 30 August 1739; he died while minister of that parish and did not move to Cramond. He married, in 1740, Elizabeth (d. 1759), daughter of John Rankine, minister of Inchtute. Susanna (b. 8 September 1757), the sitter in this portrait, was the eighth of nine children by that marriage. Two of the children died in infancy.

DATE: c. 1795-1797

DIMENSIONS: 35 1/8 x 27 1/8

DESCRIPTION: Three-quarter length, seated, to left, her hands folded on her lap, in a twilight landscape.

COLLECTION: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

PROVENANCE: French Gallery, London, 1913; The Raeburn Gallery, Edinburgh and London, 1924. A letter in the Henry E. Huntington Library and Art Gallery, (unsorted Raeburn papers) from Henry J. Brown of the Raeburn Gallery, 48 Duke St., Piccadilly, London, to Frank Rinder, of 16 July 1924, states that the portrait was the property of the sitter's family and that an offer to purchase the portrait would be seriously considered. Purchased by George D. Widener, date and seller unknown; his bequest to the Gallery, 1972.

EXHIBITIONS: London, French Gallery, Portraits by British Artists, 1913 (4); Edinburgh, The Raeburn Gallery, Spring Exhibition, 1924 (not numbered).

REFERENCES: Dorment, pp. 258-9.

DISCUSSION: Dorment dates the portrait to 1790-1795 but on a stylistic basis the portrait is not likely to date from before 1795.

The Greig Manuscript states that there is "a poor copy of this portrait, omitting hands and lower part of dress and trees". No other record of such a copy is known to the compiler.

677. Sir Michael Shaw-Stewart, 5th Bt. (1766-1825)

BIOGRAPHY: There is a problem over the identification of this sitter. The engraving by Cousins gives the sitter's title as "SIR MICHL. SHAW STEWART BART." As both the fifth and the sixth baronets were called Michael, it is not clear to which baronet this refers. O'Donoghue identified the sitter as the sixth baronet and that identification was followed when the portrait was exhibited in 1951. This identification appears to be incorrect. The sixth baronet was born 1788 and died in 1836. On stylistic grounds the portrait is from the last years of Raeburn's career. Identifying the sitter as the sixth baronet would mean that he was in his early thirties when the portrait was painted in c. 1820. Clearly the man in this portrait is much older and the identification of the sitter as the sixth baronet must be rejected. The sitter is probably the fifth baronet, who died in 1825 at the age of sixty. That date of death might explain the issue of Cousin's engraving in 1827. Additional evidence for this change of identity comes from a copy of the portrait by Samuel Blackburn (active 1842-1857) which is at Pollok House, Glasgow, number 174 in that collection. The copy identifies the sitter as: "Sir Michael Shaw Stewart (1766-1825)". These are the dates of the fifth baronet. Sir Michael Shaw-Stewart 5th Bt., was the only son of Houston Stewart-Nicolson (d. 1785), second son of Sir Michael Stewart, third baronet; the sitter's mother was Margaret, eldest daughter of Boyd Porterfield, of Porterfield; the fourth baronet inherited the entailed estate of Greenock in 1752 and thereafter the family name was Shaw-Stewart. On the death of the fourth baronet without issue in 1812, the title and estates fell to his nephew, the sitter in this portrait. The sitter married, in 1787, his cousin Catherine, youngest daughter of Sir

William Maxwell, Bt., of Springkell (see no. 264); they had five sons, among them Admiral Sir Houston Stewart (no. 675), and three daughters. Concerning this sitter's interest in the arts and other links with Raeburn, see Lady Eliza Mary Gordon-Cumming (no. 187).

DATE: c. 1820-1823  
DESCRIPTION: Half length, to left, in the coat of the Caledonian Hunt.  
COLLECTION: Private, Scotland.  
PROVENANCE: By descent.  
ENGRAVINGS: Mezzotint, Samuel Cousins, 1827.  
EXHIBITIONS: Edinburgh, National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951 (101).  
REFERENCES: Armstrong, p. 112; Pinnington, p. 249; Greig, p. 60; Sanderson, pp. 139, 151.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Sir Michael Shaw Stewart £199. 10." This entry probably relates in some way to the portrait under discussion.

A version of the portrait, in poor condition and of uncertain status, was with the Newhouse Gallery, New York, at an unknown time.

678. Sir Michael Shaw-Stewart, 6th Bt. (1788-1836)

BIOGRAPHY: An old photograph (Annan) in the compiler's collection bears an inscription on the reverse stating that the sitter was Sir Michael Shaw-Stewart. The sitter may be Sir Michael Shaw-Stewart, 6th Bt. (1788-1836), eldest son of Sir Michael Shaw-Stewart 5th Bt. (1766-1825) (no. 677). The sixth baronet became M.P. for Lanarkshire and Renfrewshire at some point after 1820 and married Eliza Mary (d. 1851), only child of Robert Farquhar, of Newark, Renfrewshire; they he had three sons and two daughters.

DATE: c. 1822  
DIMENSIONS: Unknown.  
DESCRIPTION: Half length, to right, wearing a coat with fur-trimmed collar and a high dark stock. In Annan's photograph there is an old inscription on the lower right hand corner: "130".  
COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

679. Helen Stirling, as a Child (1808-1822)

BIOGRAPHY: Only child of Robert Stirling (1772-1808), 5th son of William Stirling of Keir and Cawdor; the sitter's mother was Sarah Steel.

DATE: c. 1811

DIMENSIONS: 35 1/4 x 27 1/2

DESCRIPTION: Full length, seated, looking to right, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (238).

REFERENCES: Andrew, p. 152; Armstrong, p. 112 (where it is stated that there are flowers in her lap, there are none.); Pinnington, p. 249; Greig, p. 60; Dibdin, p. 146.

680. Sir James Stirling (sitter's dates not known)

BIOGRAPHY: When at Christie's in 1947, the name of the sitter was given as Sir James Stirling. No details of that man's life are known. The sitter may be Sir James Stirling, 1st. Bt. (c. 1740-1805). That figure was the eldest son of Alexander Stirling, an Edinburgh cloth merchant, and his wife Jane, daughter of James Muir of Lochfield, Perthshire; he began life as secretary to Archibald Stirling of Keir, a planter in the West Indies; having made a fortune there he returned to Edinburgh and became a partner in the Banking firm, Mansfield, Ramsay and Co. (later Ramsay, Bonar and Co.); he married Alison, daughter of James Mansfield, senior partner in that company; he was Lord Provost in 1790, 1794 and 1798; the government's successful defeat of a Bill by Sheridan for Burgh Reform in April 1792 so angered the public that there were riots in Edinburgh and elsewhere; in July 1792, for his pro-Government actions at the time of the riots, Stirling was created a baronet; he had three sons and two daughters and was succeeded by his eldest son, Gilbert (d. 1843), on whose death

the baronetcy became extinct; he was an unpopular figure and was caricatured twice by John Kay.

DATE: 1790-1795

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, to left, his legs crossed, a drape behind and a view of a castle to the left. He holds a rolled document in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 17 January 1947 (29).

REFERENCES: Not recorded in the literature.

DISCUSSION: The document in his hand with the clearly legible heading "Edinr./Bridewell" must be of great significance to the sitter but its meaning has so far proved elusive.

681. John Stirling of Kippendavie (1742-1816), with his Daughter, Jean-Wilhelmina (1804-1859) (Examined

BIOGRAPHY: Thomson states that he was the second son of Patrick Stirling, 4th Laird of Kippendavie (1704-1745) and his wife Margaret; he succeeded his elder brother, Patrick (1734-1775); he acquired the estate of Kippenross from William Pearson in 1778 and the superiority of Kippendavie, Lanrick, Auchinbie, Shanraw and Woodland from James Stirling of Keir in 1813; the sitter married, in 1781, Mary, second daughter of William Graham of Airth; they had seven sons and six daughters. Jean-Wilhelmina was his youngest child; she became a friend of Chopin and with her sister, Mrs Erskine, she organised the musician's visit to Scotland in 1848; she was deeply distressed by his death and was to be seen in the streets of Edinburgh dressed in mourning for him.

DATE: c. 1813

DIMENSIONS: 78 x 60

DESCRIPTION: The father is shown full length, seated, slightly to left, his right arm around his daughter; she stands, to his right, their hands intertwined on his lap.

COLLECTION: Fyvie Castle (National Trust for Scotland), Aberdeenshire.

PROVENANCE: By descent to John Alexander Stirling; sold privately by

him, at an unknown date, to Alexander John Forbes-Leith, Lord Leith of Fyvie; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Raeburn Exhibition, 1956 (38); Edinburgh, Scottish National Portrait Gallery, The Treasures of Fyvie, 1985 (41).

REFERENCES: Armstrong, p. 112; Pinnington, p. 249; Greig, p. 60; Scottish National Portrait Gallery [Dr Duncan Thomson], The Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 61; Macmillan, 1986, p. 134.

DISCUSSION: Thomson dates the portrait to c. 1813 on the basis of the child's age. It may have been exhibited at the Edinburgh Exhibition Society, 1814 number 16.

682. William Stirling of Cordale (1780-1847)

BIOGRAPHY: The only biography known to the compiler is that given in the Greig Manuscript which states that the sitter became a partner in the firm of Glasgow Merchants founded by his grandfather.

DATE: c. 1814

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, slightly to right, wearing a fanciful dress: a dark jacket with slashed sleeves and a cloak, fastened at the neck with red rope and tassels, he wears a white shirt with a large collar.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Armstrong, p. 112; Pinnington, p. 249; Greig, p. 60.

DISCUSSION: This elaborate Romantic dress suggests the portrait is of much the same date as Master Blair of Avontoun (no. 55).

683. Called: William Stothert of Cargen (sitter's dates not known)  
(Examined)

BIOGRAPHY: The identity of this sitter is problematic. The sitter is elderly and the portrait not likely to be later than c. 1795. However, the only William Stothert listed in Burke's Landed Gentry (1851) is one born in 1791. He was the son of James Stothert of Cargen (dates not known) and his wife Margaret Cockburn of Rochester. James Stothert (dates not known) was the son of Thomas Stothert of Cargen (dates not known) and his wife Mary Johnston. The sitter may be a member of the

Stothert of Cargen family but he cannot be William Stothert of Cargen (b. 1791). It can only be concluded that the identity of the sitter is lost.

DATE: c. 1790-1795

DIMENSIONS: 28 x 23 1/2

DESCRIPTION: Half length, to right. The lower part of the composition is in deep shadow.

COLLECTION: Professor Edward Meneika, Chicago.

PROVENANCE: The portrait of William Stothert of Cargen at the Raeburn Exhibition, 1876 was owned by Reverend W. Burton Alexander. The portrait under discussion here appeared on the London auction market during the 1980s but the notes available to the compiler do not give accurate information on the date and place of that change of ownership. Purchased at that time by Richard Edgeworth, Chicago (dealer); purchased from him by the present owner, 1988.

EXHIBITIONS: A portrait bearing the title given here was included in the Raeburn Exhibition, 1876 (247). The catalogue stated that the portrait was: "Painted about 1817." No description of the portrait was given. It is impossible that the portrait under discussion here could be as late as 1817. Either the date suggested in 1876 is wrong or the catalogue entry refers to another portrait which is no longer known.

REFERENCES: Andrew, p. 152; Armstrong, p. 112; Pinnington, p. 249 (as "of Cargew"); Greig, p. 60.

684. Mrs Renny Strachan of Tarrie, Angus, (c. 1773-1853) (Examined)

BIOGRAPHY: The biography of the sitter supplied by Arthur Tooth and Sons, New York, in a letter to the Museum of 27 May 1901 (Museum Files) is inaccurate. However, the Museum uncovered the sitter's obituary in the Arbroath Guide of 27 August 1853. She was described in her obituary as nearly having attained her eightieth year at the time of her death in 1853, suggesting a date of birth of c. 1773, Tooth gave her date of birth as 1782; she was the only daughter of a Mr Moyn, a government officer in Edinburgh. She married Thomas Renny (or Rennie) Strachan (d. 1823) who succeeded his brother to the estates of Tarrie and Seaton in c. 1809. Tooth gave her date of marriage as 1803. She lived at Seaton House until her death when she was succeeded by John Rennie Strachan Carnegie.

DATE: Probably c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, looking to left.

COLLECTION: Worcester Art Museum, Worcester, Massachusetts.

PROVENANCE: Anon. sale, Christie's, 15 July 1899 (65); Gribble; Colnaghi, 1899; Arthur Tooth and Sons, New York; purchased by the Museum from that source, 1901.

EXHIBITIONS: Boston, Copley Society, Portraits of Fair Women, 1903.

REFERENCES: Armstrong, p. 112; Greig, p. 60.

685. A Strathmore Boy (sitter's dates not known)

BIOGRAPHY: Beyond the title given here, no records of the sitter's life are known.

DATE: Probably after 1810

DIMENSIONS: 35 x 27

DESCRIPTION: An infant, full length, seated, holding flowers, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent within the Raeburn family until at least 1873.

REFERENCES: Brown, p. 10; James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 343.

DISCUSSION: Brown, who saw the portrait in the home of the artist's descendants in 1873, described it as "A Child of Lord Strathmore, with flowers". It seems to be the same work as that reproduced by Greig which he titled "A Strathmore Boy". These titles reveal the first problem, whether the child is a boy or a girl. The child is so young, perhaps three years old, there is nothing on which to make a decision: young children's dress was substantially the same for boys and girls. It is conceivable that the portrait could be as early as c. 1808 or as late as c. 1820. However, the probability is that it dates from c. 1810-12 as a number of portrait of this type can be dated to that period, for example Helen Stirling (no. 679). The history of the family of the Earls of Strathmore does not allow the certain identification of this child. The Earl of Strathmore in the period 1810-12 was John, 10th Earl (b. 1769). He married as late as 1820 but no children are recorded.

686. The Honourable Charles Francis Stuart (1780-1858)

BIOGRAPHY: Fourth and youngest son of Alexander Stuart (or Stewart), 10th Lord Blantyre and his wife Catherine (d. 1822), eldest daughter and heiress of Patrick Lindsay of Eaglescairnie; the sitter became a Barrister-at-Law of Lincoln's Inn and the Inner Temple. There is no record known to the compiler of the sitter having married.

DATE: c. 1822

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Half length, to left, wrapped in a cloak.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Mr Charles H. Holme of Eaglescairnie; his sale, Christie's, 24 March 1920 (63); Knoedler, London, 1926; Sotheby's, 13 March 1985 (72)

REFERENCES: Not recorded in the literature.

DISCUSSION: When this and the companion portrait, Lieutenant-General the Honourable William Stuart (no. 687), were sold at Christie's in 1920 they were accompanied by copies of family papers which, Christie's claimed, proved Raeburn's authorship. The contents of these copies were not recorded in Christie's catalogue. The Greig Manuscript under the notes on this picture gives a transcription of a document concerning payment by this sitter to Raeburn of a sum of one hundred and five pounds. It is not clear what relationship, if any, exists between this transcription and the copies of documents mentioned in Christie's catalogue. The transcriptions read:

[contents:]

To James Dundas, Esq., re. C.S.,  
St Andrew Square, Edinburgh.

Please pay to Henry Raeburn, Esqre., or bearer, one hundred and five pounds sterling, and place the same to my account.

Yrs. obediently,  
[signed] C.F. Stuart.

[reverse:]

C.F. Stuart, 3 July, 1822.  
Order to Mr Raeburn. £105. 0. 0.  
[signed] Henry Raeburn.  
[Transcription: Greig Manuscript]

This sum could represent payment for two half length portraits at fifty guineas each. Certainly the Greig Manuscript states that this document "is a copy of the order for the payment of the two portraits." The document, however, does not state this.

On stylistic grounds both The Honourable Charles Francis Stuart (1780-1858) and the portrait with which it was sold at Christie's in 1920, Lieutenant-General the Honourable William Stuart (no. 687), are late works. Charles Francis Stuart's mode of dress has some similarities to that of Spencer Joshua Alwyne, the Earl Compton, later Marquis of Northampton (no. 21), which was exhibited in 1821.

687. Lieutenant-General the Honourable William Stuart (1778-1837)

BIOGRAPHY: Third son, sixth child, of Alexander Stuart (or Stewart), 10th Lord Blantyre. The sitter was the elder brother of the Honourable Charles Francis Stuart (no. 686). The biography given by Morgan and Toole, 1950, is inaccurate.

DATE: c. 1822

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, said to be in the uniform of the Grenadier Guards. The sitter lost an arm at Quatre Bras and the empty left sleeve of his tunic is folded across his chest.

COLLECTION: Whereabouts unknown.

PROVENANCE: Charles Holme of Eaglescairn; his sale, Christie's, 24 March 1920 (62); Sotheby's, 8 July 1925 (113).

REFERENCES: C.H. Morgan and M.C. Toole, "Lieutenant-General the Honourable William Stuart", Art in America 38 (December 1950), 262-3.

DISCUSSION: The portrait is probably a companion to that of his brother, Charles Francis Stuart (no. 686). See the entry on that portrait for a transcription and discussion of a document which has

been associated with this portrait and its companion since the time of their sale at Christie's in 1920.

There is a copy of the portrait at Amherst College, Amherst, Massachusetts. It was examined by Professor David Nolta in 1992 on behalf of the compiler. It was Professor Nolta's view that the portrait was in poor condition and unlikely to be by Raeburn. This view is supported by photographs of the work seen by the compiler. The provenance of that copy was given by Morgan and Toole, 1950, as: purchased from a member of the Stuart family by Arthur Ackermann and Son, London, no date given; sold by that firm to Herbert L. Pratt, Glen Cove, Long Island, New York, 1910; bequeathed to Amherst College by Mr. Pratt, 1945.

688. Sir James Stuart of Allarton (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Unknown

DIMENSIONS: Unknown.

DESCRIPTION: Half length.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Caw (Armstrong, p. 112) reported that the portrait was engraved in mezzotint by Burton but no example has been found during the time of this study. Greig (p. 60) repeated Caw. Sanderson stated that he had never seen a copy of this engraving and suggested that it may have been a private plate.

REFERENCES: Armstrong, p. 112; Pinnington, p. 249; Greig, p. 60.

DISCUSSION: A question mark must hang over the existence of such a work until either it is uncovered or a copy of the engraving is found.

689. John Crichton Stuart, 2nd Marquess of Bute (1793-1848)

Plate: 99

BIOGRAPHY: Eldest son of John, 4th Earl and 1st Marquess of Bute, by his first wife, Charlotte Jane (d. 1800), eldest daughter and heiress

of Herbert Windsor Hickman, last Viscount Windsor; he succeeded to the Earldom of Dumfries on the death of his grandfather, Patrick, Earl of Dumfries (no. 179) in 1803; he had previously assumed the surname Crichton; in 1814 he succeeded his paternal grandfather to the marquessate and earldom of Bute. He married, first, in 1818, Maria (d. 1841), eldest daughter of the 3rd Earl of Guildford; he married, second, in 1845, Sophia, daughter of the 1st Marquess of Hastings; they had one son, who succeeded to the titles.

DATE: Sitting April 1820

DIMENSIONS: Unknown.

COLLECTION: Marquess of Bute, Mount Stuart, Isle of Bute.

PROVENANCE: By descent.

ENGRAVINGS: Mezzotint, William Ward, 1822.

EXHIBITIONS: R.A., 1821 (7).

REFERENCES: Armstrong, p. 97, under Bute; Pinnington, p. 221; Greig, p. 40; Dibdin, p. 83; Sanderson, pp. 139, 148; Irwin and Irwin, p. 163.

DISCUSSION: Artist and sitter are identified by inscriptions, lower left "RAEBURN", and lower right: "JOHN 2ND MARQUIS of BUTE". The landscape is based on a drawing which Lady Bute requested from the Factor of the Bute Estates in a letter preserved at Mount Stuart dated 22 April 1820 in which she said:

I begged Lord Bute to mention to you how much I wish to procure a view of Bute, to serve as a background for a picture which Raeburn is now painting of him....I should like to have the sea and some appearance of the highland mountains of Arran to mark the character of the country...it does not signify how rough a sketch you send me.

[Transcription: Irwin and Irwin]

Clearly sittings had begun by this date. The compiler has no records of a portrait of Lady Bute.

690. The Right Honourable Laurence Sullivan, as a Boy (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably 1800-1805

DIMENSIONS: 28 1/2 x 24

DESCRIPTION: Half length, to right, in a dark blue coat with metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: Marquis del Moral, by 1931.

EXHIBITIONS: R.A., Scottish Art and Antiquities, 1931.

DISCUSSION: The portrait was not recorded in the Raeburn literature before its exhibition in 1931 and has received no comments since that time. It is one of the austere, undramatised images that Raeburn frequently produced during the early years of the new century.

691. Called: George Grant Suttie (sitter's dates not known)

BIOGRAPHY: The family history does not list such a figure. The costume is painted in a careful and detailed manner suggesting that the portrait is of c. 1790; on the basis of his appearance the sitter is perhaps fifteen years old, indicating a date of birth of c. 1775. He is traditionally said to have been a younger son of Sir George Grant Suttie 3rd Bt. and his wife, Agnes Grant of Preston Grange but this is impossible on the basis of the sitter's age. Sir George and Lady Agnes had five daughters and three sons; the eldest son, James (b. 1759), succeeded as the 4th baronet in 1783 and cannot be the person represented in this work on the basis of age. The sitter is said to have had a career in the Honourable East India Company's Service.

DATE: c. 1790

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: Half length, to right, waistcoat with stripes.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir George Grant Suttie; Knoedler, New York: Mr J. Haseltine, by 1926.

EXHIBITIONS: New York, Knoedler, loan exhibition, Childhood in Art, 1926 (18).

REFERENCES: Andrew, p. 153; Armstrong, p. 112; Pinnington, p. 249; Greig, p. 60.

692. Miss Janet Suttie (sitter's dates not known)

BIOGRAPHY: Younger sister of Margaret Suttie (no. 693).

DATE: c. 1820

DIMENSIONS: 21 1/2 x 18 3/4

DESCRIPTION: Head and shoulders to left, oval.

COLLECTION: Cincinnati Art Museum, Cincinnati.

PROVENANCE: As of no. 693.

EXHIBITIONS: Raeburn Exhibition, 1876 (149).

REFERENCES: Andrew, p. 153; R.L. Stevenson, p. 412; Armstrong, p. 112; Pinnington, pp. 171, 184, 196, 199, 209, 249; Caw, Masterpieces, p. 79; Greig, pp. xlvii, 60; Dibdin, p. 146.

693. Miss Margaret Suttie (sitter's dates not known) Plate: 100

BIOGRAPHY: Eldest daughter of Sir James Grant Suttie, 4th Bt. (1759-1836) and his wife Katherine Isabella, second daughter of J. Hamiltoun of Bangour. Neither she nor her sister, Janet, married.

DATE: c. 1820

DIMENSIONS: 21 1/2 x 18 5/8

COLLECTION: Cincinnati Art Museum, Cincinnati.

PROVENANCE: By descent; Scott and Fowles, New York, at an unknown date; Miss Mary Hanna, Cincinnati; her gift to the Museum, 1946.

ENGRAVINGS: R.S. Clouston, 1893.

EXHIBITIONS: Raeburn Exhibition, 1876 (153); London, Whitechapel Art Gallery, Winter Exhibition 1901 (164); Newcastle-upon-Tyne, Special Exhibition of Works by Scottish Masters, 1908 (96); Edinburgh, Scottish National Exhibition, 1908.

REFERENCES: Andrew, p. 153; Armstrong, p. 113; McKay, p. 58; Pinnington, pp. 171, 184, 250; Greig, pp. xlvii, 61.

DISCUSSION: Both this and her sister's portrait date from the vicinity of 1820; Caw (Armstrong, p. 112) dates the portraits to c. 1818 and this has been followed by many commentators. The oval shape is unusual and may be due to the works having been cut.

The influence of Sir Thomas Lawrence has been detected in these portraits by many observers. However, these undeniable similarities with the portraits of Lawrence are due to the fashions of dress and the manner of arranging the hair being substantially the same in both Edinburgh and London.

694. William Swanston of Leithhead (sitter's dates not known)  
(Examined)

BIOGRAPHY: No records of the sitter's life are known. Groome's Gazeteer (vol. 4, p. 494) describes Leithhead as "a head stream of the Water of Leith, in Midcalder Parish, Edinburghshire", but, unusually, makes no mention of a house or landowner.

DATE: c. 1800-1805

DIMENSIONS: 49 x 39

DESCRIPTION: Three-quarter length, standing, to left, resting his left elbow on a pedestal, his hat in his left hand, his umbrella in his right, in a landscape.

COLLECTION: Stamford University Art Museum, Stamford, California.

PROVENANCE: Alexander Reid (dealer), Glasgow; sold at some point before 1909 to Stephen Mitchell; Mitchell Collection Sale, Christie's, 24 November 1933; Connell; Christie's, Glasgow, 7 July 1983; to Agnew; purchased by the Museum.

EXHIBITIONS: Glasgow, Alexander Reid's Rooms, Raeburn Exhibition, 1909; London, French Gallery, Portraits by British Artists, November-December 1913 (35).

REFERENCES: Greig, p. 61.

DISCUSSION: The portrait probably dates from shortly after 1800 as in its colour it shows some similarity to Sir John Gibson-Carmichael, 6th Bt. of Skirling (no. 134).

(I am grateful to Mr I. Gale for a photograph of this portrait and to Francis Fowle for information on its exhibition history.)

695. William Swinton (1784-1853)

BIOGRAPHY: Sixth and youngest son of John Swinton of that Ilk, Lord Swinton, a Senator of the College of Justice, and his wife, Margaret, daughter of John Mitchelson of Middleton. The sitter served first in the Navy and was a Midshipman on the frigate Glenmare; he abandoned that career and joined the East India Company and arrived in India on 24 November 1799; he became an Ensign in December of that year; promoted Lieutenant in 1800; Captain in 1814; Major in 1824; Lieutenant-Colonel in 1826; Brevet-Colonel in the 14th Native Infantry in 1831; he was on furlough, private affairs, from 1829 to 1833. He

married at Calcutta, in 1815, Elizabeth (d. 1859), eldest daughter of General Sir Robert Blair, K.C.B.

DATE: c. 1798

DIMENSIONS: 29 1/4 x 24 1/2

DESCRIPTION: Half length, to left, in the uniform of a Midshipman.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent; R.C. Swinton sale, Christie's, 19 November 1982 (94).

EXHIBITIONS: Knoedler, London or New York, Loan Exhibition of English Eighteenth-Century Portraits of Children, 1931 (8).

REFERENCES: Not recorded in the literature.

696. Robert Sym, W.S. (1752-1844) (Examined)

BIOGRAPHY: Second son of Andrew Sym (1707-1797), merchant of Glasgow, and his wife, Grizel Dunlop (1724-1803), he was one of nine children; he trained as a lawyer in the office of his uncle, Robert Syme [sic] and became a member of the Society of Writers to the Signet on 30 November 1775; his contemporary fame, however, came from his involvement in Edinburgh's literary circles; he was a Tory and part of the group centred on Blackwood's Magazine; he did not marry and lived at 20 George Square, Edinburgh; one of his sisters married John Wilson (1734-1797); Professor John Wilson (no. 756) was a son by that marriage. Sym commissioned a portrait of Lord Craig (no. 171b) in 1810.

DATE: Probably c. 1805-1810

DIMENSIONS: 30 x 25

DESCRIPTION: Head and shoulders, to left.

COLLECTION: Rhode Island School of Design, Providence, Rhode Island.

PROVENANCE: The provenance of the picture is recorded in a letter, dated 20 November 1929, from Julia M. Grant, a descendant of the sitter and its owner at that time, to a Mr Ireland, whose identity is not clear. The letter is preserved in the Photographic Library of the Department of Art History, Yale University (under Raeburn). The letter appears to be connected with the sale of the portrait by Julia M. Grant to Mr Ireland as it is clear from the letter that Julia M. Grant no longer had the portrait in her collection; she says of the portrait "I miss it", and "I was very glad to hear that the Raeburn had arrived safely". The letter states that the portrait was commissioned by the sitter at an unknown date and that it hung in his home until his death

in 1845; to the sitter's nephew, Professor John Wilson (d. 1868) (no. 756); on Wilson's death it was discovered that the portrait had been left by the sitter not to his nephew, John Wilson, but to his niece, Mrs Margaret Ferrier; it passed to her; by descent to her daughter-in-law, Mrs Margaret Anne Ferrier (d. 1878); her eldest son, Mr John Ferrier, but on the location of the portait at this time the letter is not clear, he seems not to have take possession of the portrait until the death of Julia M. Grant's father in 1884; at that point the portrait was sent to Mr John Ferrier in London; his gift to his niece, Julia M. Grant, c. 1900; sold by her in 1929 to a Mr Ireland; J. Levy Gallery, New York, for whom Ireland may have been an agent, 1930; given to the School by Mrs Murray S. Danforth, 1935.

ENGRAVINGS: Line, R.C. Bell.

EXHIBITIONS: Raeburn Exhibition, 1876 (60).

REFERENCES: Brown, pp. 101-3; Andrew, p. 153; Armstrong, p. 113; Pinnington, p. 250; Greig, p. 61.

DISCUSSION: The only copy of Bell's engraving known to the compiler is in the collection of the Scottish National Portrait Gallery (S.P.V. 237-1). It is trimmed to the margins and, consequently, gives no information.

In the letter from Julia M. Grant to Mr Ireland she says "I feel sure that the copy you are so kindly having made for me will be an excellent substitute." No other record of the copy is known.

697. John Tait of Harviestoun (1727-1800) and his Grandson, John Tait (1796-1877) (Examined)

BIOGRAPHY: Eldest son of Thomas Tait of Buthlaw, Aberdeenshire; he travelled to Edinburgh in c. 1750 and was apprenticed to William Fraser of Ford, W.S.; he became a Writers to the Signet in 1763; eventually he owned Harviestoun in Clackmannanshire and a property in Argyllshire which he renamed Cumloden. He married, in 1763, Miss Charles Murdoch, daughter of Thomas Murdoch M.P., of Cumloden, Kirkcudbrightshire; she was named after the Young Pretender; their only son, Craufurd Tait, married, in 1795, Susan Campbell, daughter of Sir Ilay Campbell, Lord President; they had six sons and three daughters, their eldest child, John, appears in this portrait. He was educated at Dollar, at the High School of Edinburgh and at Harrow; he studied law at the universities of Edinburgh and Geneva and was admitted advocate in 1819; he was appointed Sheriff of Clackamannan and Kinross; he was appointed Sheriff of Perth in 1866 and was elected Vice-Dean of the Faculty of Advocates. He married, in 1824, his first cousin, Mary Amelia, second daughter of Francis Sitwell of Barmoor Castle, Northumberland; their son A.C. Tait became Archbishop of Canterbury. The artist was a distant relative of the sitter through Tait's nephew, John Tait (see no. 698).

DATE: Sitting c. 1793, altered c. 1800

DIMENSIONS: 49 1/2 x 39 3/4

DESCRIPTION: Three-quarter length, seated, to right, with an infant, in a landscape. Raeburn has painted the elder sitter with two right hands.

COLLECTION: National Gallery of Art, Washington, D.C.

PROVENANCE: By descent to Major-General Thomas Tait Pitman; sold to R. Langton Douglas; purchased from him by Knoedler, New York, October 1918; purchased by Andrew W. Mellon, February 1919; transferred to the A.W. Mellon Educational and Charitable Trust, Pittsburgh, December 1934; their gift to the Gallery, 1937.

EXHIBITIONS: Edinburgh, College of Art, 1850 (number not recorded); R.S.A., 1863 (293); Raeburn Exhibition, 1876 (183); London, Grafton Galleries, Scottish Old Masters, 1895 (76); Edinburgh, Scottish

National Exhibition, 1908; London, French Gallery, Pictures by Sir Henry Raeburn R.A. 1911 (8); New York, Knoedler, Loan Exhibition of Pictures by Raeburn, 1925 (4).

REFERENCES: Andrew, p. 154; R.L. Stevenson, p. 405; Andrew Robertson, Letters and Papers of Andrew Robertson, Miniature Painter to His Late Royal Highness the Duke of Sussex, 2nd. ed., Emily Robertson, ed., (London: Eyre and Spottiswoode, 1897); Henley, pp. 35-7; Brown, pp. 6, 28-30; Armstrong, pp. 17, 19, 76, 113; Pinnington, pp. 136, 250; Caw, Masterpieces, pp. 49, 63; Greig, pp. xxxiv, xxxv, 61; Dibdin, pp. 48, 49; Collins Baker, pp. 163, 164; Macmillan, 1986, p. 75.

DISCUSSION: Brown was the first to observe that the painting of the child overlay a completed portrait of the old man. In spite of this the early discussion of this portrait, for example Stevenson's (Armstrong, p. 19), focussed on the child's date of birth, 1796, which was used as the basis for dating the portrait to c. 1798-9. However, the portrait was in a finished state by 1793 when it was copied in miniature by Andrew Robertson (reproduced Greig, plate 24). Robertson recorded visiting Raeburn's studio in 1793 and at that time he produced some copies in miniature after Raeburn portraits. He wrote:

The first picture that I copied was an old gentleman, a half length, of Mr John Tait, advocate, with a blazing warm sky on one side, close to the head, which I thought injured the effect. I never dreamt there was any harm in altering it and lowering the tone. Raeburn stared at my copy and frowned, then at me smiled, saying, 'I see you have improved upon my compositon.'

The young miniaturist replied "Yes, I think it is an improvement; don't you think it is?". Robertson continued:

Some years after, I saw the picture again and found that he had adopted my alterations. This enabled me to turn the joke against him, but he said he: 'did it so merely to oblige me.'

At a later point the portrait of the child was added. There is no reason to think that this was done after the death of the elder sitter in 1800, as some have suggested.

The Raeburn Exhibition 1876 included as number 122 a portrait described in the catalogue: "John Tait, Esq., of Harvieston [sic] and Cumloden. Earlier Portrait than No. 183. Lent by Mr Tait." No information has emerged on that work during the time of this study.

The sitter's estate of Harviestoun borders on one owned by another man who sat to Raeburn at about this time, John Johnstone of Alva (no. 437).

698. Called: John Tait of Harviestoun (Examined) Plate: 101

DATE: Probably not much later than 1795

DIMENSIONS: 48 3/4 x 38 3/4

CONDITION: Abraded throughout by recent conservation.

COLLECTION: The Fine Arts Museum of San Francisco, San Francisco.

PROVENANCE: The Greig Manuscript gives: "Mrs Pitman of Edinburgh, great-granddaughter of John Tait; Mr J. Payton-Jones". The portrait was the gift to the Museum of Richard Gump, 1959.

REFERENCES: The portraits here identified as of John Tait W.S. have not been mentioned in the literature on Raeburn. However, the portrait at Hill O'Tarvit was discussed by K.E. Maison, "Old Masters at Hill of Tarvit", Apollo 35 (January 1942), 8, 10.

DISCUSSION: There can be no doubt that the sitter is wrongly identified. John Tait of Harviestoun (1727-1800) (no. 697) was succeeded by his son, Craufurd, not a figure called John.

Consequently, the designation "of Harviestoun" cannot apply. There is no record that Craufurd Tait of Harviestoun sat to Raeburn. However, the Greig Manuscript lists a portrait of a John Tait W.S., described as a cousin of John Tait of Harviestoun and Cumloden (1727-1800). The Greig Manuscript said of that portrait that it was "three-quarter length and the head three-quarter to right; he wears a wig, white collar and dark dress; some papers lie on a table to the right and his arms rest on the arms of a large high backed chair." This conforms well with the San Francisco portrait.

John Tait W.S. (d. 1817) was the son of George Tait (dates not known), Tenant in Redbog and a cousin of John Tait of Harviestoun (no. 697); he was apprenticed as a lawyer to a cousin of his, one John Tait (possibly no. 697) and became a Writer to the Signet in 1781; he was Judge of Police from 1805 until 1812. He married Margaret, daughter of Peter Edgar of Bridgelands, the sister of Ann Edgar, Raeburn's wife (no. 599).

698(2) The situation is complicated, however, by the existence of two replicas of the San Francisco work. One is in the collection of the Heckscher Museum, Huntington, New York, where it is titled "Adam Rolland of Gask". There seems no possibility that it is correctly identified; for portraits of that man see no. 634. The Heckscher portrait is the same size as the San Francisco work; its provenance is: anon. sale, Puttick and Simpson's, London, 20 November 1918 (96) as "Portrait of a Gent., member of the Rolland Family"; Agnew, from 20 November until 22 November 1918; Tooth, from 22 November 1918 until 17 September 1919; John Levy Gallery, New York, 1919; August Heckscher, New York, by 1920; his gift to the Museum, 1959; it is listed in the Catalogue of the Heckscher Museum (Huntington: Heckscher Museum, 1979), p. 132.

698b.

The other is a part replica (examined), showing only the sitter's head and shoulders. It too is titled "John Tait of Harviestoun"; it is in the collection of Hill O'Tarvit (National Trust for Scotland); its provenance is not known; and its condition is poor: there are several areas of old retouching, especially in the background.

699. Master Taylor (sitter's dates not known)

BIOGRAPHY: Son of John Taylor, editor and dramatic critic of the Morning Post.

DATE: Not known.

DIMENSIONS: Unknown.

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Greig, p. xlviiii.

DISCUSSION: The only record of this work is found in the Greig Manuscript which gives an extract from John Taylor's, Records of My Life (publication history not known). Greig's transcription of that source reads:

While my son was at the High School at Edinburgh he received much kindness from this estimable gentleman (Raeburn) who told me in a letter that he had made a sketch of a young friend for me and soon after he sent to me a finished and beautiful portrait of my son.

Greig transcribed a letter, now lost, in which Raeburn made a gift of another portrait of a child. Unfortunately, Raeburn's correspondent was not named and neither was the sitter.

17th July 1816

DEAR SIR,

I had a letter from you - I am ashamed to say a long time ago - without my ever having the grace to reply to it, and I dare say you have long thought me unworthy of the trouble you gave yourself, and I must confess it to be all true, but trust to your goodness that you will forgive me.

Having a sketch of a young friend of mine lying by me for some time, I have taken it into my head to send it to you by the smack "King George," if you think it worth the having up in your own room, you may do so.

I remain, with sincere esteem and best wishes,  
my dear sir,

Your most obedient and faithfully servant,  
[signed] HENRY RAEBURN.  
[Transcription: Greig]

700. Reverend William Taylor, D.D. (1744-1823) (Examined)

BIOGRAPHY: Eldest son of John Taylor, merchant of Crieff; he was educated at Crieff parish school and at the University of Glasgow; he preached in the College Chapel and was ordained to Baldernock in 1777; awarded the degree of Doctor of Divinity by the University of Glasgow in 1800; he was made Principal of the University of Glasgow in 1803 and held that position until his death; Moderator of the General Assembly of the Church of Scotland in 1806; he was appointed one of His Majesty's Chaplains-in-Ordinary for Scotland in 1812. He married, in 1786, Christian (d. 1835), daughter of Richard Allan of Bardowie, they had four sons and one daughter.

DATE: c. 1820

DIMENSIONS: 39 x 29 1/2

DESCRIPTION: Half length, seated, to left, in an academic gown.

COLLECTION: The University of Glasgow.

PROVENANCE: M.S. Taylor, by 1868; Mrs Monteith, by 1884; Miss Taylor, Putney, London, by 1894; Jack F.W. King Art and Antiques, Wantage; purchased by the University, 1983.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868 (93); Edinburgh, Scottish National Portrait Exhibition, 1884 (380); Glasgow, Old Glasgow Exhibition, 1894 (171).

REFERENCES: Armstrong, p. 113; Pinnington, p. 250; Greig, p. 61.

(I am grateful to Mr Martin Hopkinson of the Hunterian Art Gallery for allowing me access to the curatorial file.)

701. Dr Welsh Tennant (sitter's dates not known) (Examined)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably 1805- 1810

DIMENSIONS: 50 x 39 1/2

DESCRIPTION: Near full length, seated, to left, a book in his right hand, it is inscribed: "MEDt./PRAct."

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs Robert Hall McCormick; The Art Institute of Chicago, Chicago, Illinois; their sale, Christie's, New York, February 1988 (55).

REFERENCES: "Dr Welsh Tennant", Art and Archaeology 12 (October 1921), 170.

702. Reverend Andrew Mitchell Thomson (1778-1831)

BIOGRAPHY: Son of John Thomson, minister of Sanquhar, Dumfriesshire, where the sitter was born; he had a distinguished career in the Church but he had many other interests including music; educated at the University of Edinburgh; he became a school teacher at Markinch; licensed to preach by the presbytery of Kelso in 1800; he was ordained to Sprouston in 1802; transferred to East Parish, Perth, in 1808 and to New Greyfriars in 1810; he was also awarded an M.A. from the University of Edinburgh in that year; he did not accept a Doctorate of Divinity from Columbia College, New York, offered to him in 1818, but received one from Marischal College, University of Aberdeen in 1823; he was a passionate campaigner for the abolition of slavery; he has been described as a member of the Evangelical minority of the Church of Scotland; he published extensively. He married, in 1802, Jane Carmichael (d. 1840); they had three sons and six daughters.

DATE: c. 1819

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to right, in clerical robes and bands.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (23).

ENGRAVINGS: William Walker, stipple, 1827; S. Freeman, stipple, 1831.

EXHIBITIONS: Raeburn Exhibition, 1824 (39); R.S.A., 1863 (266); Raeburn Exhibition, 1876 (76).

REFERENCES: Brown, pp. 10, 44-8; Andrew, p. 155; Armstrong, p. 113; Pinnington, pp. 162, 250; Greig, p. 61; Sanderson, p. 134; Frederick C. Daniell, "William Walker and his Family, 1791-1867", Print Collectors' Quarterly 19 (October 1932), 325.

DISCUSSION: The earliest record of the portrait is a reference in a letter from the artist to William Walker, the engraver, (National Library of Scotland, Acc. 8381) which reads:

Mr Willm. Walker, Kelly House, by Anstruther, Fife.  
Edinr. 31 July 1819

Dear Sir,

As there is some intention of having a print of another clergyman done in the same size and manner of Mr Alexander Thomson's will you

have the goodness to tell me what number of subscribers you would consider as sufficient to remunerate you for your trouble - or supposing the Gentn. who are thinking of it [were] to take the subscription into their own hands, what sum of money would you ask? - the plate of course becoming their property. Give me as full information as you can upon the subject that I may be able to communicate with the Gentn. upon the subject.

I am Dear sir,  
Yours faithfully

[signed] Henry Raeburn  
[Transcription: Compiler]

The earliest example of the engraving seen by the compiler dates from eight years after this letter. Daniell states that Walker made this plate in 1819 but that it was not published until 1827. The name of the other clergyman whose portrait is the true subject of the document is not known but Walker produced a stipple engraving after Reverend Archibald Alison (no. 15) in 1823.

703. Christina Thomson of Camphill (sitter's dates not known)

BIOGRAPHY: Daughter of Robert Thomson of Camphill and sister of Mrs James Menteith (no. 531). She married, at an unknown date, Reverend Thomas White of Lichfield and Universtiy College, Oxford.

DATE: Payment 1821

DIMENSIONS: 30 1/8 x 25 1/8

DESCRIPTION: Half length, to front, looking to left.

COLLECTION: Museum of Art, Toledo, Ohio.

PROVENANCE: By descent to Leonard Jauncey White-Thomson; his sale, Sotheby's, 27 June 1921 (lot number not recorded); Sulley and Co., London; Howard Young Gallery, New York; Arthur J. Secor, 1922; his gift to the Museum, 1933.

REFERENCES: Armstrong, p. 113; Pinnington, pp. 250, 253; Greig, p. 62; William Roberts, Miss Charlotte Thompson (Mrs White), by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1921), no copy of this has been seen by the compiler; Toledo Museum of Art, "Raeburn Portraits in the Museum", Museum News 105 (March-June 1944), pp. 5-6; Toledo Museum of Art, European Paintings (Toledo: Toledo Museum of Art, 1976), p. 133.

DISCUSSION: Payment for this portrait and that of her sister, Mrs James Menteith, is recorded in a letter which was in the collection of R.N. Carew Hunt in 1930. It was transcribed at that time by William T.

Whitely and his transcription is preserved in the British Museum, Department of Prints and Drawings, Whitley Papers, vol.x.f.1220. It reads:

Edinburgh, 20 of October 1821

Sir

I beg to inform you that I have received the £120 which you remitted through the Royal Bank in payment of your sisters' portraits, frames, etc., & I request you will accept of my best thanks. It gives me great pleasure to learn that the pictures are approved of.

I have not yet seen the framemaker, but I have no doubt he will cheerfully take the money with the little deduction of the 8s. 6d. I am, with great respect, Sir,

Your most obedient faithful servant  
[signed] Henry Raeburn.

[To] Robert Thomson, Junior, Esq.,  
Camphill, Glasgow.

The present location of the document is not known.

704. Robert Thomson of Camphill (1771-1831)

BIOGRAPHY: A manufacturer in Glasgow; he became a Justice of the Peace for the counties of Renfrew and Lanarkshire and Captain of the East Renfrew Volunteers.

DATE: c. 1820

DIMENSIONS: 48 x 39

DESCRIPTION: Half length, standing, his gloves in his left hand, which rests on his hip, his right hand holds his hat.

COLLECTION: Private collection, Gloucestershire.

PROVENANCE: By descent to Leonard Jauncey White-Thomson; his sale, Christie's, 1 January 1924 (154); to Neale Thomson, a descendant of the sitter; bequeathed to his son, Neale; bequeathed by him, in 1964, to his cousin, the present owner.

REFERENCES: Armstrong, p. 113; Pinnington, p. 250; Greig, p. 61.

DISCUSSION: His two sisters sat to Raeburn, Mrs James Menteith (no. 531) and Christina Thomson (no. 703). The artist was paid for those portraits in 1821 by this sitter and it seems likely that he sat to Raeburn at about the same time.

The 1824 Inventory (Document 21) contains two entries which cannot be associated with any known portraits but which may have some connection with the family of this sitter. The Inventory gives under debts recovered since Raeburn's death: "[1824] April 6 R Thomson Esq £105" and under debts outstanding at 9 June 1824: Mrs Thomson, Glasgow £42".

705. George Thomson (1757-1851)

BIOGRAPHY: Brother of the landscape painter, John Thomson of Duddingston (no. 798); he acted as Principal Clerk to the Board of Trustees from 1780 until 1839; a position which must have given him many opportunities to meet the artist; the poet Robert Burns (no. 792) was an energetic collaborator with the sitter, who published a collection of Scottish songs, but he aimed for a more polite product than Burns had envisaged; he maintained an extensive correspondence with a diverse group of figures which included Beethoven, Byron, James Hogg, Joanna Baillie, Sir David Wilkie and Charles Dickens, as well as Burns.

DATE: Possibly c. 1805

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, looking to left, wearing spectacles.

COLLECTION: Viscount Cowdray, Cowdray Park.

PROVENANCE: By descent; Miss Thomson, by 1863; Sotheby's, 14 May 1912 (48).

ENGRAVINGS: Stipple, J. Cochrane.

EXHIBITIONS: R.S.A., 1863 (240).

REFERENCES: Armstrong, p. 113; Pinnington, p. 250; Greig, p. 61.

DISCUSSION: It was recorded by Sotheby's, 1912, that in his will the sitter instructed his sons to present his own and his wife's (no. 706) portraits in his name to the Royal Scottish Academy:

as specimens of the talents of the admirable artist who honoured me with his friendship and delighted me with his society, Mrs Thomson's portrait being considered by all the judges of art who have seen it as one of the happiest of his productions.

A codicil later cancelled this provision. There is a copy of this portrait by an unknown artist in the Scottish National Portrait Gallery.

706. Mrs George Thomson (sitter's dates not known)

BIOGRAPHY: The Greig Manuscript says that she was the daughter of a Lieutenant Miller of the 50th Regiment. She was the wife of George Thomson (no. 705).

DATE: Possibly c. 1805

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, wearing a fur-trimmed coat and a hat trimmed with feathers.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent; Sotheby's, 14 May 1912 (48); A. Wertheimer; sold to Leopold Hirsch; Christie's, 14 May 1926 (lot number not recorded); Agnew.

DISCUSSION: This portrait, which, to judge from old photographs, is of exceptional quality, has not been previously mentioned in the Raeburn literature. There is a tradition, recorded by Sotheby's in 1912, that the portrait was a gift from the artist. See also her husband's portrait (no. 705)..

707. James Thomson of Bogie, W.S. (c. 1749-1831) (Examined)

BIOGRAPHY: Son of John Thomson, merchant, of Cupar; he was apprenticed as a lawyer to James Chalmers and became a Writer to the Signet in 1777. He married, in 1809, Helen, daughter of Patrick Moncrieff of Reidie, Forfarshire.

DATE: Probably c. 1820

DIMENSIONS: 48 1/4 x 38 3/4

DESCRIPTION: Three-quarter length, seated, to left, a table to left on which lie papers and books, a landscape view beyond.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to Mrs Florence Davidson; her gift to the Gallery, 1940.

REFERENCES: Not recorded in the literature.

708. Reverend John Thomson of Duddingston, F.R.S.E. (1778-1840)

BIOGRAPHY: Youngest son of Thomas Thomson (d. 1799), minister of Dailly; educated at Dailly School and at the universities of Edinburgh and Glasgow; he was licensed to preach by the presbytery of Ayr in 1799; ordained to Dailly in 1800; he transferred to Duddingston in 1805; he was also a landscape painter, taught by Alexander Nasmyth; a founder member of the Association of Artists; he did not allow his name to be published as a member but exhibited works regularly until his death; he was made an Honorary member of the Scottish Academy in 1826 (some give 1830); and contributed entries to the Edinburgh Encyclopaedia and the Edinburgh Review. He married, first, in 1801, Isabella (d. 1809), daughter of John Ramsay, minister of Kirkmichael; they had two sons and three daughter, one of whom, Isabella, married the artist, Robert Scott Lauder; he married, second, in 1814, Frances Ingram Spence (d. 1845), widow of Martin Dalrymple of Fordel and Cleland; they had three sons and two daughters. Raeburn mentioned Thomson in a conversation with Sir Walter Scott recorded by John Morrison, c. 1822

I am at present painting an admiral, and had some thought of asking my friend, the minister of Duddingston, to paint me a sea; but on second thoughts I am afraid Mr. Thomson's sea might put my part of the picture to the blush.

DATE: Probably c. 1818-1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left. (I am grateful to Margie Christian of Christie's for photographs of this work.)

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (28); to Sir William Stirling Maxwell, Bt. of Keir; by descent to Colonel William Stirling of Keir; sold by his executors, Christie's, 16 November 1990 (34).

ENGRAVINGS: Mezzotint, Alexander Hay.

EXHIBITIONS: Raeburn Exhibition, 1824 (20); R.S.A., 1863 (125);  
Raeburn Exhibition, 1876 (167).

REFERENCES: Obituary, p. 21; John Morrison, "Random Reminiscences of  
Sir Walter Scott, of the Ettrick Shepherd and Sir Henry Raeburn",  
Tait's Edinburgh Magazine n.s. 11 (January 1844), 17; Brown, p. 11;  
Andrew, p. 155; Armstrong, p. 113; James L. Caw, Scottish Portraits,  
with an Historical and Critical Introduction and Notes, 2 vols.  
(Edinburgh: Jack, 1903), 2, 105-7; Pinnington, pp. 166, 250; Greig, pp.  
xxxii, 61; Dibdin p. 67; Irwin and Irwin, p. 231.

DISCUSSION: The portrait has some similarity to that of Sir Francis  
Chantrey (no. 149b).

A portrait attributed to Raeburn; titled "Rev. J.H. Thompson";  
measuring 29 1/2 x 24; described as half length, in clerical robes;  
appeared at Christie's, 18 June 1971, property of William van Gelder,  
formerly in the collection of the late Michael van Gelder, of Uccle,  
Brussels. As no visual record of that work has been seen by the  
compiler no comment can be made on the authorship of it or on the  
connection, if any, between it and the portrait under discussion here.

709. Mrs Elizabeth Tod of Drygrange (sitter's dates not known)

BIOGRAPHY: Eliza or Elizabeth, third daughter of Sir James Pringle,  
4th Bt. of Stichel. She married, in 1802, Archibald Tod, W.S. (1758-  
1816). Her husband was the son of Thomas Tod of Drygrange, W.S. (1726-  
1800) who had been apprenticed to Samuel Mitchelson, W.S. in whose  
office some early sitters to Raeburn were trained; see John Anderson  
of Inchyra (no. 26). Her husband's mother was Jean, daughter of  
James Gartshore, W.S.

DATE: Probably c. 1800-1805

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, grey and white cap.

COLLECTION: Whereabouts unknown.

PROVENANCE: French Gallery, London, 1910; Barbizon House, London,  
1911; Brunner Gallery, Paris, 1911; Mrs R.L. Douglas, (New York?), 1951.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn  
R.A., 1910 (19).

REFERENCES: Greig, pp. xl, 61.

710. James Traill of Hobbister and Rattar (b. 1759, date of death not known)

BIOGRAPHY: The sitter was an advocate and became Sheriff of Orkney and Caithness. He married, in 1784, Lady Janet Sinclair (no. 711).

DATE: Probably shortly before 1800

DIMENSIONS: 50 1/4 x 40

DESCRIPTION: Three-quarter length, seated, to right, a book in his right hand, a table behind on which books and papers rest.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to James Christie of Castlehill House, Caithness; his sale, Christie's, 14 July 1911 (lot number not recorded); Colnaghi and Knoedler, New York, at unknown times; with Jay Ronsuck in 1964.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (24).

REFERENCES: Greig, pp. liv, 61.

DISCUSSION: From a photograph the portrait appears to be of exceptional quality.

711. Lady Janet Traill (d. 1806)

BIOGRAPHY: Lady Janet Sinclair, daughter of William, 10th Earl of Caithness. She married James Traill (no. 710); and was buried at Roslin Chapel, Midlothian.

DATE: Probably shortly before 1800

DIMENSIONS: 50 1/4 x 40 1/4

DESCRIPTION: Near full length, seated, to left, in a landscape.

COLLECTION: Museum of Art, Toledo, Ohio.

PROVENANCE: By descent to James Christie of Castlehill House, Caithness; his sale, Christie's, 14 July 1911 (109); Duveen, New York; Henry Reinhardt Gallery, New York, 1912; purchased by Henry Drummond Libbey, 1912; his gift to the Museum, 1925.

EXHIBITIONS: Toledo, Toledo Museum of Art, Inaugural Exhibition, 1912 (199); Cleveland, Cleveland Museum of Art, Inaugural Exhibition, 1916 (22); New York, Reinhardt Gallery, Loan Exhibition, 1927 (14).

REFERENCES: Greig, pp. xiv, 61; Toledo Museum of Art, "Raeburn Portraits in the Museum", Museum News 105 (March-June 1944), p. 5; Toledo Museum of Art, European Paintings (Toledo: Toledo Museum of Art, 1976), pp. 133-4.

(I am grateful to Professor David Nolta for obtaining material for me for use in this entry.)

712. Archibald Trotter of Bush (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. Bush is an estate on the outskirts of Edinburgh. Many Trotter family portraits passed into the hands of the University of Edinburgh when The Bush was purchased by the University in 1946.

DATE: Traditionally 1807

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, to right, in a dark blue coat with metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until at least 1876; anon. sale, Sotheby's, 23 March 1977 (64); and again, 15 July 1987 (71).

EXHIBITIONS: Raeburn Exhibition, 1876 (278).

REFERENCES: Armstrong, p. 113; Pinnington, p. 251; Greig, p. 61.

DISCUSSION: When the portrait appeared at Sotheby's in 1987 it was stated in the catalogue that: "The portrait was painted in 1807, the same year as Raeburn painted the sitter's wife." No other record of a portrait of Mrs Trotter is known. There may be some reason for this date which is at present unknown. Certainly on stylistic grounds 1807 is appropriate.

713. Lady Anne Turing (d. 1809)

BIOGRAPHY: Anne, daughter of Colonel Donald Campbell of Glensaddel, Argyllshire. She married, in October 1797, Robert, afterwards Sir Robert, Turing, 6th Bt.; he made his fortune in India and they established themselves at Banff Castle. The relationship, if any, between this sitter and Master John Campbell of Saddell (no. 125) is not known.

DATE: Probably shortly after 1800

DIMENSIONS: 50 x 39 1/2

DESCRIPTION: Three-quarter length, standing, looking to right, her right arm outstretched, in a landscape.

COLLECTION: Carnegie Institute, Pittsburgh, Pennsylvania.

PROVENANCE: By descent to Sir James Walter Turing, 9th Bt.; his sale, Christie's, 28 April 1922 (40); to Nathan; John Levy Galleries, New

York and Mrs Benjamin Franklin Jones, Jr. (d. 1941), at unknown dates; presented to the Institute by the latter's children, Mrs J.O. Burgwin and B.F. Jones III., 1942.

REFERENCES: Greig, p. 61; John O'Connor, "A Great Raeburn Portrait Comes to the Carnegie Institute as a Memorial to Mrs B.F. Jones", Carnegie Magazine, May 1942, pp. 45-6; Watson R. Van Steenburgh, "Sir Henry Raeburn", Carnegie Magazine, March 1956, pp. 84-5, 104.

DISCUSSION: In the collection the portrait is dated to shortly after 1797 but this is probably too early. It is more likely to date from the early years of the nineteenth century.

714. Captain William Tytler (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably c. 1807-1810

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, to left, looking to front.

COLLECTION: Whereabouts unknown.

PROVENANCE: Newhouse Gallery, New York, at an unknown time.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait has made only one appearance, and that at an uncertain time, on the art market in New York. Stylistically the work has much in common with Archibald Trotter of Bush (no. 712).

715. William Tytler of Woodhouselee, W.S. (1711-1792)

BIOGRAPHY: Son of William Tytler, lawyer in Edinburgh and his wife Jean Leslie; he was apprenticed to William Forbes, W.S. and became a Writer to the Signet in 1742; he was Treasurer of that Society from 1788 until 1792; as a member of the Select Society he must have known Allan Ramsay, the painter, as well as most of the other distinguished literary and intellectual figures in Edinburgh of his day; he was the author of various literary works including An Inquiry, Historical and Critical, into the Evidence Produced by the Earls of Moray and Morton Against Mary Queen of Scots (1760), which ran to four editions; at the Bodleian Library he uncovered the manuscript of the poem, The Kingis

Quair widely attributed to King James I; in 1748 he purchased the estate of Woodhouselee, near Edinburgh and in 1755 he build a modern house there, on the site of an old castle; he was also an accomplished musician. He married, in 1745, Anne (d. 1783), daughter of James Craig of Costerton and Balnair, W.S.; he was the father of Alexander Tytler, Lord Woodhouselee (no. 716).

DATE: c. 1788

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Half length, to right, in a wig, wearing a hat, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

ENGRAVINGS: Mezzotint, J. Jones, 1790; line, R. Scott, 1793; line, John Beugo.

EXHIBITIONS: Edinburgh (College of Art?), 1850 (28); London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (873); Edinburgh, Exhibition of Scottish National Portraits, 1884 (306); R.A., Exhibition of Scottish Art, 1939 (106); Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (58); Raeburn Exhibition, 1956 (24).

REFERENCES: Brown, pp. 6, 90-2; Chaloner Smith, 2,771-2; Armstrong, p. 113; Pinnington, p. 251; Greig, p. 62; Sanderson, pp. 139, 142, 147, 148, Raeburn Exhibition Catalogue, 1956, p. 27.

DISCUSSION: The portrait is generally agreed to date from between the artist's return from Rome in 1787 and 1790 when it was engraved. It is close to David Hunter of Blackness (no. 414), which has a traditional date of 1788, both sitter's are shown half length, wearing a dark hat and are set against a distant landscape, a combination which Raeburn favoured at this time.

716. Alexander Fraser Tytler, Lord Woodhouselee (1747-1813)

BIOGRAPHY: Eldest son of William Tytler of Woodhouselee (no. 715); he was admitted advocate in 1770; was made Joint Professor of Universal History at the University of Edinburgh in 1780 and was for a time Depute Judge-Advocate; in February 1802 he was raised to the Bench as Lord Woodhouselee and in 1811, on the promotion of David Boyle (no.

67), he became Lord of Justiciary; he published both legal works and studies of classical authors including: Treatise on Martial Law, Elements of General History and Critical Essay on the Life of Petrarch. He married Mrs Fraser Tyler (no. 717) in 1776; Patrick Fraser Tytler, the historian, was his son.

DATE: Traditionally 1804

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, wearing bands.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent until at least 1868.

ENGRAVINGS: Stipple, C. Picart, 1813.

EXHIBITIONS: London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (48).

REFERENCES: Armstrong, p. 114; Pinnington, p. 253; Greig, p. 61.

DISCUSSION: The portrait has a traditional date of 1804. The origins of this appear to be the catalogue of a sale at Christie's on 10 July 1897 which included a version of the portrait as part of a group of works by Raeburn of the Fraser of Reelig family. Some of the portraits in the group bore dates inscribed on the reverse. Stylistically, the date of 1804 is appropriate.

A letter of 28 March 1813 from the sitter's son, William Fraser Tytler, to Cadell and Davies, the London publishers, concerning the engraving, is preserved in the library of the University of Edinburgh (Special Collections, La.ii.602). It reads:

28 March 1813

Gentlemen,

I had the pleasure of receiving yours of the 11th March in Course but the proof of the print and biographical notice did not come to hand till a few days ago and it is only today that I have had it returned by Mr Raeburn.

I am very highly pleased with the print, and think the resemblance it conveys more pleasant than the picture from which it was taken. In the picture there is a heavy or rather a glazed look in the eyes, which was always unpleasant to me, and which the print does not partake of in the smallest degree.

It struck both Mr Raeburn and myself that in the print the nose was rather too large, and this defect he has in some measure corrected on the proof, which I send to Blackwood to return to you, that the engraver may alter it, but I regret very much that you did not send me two proofs which would have enabled me to compare the correction by Mr R[aeburn] with its original state. Another thing which strikes me with regard to the nose is that in the manner it is now corrected, the right side of the nose (near the nostril) has the appearance of being swelled within the shade above the swell of the nostril. Might [it] not be diminished in breadth to take away this appearance? I do not take upon me to say, but I should wish you to mention the observation to the engraver leaving it to him to judge whether it is correct or not for I think the print so excellent that I fear even the slightest alteration upon it.

I also regret you not having sent two copies of the proof for another reason, that it is with the greatest reluctance that I have been able to prevail upon my mother to part with it in order to its being returned to you & I beg that you will be so good as to send down the 6 earliest proofs before the name is added to the plate and also 6 good impressions of the print. Two of these proofs address to Mrs Fraser Tytler, Princes St. Edinburgh & send them by the mail. The other 4 of the 6 prints address to me: Aldourie, by Inverness (as I leave Edinburgh in a few days) and send them by the first vessel for Inverness.

I have not been able to find any further corrections or additions for the Elements of History than those which have already been sent you.

I have requested my brother, who is at present in London, to call upon you and to have the picture sent down to Mr Raeburn as soon as possible.

I am Gentlemen, Your most obedient, humble servant,  
[signed] W. Fraser Tytler.

[P.S.] As it may be of importance to lose as little time as possible in completing the print, I have cut it down & enclose it within, instead of sending it to Blackwood. When you send the prints for me be so good as inform me by post aboard what vessel they are sent, & should there be no vessel ready to sail at the wharf when they are ready, be so good as send them by the mail, as I am very desirous to have them as soon as possible.

[P.P.S.] 29th [March 1813] On examining the print again before sending it off it has struck one of my friends that the face is altogether longer than Lord W[oodhous]lee's I am also sensible of this, but fear it cannot now be corrected. If you incline forward the forehead of the print, so as to foreshorten the face, I think you will be sensible of an improvement in the likeness.

[Transcription: compiler]

There are at least two, and possibly three, versions of this portrait;

One was titled "John Grant of Kilgraston, Lord Justice of Jamaica" (see no. 344). It was photographed in the collection of Colonel N. Fraser Tytler of Aldourie, at an unknown time. This title is not easy to explain but the existence of an early engraving proves that it is wrong. It may simply be that the inscription on the photograph is an error. One other version of the portrait is in the collection of the Montreal Museum of Fine Arts where it bears the title "Alexander Selkrig". The provenance is not known to the compiler. It is not known what relation, if any, the above works have to the version which passed by descent in the family of the sitter's daughter, Jane Fraser Tytler (no. 719) to Philip Affleck Fraser, his sale, Christie's, 10 June 1897 (32).

The sitter owned Raeburn's early portrait of Dugald Stewart (no. 672a). This was recorded in a letter from the artist of 24 August 1809. For a transcription of this letter see Robert Blair of Avontoun (no. 53).

717. Mrs Alexander Fraser Tytler, Lady Woodhouselee (d. 1835)

BIOGRAPHY: The little that is known of this portrait and sitter comes from the inscription by William Roberts carried on the reverse of a photograph preserved in a number of photographic archives including the Witt Library (Box 1955, Ta-Ty). Roberts is not always a reliable source. Among other details he gives: that she was Anne, daughter and heiress of William Fraser who married Alexander Fraser in 1776 and that she died in 1835.

DATE: Probably c. 1804

DIMENSIONS: 30 1/4 x 25

DESCRIPTION: Nearly three-quarter length, seated, to right, with her arms folded, wearing a cap, her collar is fur-trimmed.

COLLECTION: Brooklyn Museum, Brooklyn, New York.

PROVENANCE: By descent to Lieutenant-Colonel Fraser Tytler; sold by him in 1929 to the Howard Young Galleries, New York.

REFERENCES: Not recorded in the literature.

718. Alexander Fraser Tytler, Jr., as a Boy (d. 1832)

BIOGRAPHY: The reverse of an old photograph issued by the Howard Young Galleries, bears the following biography of the sitter written by

William Roberts:

Eldest son of William Fraser-Tytler of Balnain (and grandson [of] Alexander Fraser-Tytler Lord Woodhouselee) by Margaret Cussans only daughter & heiress of George Grant Esq of [illegible] Yard. Born about 1802, entered the East India Company's Service and attained the rank of Lieutenant. Married Elizabeth Colvin. died at Akyab, August 4 1832.

A capital example of Raeburn's work done only a few years before his death. The sitter was at the time a senior officer in the East India Company's Service. The portrait has been purchased privately from Lieut.-Col. Fraser Tytler, D.S.O. & has never been exhibited or engraved.

[signed] W. Roberts London Aug. 10, 1929.

Very little of this can be accepted. There is no record of an officer of this name in V.C.P. Hodson's, List of Officers of the Bengal Army, 1758-1834 4 vols. (London: Constable and Co., 1927-47). Further, the style of the portrait is clearly c. 1803 and far from being of "a senior officer in the East India Company's Service", the portrait represents a boy of about eleven years old.

DATE: c. 1803

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, looking to front.

COLLECTION: Whereabouts unknown.

PROVENANCE: Howard Young Galleries, New York, 1933; Newhouse Gallery, New York, at an unknown date.

EXHIBITIONS: San Francisco, California Palace of the Legion of Honour, English Paintings, 1933 (number not recorded), lent by the Howard Young Galleries.

REFERENCES: Not recorded in the literature.

719. Jane Fraser Tytler (c. 1797-1881)

BIOGRAPHY: Youngest daughter of Alexander Fraser Tytler, Lord Woodhouselee (no. 716); she married, in 1823, James Baillie Fraser, 13th of Reelig, (no. 306); she inherited her husband's estate in 1861; and gave it, in 1879, together with a collection of Raeburn portraits of her husband's family, to her grandson, Philip Affleck Fraser. After her death he sold the portraits at Christie's, 10 July 1897; see no. 310; see no. 306.

DATE: Probably 1815-1820

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, slightly to right, wearing a mantle edged with fur.

COLLECTION: Taft Museum, Cincinnati, Ohio.

PROVENANCE: By descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (31); Scott and Fowles, New York; sold to Mr and Mrs Charles P. Taft in or before 1931; their gift to the Museum.

EXHIBITIONS: New York, venue not known, Loan Exhibition, 1909 (11).

REFERENCES: Armstrong, p. 102; Pinnington, p. 255; Greig, p. 62; Taft Museum, Taft Museum Catalogue (Cincinnati: Taft Museum, 1958). p. 73.

DISCUSSION: It is stated in the catalogue of the collection, on what authority it is not entirely clear, that she was painted at the age of nineteen, in 1816.

720. Eleanor Urquhart of Craigston (sitter's dates not known)  
(Examined) Plate: 102

BIOGRAPHY: Second daughter of William Urquhart of Craigston (no. 721)  
by his first wife, Margaret. The sitter was unmarried.

DATE: Payment 1794

DIMENSIONS: 29 3/8 x 24 1/4

COLLECTION: National Gallery of Art, Washington, D.C.

PROVENANCE: Commissioned by the sitter's father, John Urquhart (d.  
1821) of Craigston; by descent to Captain Michael Bruce Pollard-  
Urquhart, c. 1915; his sale, Christie's, 20 December 1918 (144); to  
Sully; Knoedler, London, at an unknown date; sold in 1920 to Andrew W.  
Mellon; passed to the A.W. Mellon Educational and Charitable Trust,  
Pittsburg, in 1934; their gift to the Gallery, 1937.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Pictures by  
Raeburn, 1925 (11).

REFERENCES: Rose Harris, "Raeburn", Masters' Series (London: 1966),  
p. 5; Irwin and Irwin, p. 158.

DISCUSSION: There is a transcription of Raeburn's receipt in a letter  
from a Mrs Urquhart of Craigston preserved in the curatorial file at  
Washington. It reads "Edinburgh 10th Jan 1794 Received from Robt  
Arthburnet Esq the sum of Forty five Guineas for the Portraits of Mr,  
Mrs and Miss Urquhart of Craigston." This suggests that sittings took  
place during 1793 and clearly each portrait cost fifteen guineas. The  
author of the letter identifies the Mrs Urquhart as William Urquhart's  
second wife (no. 722). The portrait has consistently been dated c.  
1793 but the receipt has not previously been referred to or  
transcribed.

721. Mr William Urquhart of Craigston (d. 1821)

BIOGRAPHY: Eldest son of Captain John Urquhart, purchaser of the  
estates of Craigston and Cromarty, and his wife, who was also his  
cousin, Jean, daughter of William Urquhart of Meldrum; the sitter sold  
the estate of Cromarty. He married, first, Margaret, daughter of  
George Irvine of Artamford; they had a son, John, a daughter, Jane,  
who married Francis Gregor of Trewarthenick, Cornwall, and a further

daughter, Eleanor (no. 720); he married, second, Margaret Ogilvie (no. 722); they had a son Adam (see below) and two daughters, Elizabeth and Frances.

DATE: Payment 1794

DIMENSIONS: Unknown

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until at least 1952.

REFERENCES: Not recorded in the literature.

DISCUSSION: There appear to be four Raeburn portraits in this family group. The portrait of William Urquhart together with that of his second wife, Margaret Ogilvie (no. 722), are only known from the transcription of the artist's receipt given in the entry on Eleanor Urquhart of Craigston (no. 720). The artist's receipt records payment for three portraits on 10 January 1794, suggesting that sittings took place in 1793. The letter in the curatorial files states that the portraits of William Urquhart and his wife were damaged by fire in 1952 and that they, together with a portrait of Adam Urquhart, had been cleaned by the National Gallery of Scotland. No date for the cleaning was given. The portrait of Adam Urquhart was described in the letter as being later than the other Raeburn portraits in this series but no other reference to it has been found. It too was said to have been damaged by fire in 1952. The Adam Urquhart depicted was presumably William and Margaret Urquhart's eldest son who married, Mary, daughter of the Right Reverend Dr Maltby, Bishop of Chester.

722. Mrs William Urquhart of Craigston (sitter's dates not known)

BIOGRAPHY: Margaret, daughter of A. Ogilvie of Auchiries. She married William Urquhart of Craigston (no. 721) as his second wife.

DATE: Payment 1794

DIMENSIONS: Unknown

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until at least 1952.

REFERENCES: Not recorded in the literature.

DISCUSSION: As of no. 721.

723. Mr William Urquhart (sitter's dates not known) (Examined)

BIOGRAPHY: A merchant of Glasgow, his marriage agreement with Ann Pattison (no. 724) was signed on 9 November 1812; they married shortly thereafter. The curatorial files make reference to the family of Urquhart of Craigston (see no. 321) and suggest that this sitter married Ann Ogilvie, daughter of Alexander Ogilvie of Auchiries. This is incorrect.

DATE: Traditionally c. 1814

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: Half length, to left, looking to front.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: By descent to the sitter's eldest son, William; bequeathed to his wife Caroline T. Urquhart; her gift to the Gallery, 1900.

REFERENCES: Armstrong, p. 113; Pinnington, p. 251; Greig, p. 62.

DISCUSSION: Stylistically, the portrait has much in common with the portrait of Francis Horner in the collection of the Scottish National Portrait Gallery (no. 407).

724. Mrs William Urquhart (sitter's dates not known) (Examined)

BIOGRAPHY: Daughter of John Pattison, Town Clerk of Leith. She married William Urquhart (no. 723); they had seven children. See also the biographical account of her husband.

DATE: Traditionally c. 1814

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, looking to left, wearing an open mantle.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: As of no. 723.

ENGRAVINGS: Modern mezzotint, Ellen Jowett.

EXHIBITIONS: Paisley, Fine Art Institute, 1903-4 (101); Glasgow, 1908 (86); R.A., Exhibition of British Art, 1934 (473).

REFERENCES: Armstrong, p. 113; Pinnington, p. 251; Greig, p. 62; Brotchie, pp. 66, 83; Dibdin, pp. 131, 146; Irwin and Irwin, p. 158.

DISCUSSION: The portrait, although of a slightly more subdued emotional content, is stylistically close to Mr Scott Moncrieff (no. 542) and, like that work, this is an image which contains a pronounced sexual charge. Portraits such as these seem to have been painted by Raeburn exclusively of married women.

There is a poor copy of the portrait, by an unknown hand, in the collection of Richard A. Ledwith, Charleston, South Carolina.

725. James Veitch, Lord Eliock (1712-1793), in Robes (Examined)  
Plate: 103

BIOGRAPHY: Called to the Bar in 1738; shortly afterwards he left Scotland to travel Europe; during this time he met Frederick the Great and for many years they corresponded; he became Sheriff-Depute of Peebles in 1747 and was M.P. for Dumfries burghs in 1755; he was raised to the bench in 1761 when he took the title, Lord Eliock.

DATE: Probably close to 1790

DIMENSIONS: 48 1/2 x 40

COLLECTION: Faculty of Advocates, Edinburgh.

PROVENANCE: Tooth, 1943; Mrs Noral Deitch; her sale, 10 March 1965 (123).

EXHIBITIONS: Edinburgh, Talbot Rice Art Centre, and London, Tate Gallery, Painting in Scotland, The Golden Age, 1985-6 (101).

REFERENCES: Macmillan, 1986, pp. 75, 195.

DISCUSSION: Macmillan, correctly, found strong similarities between this portrait and that of James Hutton (no. 418) but this did not result in him dating the Hutton portrait to after the the artist's trip to Rome; he dated the Hutton portrait to c. 1783 and the portrait of Veitch to c. 1787. Lord Eliock sat again to Raeburn in private dress:

725b. Plate: 104

DATE: Probably close to 1790

DIMENSIONS: 80 3/4 x 58 1/2

COLLECTION: Whereabouts unknown.

PROVENANCE: French Gallery, London, 1911; M. Marzell de Nemes sale, Hotel Drouot, Paris, 21 November 1918 (25). There are scattered references to a portrait with this title appearing at the Barnard Sale, Christie's, 12 June 1925 (162) and the Berlin Museum Sale, Munich, 9-10 June 1937.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1911 (18); Paris, Sedelmeyer Gallery, Twelfth Exhibition of One Hundred Paintings by Old Masters, 1913 (90).

REFERENCES: Apart from the exhibition catalogues given above, the portrait has not appeared in the Raeburn literature.

DISCUSSION: This work has much in common with George Chalmers of Pittencrieff (no. 147) which is traditionally dated to 1776. Dating the Veitch portrait to c. 1776 would imply that the sitter was sixty-

four years old at the time of sitting. Clearly, he is much older and consequently the portrait dates from a much later period in the artist's life, probably close to 1790. The similarity to the Chalmers portrait makes this one of the more interesting works from the artist's early days after his return from Rome. However, the portrait has not been seen since 1918.

Robert Dundas, 2nd Lord President (nos. 241a and b) also sat to Raeburn for portraits in both official and private dress.

726. Mrs Veitch of Eliock (sitter's dates not known) (Examined)

BIOGRAPHY: Zepherina Loughnan; what little is known of her family comes from information supplied by Scott and Fowles, New York, recorded in the Frick Art Reference Library (222-70); it gives: great-granddaughter of Alexander Fergusson of Craigdarroch and of Anne Laurie of Maxwellton, in 1796 she married Lieutenant-Colonel Henry Veitch of Eliock (d. 1838).

DATE: Probably c. 1805

DIMENSIONS: 48 1/2 x 38 3/4

CONDITION: Presently covered with a heavy, discoloured varnish.

DESCRIPTION: Three-quarter length, seated, to left, in a landscape by a low wall.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to her niece, Miss Alice Graham Stirling, Edinburgh; she sold the work to Knoedler at an unknown date; Scott and Fowles, New York; purchased from them, 15 April 1918, by Mrs Francis Neilson; gift of Francis Neilson (Jr.?) to the Gallery, in memory of his mother, Isabella Neilson Butters, via the National Art Collections Fund, 1946.

EXHIBITIONS: New York, Duveen, Early English Portraits, 1914; Chicago, The Art Institute of Chicago, Century of Progress Exhibition, 1933 (200).

REFERENCES: Greig, p. 62.

DISCUSSION: The picture is stylistically close to Mrs Colin Mackenzie of Portmore (no. 497).

727. Mrs Daniel Vere of Stonebyres (sitter's dates not known)

BIOGRAPHY: Daughter of James Leslie and his wife Ann Edgar, later Lady Raeburn; she was the artist's step-daughter. She married Daniel Vere of Stonebyres, Sheriff-Substitute of Lanarkshire, at an unknown date. For a portrait of this sitter as a child see no. 464.

DATE: c. 1820

DIMENSIONS: 47 1/4 x 37 1/4

DESCRIPTION: Three-quarter length, standing, to right, leaning against a high pedestal, in a landscape. Greig described the figure as "seated in a green garden chair", but otherwise his description conforms to the Corcoran portrait.

COLLECTION: Corcoran Gallery, Washington, D.C.

PROVENANCE: A portrait of this sitter was with James T. Gibson-Craig, by 1876. The Corcoran portrait was bequeathed to the Gallery by Senator W.A. Clark (d. before 1925); its previous history cannot be established.

EXHIBITIONS: A portrait (or portraits) bearing the title, "Mrs Vere of Stonebyres" was exhibited at the Raeburn Exhibition, 1876 (30); at London, Grafton Gallery, Scottish Old Masters; London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (3); and at New York, Knoedler, Loan Exhibition of Pictures by Raeburn, 1925 (12). As the catalogues of these exhibitions did not include descriptions it is not certain, except in the last mentioned exhibition, that the Corcoran portrait was the one shown.

REFERENCES: Andrew, p. 156; Armstrong, p. 113; Pinnington, pp. 160, 251; Caw, 1908, p. 75; Greig, pp. xlvii, 62; Dibdin, p. 42.

DISCUSSION: There are many problems connected with this work and several pictures have been given this identity. As James T. Gibson-Craig collected Raeburn portraits from an early period (ten works from his collection were included in the Raeburn Exhibition, 1876) it seems possible that the portrait in his collection represented the named sitter. However, there is no record of the appearance of that work, and its subsequent history cannot be traced with confidence.

Many doubts surround the portrait now at the Corcoran. Although known to the compiler only from a black and white photograph, it seems beyond doubt that it is by Raeburn. However, the exhibition history and the provenance given when the portrait was exhibited by Knoedler,

New York, 1925, cannot be accepted as relating to this work. In addition, the format of this portrait is unusual; it seems possible that the work may originally have been a full length which has been reduced.

728. James-Joseph Hope-Vere of Blackwood and Craigie Hall (1785-1872)

BIOGRAPHY: Son of William Hope-Vere of Blackwood (d. 1811), an officer in the 1st Dragoon Guards, sometime Muster-Master-General in Scotland, and his wife, Sophia, daughter of Joseph Corrie of Dumfries. He married, in 1813, Lady Elizabeth Hay (d. 1868) daughter of the 7th Marquess of Tweeddale; they had two sons and six daughters.

DATE: Exhibited 1815

DIMENSIONS: 94 3/8 x 60 1/4

DESCRIPTION: Full length, standing, slightly to right, holding a cane in his hands, his hat under his left arm, in a landscape.

COLLECTION: Ringling Museum, Sarasota, Florida.

PROVENANCE: Agnew, by 1924.

EXHIBITIONS: Edinburgh Exhibition Society, Annual Exhibition, 1815 (30); London, Agnew, 1928; London, Olympia Exhibition, 1928.

REFERENCES: "Remarks on the Exhibition of Paintings by Scottish Artists in 1815", Scots Magazine, May 1815, p. 329; "Observations on the Edinburgh Exhibition of Paintings. To the Editor", Scots Magazine, 1815, p. 414; Dibdin, p. 78.

DISCUSSION: The portrait was exhibited at Edinburgh in 1815, described in the catalogue as: "Portrait of a Gentleman, H. Raeburn, R.A." It was identified by Dibdin in 1925 by means of the Scots Magazine of May 1815 where the portrait was reviewed in the following terms:

No. 30 "Portrait, full length," (J.J. Hope-Weir [sic] of Craigie Hall, Esq.) This, in our opinion, is not one of Mr Raeburn's happiest efforts. The harmony of colour in the dress of the figure is chilling and cold. The blue coat and black pantaloons go indifferently well; but this passage might perhaps be improved, by a knot of scarlet ribbon for a watch-chain, which would give point to the picture, and introduce a warm colour among those of coldest hue. The shadow on the under part of the glove on his hand is absolutely black - a perfect anomaly in the open air, and in the day time. Hamlet's excellent rule in his advice to the players, to be moderate, even when they are to express the most energetic

passions, ought also be attended to by painters; taking care, "to use all gently, and not to o'erstep the modesty of Nature," which never, in morn, noon-day, or sun-set and indeed in very few of her appearances, exhibits that excessive blackness which is the vain effort of inferior genius to force out an impressive effect. The legs of the figure, too, appear of unequal length: - but not knowing the original, this passage may perhaps be perfectly correct, and true to nature.

The next issue of the magazine contained additional notes by another anonymous critic who continued the unfavourable criticism, saying of this portrait's pose:

But painters have not always the choice of the attitude, as we may be well convinced, by looking at no. 30 (Mr Hope Weir [sic]) where the attitude and dress are shocking beyond anything Mr Raeburn has exhibited for many years.

Despite the slight difference in the sitter's name as recorded by the Scots Magazine and that given here, taken from Burke's, there can be no doubt as to the identity of the sitter. The portrait presently bears the title: William Edward Hope-Vere, but that figure (b. 1824) was the sitter's son and heir.

The portrait is a little unusual as there is no other full length of a man in this setting and dressed in this manner. However, the child portrait of Quintin McAdam (no. 475) is in many ways the same, but for the separation in sitters' years. There are also a group of works from this time that show some parallels, such as Right Honourable David Boyle (no. 67) wherein the figure is substantially the same but set in an interior, and this obscures the concentration on outline that characterises the style of figure drawing found in the portrait under discussion.

Raeburn was criticised in the press for his lighting effects

throughout his career, beginning with one of his first exhibited works, Sir John and Lady Clerk of Penicuik (no. 158) of 1792. For criticism of his use of colour see Archibald William Montgomerie, Earl of Eglinton (no. 547). As Raeburn had a large number of sitters these criticisms cannot have had much effect on his clients.

729. Mrs F. Walker of Hawthornden (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Exhibited 1824.

DIMENSIONS: Unknown

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (26).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A., Now Exhibiting in no. 32 York Place (Edinburgh: J. Ruthven & Sons, 1824), p. 5; Armstrong, p. 113; Pinnington, p. 251; Greig, p. 62.

DISCUSSION: The portrait has not been seen since 1824. It is not clear what relationship, if any, there was between this figure and Lady Mary Forbes-Drummond of Hawthornden (no. 224).

730. Mr Walker of Drumsheugh (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably 1800-1805

DIMENSIONS: 34 1/2 x 27 1/2

DESCRIPTION: Half length, seated, to left, holding a walking stick in both hands.

COLLECTION: Probably with Mrs Douglas Fairbanks Jr.

PROVENANCE: Christie's, 8 February 1929 (80); to Buttery; Tooth, 1935; John Levy Gallery, New York; Mr and Mrs Huntington Hartford; Mrs Douglas Fairbanks Jr., at unknown dates.

DISCUSSION: The portrait first appeared in 1929 and has not been recorded in the literature.

731. Reverend Robert Walker Skating on Duddingston Loch (1755-1808) (Examined) Plate: 105

BIOGRAPHY: Son of William Walker, minister at Monkton, Ayrshire; his father was translated to the Scots Church at Rotterdam in 1760 and there the sitter remained for some years; licensed to preach by the presbytery of Edinburgh at the unusually early age of fifteen, he was ordained to the charge of Cramond in 1776; called to the first charge of the Canongate in 1784 he was in this position well paid; in the

same year he became a member of the Skating Society; he was also a member of other social and sporting clubs: he was elected a member of the Royal Company of Archers in 1779 and was appointed their chaplain in 1798, he was also a member of the Wagering Club; among his publications was "Kolf, a Dutch game" for Sir John Sinclair of Ulbster's (no. 646) Statistical Account of Scotland (vol. 16). He married, in 1778, Jean, daughter of John Fraser, W.S.; they had five children.

DATE: 1790-1795

DIMENSIONS: 30 x 25

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: Tradition has it that the portrait was painted by Raeburn for his own collection; given by the artist after the sitter's death in 1808 to Walker's widow, Jean; thereafter by descent to the sitter's eldest daughter, Magdalene Walker who married Richard Scougall; their daughter, Margaret who, in 1827, married James Bainsfather Scott; their granddaughter, Miss Beatrix Scott; anon. (=Miss Beatrix Scott) sale, Christie's, 6 March 1914 (89); bought in; sold privately by Miss Scott to Miss Lucy Hume, Bournemouth, 1926; her sale, Christie's, 25 February 1949 (80); purchased for the Gallery.

EXHIBITIONS: Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (50); Raeburn Exhibition, 1956 (3); Madrid, Prado, British Painting from Hogarth to Turner, 1988-9 (37).

REFERENCES: Raeburn Exhibition Catalogue, 1956, p. 12; National Gallery of Scotland, Catalogue of the Collection 51st ed. (Edinburgh: National Gallery of Scotland, 1957), pp. 215-6; National Gallery of Scotland, Shorter Catalogue 2nd (revised) ed. (Edinburgh: National Gallery of Scotland, 1978), p. 81; Peter Murray and Linda Murray, The Penguin Dictionary of Art and Artists 4th ed. (Harmondsworth: Penguin Books Ltd., 1978), s.v. "Raeburn, Sir Henry"; Duncan Thomson, "Raeburn - Stylistic Change", paper presented at the Centenary Celebrations of the Watson Gordon Chair of Fine Art, University of Edinburgh, Edinburgh, April 1981. (Typewritten.); Andrea G. Pearson, "Gilbert Stuart's 'The Skater' (Portrait of William Grant) and Henry Raeburn's 'Rev. Robert Walker, D.D., Skating on Duddingston Loch': A Study of Sources", Rutger's Art Review viii (1987), 55-70; Macmillan, 1990, p. 152.

DISCUSSION: The 1978 Shorter Catalogue of the collection at Edinburgh questioned the attribution of this portrait to Raeburn. The authors said that the: "Type of canvas, style of painting and scale of figure have no parallel in Raeburn's work." These were incautious

statements. The canvas types used by Raeburn are more variable than the Edinburgh collections would suggest; in addition to this portrait there is in the National Gallery of Scotland itself another small, full length portrait, the sketch of the artist's son (no. 600a); there are several stylistic features present in this portrait which are typical of the artist and many portraits by the artist from all points in his career are in one or more features quite individual. Raeburn is a more varied artist than most commentators have been aware.

The portrait came to light in 1914, still in the hands of Walker's family. According to family legend it had been given to them in 1808, at the sitter's death, by the artist, who had painted it for his own pleasure. The tradition further recounted that Raeburn had painted the portrait in 1784, in which year Walker joined the Edinburgh Skating Club. As the discussion of the artist's early training makes clear, he formed a drawing class only in 1782 and so a portrait of this maturity cannot date from 1784. However, it must be said that there are some points of coincidence between the family remembrance and established fact that make it difficult to dismiss the tradition out of hand. For instance, Raeburn did paint numerous portraits for his own satisfaction, many of them later passed to the artist's heirs who sold them at the Studio Sale in 1877, and Walker did become a member of the Edinburgh Skating Club in 1784. In addition, there are many stylistic features which point to Raeburn's authorship:-

To begin with, there is the interest in profile, an aspect of many paintings which date from the years immediately after the artist's return from Rome. Further, the artist has placed the sitter against a distant landscape. This is found for example in David Hunter of

Blackness (no. 414). In addition, the sitter is shown engaged in play, and in the act of moving, as were so many other sitters to Raeburn in the years after the trip to Rome. These features point to a date some years after 1787. The idea expressed on the current label which accompanies the portrait in the Gallery, suggesting that the face of the sitter has been repainted c. 1808, after the sitter's death and prior to being given by the artist to the Walker family, is most improbable and should be dismissed. The marked red cast to the sitter's face is another typical stylistic feature of portraits of the 1790s. Raeburn's style had changed by 1808 and he no longer depicted sitters in that manner. See for example Professor William Richardson (no. 615b). This suggestion has been made to overcome the difficulties of the sitter's apparent age. If he is correctly identified, then the sitter was only twenty-nine in 1784; if, as the compiler believes, the portrait is from c. 1794, then the sitter was thirty-nine. It has to be conceded that he looks older than this. Does this cast doubt on his identity? The answer must be, yes. However, dating the portrait ten or so years later than that given by the family tradition conforms with Raeburn's stylistic development and is more appropriate to Walker's apparent age.

The suggestion that a specific place is represented, as implied by the title, must be dismissed. What is given is only a suggestion of landscape and it does not resemble the land around Duddingston Loch. Raeburn tends to make reference to precise geographical location only rarely and in response to a specific request from the sitter. See, for example, Mrs Scott of Harden (no. 639) and John Crichton Stuart, 2nd Marquess of Bute (no. 689). Most often the landscape takes its

place in the structure of the composition with trees and foliage reiterating the lines of the figure: in this example the mountains to the left act, in visual terms, as a counterbalance to Walker's dipping frame. A similar consideration of establishing "balance" has caused Raeburn to alter the angle at which the sitter wears his hat.

The handling of paint in the figure has also caused some doubt about Raeburn's authorship, it being expected of Raeburn that he always painted with broad economic strokes. In particular, the bindings of the skates show an exactitude in handling which does not conform with this expectation. However, at all stages in his career Raeburn was capable of manipulating paint with surprising carefulness, usually restricted to small areas, while in the remainder of the canvas the treatment is more summary. The background to Walker's portrait does show the free handling that is typical of Raeburn.

To conclude, it is impossible to accept the traditional dating of the portrait to 1784 and it may be difficult to accept the sitter's identity, but Raeburn's authorship of the portrait is beyond question.

The error in dating this portrait to 1784 has led commentators to believe that Raeburn was influenced by William Grant of Congleton, Skating by Gilbert Stuart (1755-1828), exhibited R.A. 1782 (190).

(I am grateful to Dr Duncan Thomson for allowing me to read his paper "Raeburn - Stylistic Change" which, at an early stage in my studies, helped form my understanding of this and many other works by Raeburn.)

732. James Wardrop of Torbanehill (1738, some give 1731, -1830)

BIOGRAPHY: Little is known of the sitter and his biography has become confused with that of his son, who bore the same name. He married, in

1775, Marjory, daughter of Andrew Marjoribanks of Marjoribanks. Their son, James, moved to London and became Surgeon-Extraordinary to George IV, and with him visited Edinburgh in 1822. The sitter is said to have sold Torbanehill, at an unknown time, and to have moved to Edinburgh. The estate is near Linlithgow. A portrait of his son was included in the Raeburn Exhibition 1876 but no other record of such a work has emerged.

DATE: Possibly c. 1815

DIMENSIONS: 30 3/8 x 24 1/4

CONDITION: The Australian version suffers from bitumen cracks which were first treated in 1898.

DESCRIPTION: Half length, turned to the sitter's right.

COLLECTION: National Gallery of Victoria, Australia.

PROVENANCE: By descent from the sitter's son James Wardrop II to his daughter Mrs Arthur Shirley; the Gallery claim that it passed to J.C. Wardrop by 1924 or 1925, at which time it was purchased by the Felton Bequest for the Gallery. This transfer from the Shirley collection to the Wardrop collection is difficult to believe and no record of it is known beyond this hypothesis expressed by the Gallery.

EXHIBITIONS: Versions were exhibited as follows: Raeburn Exhibition, 1876 (3), the Shirley version; Edinburgh Loan Exhibition, 1901 (183), the J.C. Wardrop version; Edinburgh International Exhibition of Industry, Science and Art, 1886 (1588), version unknown.

REFERENCES: R.L. Stevenson, p. 411; Henley, no. 13; Andrew, p. 157; Armstrong, pp. 83, 92, 113; McKay, p. 55; Pinnington, pp. 165, 166, 169, 170, 196, 202, 208, 251; Caw, Masterpieces, p. 79; Caw, 1908, p. 74; Caw, 1909, no. 54; Greig, pp. xlvii, lv, 62; Dibdin, pp. 141, 142, 146.

DISCUSSION: There are at least four versions of this portrait but this is almost certainly an underestimation of their number. They conform to three patterns. Greig, plate 22, gives two examples of the portrait turned to the sitter's right. There is another pattern, of which no published photographs are known to the compiler, in which the sitter is turned to his left. When these works have been discussed in the literature it is rarely clear how the terms left and right are being used: they could apply to the sitter or the viewer. Consequently, the information available to the compiler does not allow the definitive separation of the many versions of this portrait, nor even the

confident association with the appropriate canvas of literary references, exhibition histories and changes of ownership. However, in addition to the material given above concerning the version in Australia, the following can be tentatively offered:-

732(2. A version conforming to the pattern of the work in Australia was in the collection of G.S. Davidson in 1911; it may be the same as that which appeared as an anon. sale, Sotheby's, New York, 16 March 1979 (32) with a Wertheimer, 1911, provenance.

732(3. A version, the pattern of which cannot be determined, appeared as an anon. sale, Sotheby's, 15 March 1983 (33); the provenance given at that time was: James Byres, Tonley Hall, Aberdeen (for this family see no. 99); Viscount Aberdeen.

732b. Only one version with the sitter turned to his left can be identified from the material available to the compiler. A reproduction can be found in the Frick Art Reference Library (221-14d2); measuring 29 x 23 1/2; whereabouts unknown; it was in the Alfred H. Mulliken collection, Chicago, at an unknown time; and appeared at his sale, American Art Association, 5-7 January 1933 (41); to William Douglas; it was with the Newhouse Gallery, New York, at an unknown time.

Sittings for both patterns may have taken place at much the same time, but it is not easy to say when that was. The portraits are unlikely to be much earlier than c. 1814 but a date as late as 1823 is feasible. The compiler has not examined any of the versions under discussion.

These portraits were held in high regard by early commentators. Robert Louis Stevenson said of the version exhibited in 1876 "you might palm

[it] off upon most laymen as a Rembrandt." Henley said the Shirley version was "perhaps the finest [portrait] Raeburn ever painted." Pinnington said of the Wardrop portrait and Mrs James Campbell (no. 114) that Raeburn's claim to the rank of a master "might safely be rested upon these two works"; Dibdin said "It is the top of his achievement in simple male portraiture". However, the Wardrop portraits have completely fallen from notice.

733. Called: Captain James Watson (sitter's dates not known)

BIOGRAPHY: As the sitter cannot be identified, no records of his life can be given.

DATE: c. 1787-1790

DIMENSIONS: 49 1/8 x 40 7/8

DESCRIPTION: Near three-quarter length, looking to right, in naval dress, a ship's mast to right, a seascape behind.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: T.M. Richardson, R.W.S.; acquired from him by George Fry Esq., Berwickshire in 1873; Lord Craigmyle; his sale, McTear and Co., Glasgow, 19-20 May 1964.

EXHIBITIONS: R.A., Scottish Art Exhibition, 1939 (104).

DISCUSSION: Clearly the portrait dates from shortly after the artist's return from Rome and is stylistically close to Rear-Admiral Charles Inglis (no. 419). There is no evidence to support the identification of the sitter and within the collection the title given here is now rejected but this title was used when the portrait was exhibited in 1939. A note in the curatorial files suggesting that the portrait is of one Rear Admiral Sir Alexander John Ball (1757-1809) can be dismissed for two reasons: first, as his date of birth is given as 1757, he would have been only about thirty when sittings took place, but clearly the sitter is much older; second, the naval biographies are silent on that figure, suggesting that there was no such man. The portrait is of an unknown sitter.

734. James Watt (1736-1819) (Examined) Plate: 106

BIOGRAPHY: Born in Greenock, son of a merchant and shipowner; at the age of eighteen he went to London to improve his abilities in nautical and mathematical instrument-making; he returned to Scotland and was appointed Instrument-Maker to the University of Glasgow and at this time developed his improvements to Newcomen's steam engine; he went into partnership with Henry Bolton (1728-1809) in 1774; as well as developing the steam engine he also worked as a civil engineer and produced the preliminary surveys of the Forth and Clyde, and the Caledonian Canals; he retired from business in 1800 and devoted himself to his scientific investigations.

DATE: 1815

DIMENSIONS: 30 x 25

COLLECTION: The Henry E. Huntington Library and Art Gallery, San Marino, California.

PROVENANCE: By family descent to G.A. Thompson Esq., of Bath; sold by him to Frost and Reed at an unknown date; Zeitlin and Ver Brugge, Booksellers, Los Angeles; purchased from them by the Huntington, 1963.

REFERENCES: James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes, 2 vols. (Edinburgh: T.C. & E.C. Jack, 1903), 2, 74-6.

DISCUSSION: Caw quotes a letter of Watt's dated November 1815

(whereabouts unknown) to an unknown correspondent which states:

Raeburn has painted a head of me, which, though it does not come up to my ideas of my own face, is more conformable to them than any of the others, and by my friends is said to be a good likeness.

In another letter, quoted by the same source, Watt said:

My Edinburgh picture is come home and is thought like, only it frowns too much.

Caw said that a replica was painted for John Rennie (no. 611) but he did not know the whereabouts of that work, nor did he state the source

of this information. No other record of that replica is known to the compiler.

There may be more than one portrait of Watt by Raeburn. In a letter from Robin Hutchison, formerly of the Scottish National Portrait Gallery, (curatorial files, Huntington Library and Art Gallery) he states that he had seen a photograph of a portrait of Watt which included a model engine, he believed the portrait could have been by Raeburn. No other information on such a work is known to the compiler.

In 1815, the year of this commission, a bust of Watt by Chantrey was exhibited at the Royal Academy, seven versions were cut in marble. A surprising number of sitters to Raeburn sat at the same time to Chantrey, see also Raeburn's portrait of Chantrey (no. 149) and of Francis Horner (no. 407)

735. Called: Andrew Wauchope of Niddrie (sitter's dates not known)  
Plate: 107

BIOGRAPHY: No records of the sitter's life are known.

DATE: Probably c. 1808-1812

DIMENSIONS: 60 x 45 1/2

COLLECTION: Whereabouts unknown.

PROVENANCE: A. Wauchope, by 1863; Captain W. Wauchope of Niddrie, by 1876; one version was with the Newhouse Gallery, New York, at an unknown time.

EXHIBITIONS: R.S.A., 1863 (10); Raeburn Exhibition, 1876 (162); R.A. 1908.

REFERENCES: Andrew, p. 157; Armstrong, p. 113; Pinnington, p. 251; Greig, pp. xlvii, 62.

DISCUSSION: There appear to be two versions of this portrait and the information relating to them is at present inextricably interwoven.

The identity of the sitter is perhaps called into question by a photograph of one of these versions. The photograph is preserved in the Photographic Library of the Department of Fine Art, the University of

Edinburgh. It was taken at an unknown time but the mount states that when photographed the painting was in the collection of Mrs Wauchope of Niddrie. It was then titled "Portrait of a Man".

It is unlikely that the portrait dates from before c. 1808 but it is conceivable that it could date from as late as c. 1820. The portrait exhibited at the R.S.A., 1863 (10) was titled "The Late Andrew Wauchope Esq. of Niddrie" and was lent by A. Wauchope. However, no description was given of that portrait.

The Greig Manuscript states that one version passed by descent in the family of John Spottiswoode of Spottiswoode, Gordon, Berwickshire, until sold at Sotheby's at some point in 1933 when it was purchased by Leggatt. A portrait called Mr Andrew Wauchope of Niddrie, the description of which conforms to the portrait under discussion here, was sold at Sotheby's, 28 November 1973 (31) with a Spottiswoode provenance; it was purchased by Agnew.

735b. A part replica; measuring 29 x 24 1/4; showing the sitter's head and shoulders; appeared as an anon. sale, Christie's, 13 February 1981 (46); the sitter was identified as "E.E. Livingstone" (see no. 468).

736. James Wauchope (1767-1797) (Examined)

BIOGRAPHY: Eldest son of John Wauchope of Edmonstone (no. 737), and his wife, Anne, (no. 738); Caw, (Armstrong, p. 113) states that he was an advocate. He died unmarried.

DATE: c. 1793

DIMENSIONS: 35 1/2 x 27 1/4

DESCRIPTION: Three-quarter length, seated, to right, holding his hat and a stick in his folded hands, in a landscape. The sitter is identified by an inscription on the lower left "James Wauchope/b.

Octr 30th 1767.-d.Sept. 7th 1797"; in the lower centre the portrait is numbered "13"; and on the lower right it is inscribed "Sir Henry Raeburn, pinxt."

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to Sir John Douglas Don-Wauchope, Bt., of Edmonstone; his bequest to the Gallery, 1951.

REFERENCES: Armstrong, p. 113; Pinnington, p. 252; Caw, 1908, p. 74; Greig, p. 62; National Gallery of Scotland, [Colin Thompson], A Shorter Guide to the National Gallery of Scotland (Edinburgh: National Gallery of Scotland, 1958), p. 35.

DISCUSSION: Thompson stated without equivocation that the portrait dated "to the period before 1790". That opinion is hard to support. On the basis of style the portrait could be as late as 1795 but a date before 1790 seems unlikely.

737. John Wauchope of Edmonstone (1842-1810) Plate: 108

BIOGRAPHY: He married, in 1766, Anne Erskine (no. 738); James Wauchope (no. 736) was his son and Sir Patrick Inglis (no. 423) his great-uncle.

DATE: c. 1807

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: The sitter is identified by an inscription on the lower left: "John Wauchope./of Edmonstone./b.March 25th 1742.-d. - 1810."; in the lower centre the portrait is numbered: "9"; and on the lower right it is inscribed: "Sir H. Raeburn, pinxt."

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: As of no. 748.

EXHIBITIONS: Raeburn Exhibition, 1876 (19); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (67).

REFERENCES: Armstrong, p. 114; Pinnington, p. 252; Greig, p. 62.

DISCUSSION: This and the companion portrait relate to one another in a manner that is unusually close for Raeburn.

738. Mrs John Wauchope of Edmonstone (1740-1811) Plate: 109

BIOGRAPHY: Anne Erskine, daughter of John Erskine, 14th Laird of Dun, and Margaret Inglis. She was painted as a child by Allan Ramsay.

DATE: c. 1807

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: The sitter is identified by an inscription on the lower left: "Anne Erskine,/wife of John Wauchope/died June 25th 1811."; in

the lower centre the portrait is numbered: "10"; and on the lower right it is inscribed: "Sir H. Raeburn, pinxt."

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: As of no. 748.

EXHIBITIONS: Raeburn Exhibition, 1876 (43); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (47).

REFERENCES: Andrew, p. 118; Armstrong, p. 114; Pinnington, p. 252; Greig, p. 62.

739. John Wauchope, W.S. (1751-1828)

BIOGRAPHY: Youngest son of Andrew Wauchope of Niddry; he was apprenticed as a lawyer to John Mackenzie of Delvine and became a Writer to the Signet in 1774. The Raeburn Exhibition Catalogue, 1956, gave the following information: he was managing trustee for the young 16th Earl of Erroll; sole executor and trustee of John, 4th Duke of Roxburghe (d. 1804); as agent for the 11th Earl of Eglinton he is frequently mentioned in Boswell's Journals; in 1812 he was appointed to the sinecure of Keeper of the General Register of Hornings (i.e. Outlawry); he was an ardent Tory and a friend of Sir Walter Scott and with him backed the Tory newspaper the Beacon which was issued for part of 1821. He married, in 1779, Anne Cockburn, daughter of Colonel Charles Craigie Halkett of Lawhill, of the Scots Brigade in the Netherlands; her younger sister (no. 54) was married to Lord President Robert Blair of Avontoun (no. 53).

DATE: Close to 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, in a white waistcoat and dark blue coat.

COLLECTION: National Gallery of Scotland.

PROVENANCE: Bequeathed by the sitter's wife (d. 1840) to the descendants of her sister, Mrs William Sands (d. 1807); Miss Sands by 1876; by descent to Reverend H.B. Sands; his gift to the Gallery, 1884.

EXHIBITIONS: Raeburn Exhibition, 1876 (119); R.A. British Art, 1934 (423); R.A. Scottish Art Exhibition, 1939 (102); Raeburn Exhibition, 1956 (50).

REFERENCES: Andrew, p. 158; Armstrong, pp. 82, 114; McKay, pp. 55, 56; Pinnington, pp. 165, 166, 196, 202, 208, 252; Greig, p. 62; Brotchie, p. 87; Dibdin, p. 143; Cursiter, p. 66.

DISCUSSION: In the Reburn Exhibition Catalogue, 1956 the portrait was dated to 1815-1820; however, Anne Buck expressed the opinion that the costume indicated a date nearer 1820.

(I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

There are scattered references in the compiler's notes to the sale of another version, or versions; little sense can be made of them. They are as follows: Christie's, 1912; to Wertheimer; de Mot collection, Brussels, 1929; Sotheby's, 14 June 1933 (85).

740. James Wedderburn (1782-1822)

BIOGRAPHY: Son of James Wedderburn; grandson of Sir John Wedderburn, 5th Bt.; he became Solicitor-General for Scotland in 1816.

DATE: c. 1820

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Colin Mackenzie Esq., W.S., by 1876.

EXHIBITIONS: Raeburn Exhibition, 1876 (16); Fine Art Society, Edinburgh, 1988.

REFERENCES: Andrew, p. 158; Armstrong, p. 114; Pinnington, p. 252; Greig, p. 62.

741. Mrs James Wedderburn (sitter's dates not known) (Examined)

BIOGRAPHY: Isabella Clerk, from the family of Clerk of Penicuik (see no. 158). She married, at an unknown time, James Wedderburn (no. 740).

DATE: c. 1822

DIMENSIONS: 29 1/2 x 24 1/2

CONDITION: The portrait is in generally poor condition.

DESCRIPTION: Half length, looking to right, in a low cut, dark dress, wearing a necklace which twice encircles her neck and hangs low on her breast.

COLLECTION: Yale University Art Gallery, on deposit at the Yale Center for British Art, New Haven, Connecticut.

PROVENANCE: Colin Mackenzie, Esq., W.S., by 1876; anon. sale, Christie's, 25 April 1913 (106); to Gooden and Fox; Hugh Paton and Sons (label on reverse), Colonel Peter Blackburn, and Curtis W.

Lampson of Hampton, England, at unknown dates; Newhouse Gallery, New

York, in 1962.

EXHIBITIONS: Raeburn Exhibition, 1876 (14) (the portrait at Yale still carries the label from this exhibition); Allentown Art Museum, Pennsylvania, 1962, on loan from Newhouse.

REFERENCES: Andrew, p. 158; Armstrong, p. 114; Pinnington, p. 252; Greig, p. 62.

DISCUSSION: Only the sitter's head and neck can possibly be attributed to Raeburn. The lower part of the body is in poor condition and shows no sign of being from the artist's hand. The portrait was photographed by Annan when in the Blackburn Collection (copy in the photographic archive of the Henry E. Huntington Library and Art Gallery, San Marino, California). That photograph shows the sitter with her shoulders covered by a cloak; she is now in a low cut dress. It is probable that we are dealing only with one version, but the provenance does leave room for doubt. Nevertheless, the poor condition of the lower areas of the painting at Yale indicate that considerable alterations have taken place in those regions.

742. Alexander Scrymgeour-Wedderburn of Wedderburn and Birkhill, de jure 7th Earl of Dundee and 8th Viscount Dudhope (d. 1841) (Examined)

BIOGRAPHY: He spent many years abroad, in both Kenya and Jamaica, working as a planter, but in 1811, on the death of his elder brother, he succeeded to the family estates; he acted as Standard-Bearer to George IV on the King's visit to Scotland in 1822, when Raeburn was knight. He married, in 1793, Mary Turner, eldest daughter of the Honourable Frederick Lewis Maitland of Rankeillour; they had one son and eight daughters.

DATE: Payment 1822

DIMENSIONS: 39 1/4 x 49 3/4 (sight)

CONDITION: Obscured by discoloured varnish.

DESCRIPTION: Three-quarter length, seated, to left, a drape behind and a landscape view.

COLLECTION: Private, Fife, Scotland.

PROVENANCE: By family descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: The delivery of the portrait and payment to the artist are recorded in two documents in the owner's collection. They read:

Birkhill, by Cupar, Fife.  
April 19th 1822.

Sir,

On your presenting this letter with a stamped discharge to Messrs. John and Alexr. Smith, W.S., Argyle Square, they will pay you eighty four pounds st[erlin]g as agreed on for the picture, which has arrived in safety.

I am sir, your most Obedient Servant,  
Henry Wedderburn.

[To] Wm. [sic] Raeburn Esq.  
York Place, Edinburgh.

and:

Edinburgh, 24th April 1822.

Received from Henry Wedderburn Esq. of Wedderburn by the hand of J. and A. Smith Esqrs. W.S., eighty guineas for his own portrait.

[signed] Henry Raeburn.  
[Transcription: compiler]

In the absence of these documents the sitter's dress would point to a date towards the end of Raeburn's career but the treatment of the landscape view was standard in Raeburn's work from as early as 1812.

(I am grateful to Ms Clara Young of the art gallery at Dundee for bringing this work to my attention.)

743. Called: Mrs Mary Welwood (1728-1813)

BIOGRAPHY: In all discussions of this portrait the sitter's name has been given as Mary Preston, whereas the history of the Welwood of Garvock family records that she was Anne Preston, daughter of Sir George Preston Bt., of Valleyfield and his wife, Lady Anne Cochrane, sister of the Earl of Dundonald. She married, at an unknown date, Robert Welwood of Garvock and Pitliver; they had two sons and two daughters. The title of the portrait should more correctly be "Lady

Anne Welwood of Garvock".

DATE: Traditionally 1808

DIMENSIONS: 30 x 25

DESCRIPTION: A rectangular portrait, half length, to left, wrapped in a shawl and wearing a bonnet.

COLLECTION: Whereabouts unknown.

PROVENANCE: One version passed by descent in the Maconochie-Welwood family until at least 1951.

EXHIBITIONS: R.S.A., 1863 (270); Raeburn Exhibition, 1876 (17); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (69), lent by L.R. Maconochie-Welwood of Kirknewton.

REFERENCES: Andrew, p. 145; Armstrong, p. 114; Pinnington, pp. 171, 252; Greig, p. 56, under Preston.

DISCUSSION: When at the R.S.A. in 1863 the portrait was said to show the sitter "in her ninetieth year"; in the Raeburn Exhibition 1876 the catalogue stated "at age 92. Painted in 1808"; and the 1951 exhibition catalogue stated "Painted in her 90th year - about 1810." The reasons for advancing these dates are not clear and there may be nothing beyond some vague tradition. In terms of sitter's costume and composition, the portrait has much in common with Isabella Hall (no. 358) and on that basis it would be tempting to date the work to c. 1790. However, with a sitter of extreme age it is not unreasonable to expect her to retain the fashion in dress of a former time; and it would not be surprising that the artist might revert to a compositional framework unused since the start of his career. The portrait is known only from photographs, but the lighting does point to a date of c. 1805.

A further problem remains: when exhibited in 1951 the portrait was described as oval and measuring 28 1/2 x 22 whereas the photograph in the compiler's hands (from Photographic Survey, Scottish Private Collection no. 1970/71, 1967 List) shows a rectangular portrait. Since the photograph from the Photographic Survey is later than the 1951 exhibition, there must be two versions.

744. Reverend Sir Henry Wellwood-Moncrieff, 8th Bt. of Tullibole (1750-1827) (Examined) Plate: 110

BIOGRAPHY: Eldest son of Sir William Moncrieff, Bt., minister of Blackford; he was educated at the University of Glasgow; while studying there his father died; it was arranged that on completing his studies he would take over his father's church; licensed by the presbytery of Auchterarder in 1771; he was ordained to Blackford later in that year; he became minister of the artist's church, St Cuthbert's, in 1775 and held that charge until shortly before his death; consequently, Raeburn must have known the sitter for a period of thirty-five years before painting this portrait, however, at some point before Raeburn's death he left this church and became an Episcopalian; Moderator of the General Assembly in 1780, the sitter became Joint-Collector of the Ministers' Widows' Fund in 1784; this body commissioned the full length version of this portrait and that of Principal Francis Nichol (no. 576); two of the sitter's many publications were: Memorial to the Trustees for Managing the Ministers' Widows' Fund (Edinburgh, 1800) and Remarks on Principal Hill's Speech in the General Assembly (Edinburgh, 1807); he was made Doctor of Divinity by the University of Glasgow in 1785; and was involved in the Society for Propagating Christian Knowledge; C. Thomson's engraving after one version of this portrait was dedicated to that body; he succeeded to his father's title and added the name Wellwood of Tullibole on succeeding to his great-uncle's estate. He married, in 1772, his cousin, Susan (d. 1826), eldest daughter of James Robertson Barclay of Cavell, W.S.; they had five sons and two daughters.

DATE: Exhibited 1811

DIMENSIONS: 94 5/8 x 59 5/8

COLLECTION: Whereabouts unknown.

PROVENANCE: Commissioned by the Trustees of the Church of Scotland Ministers' Widows' Fund; their sale, Phillips in Scotland, Edinburgh, 5 December 1986; Christie's, 24 April 1987 (99).

ENGRAVINGS: It is not possible to state in most cases which version was engraved; simply because Turner's engraving shows a three-quarter length figure does not mean that a part replica was the source. The engravings are as follows: mezzotint, Charles Turner, 1812; crayon method, E. Scriven, vignette, 1812; line, C. Thomson; line, Penny, vignette.

EXHIBITIONS: It cannot be stated with confidence which versions were shown at the R.A. in 1811 (172) and the Raeburn Exhibition, 1824 (5).

REFERENCES: Cunningham, p. 226; Brown, pp. 5, 7, 106-9; Andrew, p. 159; Armstrong, pp. 76, 114; Pinnington, p. 252; Greig, p. 54; Dibdin, p. 75, 83; Sanderson, pp. 139, 143, 154.

DISCUSSION: The sitter was the extreme conservative leader of the Evangelical Party within the Church of Scotland. This group placed a great emphasis on emotional and highly personal religious beliefs. Moncrieff-Welwood was an eloquent preacher and it is in this role that we see him in the portrait. The use of gesture as a means of heightening the expressive qualities of portraits became common in Raeburn's are from c. 1810. Charles Hay, Lord Newton (no. 384) is one example where the gesture of Hay's hand increases the emotional impact of the portrait. Surely related to this is Raeburn's use of bold impasto, often restricted to one area of the canvas, as in this portrait, where it is found in the painting of the arm with which the sitter gestures. It is as if the artist's use of paint is an analogue for the sitter's rhetoric.

744b. A part replica; measuring 49 3/4 x 40; three-quarter length; is in the collection of the sitter's family; where it passed by descent; it was engraved in stipple by S. Freeman in 1835; and was exhibited R.S.A., 1863 (73), at the Raeburn Exhibition, 1876 (287), and at the Edinburgh Loan Exhibition, 1901 (160).

744c. A part replica; measuring 30 x 25; showing the sitter's head and shoulders; whereabouts unknown; was in the collection of Mr W.E. Malcolm by 1868; who lent the portrait to the South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (61); the same owner lent it to the Raeburn Exhibition, 1876 (123); the Greig Manuscript states that it passed into the hands of Daniel Macnee, P.R.A.; Mrs S.G. Morrison; Mr James Orrock and that it was with Agnew in 1904.

745. Honourable Alexander Maconochie-Welwood, 2nd Lord Meadowbank, of Meadowbank Garvock and Pitliver (1777-1861) (Examined)

BIOGRAPHY: Eldest son of Allan Maconochie, 1st Lord Meadowbank (no. 516), and his wife, Elizabeth Maconochie (no. 517); he was admitted advocate in 1799; and was Sheriff-Depute for Haddington in 1810; appointed Solicitor General in 1813; he succeeded Archibald Colquhoun as Lord Advocate in 1816; this was a crucial time in Scottish History as public revolt was believed to be imminent; elected M.P. for the Isle of Wight at a by-election in 1817, he sat only until 1818; during this session he spoke on the first reading of the Habeas Corpus Suspension Bill; Lord Cockburn (no. 163) stated that at this time, on the veracity of his information being challenged, he was "cheered by his party into the rashness of pledging himself to prove its accuracy by speedy convictions" and that this affected his approach in the conduct of the ensuing trials for sedition; he sat for Kilrenny burghs from 1818 until 1819; he was raised to the bench in 1819 as 2nd Lord Meadowbank; he never achieved the standing of his father; on the death of his cousin Robert Scott Welwood in 1854 he succeeded to the entailed estates of Garvock and Pitliver and assumed the name Welwood.

He married, in 1805, Anne Blair (no. 746); they had five sons and five daughters. The sitter owned a portrait of his father-in-law, Robert Blair of Avontoun (no. 53) by Raeburn, concerning which see the letter from the artist of 24 August 1809 transcribed in the entry on Blair's portrait. He also owned a portrait of his brother-in-law, Master William Blair of Avontoun (no. 55).

DATE: Exhibited 1818

DIMENSIONS: 30 1/4 x 25

DESCRIPTION: Half length, to right. The portrait carries an inscription of the reverse which reads: "Alexr Maconochie Welwood/(Lord 2d Meadowbank) of Meadowbank and Garvock/Raeburn pinxt."

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: By descent; Knoedler, London; to William P. Clyde, of Washington D.C., in November 1923; his gift to the Museum, 1960.

ENGRAVINGS: Caw (Armstrong, p. 114) recorded a mezzotint, by T. Dick, a private plate for which he did not give a date. No example has been traced.

EXHIBITIONS: R.A. 1818 (268); Raeburn Exhibition, 1824 (23), but it is possible that this was the portrait of father of this sitter; Raeburn Exhibition, 1876 (69); Columbus, Georgia, Columbus Museum of Arts and Crafts, Old Master Paintings, 1969.

REFERENCES: Andrew, p. 140; Cunningham, p. 227; Andrew, p. 140; Armstrong, p. 114; Pinnington, pp. 218, 241; Greig, p. 53.

DISCUSSION: The portrait is traditionally dated to 1816, but this was only recorded in 1876 in the catalogue of the Raeburn Exhibition held in that year and the basis for that date is not clear. Cunningham said of this portrait and that of the sitter's father: "The heads of the two Lords Meadowbank, father and son, are among Raeburn's best and most characteristic pieces."

(I am grateful to the Museum for supplying me with information from the curatorial files.)

746. The Honourable Mrs Alexander Maconochie-Welwood, Lady Meadowbank, (1787-1866) Plate: 111

BIOGRAPHY: Anne, daughter of Robert Blair of Avontoun, Lord President (no. 53). She married Alexander Maconochie-Welwood, 1st Lord Meadowbank (no. 745).

DATE: Traditionally 1818

DIMENSIONS: 35 1/2 x 25 1/2

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to E.A. Maconochie-Welwood of Meadowbank; anon. sale, Parke-Bernet, New York, 24 October 1946 (24); with Scott and Fowles, New York; E.F. Price, Portchester, New York; P.R. Pyne Jr. and Newhouse Gallery, New York, at unknown times.

EXHIBITIONS: Raeburn Exhibition, 1876 (73); London, Grafton Galleries, Scottish Old Masters, 1895; Glasgow, International Exhibition, 1901 (109).

REFERENCES: Andrew, p. 103; Henley, no. 10; Armstrong, p. 114; Pinnington, p. 252; Greig, p. 39.

DISCUSSION: The reason for the traditional date attached to this work of 1818 is not known but the portrait is certainly from near the end of the artist's career. In this portrait Raeburn's debt to the court painters of Charles II is obvious: the pearl jewellery and partially revealed breast are derived from that source. See also Lady Jane Colville (no. 166).

747. Francis Charteris, 8th Earl of Wemyss (1772-1853)

BIOGRAPHY: He inherited the earldom at the death of the 4th Duke of Queensberry on 23 December 1810; created Baron Wemyss in the Peerage of the United Kingdom in 1821; the attainder of 1746 was reversed in 1826 and the sitter was restored to the earldom of Wemyss in that year. He married, in 1794, Margaret (no. 748), fourth daughter of Walter Campbell of Shawfield; they had two sons, see no 749.

DATE: Traditionally 1812

DIMENSIONS: 35 x 27 1/2

DESCRIPTION: Near three-quarter length, seated, to right, arms folded.

COLLECTION: The Earl of Wemyss and March, Gosford House, East Lothian,

PROVENANCE: By descent.

ENGRAVINGS: Lithograph, Carbonnier.

EXHIBITIONS: Raeburn Exhibition, 1876 (47) as 7th Earl; Edinburgh, Loan Exhibition of Old Masters, 1883.

REFERENCES: Armstrong, p. 114; Pinnington, p. 252; Greig, p. 62.

DISCUSSION: This portrait is a somewhat inexpressive, indeed, a stolid representation of the sitter. The traditional date, recorded in 1876, is likely to be correct. It is tempting to date the three family

portraits, father, mother and the double portrait of their children (no. 749) to the same year, 1812.

748. Margaret, Countess of Wemyss (d. 1850)

BIOGRAPHY: Fourth daughter of Walter Campbell of Shawfield. She married Francis Charteris, 8th Earl of Wemyss (no. 747).

DATE: Traditionally 1812

DIMENSIONS: 35 x 27

DESCRIPTION: Half length, standing, looking to left, her right hand to her breast.

COLLECTION: As of no. 759.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (52); Edinburgh, Loan Exhibition of Old Masters, 1883; Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (66).

REFERENCES: Andrew, p. 159; Armstrong, p. 114; Pinnington, p. 252; Greig, p. 62.

DISCUSSION: The somewhat breathless emotionalism with which the sitter is endowed in this portrait is a feature which becomes increasingly common in Raeburn's portraits of women during the first four or five years of the second decade of the nineteenth century. If the traditional date of 1812 is correct, then this is an early example

749. Francis, Lord Elcho, later 8th Earl of Wemyss (1795-1882) with his Brother, the Honourable Walter Charteris (1797-1818)

BIOGRAPHIES: Sons of Francis Charteris, 8th Earl of Wemyss (no. 747).

DATE: Exhibited 1813

DIMENSIONS: 93 1/4 x 60

DESCRIPTION: Two figures, full length, to left, the younger (smaller) boy who carries a gun over his shoulder is to the rear, the elder to the fore, holding the reins of a horse which is not seen, in a landscape.

COLLECTION: As of no. 747.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, Edinburgh Exhibition Society, Annual Exhibition, 1813 (148) as "Portraits [sic] of Lord Elcho and Mr Charters [sic] H. Raeburn."; Edinburgh, Loan Exhibition of Old Masters, 1883 (144); London, French Gallery, Portraits by British Artists, 1913 (32); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (49).

REFERENCES: Armstrong, p. 101, under Lord Elcho; Pinnington, p. 227;

Greig, p. 44; Dibdin, p. 69.

DISCUSSION: Francis, the elder boy, matriculated at Christchurch, Oxford, on 22 October 1812. This suggests that sittings were completed by that date and may even give a reason for the commission: several portraits of young men were painted shortly before they left home. The portrait was seen in the studio by Rev. John Hamilton Gray (no. 351) in 1813, see Margaret Alwyne, Lady Compton, later Marchioness of Northampton (no. 22). It is typical of a Raeburn group portrait that the composition indicates precedence: in this work the son and heir to the earldom is placed in front of his younger brother.

750. The Honourable Mrs Wharton (d. 1855)

BIOGRAPHY: Charlotte Dundas, third daughter of the 1st Baron Dundas. She married, in 1808, Reverend William Wharton, vicar of Hilling, near Richmond. See also Colonel the Honourable William Dundas (no. 247) and The Honourable Mrs Margaret Spiers of Elderslie (no. 662).

DATE: 1790-1795

DIMENSIONS: Unknown.

DESCRIPTION: Near full length, seated, to right, her hands folded in her lap, in a landscape.

COLLECTION: Marquess of Zetland, Aske Hall.

PROVENANCE: By descent.

ENGRAVINGS: Mezzotint, Elizabeth Gulland, 1923.

EXHIBITIONS: Durham, Bowes Museum, Barnard Castle, 1962.

REFERENCES: Armstrong, p. 114; Pinnington, p. 253; Greig, p. 62; Dibdin, p. 146.

DISCUSSION: The costume and hairstyle suggest a date not much later than 1795.

751. Patrick White (b. 1755)

BIOGRAPHY: Son of Patrick White and Margaret Clerihew, he was born in Aberdeen on 2 August 1755. He married, on 27 October 1777, Jean Finlayson (no. 752).

DATE: Probably close to 1810  
DIMENSIONS: 30 x 25  
DESCRIPTION: Half length, to left.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Unknown.  
EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (14); Belfast, 1948; and again, 1961.  
REFERENCES: Not otherwise recorded in the literature.

DISCUSSION: This and his wife's portrait were first recorded in the catalogue of the 1911 French Gallery exhibition when the biographical details of the sitters repeated here were first given. See also Document 10 for a Patrick White involved in the artist's bankruptcy. Furthermore, the 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Patrick White Leeds and Butterworth £100". This entry may be connected in some way with this sitter.

752. Mrs Patrick White (b. 1752)

BIOGRAPHY: Jean Finlayson, she married Patrick White (no. 751).

DATE: Probably close to 1810  
DIMENSIONS: 30 x 25  
DESCRIPTION: Half length, to left, arms folded beneath her breast, wearing a white bonnet and voluminous neck linen.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: A note in the Greig Manuscript states that the portrait for a time in the collection of Henry Hirsch.  
EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (15); Belfast, 1948; and again, 1961.

DISCUSSION: The costume is close to Mrs Andrew Wood (no. 759) suggesting a date of c. 1810.

753. Hugh William Williams (1773-1829)

BIOGRAPHY: A watercolour painter and traveller, known as Grecian Williams. Cunningham said of the sitter that Raeburn had painted the

singularly handsome and intellectual head of Hugh Williams, the artist and traveller, a man whose amiable character, elegant manners, and charming conversation are still mentioned with warm and affectionate regret by many friends; and whose exquisite drawings of Grecian scenery have been well engraved, and form the

best of all illustrations for Childe Harold.

DATE: Exhibited 1822

DIMENSIONS: 30 x 25

CONDITION: Not lined.

DESCRIPTION: Half length, to left.

COLLECTION: National Portrait Gallery, London.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (12); to Sir Charles Tennant; given by him to the Gallery, 1894.

EXHIBITIONS: Edinburgh, Institution for the Encouragement of the Fine Arts, Annual Exhibition, 1822 (190); Raeburn Exhibition, 1824 (37); London, South Kensington Museum, Second Special Exhibition of National Portraits, 1867 (782); Glasgow Portrait Exhibition, 1868; Raeburn Exhibition, 1876 (81).

REFERENCES: Obituary, p. 21; Cunningham, pp. 227-8; Brown, p. 9; Andrew, p. 159; Armstrong, p. 114; Pinnington, pp. 166, 253; Greig, p. 63; Dibdin, p. 88; William Hazlitt, "Exhibition Review" from the Scotsman 20 April 1822, republished in The Complete Works of William Hazlitt, ed. P.P. Howe, after the edition of A.R. Waller and A. Glover, (London: J.M. Dent and Sons, Ltd.), 18, 169-170; National Portrait Gallery, R. Walker, ed., Regency Portraits 2 vols. (London: National Portrait Gallery, 1985), 1, 563.

DISCUSSION: Williams returned from travels in Greece and Italy in 1818 and the portrait probably dates from shortly after that time. It was seen by William Hazlitt at the 1822 exhibition who said of it in his review:

We were disappointed in this head, after seeing Mr Williams's very classical exhibition of water-colour drawings. It has not the air of a head accustomed to look at nature. It will hardly do out of the reading desk.

The sitter wears a rather supercilious expression.

754. Dugald Stewart Williamson (1804-1859), also known as "The Schoolboy"

BIOGRAPHY: Eldest son of John Williamson, minister of Twynholm and his wife, Lydia M'Millan of Barwhinnock (d. 1839); John Williamson was sometime amanuensis to Dugald Stewart (no. 672), which probably explains the sitter's name; the sitter had a sister, Maria D'Arcy (b. 1817) and a brother, Matthew (b. 1822) but there is no record of them

sitting to the artist; he was educated at the University of Edinburgh; was licensed to preach by the presbytery of Kircudbright in June 1826 and was ordained to Tongland, Kircudbrightshire, in 1832; his publications included a poem in two parts, The Rivers of Galloway (Dumfries, 1840-1), and Thoughts on the Present Scarcity of Salmon (Stranraer, 1852). He married, in 1837, Julia (d. 1899), daughter of Lieutenant Henry Stanley, R.N.; they had two sons and four daughters.

DATE: Probably c. 1814

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, seated, a table by his right on which he rests his arm, his hand lies upon an open book, in a dark coat and waistcoat.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (105), from the Hannay Collection.

DISCUSSION: The portrait was first recorded in 1919, in correspondence preserved in the Witt Library (Box 1957, We-Wi). When exhibited in 1951 the sitter's date of birth was estimated as "about 1812". Therefore the anonymous writer of the catalogue entry concluded that the portrait was "One of Raeburn's latest works". On the basis of the sitter's apparent age this cannot be the case; the portrait is of c. 1814.

755. Mrs Robertson Williamson (d. 1852)

BIOGRAPHY: William [sic] Boyd Robertson, daughter of William Robertson (1731-1772) and his wife Ann Boyd of Trochrig; the sitter inherited the estate of Lawyers from General Archibald Robertson, her uncle, who died without issue; at her death she left Lawyers to her husband's nephew, a Lieutenant in the Coldstream Guards who later became a Colonel in the Perth Volunteers. She married, in 1814, her cousin, David Williamson, Lord Balgray (1761-1837), who was a judge.

DATE: c. 1822

DIMENSIONS: Originally 94 x 58 1/2, now 58 x 46.

CONDITION: The portrait has been cut down. At the time the portrait was purchased by Duveen, the canvas was said to bear on the reverse a stamp reading "Middleton, St. Martin's Lane, London".

DESCRIPTION: Originally full length, standing, to right, her left arm resting on the branch of a tree, her hat hanging by a ribbon from her hand, in a landscape; now three-quarter length, cut on all margins.

COLLECTION: Columbus Museum of Art, Columbus, Ohio.

PROVENANCE: By descent to Colonel David Robertson Williamson; Christie's, 19 May 1911 (94); to Duveen, London; Lord Michelham, London; the Dowager Lady Michelham; her sale, Christie's, 26 November 1926 (298); to Knoedler, New York; to Andrew W. Mellon, December 1926; sold by him to Knoedler and Scott and Fowles, New York, October 1928; sold to William Butterworth, Moline, Illinois, in January 1931; Katherine Deere Butterworth; her sale, Parke-Bernet, New York, 20 October 1934 (35); to Frederick W. Schumacher, Columbus, Ohio; his bequest to the Museum, 1957.

EXHIBITIONS: London, British Empire Exhibition, 1924 (21); Seattle, World's Fair, Masterpieces of Art, 1962 (23).

REFERENCES: Greig, pp. v, lii, liii-liv, 63; "In the Saleroom", Connoisseur 30 (July 1911), 200; Brotchie, p. 92; H.C. Marillier, Christie's: 1766 to 1925 (London: Constable & Co., Ltd., 1926), pp. 132-3; "In the Sale Room", Connoisseur 77 (January 1927), 45; "Les Ventes", Bulletin de l'Art, Ancien et Moderne 51 (January 1927), 33; Greig, 1930, p. 348; Collins Baker, p. 163; W.G. Menzies, "The Present State of the Picture Market", Apollo 21 (January 1935), 35; William R. Valentiner, The Frederick W. Schumacher Collection (Columbus, Ohio: Privately Printed, 1955), pp. 41-2; "The Art Market's Prime Commodities", Fortune, December 1955, p. 124; K. Paris, ed., The Frederick W. Schumacher Collection (Columbus, Ohio: Columbus Gallery of Fine Arts, 1976), pp. 77, 78; Columbus Museum of Art, Catalogue of the Collection (Columbus, Ohio: Columbus Museum of Art, 1978), pp. 96-7.

DISCUSSION: The portrait has many features in common with Mrs Stewart of Physgill and Glasserton (no. 674) of c. 1822, and must be from approximately the same period.

When sold at Christie's in 1911 this portrait became the most expensive portrait ever to change hands at public auction in Britain; some have claimed that it was the most expensive painting ever to change hands at auction anywhere: it sold for 23,300 guineas (see chapter I, note 55). Its subsequent history accurately charts the reputation of the artist as the commercial value of the painting

declined and interest in Raeburn and his portraits waned - eventually the portrait was cut down to a three-quarter length. It is not clear when this occurred. It was still a full length in 1935 when discussed by W.G. Menzies.

For a related commission see James Bruce (no. 79) but named by some commentators Bruce of Lawyers and Balgray. (I am grateful to Mrs Betty Muirden of the Yale Center for British Art for information used in this entry.)

756. Professor John Wilson (1785-1854) (Examined)

BIOGRAPHY: Born at Paisley; he was educated at the University of Glasgow and Magdalen College, Oxford; he published his first volume of poetry, The Isle of Palms, and Other Poems, in 1812; it was followed by The City of the Plague, in 1816; he was admitted advocate in 1815; and in 1817, when Blackwoods Magazine was founded, he became a contributor; in 1822 the Magazine started to publish instalments of his Noctes Ambrosianae which appeared under his pseudonym, Christopher North; in 1820 he was appointed to the Chair of Moral Philosophy at Edinburgh, a position he filled without distinction; his Works was edited in twelve volumes by his son-in-law, Professor Ferrier, between 1855 and 1858; early in life he was wealthy and owned a country estate, Elleray, overlooking Lake Windermere; the house is said to have been designed by Alexander Nasmyth; however, he lost his money; afterwards, he lived in Ann Street and Reverend John Hamilton Gray (no. 351) recounted that he sat next to Raeburn at dinner there in 1821 or 1822. This large portrait is hardly likely to have been commissioned for a small Ann Street House and presumably dates from before his financial collapse. Wilson inherited Raeburn's portrait of Robert Sym (no. 696).

DATE: c. 1807

DIMENSIONS: 86 3/4 x 58 3/4

DESCRIPTION: Full length, standing, to left, in riding costume, with a horse behind, on which he rests his right hand, in a landscape.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By descent to the sitter's son; his gift to the Royal Scottish Academy; given to the Gallery by the Royal Scottish Academy, 1910.

REFERENCES: Mrs John Gray, ed. Autobiography of a Scotch Country Gentleman, the Rev. John Hamilton Gray (Edinburgh; By the Editor: 1868), pp 55-7; Armstrong, p. 114; McKay, p. 46; Pinnington, p. 253; Greig, pp. xxxviii, 63; Brotchie, pp. 44, 88.

DISCUSSION: All commentators have followed Caw (Armstrong, p. 114), who dates the portrait to c. 1805 but it is close to Harley Drummond (no. 218), which was exhibited in 1809 and so a later date than 1805 is possible.

757. Dr Alexander Wood (died before 1824)

BIOGRAPHY: Described by Andrew Duncan in 1824, as Second President of the Harveian Society; he was a surgeon.

DATE: Shortly after 1787

DIMENSIONS: Unknown.

DESCRIPTION: No written description or visual record of the portrait is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: Commissioned by the Harveian Society, Edinburgh; last recorded in 1824.

REFERENCES: Duncan, p. 15; Armstrong, p. 59; Greig, p. xxx; Pinnington, p. 131; Brotchie, p. 61; Dibdin, p. 39; Cursiter, facing p. 50.

DISCUSSION: Andrew Duncan said in his Tribute of Regard to the Memory of Sir Henry Raeburn, R.A., read at a meeting of the Harveian Society in 1824, that the Society had commissioned Raeburn to paint William Inglis (no. 424) shortly after the artist's return from Rome, and he continued:

Soon afterwards, we employed him [Raeburn], also, to draw a picture of our second President, the late Alexander Wood, Esq. who, was a successful operator in Surgery, and as a most kind-hearted and liberal practitioner in Medicine, must live in recollection of all

who are now present.

The portrait has not been seen by any commentator on the artist since 1824. The history of the portraits belonging to the Harveian Society is not known, but the collection clearly has been dispersed. However, a portrait of Dr Alexander Wood (1725-1807), known as "Lang Sandy Wood" has been attributed by some to Raeburn; the sitter's biography was given by Christie's, 1955, as: Deacon of the Incorporation of Surgeons, Edinburgh, 1762, Fellow of the Royal College of Surgeons, Edinburgh, and one of the original members of the Harveian Society, Edinburgh; half length, to right, a cane in his right hand, wearing a black coat and hat, in a landscape; measuring 34 1/2 x 26 1/2; the portrait appeared at Christie's, 18 March 1955 (121); from the collection of Charles R. Wood, a descendant of the sitter; it is reproduced by Cursiter, facing p. 50; Cursiter attributed it to George Watson. Others, for example in the photographic archive at the Henry E. Huntington Library and Art Gallery, San Marino, California (filed under Raeburn, Male I-Z, B2&3/4) have given it, hesitantly, to Raeburn. In the compiler's opinion that work is not by Raeburn but the evidence is strongly in favour of it being of the sitter with whom we deal.

The compiler's notes contain a reference to a photograph preserved in the Witt Library (Box 1957, Wo-Z) of a portrait titled Sir Alexander Wood. It shows a young man, half length, to left, his arms folded, with long straight powdered hair, or a wig, in a dark jacket and a light striped waistcoat. The photograph was used as an advertisement by Messrs. Frank Partridge, London, at an unknown date. Partridge claimed in this advertisement that the portrait was that commissioned

from Raeburn by the Harveian Society. As the compiler has no access to this photograph at the time of writing no comment can be made on this claim.

758. Andrew Wood, F.R.C.S.E. (1742-1821)

BIOGRAPHY: He was a surgeon in Edinburgh; member of the Royal Company of Archers and their Treasurer from 1772 until 1776. Caw (Armstrong, p. 114) recounts that he was in partnership with his cousin, Alexander Wood (no. 757). He married, in 1778, Elizabeth Russell (no. 759).

DATE: Probably c. 1810

DIMENSIONS: 29 1/4 x 24

DESCRIPTION: Half length, to left, full face.

COLLECTION: Chequers' Trust, Chequers, Buckinghamshire.

PROVENANCE: By descent to Dr Andrew Wood, by 1876.

EXHIBITIONS: Raeburn Exhibition, 1876 (6).

REFERENCES: Andrew, p. 160; Armstrong, p. 114; McKay, p. 42; Pinnington, pp. 42, 253; Greig, p. 63.

DISCUSSION: The costume suggests to the compiler that the portrait dates from close to 1810.

759. Mrs Andrew Wood, nee Elizabeth Russell (1754-1845)

BIOGRAPHY: Elizabeth Russell, daughter of John Russell of Roseburn, W.S., Secretary to the Bank of Scotland. She married Andrew Wood (no. 758).

DATE: c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in a bonnet.

COLLECTION: Lady Dunning, in 1956.

PROVENANCE: Dr Andrew Wood, by 1876; by descent in the Wood family until at least 1911; anon. sale, Christie's, 19 May 1911 (96); to Asher Wertheimer; his sale, Christie's, 18 June 1920 (42); to Clements; Fred B. Daniel and Sons, London, 1925; to Mrs K.M. Cuthbert; by descent to her daughter, Lady Dunning, by 1956.

EXHIBITIONS: Raeburn Exhibition, 1876 (71); London, Grafton Galleries, Scottish Old Masters, 1895 (142); Edinburgh Loan Exhibition, 1901 (179); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (27); R.A., Scottish Art and Antiquities, 1931 (1179); Raeburn Exhibition, 1956 (29).

REFERENCES: Andrew, p. 160; Armstrong, p. 114; Pinnington, p. 253; Greig, p. 63; Raeburn Exhibition Catalogue, 1956, p. 31.

DISCUSSION: Anne Buck dated the portrait to c. 1810 on the basis of costume. See also Mrs Patrick White (no. 751)

(I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

760. Dr George Wood (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Perhaps c. 1805

DIMENSIONS: 36 x 27 1/2

DESCRIPTION: Near three-quarter length, seated, to left, with a drape behind and a landscape view.

COLLECTION: The Lowe Art Museum, University of Miami, Coral Gables, Florida.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: There is little to suggest at what time sittings took place. The chair in which Dr Wood sits seems to have fallen from use after 1806.

(I am grateful to Jo Vance-Moebus for a photograph of this portrait.)

761. Peter Wood (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known.

DATE: Exhibited 1824

DIMENSIONS: Unknown.

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (16).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A., Now Exhibiting in no. 32 York Place (Edinburgh: J. Ruthven & Son, 1824), p. 4; Armstrong, p. 114; Pinnington, p. 253; Greig, p. 63.

DISCUSSION: The portrait has not been seen since 1824.

762. Thomas Wood (1702-1797)

BIOGRAPHY: Caw (Armstrong, p. 114) states that the sitter was the

"father of 'lang Sandy Wood'"; for that man see no. 757. The sitter is said to have married, in 1724, Miss Janet Lamb.

DATE: Probably shortly after 1790

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, looking to right, his left hand in his waistcoat, his right resting on a table by his side.

COLLECTION: Whereabouts unknown.

PROVENANCE: A.R. Wilson Wood, by 1901; Mrs and Mrs Joseph E. Cain, Indianapolis, Indiana, by 1941.

EXHIBITIONS: Indianapolis, 1941 (the exhibition's title is not known, see Witt Library Photograph, Box 1957, We-Z).

REFERENCES: Armstrong, p. 114; Pinnington, p. 253; Greig, p. 62.

763. William and Charles Thorold Wood (sitters' dates not known)

BIOGRAPHY: Second and third sons of Charles Thorold Wood of Thoresby, Captain in the Royal Horse Guards. He married, on 1 January 1812, June, or Jane, Thorold, daughter of Sir John Thorold Bt., of Syston Park, Lincolnshire. Their eldest child is thought to have been born c. 1815.

DATE: c. 1820

DIMENSIONS: 50 x 39 3/4

DESCRIPTION: Two infants; the elder, full length, to front, seated, holding in his raised right hand a basket on which is perched a small bird; the younger, three-quarter length, to left, holding flowers to his chest, beneath a tree, in a landscape. Photographs in the compiler's hands of c. 1944 show the portrait with an inscription on the lower left identifying the sitters, it reads: "William Thorold Wood./Charles Thorold Wood."

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 16 January 1925 (157); to Nicholson, Ehrich Galleries, New York, 1925; A.L. Nicholson, New York, by 1935; Parke-Bernet, New York, 25-26 February 1944; Julius Weitzner; sold by him to an unknown private collector.

REFERENCES: Not recorded in the literature.

DISCUSSION: This portrait may be one of a pair: I have been informed by Professor David Nolta of another portrait of children of this name, similar in style, which remains in the hands of descendants of these sitters, and further, that there is a letter still with that family, dated Edinburgh 1820, which states that Raeburn had just painted the children. These fragments are all that are available to the compiler

at the time of writing.

(I am grateful to A.-M. Logan, of the Yale Center for British Art, for the gift of photographs of this portrait. The photographs bear the inscription on the reverse: "Julius Weitzner file".)

764. Miss Sarah Wordsworth (1797-1873)

BIOGRAPHY: When exhibited in 1911 the catalogue recorded the sitter's biography as: "Miss Sarah Wordsworth. Born 3rd April, 1797. Died 18th October, 1783. Married to Robert Hartshorn Barber, Esq., who was born 1783 and died 1870." This was elaborated upon in the Greig Manuscript in an unreliable manner: it was stated there that she was the daughter of Samuel Wordsworth W.S., however, that figure, son of Samuel Wordsworth residing in Nottingham, became a member of the Society of Writers to His Majesty's Signet in 1829, and died in 1855 at the age of fifty. Clearly she was not his daughter.

DATE: Close to 1820

DIMENSIONS: Not recorded, approximately 30 x 25

DESCRIPTION: Half length, to right, in a low cut dress with a darker mantle over it which is open.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (7).

DISCUSSION: The portrait has much in common with Mrs Irvine Boswell (no. 65).

765. Philip Yorke, 3rd Earl of Hardwicke (1757-1834)

BIOGRAPHY: Son of Charles Yorke (d. 1770), by his first wife, Catherine, daughter and heiress of William Freeman of Aspeden; he was nephew and heir male of Philip Yorke, 2nd Earl (1720-1790); educated at Queens' College, Cambridge; he received his M.A. in 1776; he was in Rome with James Byres (no. 97) in 1778; M.P. for Cambridgeshire from 1780 until 1790 and Lord Lieutenant of Cambridgeshire from 1790 until 1834; elected Fellow of the Royal Society in 1790 and Fellow of the Society of Antiquities in 1791; he was a Colonel in the army during 1794; he served as Viceroy of Ireland, and as Lord Lieutenant, from 1801 until 1806; he was a Trustee of the British Museum from 1802 until his death and was invested with the Order of the Garter in 1803. He married, in 1782, Elizabeth (1763-1858), third daughter of James, 5th Earl of Balcarres; he was predeceased by his sons and was succeeded by his nephew.

DATE: c. 1822

DIMENSIONS: 49 1/2 x 39

CONDITION: There are two photographs of this work in the Frick Art Reference Library (221-7t). They show slight differences in the landscape. This may mean that there are two versions of this portrait or that some alteration has been made at a later date. There is nothing in the contemporary documentary material available to the compiler to suggest that Raeburn produced a second version.

DESCRIPTION: Three-quarter length, seated, to left, a table by his right, a landscape view beyond, he wears the breast star and garter of the Order of the Garter.

COLLECTION: Baltimore Museum of Art, Baltimore.

PROVENANCE: Somers Collection, Eastnor Castle, Herefordshire; Knoedler, New York; sold to Percy Pyne 2nd, Roslyn, Long Island, in or before 1931; Ehrich Newhouse Galleries, New York, 1936; Jacob Epstein, Baltimore; his bequest to the Museum, in or before 1946.

EXHIBITIONS: Raeburn Exhibition, 1824 (13).

REFERENCES: Armstrong, p. 104, under Hardwicke; Pinnington, p. 233; Greig, pp. li, 48; Dibdin, p. 129.

DISCUSSION: The first record of this work is a letter from the artist's accountant, H.D. Dickie, to the sitter, published by Greig, p. li, (now in the British Library, Manuscript Collection, 35.653.

ff.44). It reads:

Edinr. 13 Bank Street, 9th. October 1823

My Lord

Mr Raeburn has put into my hands the books of the late Sir Henry Raeburn in order to ascertain the sums due to him. There appears to be due by you 100 Guineas for a Portrait of Your Lordship which Mr Raeburn will be obliged by your ordering payment of to me who am Authorised to receive and discharge the debts due to his Father.

I have the honour to be My Lord your Lordship's Most obed. Servant  
[signed] H. D. Dickie Accountant.  
[Transcription: Compiler]

Clearly, Lord Hardwicke responded to this letter as the 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death:

"[1823] November 26 Lord Hardwick [sic] £49. 18." There is a discrepancy of two shillings between this recorded payment and the £50 Dickie later says the sitter remitted. The second entry in the 1824 Inventory gives under debts outstanding at 9 June 1824: "Lord Hardwick Balance £52. 10." These two figures represent a total sum of one hundred and two pounds eight shillings; one hundred guineas is equivalent to one hundred and five pounds.

The portrait was exhibited in the artist's rooms during the Exhibition of 1824. The catalogue of that exhibition is not dated but the next letter from Dickie to the sitter, published by Greig, p. li, (now in the British Library, Manuscript Collection, 35.653.ff.74), is dated 30 June 1824, by which time the painting was on its way to London. The letter reads:

[To] The Right Honble The Earl of Hardwicke ec. ec. Bourn Hall  
London [scored out] Caxton

Edinburgh  
13 Bank Street  
30 June 1824

I have now the honour of informing your Lordship that your Portrait

was yesterday shipped on board the Forth, George Stewart Master, conform to receipt enclosed. The case is addressed to your Lordship "London" not knowing your particular residence, so that it may be necessary for your Lordship to cause directions to be sent to the "Leith & Glasgow Wharf London" as to where you wish it forwarded. The price of the Portrait is £105 whereof your Lordship has already remitted 50. [balance due] £55 to which I am requested by the Frame Maker to add his account

		£55
For the Frame	15. 15. -	
Packing Case Shipping	2. 12. 6	
Carriage to Leith	<u>. 5. -</u>	
		<u>18. 12. 6</u>
		<u>£73. 12. 6</u>

For which I will be much obliged by your Lordship remitting me.

I have the hounour to be My Lord Your Lordhship's Most Obed. Servant

[signed] H. D. Dickie.

[The reverse carries the following:]

June 1824 Dickie

£70	:	12	:	6	
<u>50</u>	.	<u>0</u>	.	<u>0</u>	
120	.	12.	.	6	
2	.	17.	.	6	for packing and carrying to Leith

No record is known of the final payment for the portrait.

Unidentified Sitters

766. A Portrait of a Man, Traditionally Called: "Portrait of a Jew" or "A Polish Officer" (Examined)

DATE: Exhibited 1814

DIMENSIONS: 30 X 25

DESCRIPTION: Half length, to left, almost full face, with a grey beard, in a red coat with elaborate gold frogging and a green and red (possibly tartan) scarf around his neck.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: When the portrait was exhibited at the University of Edinburgh in 1850 it was stated to be a "Portrait of a Jew. Painted at the request of the late Dr. Gregory" (National Gallery of Scotland, Catalogue, 1957), this most probably was Professor James Gregory (1753-1821) (no. 352), the portrait was lent to that exhibition by John Gregory; bequeathed by Dr Gregory's daughter to Dr Peter Holland of Knutsford, Cheshire; Sir Henry Holland, by 1871, when the portrait was exhibited at the R.A.; by descent to Mrs F.C. Holland; her gift to the Gallery, 1948.

EXHIBITIONS: Edinburgh Exhibition Society, Annual Exhibition, 1814 (104); University of Edinburgh, 1850 (2); R.A., 1871 (46).

REFERENCES: Armstrong, p. 116; Dibdin, p. 78; National Gallery of Scotland, Catalogue of the Collection 51st ed. (Edinburgh: National Gallery of Scotland, 1957), p. 215; Macmillan, 1986, p. 134.

DISCUSSION: When exhibited in 1814 the work was titled "Portrait of a Jew" but when exhibited in 1871 it was titled "A Polish Officer", the title used by Armstrong. David Daiches has questioned the sitter's Jewish identity saying that the only part his dress which suggests he might have been Jewish is the split in the beard. Nevertheless, in 1814 Raeburn exhibited a portrait of a Jew. It is worth asking if there is any possibility that the work under discussion is not the portrait exhibited in 1814? The provenance records, however, seem complete. Raeburn appears to have been influenced in this work by depictions of biblical figures in the manner of Rubens or Rembrandt.

(I am grateful to Mr Simon Yuill for bringing some material to my attention that has been used in this entry.)

767. A Portrait of a Man (Examined)

DATE: Probably after 1810

DIMENSIONS: 29 x 24 3/4

DESCRIPTION: Half length, to left, almost full face.

COLLECTION: The Art Institute of Chicago, Chicago, Illinois.  
PROVENANCE: Given to the Institute by Charles Deering McCormick, Brooks McCormick and Roger McCormick, 1962.  
REFERENCES: No record in the Raeburn literature can be confidently associated with this work.

768. A Portrait of a Man

DATE: Unknown.  
DIMENSIONS: 30 1/2 x 25  
DESCRIPTION: Half length, to left, almost full face, white hair, wearing a black coat.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: When sold by Christie's in 1982 it was claimed that the portrait had passed by descent in the Raeburn family until the Studio Sale, Christie's, 7 May 1877; no lot number was given. Only three lots in that sale were unidentified portraits of men: lot numbers 41, 42 and 43 but as the latter was of a man wearing a blue coat and since the sitter in the portrait under discussion wears a black coat, that lot can be ruled out. Dimensions were not given in the 1877 catalogue and buyers' names are not known to the compiler so no help is available from those quarters. The portrait appeared at Christie's, 14 May 1982 (9) when the provenance was given as: "Collingwood Ingram, 1904, and by descent to present owner"; thereafter the portrait appeared at Phillips, London, 11 June 1983 (35).  
REFERENCES: No record in the Raeburn literature can be confidently associated with this work.

DISCUSSION: The material available to the compiler does not allow the portrait to be dated with any degree of exactitude. Christie's sale catalogue of 1982 said that the stretcher bears an inscription which reads "painted by my Grandfather Sir Henry Raeburn vouched for by L.W. Raeburn, 1874".

769. A Portrait of an Unknown Irish Duke

DATE: Unknown.  
DIMENSIONS: Unknown.  
DESCRIPTION: No written description or visual record of the work is known.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: By descent in the Raeburn family until at least 1873.  
REFERENCES: The portrait was seen in the hands of the Raeburn family by John Brown in 1873; see Brown, p. 8, where a portrait of an Irish Duke is mentioned in passing.

770. A Portrait of a Man

DATE: Probably c. 1815

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to right, full face.

COLLECTION: National Museum of Art, Copenhagen.

PROVENANCE: Unknown.

REFERENCES: No record in the Raeburn literature can be confidently associated with this work and the material available to the compiler does not allow the portrait to be dated with any degree of confidence.

771. A Portrait of a Military Officer, Sometimes called "Sir George Abercromby Bt." or "Alexander Stewart" (Examined)

DATE: Probably of the mid 1790s

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, looking to front, in a scarlet military tunic.

COLLECTION: Fine Art Society, London.

PROVENANCE: By descent; Christie's, 24 June 1977 (75); unsold; Sotheby's, 9 July 1986 (57); to the Fine Art Society.

DISCUSSION: As of no. 772.

772. A Portrait of a Woman, Sometimes called "Lady Abercromby" or "Mary, Lady Pitmillie" (Examined)

DATE: Probably of the mid 1790s.

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, in a landscape.

COLLECTION: Fine Art Society, London.

PROVENANCE: By descent; Christie's, 24 June 1977 (76); unsold; Sotheby's, 9 July 1986 (57); to the Fine Art Society.

DISCUSSION: This is one of two portraits which are traditionally said to be pendants. The other, a portrait of a man in military tunic, is catalogued here as no. 771. When at Christie's in 1977, the portrait of the woman was titled "Portrait of a Lady, Probably Lady Abercromby". The portrait of the man was titled "Portrait of a Gentleman, Probably Sir George Abercromby, Bt." The owner, after researching his family papers, later presented the portraits at Sotheby's in 1986 under the title Mary, later Lady Pitmillie, giving her biography as "cousin of Alexander Stewart". "Alexander Stewart" was the identification the owner gave to the anonymous portrait of a military officer, a title which still accompanies that work (no. 771).

The suggestion lying behind the title given to the woman appears to be that she was Lady Maria Sophia Pitmillie (dates not known), third daughter of Sir George Abercromby, 4th Bt. of Birkenbog, who married David Money Penny, Lord Pitmillie, in 1810. No trust can be placed in either of these identifications. The identities of the sitters depicted in these portraits is lost. Indeed, there is no reason think that the portraits constitute a pair.

773. A Portrait a Woman in a Green Silk Pelisse

DATE: Unknown.

DIMENSIONS: Unknown.

DESCRIPTION: No written description or visual record of the work beyond that given in its title is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family until at least 1873.

REFERENCES: The portrait was seen in the hands of the Raeburn family by John Brown in 1873. See Brown, p. 10, where this portrait is mentioned in passing.

774. A Portrait of a Woman

DATE: Probably close to 1800

DIMENSIONS: 37 1/4 x 28

DESCRIPTION: Three-quarter length, seated, to right, looking to left, in a landscape.

COLLECTION: St Louis Art Museum, St Louis, Missouri.

PROVENANCE: Bequest of Edward Mallinckrodt, Sr.

REFERENCES: No record in the Raeburn literature can be confidently associated with this work.

775. A Portrait of a Girl Sketching

DATE: Possibly c. 1820

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, looking to left, her left hand raised to the back of her head, her right hand rests on a portfolio.

COLLECTION: Walker Art Gallery, Liverpool.

PROVENANCE: James T. Gibson-Criag, by 1876; his sale, Christie's, 23 April 1887 (24); to Agnew; George Holt, by 1888; thereafter by descent; bequeathed to the Gallery by Miss Emma G. Holt, 1945.

EXHIBITIONS: Raeburn Exhibition, 1876 (141); Glasgow, A Century of Artists, 1888 (308); Glasgow, International Exhibition, 1901 (22); Birmingham Museum and Art Gallery, Loan Exhibition of Portraits, 1903 (40).

REFERENCES: Armstrong, p. 115; Greig, p. 56; Dibdin, p. 146.

DISCUSSION: A note in the files of the Scottish National Portrait Gallery quotes a letter from the Walker Art Gallery of 17 February 1959 which said that in a catalogue of the Holt collection drawn up by George Holt, or a member of his family, this portrait was listed as "Miss Raeburn". Presumably the suggestion was that the sitter was a granddaughter of the artist.

776. A Portrait of a Boy with Cherries

DATE: Probably after 1810

DIMENSIONS: 29 x 25

DESCRIPTION: A child, full length, seated, to front, holding a cherry in his raised left hand and a basket of cherries in his right hand, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Presumably identical with the portrait seen by John Brown in the hands of the artist's family in 1873; Studio Sale, Christie's, 7 May 1877 (30); to Agnew; Captain Gaskell; anon. sale, Christie's, 17 March 1888 (80); to Vokins; Sir William Cunliffe Brooks (d. 1900); sale of his executors, Christie's, 5 July 1902 (73); Major Oswald Ames, by 1904; anon. sale (=Humphrey Roberts), Christie's, 3 July 1908 (138); to Sully; Thatcher M. Adams, New York; sale of his executors, American Art Association, Hotel Plaza, New York, 14-15 January 1920 (146); to Bernon S. Prentice, New York; his sale, Parke-Bernet, New York, 17-19 April 1952 (676).

EXHIBITIONS: Raeburn Exhibition, 1876 (89).

REFERENCES: Andrew, p. 105; Brown, p. 10; Armstrong, p. 115.

DISCUSSION: Brown thought the portrait "very like Reynolds". It is a typical Raeburn study of a child which could date from any point between c. 1808 and 1823.

777. A Portrait of a Child

DATE: Unknown.

DIMENSIONS: 13 x 10 1/2

DESCRIPTION: A young child with blond hair, head and shoulders, to front.

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 16 April 1926 (lot number not recorded); to Marjoribanks.

REFERENCES: No record in the Raeburn literature can be confidently associated with this work.

### Miniatures

#### 778. David Deuchar (1743-1808) Plate: 112

BIOGRAPHY: Son of Alexander Deuchar (dates not known); he was born at Boshen, in the parish of Kinnell, Forfarshire, where his father was a farmer; their land was raided during the 1745 Rebellion causing them to leave for Edinburgh, where the sitter's father set up in business as a lapidary, at Croft-an-Righ, near Holyrood; the sitter was later apprenticed to the trade of lapidary, and also learned engraving and jewellery; at an uncertain date he became Seal Engraver to the Prince of Wales; admitted a burgher of Edinburgh in 1782; he became a guildbrother in 1797; he established his own business and was later in partnership with his son, Alexander; the firm of David and Alexander Deuchar and Company appears in the Edinburgh Directories at various addresses in the area of Parliament Close between 1788 and 1815. However, David Deuchar was in business earlier than this, as the matrix of a seal engraved by him for the Prince of Wales, now in the Scottish Record Office (RH.17.2.1), is dated 1784; in addition, in 1781 he had presented to the Society of Antiquaries in Scotland, of which he was a member, their first seal; from 24 January 1801 until his death he was a member of the Royal Company of Archers; in 1795 he purchased Morningside House from the trustees of Francis Garden of Troup, Lord Gardenstone; he produced two volumes of prints, the first was a series of forty-six engravings after Holbein's Dance of Death which he published in 1788 and the second was Etchings, Chiefly from the Dutch and Flemish Schools published in 1803; however, his chief claim to fame is the tradition that he gave lessons to the young Henry Raeburn when Raeburn was an apprentice in Gilliland's shop in Parliament Close. Deuchar married, first, Marion Skail, daughter of a

farmer near Musselburgh but she died young and they had no children; he married, second, Christian, daughter of Reverend Alexander Robertson, minister of Eddleston and his wife Christian Paton; he was survived by six sons and one daughter; Alexander, the eldest son, became a lapidary and Seal Engraver to the Queen. The Deuchar family were prominent in the Masonic movement. The sitter's son, Alexander (d. 1844), was a particularly controversial figure in the Masons, becoming first Grand Master of the Royal Conclave of Scotland in 1811 but being deposed in 1830. The trade of Seal Engraver required an extensive knowledge of heraldry and the library of heraldic material accumulated by the sitter and his son Alexander was sold in 1846. Some of the manuscripts from the Deuchar collection are now in the Scottish Record Office (G.D. 1.1020 and G.D. 1.415).

(I am grateful to Helen Smailes for some information which has been included in this biography.)

DATE: Traditionally 1773 but possibly as late as 1784.

DIMENSIONS: 2 3/8 x 1 7/8

CONDITION: Watercolour on ivory.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to Reverend J. Seton Deuchar; purchased from him with funds provided by Mr Melville Gray of Bowerswell, Perth, in 1931.

EXHIBITIONS: R.S.A., 1863 (376); Raeburn Exhibition, 1876 (305); R.A., Exhibition of Scottish Art, 1939 (109); Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (51); Raeburn Exhibition, 1956 (2).

REFERENCES: Andrew, p. 113; Caledonian Insurance Company, Caledonian Jottings, for Private Circulation Among the Agents and Officers of the Caledonian Insurance Company 4 (January 1900), 5-9; Armstrong, pp. 36-7, 49, 88, 99; Pinnington, pp. 60, 63, 69, 70, 254; Greig, pp. xv, 43; Dibdin, p. 24, 25, 27, 110, 133; George S. Draffen, Pour La Foi (Dundee: 1949), pp. 8-84; Raeburn Exhibition Catalogue, 1956, p. 11; Daphne Foskett, A Dictionary of British Miniature Painters, 2 vols. (London: Faber & Faber, 1972), 2,460; F. Irwin, p. 243; Irwin and Irwin, p. 152; Charles C. Smith, "The Man Who Discovered Raeburn", Scots Magazine, July 1987, pp. 434-6; Macmillan, 1986, p. 74; Macmillan, 1990, p. 151.

DISCUSSION: An inscription on an old label gives:

David Deuchar, Esq., of Morningside, by Sir Henry Raeburn, being the second portrait done by him, during the time he was an apprentice with Mr. Gilland [sic], Jeweller, Parliament Square, Edinburgh.

Another, later, hand gives: "Painted about 1773." There is no reason to place any trust in this date. The miniature is discussed in chapter II of the thesis.

779. George John Spencer, 2nd Earl Spencer (1758-1834) Plate: 113

BIOGRAPHY: Only son of John, 1st Earl Spencer, he was educated at Harrow from 1770 until 1775; Trinity College, Cambridge from 1776 until 1778; he was on the Grand Tour from 1778 until 1780; he succeeded his father as 2nd Earl in 1783; but until then, between 1780 and 1782, he was M.P. for Northampton, and for Surrey from 1782 until his father's death; as a Peer he supported Charles James Fox (no. 798) until 1794 when he went over to Pitt. In 1781 he married Lavinia, daughter of Charles Bingham, 1st Baron Lucan.

DATE: 1786

DIMENSIONS: 2 7/10 x 2 2/10

DESCRIPTION: Half length, to right.

COLLECTION: Spencer Collection, Althorp, Northamptonshire.

PROVENANCE: By family descent.

REFERENCES: Daphne Foskett, A Dictionary of British Miniature Painters, 2 vols. (London: Faber & Faber, 1972), 1,460-1; F. Irwin, p. 243; Brinsley Ford, "James Byres, Principal Antiquarian for the English Visitors to Rome", Apollo 99 (June 1974), p. 453; Irwin and Irwin, p. 151; Macmillan 1986, p. 76; Macmillan 1990, p. 151.

DISCUSSION: Foskett was the first to publish this miniature and to record its origins in a crayon portrait by Hamilton which Raeburn copied. She wrongly identified Hamilton as Gavin Hamilton (1723-1798). Francina Irwin corrected this in her article of the following year, 1973, and identified this figure as the Irish artist Hugh Douglas Hamilton who was in Italy from 1778 until 1791. James Byres owned

several portraits by H.D. Hamilton. Further, Irwin published transcriptions of part of the letter of 26 January 1786 by James Byres which accompanied the dispatch of the miniature from Rome:

I have the honour of forwarding the miniature copy of your Lordship's portrait for Lady Spencer. Her Ladyship desired me to have it sett here but if I had (as it was only finished yesterday) I am afraid it would not have reached you at Paris and was sure Lady Spencer would prefer having it soon to having it sett. I think Mr Raeburn has succeeded remarkably in the likeness; I do not like the very high collar of the coat, but it is a good miniature and I hope will meet with your Lordship's and Lady Spencer's approbation...

[Transcription: F. Irwin]

On the 14 June of the same year Byres wrote to Lord Spencer asking if the miniature had arrived safely and hoping "that lady Spencer received the miniature copy of your portrait by Mr Raeburn from Mr Hamilton's crayon picture". Remarkably, in spite of citing F. Irwin, Macmillan (1986) states: "Reynolds's recommendation of Raeburn as a miniature painter is the most likely explanation of the 2nd Earl's commission of his miniature from an unknown Scottish painter."

The miniature can tell us nothing of Raeburn's stylistic development as it is a copy and Hamilton's original portrait is lost. The miniature is discussed in chapter II of the text.

Miscellaneous Works

780. A Camera-Lucida Drawing of Sir Francis Chantrey (1781-1841)

BIOGRAPHY: As of no. 149.

DATE: Inscribed 1818

DIMENSIONS: 8 1/2 x 11 5/8

MEDIUM: Pencil on paper.

DESCRIPTION: Four heads, in outline: three in profile, to left; the other, which is superimposed on two of these, is incomplete.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Wilkie Collins; presented to the Gallery by C. Fairfax Murray, 1901.

REFERENCES: Armstrong, reproduced facing p. 110, but not in Caw's list; Greig, p. 41.

DISCUSSION: The drawing bears an inscription which gives: "F Chantrey R A./Sketched by H Raeburn/in Princes St Edinburgh./1818 W C". The last two letters tempt one to conclude that the inscription was added to the sheet by Wilkie Collins (1824-1889).

On the reverse is a drawing of Raeburn by Chantrey inscribed in the same hand: "Portrait of H Raeburn drawn by/F. Chantrey R A in Princes St/Edinburgh 1818". It shows the artist as an elderly and somewhat heavy man. See the artist's self-portrait (no. 598).

The camera-lucida is an optical device which was much favoured by Chantrey and a large collection of Chantrey's drawings made by this means are in the National Portrait Gallery, London.

(These works were identified as camera-lucida drawings by Helen Smailes and I am grateful to her for sharing this information with me.

781. A Memorial Trinket for Charles Darwin (3 September 1758 - 15 May 1778) See Plate 121

BIOGRAPHY: Eldest son of the poet, Erasmus Darwin (1731-1802), by his first wife, Mary Howard (d. 1770); he was the uncle of his more famous namesake; the son, like his father before him, went to Edinburgh to

study medicine; there he was taught and befriended by Andrew Duncan (no. 236); he won a gold medal from the Aesculapian Society for his scientific work and, as Duncan recounted in his Tribute, won another prize from the Harveian Society for an essay which Duncan described as "establishing the criterion between purulent and mucaginous expectoration in pulmonary complaints"; Darwin died from a wound received in the dissecting room, which became infected; he was interred in Andrew Duncan's plot in the Buccleuch burial ground; his death occasioned this trinket to be made by Raeburn for Andrew Duncan.

DATE: 1778

DIMENSIONS: Unknown

COLLECTION: Whereabouts unknown.

PROVENANCE: Still with Andrew Duncan in 1824.

REFERENCES: Andrew Duncan, Tribute of Regard to the Memory of Sir Henry Raeburn R.A. (Edinburgh: Bell and Bradfute, 1824), pp. 10-12; Armstrong, pp. 37-9; Greig, p. xl; Pinnington, pp. 61, 68; Brotchie, pp. 27-31; Dibdin, p. 20-1.

DISCUSSION: Described by Andrew Duncan as "a small trinket, which might be hung at a watch, a Muse weeping over an urn, marked with the initials of CHARLES DARWIN." Duncan's discussion indicates that the trinket was in part made of human hair. Many such mourning trinkets survive and some involve painted decoration. The trinket made by Raeburn may have resembled the jewel shown in plate 121. The Darwin Memorial Trinket, the first recorded work from Raeburn's hand, is untraced. It is discussed in chapter II of the text.

782. A Study of David With the Head of Goliath Plate: 114

DATE: Traditionally 1784-1787

DIMENSIONS: 8 1/4 x 5 1/2

MEDIUM: Paper laid down on canvas.

COLLECTION: Whereabouts unknown.

PROVENANCE: James T. Gibson-Craig by 1876; his sale, Dowell's, Edinburgh, 1887; anon. buyer; by descent to Miss A.M. Turner; sale of the late Miss A.M. Turner, Sotheby's, 15 February 1983 (32); anon. sale, Christie's, 25 May 1984 (133); bought in.

EXHIBITIONS: Raeburn Exhibition, 1876 (142), described as: "Study of a Youth".

REFERENCES: Andrew, p. 160; Armstrong, p. 116.

DISCUSSION: On the basis of provenance and dimensions this and the companion work, A Classical Female Figure (no. 783), appear to be identical with two studies included in the Raeburn Exhibition of 1876 (142 and 143). Certainly all commentators have believed this to be the case. Although traditionally dated to the time of Raeburn's visit to Rome, the provenance goes back no further than 1876 when the work was in the collection of James T. Gibson-Craig. However, a letter from Basil Skinner to Sir Brinsley Ford of 6 October 1961 concerning this study and its companion, recounts: "James T. Gibson-Craig was buying and collecting during Raeburn's lifetime." (Ford Archive, on deposit, the Paul Mellon Centre, London, filed under Raeburn.) This and stylistic features such as the lighting indicate that the attribution must be taken seriously in spite of the unusual subject matter and technical features. The study shows the influence of Guido Reni but does not appear to be a copy of any known work by that master. This study is the clearest indication we have of Raeburn's interest in the Baroque. When it appeared at Christie's, it was wrongly identified as "Judith with the Head of Holofernes". The work is discussed in chapter II of the text. Although exhibited in 1876, this study was first introduced to the discussion of the artist at a public lecture given by the compiler in the Department of Fine Art at the University of Edinburgh in 1986. See also no. 783 and Patrick Moir (no. 540).

783. A Study of a Classical Female Figure Plate: 115

DATE: Traditionally 1784-1787

DIMENSIONS: 8 1/4 x 5 1/2

MEDIUM: Paper laid down on canvas.

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 794.

EXHIBITIONS: Raeburn Exhibition, 1876 (143), described as: "Study of a Female".

REFERENCES: Andrew, p. 120; Armstrong, p. 115; Greig, p. 44.

DISCUSSION: This study shows some similarities to the the figure style of Gavin Hamilton. It is discussed in chapter II of the text. Although exhibited in 1876, this study was first introduced to the discussion of the artist at a public lecture given by the compiler in the Department of Fine Art at the University of Edinburgh in 1986. See also no. 782 and Patrick Moir (no. 540).

784. A Design for the Policy Forms of the Caledonian Insurance Company

DATE: c. 1805

DIMENSIONS: Unknown and presumably variable in the printed form.

DESCRIPTION: Dibdin described the design as follows: "a lady with a plumed helmet, spear, and shield (presumably Caledonia) seated on a bank where thistles grow plentifully, with a glimpse in the distance of the Forth, Edinburgh and Arthur's Seat. On the Shield is figured Saint Andrew, holding his cross."

REFERENCES: Dibdin, p. 62.

DISCUSSION: Raeburn was a member of the Board of the Caledonian Insurance Company from 1805 to 1806 and it seems likely that the commission dates from this time. There is no record of the medium Raeburn used in executing this design but it is possible that it was done in oil on canvas, like the vast majority of his other works. Dibdin states that the design was in use by the Company until 1838. It is the only work of this nature to have been recorded.

785. A Portrait of a Dog (Examined)

DATE: Unknown

DIMENSIONS: 27 1/2 x 35 1/2

CONDITION: There is no tacking margin, the paint layer continues on the canvas which has been folded over the stretcher to act in this capacity. Consequently, there can be no doubt that the work has been cut down. There is a hole in the top right corner. A backing board prevents examination of the reverse.

DESCRIPTION: The dog lies on the ground, facing left.

COLLECTION: National Gallery of Scotland, Edinburgh.  
PROVENANCE: Maitland Wardrop, by 1876; purchased by the Gallery from A.E. Harley, 1919.  
EXHIBITIONS: Raeburn Exhibition, 1876 (286); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (23).  
REFERENCES: Andrew, p. 113; Armstrong, p. 115; Greig, p. 43.

DISCUSSION: The painting is generally believed to be a fragment of a larger composition. For this reason it is an exceptionally difficult work to assess and impossible to date. Like the other "portrait of a dog", a fragment of Dr Lindsay of Pinkieburn (no. 466), this canvas comes from a subordinate area of a composition. A painting of a dog can still be seen in its proper relation to the overall pictorial scheme in Mrs Alexander Finlay (no. 285).

786. A "Tassie" Medallion Self-Portrait of Sir Henry Raeburn (1756-1823) Plate: 116

DATE: Inscribed 1792  
DIMENSIONS: 3 7/8 x 2 3/4  
MEDIUM: Described in the Gallery's catalogue as plaster, J.M. Gray refers to an example of this work in "Tassie's enamel paste".  
COLLECTION: National Galleries of Scotland, Edinburgh.  
PROVENANCE: T.J. Watkins; from whom purchased by the Gallery, 1942.  
REFERENCES: Obituary, pp. 16-17; John Miller Gray, James and William Tassie, A Biographical and Critical Sketch with a Catalogue of Their Portrait Medallions of Modern Personages (Edinburgh: W.G. Paterson, 1884), pp. 44, 138 (317); Armstrong, p. 51; Greig, p. 57; Brotchie, p. 53; National Gallery of Scotland, Catalogue of the Collection, 51st. ed. (Edinburgh: National Gallery of Scotland, 1957), pp. 214-5; Irwin and Irwin, p. 151.

DISCUSSION: Raeburn's obituary refers to him working in three dimensions:

Sculpture was also an object of his peculiar study; and so great was his taste for it, that at Rome, he, at one time, entertained the idea of devoting himself to that noble art as a profession in preference to painting. A medallion of himself, which he afterwards executed, satisfied all men of taste who saw it.

The medallion was discussed by J.M. Gray in his book on James Tassie (1735-1799). Gray attributed the modelling to Raeburn but was of the

opinion that the medallion may have been cast by Tassie. He says that the "defective treatment of the planes of the ear suggest an artist unaccustomed to relief". Supporting evidence for the attribution to Raeburn was, in Gray's opinion, given by the inscription on the truncation which he described as not being in Tassie's usual manner. Additional evidence for Raeburn's authorship is given by an old label on the reverse of the cast in the collections of the National Galleries of Scotland. The transcription in the catalogue reads: "Presented to Adam Smith by his much esteemed friend Henry Raeburn, Author of this model, 1792." The identity of this Adam Smith is not clear; Smith the economist died in 1790. As Dr Duncan Thomson has pointed out (oral), the creation of form in the medallion has much in common with the artist's portraits of the 1790s. This is apparent in the modulation of the relief but the interest in profile is also a feature of Raeburn's portraits of that period.

787. George IV (1762-1830). An Altered Engraving After Raeburn

BIOGRAPHY: Eldest son of George III (1738-1820); Prince of Wales, 1762 until 1811; Prince Regent, 1811 until 1820; he made a visit to Scotland in 1822 and knighted the artist at that time.

DATE: 1822

DESCRIPTION: Nearly full length, to right, seated in an armchair, looking to left, a book in his right hand, in private dress.

ENGRAVINGS: Mezzotint, Thomas Hodgetts, 1822.

REFERENCES: Brown, p. 9; Armstrong, p. 105; Greig, pp. xlix, l, 46; Dibdin, p. 97; Sanderson, p. 152.

DISCUSSION: George IV never sat to Raeburn. The king's visit to Edinburgh in 1822 brought the king great popularity and D. Hatton, the Edinburgh publisher, took Hodgetts' mezzotint plate for Thomas Charles Hope (no. 405), which is no earlier than 1822, had the face reworked, substituted the features of the King, added the royal arms

to the volume in Hope's hands and placed the breast star of the Order of the Garter on the sitter's chest. He then issued the plate as a portrait of the King. This suggests that Raeburn had little control over the issue of engravings after his work.

Concerning a portrait of the King which it was hoped Raeburn would execute, see National Library of Scotland, MS. 5679.f.39.

Catalogue of Copies by Raeburn After the Work of Other Artists.

788. Called: Sir Philip Ainslie (sitter's dates not known)

STATUS: Henry Raeburn after Joshua Reynolds (1723-1792).

DATE: Unknown.

DIMENSIONS: 91 x 58 1/2

DESCRIPTION: Full length, standing, to left, in a landscape with a stallion. The sitter is said to be shown in the uniform of the 2nd Horse Grenadier Guards.

COLLECTION: Whereabouts unknown.

PROVENANCE: With Knoedler at an unknown date; Harland Peck, 1920.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is known to the compiler from the photograph preserved in the Witt Library (Box 1931, Aa-A1). The Reynolds was at one time at Darnaway Castle which was owned by the Gray family. The Ainslie family and the Gray family were connected through the marriage of the Honourable John Gray, later 15th Lord Gray (no. 348), to Mary Anne, daughter of Colonel Charles Philip Ainslie.

789. George Bell of Goldilea

STATUS: Henry Raeburn after David Martin (1737-1798).

BIOGRAPHY: The St Louis exhibition catalogue give the following details of the sitter's life: George Bell, merchant of Ayr; b. April 5, 1722 d. 1813; son of Benjamin Bell of Middelbee, Dumfriesshire, and grandson of Captain Graham, who eloped with the daughter of Kirkpatrick of Closeburn, Dumfiresshire, upon which romantic marriage Sir Walter Scott founded his poem, Lochinvar; he married in 1747 a Miss Corrie, daughter of James Corrie of Spaddock; they had fifteen children. It is not clear how much faith can be put in any of this.

DATE: Unknown.

DIMENSIONS: 35 1/2 x 27 1/2

DESCRIPTION: Near three-quarter length, seated, to left, his hands folded, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: In 1931 the Howard Young Galleries, New York, informed the Frick Art Reference Library (221-7s) that they had purchased a portrait, George Bell of Goldilea from a descendant of the sitter;

the Galleries ascribed the portrait to Raeburn; there was no doubt in the mind of the cataloguer at the Frick that the Howard Young version was owned in 1935 by Dr Paul R. Fletcher which, the Frick recorded, Fletcher had purchased it "through the Max Safron Gallery" at an unknown time.

EXHIBITIONS: St Louis, Missouri, City Art Museum, Loan Exhibition from St Louis' Collections, 1935 (19).

REFERENCES: Not recorded in the literature.

DISCUSSION: The photographs available to the compiler suggest that the portrait was from the circle of Raeburn but not from his hand: the landscape in particular is uncharacteristic of the artist. The attribution to Raeburn may be explained by the catalogue entry for a version of the portrait which was sold at Christie's, 20 May 1927 (94). It was titled "George Bell, Esq., of Woodhouselees [sic]"; was ascribed to David Martin; and the following material was given in the catalogue, from, it was said, a memoir of Benjamin Bell (no. 38):

It may be mentioned as a curious fact that when Raeburn was requested to make a copy of Martin's picture, he confidently maintained that he had been himself the author of the original, and only confessed his mistake, and that reluctantly, when indisputable proof had been adduced.

It is not clear what evidence was presented to Raeburn and the memoir has not been traced.

790. Sir James Hunter Blair, 1st Bt. (1741-1787)

STATUS: Henry Raeburn after J. Smart.

BIOGRAPHY: A banker; he was twice Lord Provost of Edinburgh during the period 1784 and 1785; he assisted Raeburn with financial matters during the artist's trip to Rome (Document 7). He married Jane, daughter of John Blair of Dunskey, Wigtonshire, from whom he took the name Blair.

DATE: Unknown.

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right. It bears an inscription, lower

left: "Sir James Hunter Blair/1st Baronet 1772."

COLLECTION: Sir James Hunter Blair, Blairquhan, Ayrshire.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (24).

DISCUSSION: This portrait is taken from a miniature by J. Smart of 1772 which is in the same collection.

791. Called: George Buchanan (1506-1582); actually P. Jeannin (d. 1622)

STATUS: A copy by Henry Raeburn. At the time of execution it was believed the portrait from which Raeburn worked was by Titian. It was in fact a version of Pierre Jeannin by Francois Quesnel (1533 or 1543/4-1619); a painter of French parentage, born at Edinburgh, son, and probably pupil, of Peter Quesnel (d. after 1754), painter to James V; Francois left Edinburgh and settled at Paris in 1572; he quickly became a fashionable portraitist and practised during the reigns of Henry III and Henry IV; he is now more highly thought of as a draftsman than a painter in oils; his portrait of Jeannin is in the Bibliotheque Nationale, Paris; the version from which Raeburn worked was said by Dr Duncan Thomson (oral, 1981) to be in the collection at Keir, near Dunblane.

BIOGRAPHY: Historian, latinist, scholar and political figure; George Buchanan was born at Mid Leowen, Killearn, Stirlingshire, third son of Thomas Buchanan, a poor minor landowner, and his wife, Agnes Heriot; his father died early and his uncle, James Heriot, sent Buchanan, then aged fourteen, from Killearn parish school to Paris because of his distinguished abilities in Latin; he was forced to return two years later by his uncle's death and his mother's poverty; shortly afterwards he served with the French troops brought to Scotland by Albany; he went to the University of St Andrews in 1524; he was later

Principal; there he studied under John Mair, now seen as a figure whose scholarship prepared the way for the Reformation; he lived through and participated in some of the most extreme political, religious and social upheavels in modern history and through his teaching, writing and political involvement occupied a dominant place in Scottish life at that period; at first a tutor of Mary Stuart (1562), he later became a strong opponent and at that point he openly expounded the doctrines of the Reformed Church and took part in its government; he is now widely believed to have played a major part in Mary's treatment over the Casket Letters; in an Act dated August 1570 he was appointed tutor to Mary's son, James VI; he wrote and published extensively and was the friend of some of the most distinguished scholars and scientists in Europe: he died in poverty shortly before his last work was published, his History of Scotland; it was for almost two centuries the only source on the history of the country for foreigners. He was a man of alarming contradictions: he combined humanity with a capacity for bitter and durable reprisal; possessed of great learning, literary powers, general culture and a love of accuracy, these he amalgamated with a renowned vulgarity and deep prejudices. Jeannin, whose features the portrait shows, was Minister of Finance to Henry IV of France.

DATE: 1814

DIMENSIONS: Unknown.

COLLECTION: The Buchanan Society's copy is on deposit at Glasgow Museums and Art Gallery, Kelvingrove.

PROVENANCE: The Buchanan Society's version was commissioned by the Society; a note in the curatorial file on the Glasgow work states that there is a copy in the collection of Sir George Leith Buchanan which is presumably the version commissioned by Buchanan's ancestor, Hector Macdonald Buchanan.

REFERENCES: "Some Raeburn Letters, I", Glasgow Herald, 5 December 1908; "Some Raeburn Letters, II", Glasgow Herald, 12 December 1908; Greig, pp. xli-xliii, 40; Brotchie, p. 92; Irwin and Irwin, pp. 157,

430; Pall Mall Encyclopaedia of Arts, s.v. "Quesnel," by Sarane Alexandrian.

DISCUSSION: In 1814 there was in the collection of Lord Buchan (no. 666) a painting he believed to be a portrait of George Buchanan by Titian. It clearly excited some interest in certain circles and Raeburn was asked to make two copies of it. Greig published several letters by Raeburn and other documentary material concerning the commissioning of these copies. He was not the first to make this material public - it had been published under the signature "J.C.E." in the Glasgow Herald in two articles during December 1908 - but Greig's transcriptions are the more accessible. The first copy was done for a man identified as Hector Macdonald. This figure was a Writer to the Signet and more accurately termed Hector Macdonald Buchanan of Drumnakiln and Ross Priory (d. 1828); third son of Coll Macdonald of Boisdale, Inverness-shire; he was apprenticed to William Macdonald, W.S; he became a Writer to the Signet on 8 March 1791 and was Principal Clerk of Session from 1805 until his death. He married, in 1793, Jean, daughter of Robert Buchanan of Drumnakiln and Ross Priory and took the additional name of Buchanan.

The first surviving document connected with these commissions is a letter from Raeburn requesting permission from Lord Buchan to produce a copy for Hector Macdonald Buchanan. This and the other letters given below were in 1911 in the collection of C. Fairfax Murray. The present whereabouts of these letters is unknown. What follows are Greig's transcriptions:

TO THE RIGHT HONOURABLE THE EARL OF BUCHAN,  
DRYBURGH ABBEY, MELROSE.  
EDINBURGH, 7th February, 1814.

MY LORD,

It would appear that you have deserted Edinburgh altogether - at least I am almost tempted to fear that you have forsaken me, for I do not know when I had the pleasure of seeing your Lordship.

Knowing your liberality and the friendship I have ever experienced from your Lordship, I venture to ask your permission to copy your portrait of Geo. Buchanan for the representative of that family. I need not say, if I am to copy it, that your Lordship may depend on my taking the greatest care of your picture, and I shall mark on the back of the copy that it is done from the original in your Lordship's possession.

I hope you will do me the honour to look in the first time you are in Edinburgh. I know you would think it an idle question to ask how you do, as there is never anything the matter with your Lordship.

I remain, with the highest respect, my Lord,  
Your most obedient and faithful servant,

(signed) HENRY RAEBURN.

Greig states that the Earl endorsed the letter in his own hand as follows:

1814. Feb. 7th. Fine arts. Henry Raeburn, Esqr. desires to copy the portrait of Buchanan for the family of Drummikill. The picture is now at Mrs Fletcher's, in North Castle Street, and is to remain with Mr. Raeburn till I come to Edinburgh or send for it.

(Initialled) B.

There is no other record of that copy. However, towards the end of that year the ever active Lord Buchan had contacted the Buchanan Society of Edinburgh to make available to them his portrait. Greig gave the following transcription of the Minutes of the Buchanan Society, dated 18 October 1814:

A letter from the Right Honourable the Earl of Buchan, addressed to the treasurer, was laid before the meeting, stating that his Lordship had an original painting of the celebrated George Buchanan, the Scottish historian, and politely offering to allow any artist to take a copy of it for the use of the society. The meeting is of opinion that the Letter should be communicated to the general meeting of the society, to be held on the eighth day of November next, and in the meantime they appointed Mr Archibald Buchanan, of the Atlas Office, to enquire at Mr Raeburn, artist in Edinburgh, as to the probable expense of a copy of the picture, and

to communicate the result to the general meeting.

The General Meeting considered the suggestion and its decision was recorded in the minutes. Greig gave the following transcription of the minutes of 8 November 1814:

The Letter from the Right Honourable the Earl of Buchan, mentioned in the minutes of the last meeting of the directors, was communicated to the meeting, with the proceedings thereon, and Mr Archibald Buchanan having read a letter from Mr Raeburn stating that the expense of the copy of the picture of George Buchanan would be twenty-five guineas, exclusive of the frame: It was resolved unanimously that the picture should be obtained at the expense of the society, be kept under the charge of the treasurer to the society for the time being, and hung up in the room where the society's meetings are usually held during such meetings.

The thanks of the society were then voted unanimously to the Right Honourable the Earl of Buchan for his politeness in allowing the society to take a copy of the picture, which they desire the preses, treasurer, and secretary to communicate by letter to his Lordship.

Raeburn's letter alluded to in the above minutes is not known to have survived but Greig gave the following transcriptions, from material privately published by the Buchanan Society, of Raeburn's letters concerning the completion of the Society's copy:

EDIN., 2 Dec., 1814.

SIR,

In your letter of 9th November, you desired me to inform you when the Portrait of GEO. BUCHANAN should be finished, and I now beg leave to mention that it is done, and I shall be happy to receive your further orders.

I am, SIR, Your mo. obedt. Servt.,

(Signed) HENRY RAEBURN.

Raeburn wrote again to the Buchanan Society intimating the dispatch of the portrait:

EDIN., 13 Dec., 1814.

SIR,

I send you by the Carrier the Portrait of GEO. BUCHANAN, carefully packed, and I have no doubt but you will receive it safe. Lord BUCHAN is of opinion that the original was painted by TITIAN, I am not well enough acquainted with the history of GEO. BUCHANAN to be able to say whether he had an opportunity of being painted by that master, but it is not unlike his style, and at all events is an excellent Picture. I have been at great pains to make the copy like, and I hope the Society will be pleased with it. I would recommend that it should not be sent to a frame maker's shop for fear of accidents, 'tis enough that the measure of it be given.

You are pleased to bid me draw on you for the amount, which is 25 Guineas, but it will be easier managed if you will have the goodness to order that sum to be paid into the office of the Royal Bank at Glasgow on my account, and I receive it from the Bank here.

I remain, SIR, Your most obedt. and faithful Servant,  
(signed) HENRY RAEBURN.  
[To] ARCHD. BUCHANAN, Esq., Glasgow.

Shortly before Christmas, Raeburn wrote again to the Society:

EDIN., 24 Dec., 1814.

SIR,  
I have this morning the honour of your letter of yesterday, covering a Dft. for £26 5s., being the payment for the copy of a Portrait of GEO. BUCHANAN, and for which I beg you will accept my best thanks. It gives me very great pleasure to believe from an expression of your letter that you are satisfied with what I have done, and I remain, with great respect,  
SIR,  
Your most obedt. and faithful Servt.,  
(signed) HENRY RAEBURN.  
[To] ARCHD. BUCHANAN, Esq., Glasgow.

The true identity of the original sitter and artist were first published in the Glasgow Herald articles of 1908 but it is not known to the compiler who made these discoveries.

(I am grateful to Helen Smailes for bring these newspaper articles to my attention.)

792. Robert Burns (1759-1796)

STATUS: Henry Raeburn after Alexander Nasmyth (1758-1840)

BIOGRAPHY: The Scottish poet; born at Alloway, Ayrshire; in 1777 he was sent to study surveying at Kirkoswald; he wrote his first poems at

this time; he then became a flax dresser at Irvine but fire destroyed his shop and he returned home; his father died in 1784 and the poet and his brother saved enough from paying their father's debts to stock the farm of Mossgiel; there he continued to write and fell in love with Jean Armour, whom he later married; the farm was failing and in an effort to raise money to leave for Jamaica he published his poems; they were issued by Wilson of Kilmarnock in 1786; he was encouraged by Henry Mackenzie (no. 501), among others, to publish a new edition; it appeared in 1787; he was lionised by Edinburgh society and took another farm, Ellisland, near Dumfries, but with no more success; he obtained a place with the Excise at Dumfries in 1791 and gave up farming but sympathy for the republican party in France did not win him favour; he assisted George Thomson (no. 705) in collecting Scottish airs.

DATE: 1803.

DIMENSIONS: Unknown.

DESCRIPTION: Head and shoulders, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: Commissioned by Cadell and Davies.

REFERENCES: Armstrong, p. 43; James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes, 2 vols.

(Edinburgh: T.C. & E.C. Jack, 1903), 2, 49-54; Pinnington, pp. 144-7, 160, 211; Caw, 1908, p. 77; Greig, pp. xxv, xxvi, xxxix, 40; Dibdin, pp. 115, 116, 117.

DISCUSSION: Raeburn's copy after Nasmyth is not known to have survived. Some of the circumstances surrounding its making are recorded in a group of letters published in full by Greig but were quoted earlier by Caw (1903). They must have originated in the muniments of Cadell and Davies, publishers, London; their present whereabouts are unknown; they were in the collection of Craibe Angus who sold them with other Burns material at Dowell's, Edinburgh, in December 1902; they passed into the collection of C. Fairfax Murray by

1911. They read as follows:

HENRY RAEBURN TO CADELL AND DAVIES.

EDINBURGH, 14th, November, 1803.

GENTLEMEN,

According to your order transmitted to me by Mr. Cunningham, I have finished a copy of Burns the poet, from the original portrait painted by Mr. Nasmyth. I have shown it to Mr. Cunningham, who thinks it very like him, and I hope it will also meet with your approbation. I am ready to send it whenever you please to order me.

Smacks leave this for London twice a week. I have frequently sent pictures by that mode of conveyance, and they always went safe. I am, Gentlemen, Your most obedient Servant,

(signed) HENRY RAEBURN.

[Transcription: Greig]

Some weeks later Raeburn wrote again to Cadell and Davies:

YORK PLACE, EDINBURGH,

1st, December, 1803.

GENTLEMEN,

I enclose you a receipt for a case containing Burns's portrait, and I have no doubt you will get it soon and safe; and I flatter myself with the hope of its meeting with your approbation, than which, I assure you, nothing will give me more pleasure.

I have twenty guineas for a portrait the size of Burns. I do not wish you to remit the money to me, for, as I have money to pay in London, I shall, after receiving your permission, draw upon you for the amount.

I am, with much respect, Gentlemen, Your most obedient Servant,

(signed) HENRY RAEBURN.

[Transcription: Greig]

Cadell and Davies must have communicated with Raeburn on receiving the portrait but their letter has not survived. Raeburn made the following response:

EDINBURGH, 22nd, February, 1804.

GENTLEMEN,

Nothing could be more gratifying to me than the approbation you expressed of the copy I made for you of Robert Burns.

I hope you will be equally pleased with the portrait I now send you by the orders of Mr Henry MacKenzie. It is shipped on board the "Glasgow", William Liburn, master, and I have no doubt you will

receive it safe.

I am, respectfully, Gentlemen, Your most obedient Servant,  
(signed) HENRY RAEBURN.  
[Transcription: Greig]

The Mr Cunningham to whom reference is made in the letter of 14 November 1803 may have been Alexander Cunningham (no. 191). The portrait which Raeburn sent by order of Mr Mackenzie cannot be identified but see no. 501.

It is not clear for what purpose this copy was commissioned as no engraving after it is known to the compiler. A print after Nasmyth's portrait of Burns, engraved by J. Neagle, was published by Cadell and Davies on 12 April 1800 (Scottish National Portrait Gallery, S.P.IV. 29-53).

There is a tradition, the basis of which is not clear, that a portrait of Burns, measuring 12 1/2 x 9 1/2, in the National Portrait Gallery, London, was executed for Burns's colleague, George Thomson (no. 705), and that it was retouched by Raeburn. It has not been seen by the compiler. The Greig Manuscript states that Raeburn made another copy of Nasmyth's portrait for James, Earl of Glencairn. No other reference to such a copy is known to the compiler.

There are in the National Library of Scotland (N.L.S. Acc. 8950-37) a group of papers and photographs concerning a portrait wrongly attributed to Raeburn, said to be of Robert Burns at the age of about eighteen. The portrait was in the collection of Mr Arthur Kay in 1936, see his Treasure Trove in Art (Edinburgh: Oliver and Boyd, 1939), pp. 160-6.

793. Captain James Calderwood (d. 1760) (Examined)

STATUS: Inscribed, lower left "Hoppner", it is probably after that artist.

BIOGRAPHY: The portrait bears an inscription, lower left, which reads:

"James Calderwood. Capt. in the-/Army, died in America. 1760".

DATE: Unknown

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in military tunic, in a landscape.

COLLECTION: Private, Lothians.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: Very little can be said about this work with confidence.

The handling clearly points to Raeburn but the conception is quite alien to this artist, hence the suggestion that the portrait is a copy. The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1824] April 14 Mrs. Durham Calderwood £78. 15." It may be that this entry is associated in some way with this work. A portrait of Mrs Durham Calderwood, who was before her marriage, Elizabeth Young, is in the same collection, where it is ascribed to Raeburn. It is not by Raeburn but could be by J.J. Masquerier.

794. Lieutenant-General Alexander Campbell (dates not known), also called General Mackenzie of Monzie (dates not known)

STATUS: Henry Raeburn after an unknown artist.

BIOGRAPHY: No records of the lives of these figures are known.

DATE: Unknown.

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, standing, looking to right, his left hand is supported by his sword, his right hand is at his waist.

COLLECTION: North Carolina Museum of Art, Raleigh, North Carolina.

PROVENANCE: By descent to Mrs Mackenzie Campbell, Dunstaffnage Castle, Isle of Skye; Frank Sabin (dealer), London; Lady O'Hagan, London; The Raeburn Gallery, London, 1930; purchased by the Museum, 1952.

REFERENCES: Not recorded in the literature.

DISCUSSION: There are two versions of this work, both attributed to Raeburn. That at Raleigh has been examined by the compiler. It is the

compiler's view that the conception of this portrait does not indicate Raeburn's authorship. The suggestion is put that they are copies after the work of an unknown artist.

The two versions carry different identities but share the same attribution. That at the Museum of Fine Arts, St Petersburg, Florida, is identified as "General Mackenzie of Monzie". Very little information is available to the compiler on this example: it was with Scott and Fowles, New York, in 1927; sold to Z.G. Simmons, Greenwich, Connecticut; anon. sale, Parke-Berent, New York, 4 January 1945.

The portrait at Raleigh is identified as "Lieutenant-General Alexander Campbell". As the Raleigh version is said to come from the family of the sitter, and as the seller's name is recorded as Mrs Mackenzie Campbell, the confusion over the identity of the sitter becomes understandable. However, the many problems relating to these portraits cannot be solved from the material presently available to the compiler.

795. Major-General Thomas Dundas (1750-1794)

STATUS: Henry Raeburn after George Romney (1734-1802).

BIOGRAPHY: Part of his military career was spent in Canada. He was the father of Dame Janet Dundas.

DATE: Traditionally c. 1806

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, looking upwards and to the right, in a military tunic.

COLLECTION: Lord Carmichael of Skirling.

PROVENANCE: It is recorded on the photograph preserved in the Witt Library (Box 1938, Du-Dy) that this work was painted for Sir Thomas Gibson Carmichael, the sitter's son-in-law, and passed thereafter by descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: A note on the mount of the Witt Library photograph says

that Dundas sat to George Romney in 1785 and that Romney's portrait was in the collection of Candida, Lady Tweeddale. The Witt mount, presumably reflecting traditions passed on within the Carmichael of Skirling family, attributes this portrait to Raeburn, but in conception, the portrait is not Raeburn's. It may be a copy by Raeburn after Romney. It is known to the compiler from the Witt photograph.

There is another copy (examined) in a private collection where the sitter is described as "General Thomas Dundas of Carron Hall", and the portrait is attributed to Romney; it is of the same dimensions as the Carmichael version; it is on twill canvas and in a typical Raeburn frame. It is the compiler's belief that it is a copy by Raeburn.

796. Lieutenant-Colonel Charles Erskine of Cardross (1768-1801)

STATUS: Henry Raeburn after Engleheart.

BIOGRAPHY: Son of James and Lady Christian Erskine of Cardross (nos. 261 and 262); his regiment was the 92nd Foot, or Gordon Highlanders, in which he reached the rank of Lieutenant-Colonel; he is shown in the uniform of this regiment, a red tunic with yellow facings. He died after being wounded at the landing of troops at Alexandria on 13 March 1801, while serving under Sir Ralph Abercromby.

DATE: Payment November 1801

DIMI: 29 1/2 x 24 1/2

DESCRIPTION: Half length, looking to right.

COLLECTION: Mrs H.S. Bowlby, the Hermitage, Kelso, by 1951; formerly at Purves Hall, Greenlaw.

PROVENANCE: The provenance of this version is not recorded.

ENGRAVINGS: Mezzotint, George Dawe, a private plate, the engraving was not dated and did not have a publication line but gave only the name of sitter, artist and engraver. The print is rare and was not listed by Chaloner Smith.

EXHIBITIONS: Edinburgh, National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951 (19).

REFERENCES: Armstrong, p. 101; Pinnington, p. 228; Greig, p. 44; Mrs Steuart Erskine, "A Scottish Family Collection", Connoisseur 73

(October 1925), pp. 72, 77; Sanderson, pp. 147, 154.

DISCUSSION: This posthumous portrait was based on a miniature of the sitter which was also exhibited in Edinburgh in 1951. At that time it was also in the Bowlby collection where it was tentatively attributed to John Smart. However, the listing of the Photographic Survey for this collection of 1965 attributed the miniature to Engleheart. Raeburn's receipt for the Bowlby version was transcribed in the Photographic Survey's List which gave:

16 Nov. 1801:

Received from Jas. Dundas Esq. the sum of 80 guineas for a Portrait of the late Col. Erskine:

[signed] Henry Raeburn.

This is an unusually large sum for a head and shoulders portrait from this date. There is more than one version of this work and the primary example need not be that in the Bowlby collection. An old photograph by Annan, undated, of a version then in the collection of Mr Erskine of Linlathen, showed the sitter with his jacket buttoned to the neck, thereby concealing the tunic's facings; and the Photographic Survey's List of the Bowlby collection of 1965 recorded versions at Duns Castle and Broomhall.

797. Lieutenant-Colonel Henry Knight Erskine of Pittodrie (active 1780-1794) (Examined)

STATUS: Henry Raeburn after Richard Cosway (1742-1821).

BIOGRAPHY: Thomson states that Erskine is shown in the undress uniform of a Major in the 21st Regiment, a rank he held from 1784 until 1789, in which year he became a Colonel in the 27th (Inniskillen) regiment; by 1790 he was calling himself "Henry Erskine Knight"; Thomson suggests that this may have been due to his wife, the heiress Mary

Erskine, daughter of Thomas Erskine and his second wife, Anne Forbes, having come into her inheritance. In 1794 he left the army.

DATE: 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left

COLLECTION: Fyvie Castle (National Trust for Scotland), Aberdeenshire.

PROVENANCE: Alexander Forbes-Leith, Lord Leith of Fyvie, at an unknown date; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (31).

REFERENCES: Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 55.

DISCUSSION: An old inscription on the stretcher identifies the sitter and Raeburn's source. Thomson gives the following transcription: "Lt. Colonel Henry Knight Erskine of Pittodrie Senr. 1780/Married Miss Mary Erskine of Pittodrie/Copied by Raeburn [sic] from a Miniature/1815." On the basis of style Thomson identified Cosway as the author of the miniature from which Raeburn worked. The miniature is not known to have survived.

798. Charles James Fox (1749-1806) (Examined)

STATUS: Henry Raeburn after John Opie (1761-1807)

BIOGRAPHY: Fox was the political opponent of Dundas and Pitt; considered the creator of the Liberal Party; he was a great advocate of the liberty of the individual and was a supporter of American Independence. He married Elizabeth Bridget Bane (d. 1842).

DATE: Unknown.

DIMENSIONS: 50 x 40

DESCRIPTION: Near three-quarter length, looking to left, a table and window to right, a drape behind.

COLLECTION: North Carolina Museum of Art, Raleigh, North Carolina.

PROVENANCE: There may be two versions: R.A. Oswald of Auchincruvie; his sale, Sotheby's, 14 June 1922 (105); to Cross; Commander Wemyss, London; R. Wemyss Brown, Lochton Castle; Colonel M. Cotton, London; purchased from an unnamed source by the Museum. A version appeared at Christie's, 12 December 1924 (109) and one was with the Newhouse Gallery, New York at an unknown time.

REFERENCES: Armstrong, p. 102; Pinnington, pp. 166, 230; Greig, p. 45. William Roberts, Charles James Fox. M.P. (1749-1806) by Sir Henry Raeburn, R.A. (1756-1823) (London: By the Author, 10 October 1929).

DISCUSSION: Although catalogued by Caw (Armstrong, p. 102) without hesitation as a work by Raeburn, a statement which was followed by all later commentators, the portrait is a copy after Opie. The first record of such a copy is a note by William Whitley preserved in the British Museum, Department of Prints and Drawings, Whitley Papers, vol.x.f.1221. It reads: "Sale at Edinburgh 7 Feb. 1829. Property of James Stuart of Dunearn (38) The Right Hon. Charles James Fox by Raeburn, after Opie, £24 3s."

In the discussion of the portrait by William Roberts he states that Fox sat to Opie in 1804 and that the portrait was engraved by S.W. Reynolds in 1806. He did not connect the Raeburn portrait with that by Opie except to say that they were of the same "type". Raeburn worked for the Oswald of Auchincruvie family, see Lucy Johnston, Mrs Oswald of Auchincruvie (no. 435).

It cannot be stated for certain that there are two versions as that from the Stuart of Dunearn collection could have passed to the family of Oswald of Auchincruvie. Certainly there is no other record of the Stuart of Dunearn version.

799. Jane Maxwell, Duchess of Gordon, (c. 1749-1812) (Examined)

STATUS: Henry Raeburn after Joshua Reynolds (1723-1792).

BIOGRAPHY: Daughter of Sir William Maxwell of Monreith, and his wife Magdalen Blair, she married the 4th Duke of Gordon (no. 323); between 1793 and 1794 she helped raise the Gordon Highlanders; she was a well known figure in her day, especially in the Tory party for whom her

London house was an important meeting place; she died in a Piccadilly hotel, estranged from her husband and in reduced circumstances.

DATE: Unknown

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, looking to left.

COLLECTION: Fyvie Castle, (The National Trust for Scotland), Aberdeenshire.

PROVENANCE: Anon. sale, Christie's 13 July 1901; to Agnew; sold to Alexander Forbes-Leith, Lord Leith of Fyvie in November 1901; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Aberdeen Art Gallery, Artist and Patron in the North East 1700-1860, Aberdeen, 1975 (15); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (32).

REFERENCES: Armstrong, p. 103; Pinnington, p. 231; Greig, p. 46; Scottish National Portrait Gallery [Duncan Thomson], Treasures of Fyvie, (Edinburgh: National Galleries of Scotland, 1985), p. 55.

DISCUSSION: Caw (Armstrong, p. 103) listed this portrait without hesitation as a work by Raeburn and that attribution was followed by later writers. However, it is a copy after Reynolds and when sold by Agnew to Lord Fyvie this was stated. The original is in the collection of the Duke of Richmond and Gordon at Goodwood and was exhibited by Reynolds at the Royal Academy in 1775. The circumstances of the commission are not clear but the sitter's son George, 5th Duke of Gordon sat to Raeburn for three portraits (nos. 324a, b and c), and it is possible that this work is in some way connected with those.

There appear to be two versions of Raeburn's copy, another was exhibited at New York, Seligmann, Portraits by Sir Henry Raeburn, 1938 (18); of the same measurements as the Fyvie copy; no description was given; it was lent by Mrs William H. Moore.

800. Robert Cunningham Graham (1730-1797) (Examined)

STATUS: Henry Raeburn after David Martin (1737-1798)

BIOGRAPHY: As of no. 340.

DATE: Unknown.

DIMENSIONS: 50 x 40

DESCRIPTION: Near three-quarter length, looking to right, a bust of Charles James Fox (no. 810) in the background, to which Graham points with his left hand, a Parliamentary Bill rests on a table to left.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: A.G. Speirs Esq., of Culcreuch, 1868; given to the Gallery by R.B. Cunninghame Graham, 1919.

EXHIBITIONS: Glasgow, Portrait Exhibition, 1868 (273).

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47; Scottish National Portrait Gallery, Scottish National Portrait Gallery Concise Catalogue, (Edinburgh: National Galleries of Scotland, 1977), p. 57; Duncan Thomson, "Raeburn - Stylistic Change", Paper presented at the Centenary Celebrations of the Watson Gordon Chair of Fine Art, the University of Edinburgh, Edinburgh, April 1981. (Typerwitten.)

DISCUSSION: As recently as 1977 in the Scottish National Portrait Gallery Concise Catalogue the portrait was attributed to Martin. At some point after that date the attribution was questioned by Dr Duncan Thomson. In his unpublished paper of 1981 he expressed the opinion that, at the very least, large areas of the painting were executed by Raeburn. Although not definitive in his attribution, and accepting that the circumstances under which the portrait was executed may have been complex, he advanced the proposal that only the face of the sitter was by Martin. Having been alerted to the problems this picture presented through being allowed to read the text of his paper, the compiler found that Caw (Armstrong, p. 103) had proposed in 1901 that the face only was by Martin, he said: "Commenced by David Martin and finished by Raeburn". This was first stated in the catalogue of the 1868 exhibition. Thomson appears to have reconsidered his opinion before 1990 when, in the catalogue of the collection published in that year, the portrait was attributed to Raeburn after Martin.

It is a characteristic feature of Raeburn when working as a copyist that he subordinated his own style most completely in the region of the sitter's face but often gave it a more free rein in the peripheral

regions. It has been reported to the compiler by Dr Thomson that Martin's original portrait from which Raeburn worked is in a Scottish private collection. As Thomson has pointed out (1981), Martin's portrait was most probably commissioned during 1796-1797 when Graham attempted to introduce a Bill of Rights which can be seen lying on the table in this portrait. Both David Martin and the sitter died shortly after that date. In 1794 Raeburn painted this sitter from life (no. 340).

801. Sir James Grant, 8th Bt. (1738-1811)

STATUS: Henry Raeburn after W. Staveley.

BIOGRAPHY: Twenty-third Laird of Grant; the sitter's eldest son, Lewis Alexander Grant, inherited Castle Grant from the sitter in 1811 but in the same year he fell heir to his cousin, James, Earl Findlater and Seafield. This may have occasioned him to commission this copy from Raeburn to hang in his new home, Cullen House. The original work by Staveley remained at Castle Grant.

DIMENSIONS: 30 x 25

DESCRIPTION: Half length to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent at Cullen House, Bamffshire until the Cullen House Sale, (agent not recorded) 22 September 1975 (515).

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

DISCUSSION: Caw (Armstrong, p. 103) listed this portrait without hesitation as a work by Raeburn and that attribution was followed by later writers. It was first identified as a copy by the anonymous compiler of the Photographic Survey's List of portraits at Cullen House who said: "Copy after the 1796 portrait by Staveley at Castle Grant." From photographs the portrait appears to bear the strong imprint of Raeburn's artistic personality.

802. Captain William Hay of Edington (1706-1760)

STATUS: Henry Raeburn after Domenico Dupra (1689-1770).

BIOGRAPHY: The sitter was a Jacobite and owner of portraits by Blanchet of the Stuarts, pretenders to the British throne, see no. 815.

DATE: Unknown

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, wearing a wig, in armour, a cloak over his left shoulder.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Lieutenant-Colonel G.H. Hays of Duns Castle, 1951.

EXHIBITIONS: Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (12).

DISCUSSION: The anonymous author of the 1951 catalogue stated: "A note on the back says this was copied by Raeburn from a picture by Dupra, painted at Rome in 1739, which then belonged to Sir James Steuart of Coltness." For a portrait by Raeburn of the latter see no. 668. The 1951 catalogue entry said that the copy showed how Raeburn could improve upon a second rate original. The original Dupra is now in the collection of the Scottish National Portrait Gallery.

803. John, 2nd Earl of Hopetoun (1704-1781)

STATUS: Henry Raeburn after Allan Ramsay (1713-1784).

BIOGRAPHY: Eldest son of Charles Hope, 1st Earl of Hopetoun (1681-1742) and his first wife, Henrietta (d. 1750), only daughter of the 1st Marquess of Annandale. He married, first, in 1733, Anne (d. 1759), second daughter of the 5th Earl of Findlater and Seafield; they had one son, James, 3rd Earl (1741-1817), and two daughters; he married, second, in 1762, Jane (d. 1767), daughter of Robert Oliphant of Rossie, Perthshire; they had one son John, 4th Earl (no. 404) and one daughter; he married, third, in 1767, Lady Elizabeth Leslie (d. 1788),

second daughter of the 5th Earl of Leven and Melville; they had two sons, General Charles Hope (no. 399) and Sir Alexander Hope (1769-1837).

DATE: 1821

DIMENSIONS: 68 inches wide (sight)

DESCRIPTION: Full length, standing, to right, he gestures with his left hand, wearing Peer's Robes, in an interior, part of a circular window is visible on the upper left, a coronet lies on a table to left.

COLLECTION: The Marquess of Linlithgow, Hopetoun House, South Queensferry.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 105; Pinnington, p. 235; Irwin and Irwin, p. 157; A.-M. Link, "Andrew Wilson, the Hopetoun Collection and Matters of Taste" (M. Phil. dissertation, University of Glasgow, 1984), pp. 10, 13; Irwin and Irwin, p. 157; Maacmillan, 1990, p. 154.

DISCUSSION: Link has shown that after the succession of the sitter's son, John, as 4th Earl in 1817 the latter quickly began to direct his attention to the picture collection and enlisted the help of Andrew Wilson. Wilson was concerned with the placing in the house of important works of art to create the maximum visual effect and to stress the status of the family. There was in the collection a portrait by Ramsay of the 2nd Earl. It still survives, a modest three-quarter length in private dress. This clearly did not satisfy the ambitions of the 4th Earl who was at this time sitting to Raeburn for two equestrian full length portraits (no. 404). The Governors of the Royal Infirmary at Edinburgh were approached for permission to copy their full length portrait of the 2nd Earl which showed him in Peer's Robes, which was painted by Allan Ramsay in 1748. The author of the Photographic Survey's List of the Pictures at Hopetoun House (1960-1961) states that it is recorded in the minutes of the Royal Infirmary that permission to copy their portrait was given by the Governors at their meeting of 18 December 1820. Link has show that from the outset the portrait was intended to be hung in the entrance hall of Hopetoun

House. It is generally assumed that the copy was executed during 1821.

(I am grateful to Mr Basil Skinner for access to material which has been useful in writing this entry and for the reference to the work of A.-M. Link.)

804. Countess of Hyndford (d. 1818) (Examined)

STATUS: Henry Raeburn after Allan Ramsay (1713-1784).

BIOGRAPHY: Janet, eldest daughter and heiress of William Grant of Prestongrange, King's Advocate and a Lord of Session. She married, in 1749, John, 5th Earl of Hyndford (b. 1710), eldest son of William Carmichael of Skirling; he was admitted advocate in 1737; succeeded his father in 1759; and succeeded his cousin John, 3rd Earl of Hyndford, to his titles and estates in 1767.

DATE: Unknown.

DIMENSIONS: Unknown.

DESCRIPTION: Half length.

COLLECTION: Private, presently on loan to the Georgian House, Edinburgh, (National Trust for Scotland).

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1876 (251).

REFERENCES: Greig, p. 49; Alistair Smart, The Life and Times of Allan Ramsay (London: Routledge & Kegan Paul, 1952), p. 54.

DISCUSSION: The portrait was lent to the Raeburn Exhibition of 1876 and described in the catalogue as: "Copy, from the original by Allan Ramsay." Caw, somewhat remarkably, overlooked this entry and did not include the painting in his list of 1901 (Armstrong); it was reintroduced to the literature in Greig's list. Thereafter the portrait received no scholarly attention and its true status as a copy was forgotten. It hangs at present under a Ramsay attribution. This satisfied all but the late Professor Alistair Smart. He dated Ramsay's original to 1750.

805. Lady Inglis of Cramond (sitter's dates not known)

STATUS: Henry Raeburn after Allan Ramsay (1713-1783). Ramsay's portrait is now in the collection of the National Gallery of Scotland.

BIOGRAPHY: Anne, daughter of Adam Cockburn of Ormiston, Lord Justice Clerk. She married Sir John Inglis, 2nd Bt. of Cramond (1683-1771); Sir Patrick Inglis (no. 423) and Rear-Admiral Charles Inglis (no. 419) were their sons.

DATE: Unknown.

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, in dark dress and cap edged in white.

COLLECTION: Last recorded in the collection of Sir Edward Raeburn, 1921.

PROVENANCE: French Gallery, London, 1910; Brunner Gallery Paris, 1914; Barbizon House, London, 1921.

REFERENCES: Greig, pp. xxiv, 49; Dibdin, p. 131, reproduced facing p. 130.

DISCUSSION: Although it cannot be stated with complete certainty, this appears to be the portrait which Greig suggested betrayed the influence on Raeburn of Nicolas de Largilliere (1656-1746). He said of it: "In my opinion this may be a portrait of Mrs Raeburn painted in Rome in the style of Largilliere." Certainly Dibdin believed this portrait to be the one Greig had in mind. Greig's proposal that the sitter was the artist's wife seems to be based solely on the sitter's looks. Dibdin on the other hand correctly understood the portrait to represent Lady Inglis. It is not clear why the identity of the sitter was not available to Greig, or, if it were available, why he ignored it. Neither Greig nor Dibdin realised the debt to Ramsay but both writers were active at a time when Ramsay scholarship was in its infancy. Raeburn worked for the sitter's sons but tracing the origins of this portrait is not at present possible.

(I am grateful to Dr A.-M. Logan of the Yale Center for British Art for a reproduction of this portrait.)

806. Reverend Hary Inglis (1724-1799)

STATUS: Henry Raeburn after an unknown artist.

BIOGRAPHY: Hary [sic] Inglis of Exmagirdle; he was educated at the University of Edinburgh and graduated M.A. in 1745; he was licensed to preach by the presbytery of Kirkcaldy; called in 1751; he was ordained in 1752. He married, first, in 1752, the widow of a Mr Maxton, and second, in 1757, Mary Bryce (d. 1802), widow of Mr Allison of Tofthill, Perth; they had three sons.

DATE: Unknown.

DIMENSIONS: Unknown.

DESCRIPTION: Caw (Armstrong, p. 105) described the portrait as: "Bust; head half to left; gown and bands; wig."

COLLECTION: Whereabouts unknown.

PROVENANCE: Mr A.W. Inglis, by 1876.

REFERENCES: Armstrong, p. 105; Pinnington, p. 236; Greig, p. 49.

DISCUSSION: No visual record of the portait has been seen by the compiler. The copy is included here on the basis of Caw's list in which he clearly stated that the portrait was a copy by Raeburn after an unknown artist. For Caw to have given such information strongly suggests that he was working on a sound historical base, but he did not state what that foundation was.

807. Commodore George Johnstone (1730-1787)

STATUS: Henry Raeburn after a miniature by John Bogle (c. 1746-1803).

One version of Bogle's miniature is now in the collection of the Scottish National Portrait Gallery (examined).

BIOGRAPHY: Fourth son of Sir James Johnstone 3rd Bt. of Westerhall, Dumfriesshire, and Barbara Murray, daughter of Alexander 4th Lord Elibank; he appears to have gone to sea at about the age of fifteen; before the age of twenty he had distinguished himself while serving under Captain David Brodie at the attack on Port St Louis in March

1847/8, but also under Captain John Crookshanks of the Lark in July 1747; on leaving her, he is reported to have fought the first of several duels, this with Crookshanks who had refused to give him a certificate; the Captain was wounded; thus, at an early age Johnstone's intemperate nature was obvious and he was to give free rein to it for the next forty years; in 1757 while on the Bideford he is said to have killed the Captain's Clerk; court-martialled, he was found guilty but only reprimanded because of his previous gallant conduct; in 1760 he was promoted to command of the sloop Hornet; and in 1762 he was advanced to post-rank but did not take command due to illness; he was appointed Governor of West Florida in 1763; in 1768 he was returned M.P. for Cockermouth and immediately achieved prominence through his verbal abuse and ready physical violence; for these qualities his party is said to have valued him; returned for Appleby in 1774; he was, in 1778, appointed a Commissioner to treat with the American Colonies; his underhand conduct caused Congress to pass a resolution that it was incompatible with their honour to have any dealings with George Johnstone; he was forced to withdraw and return to London where he posed as an authority on American affairs; excelling in his vituperation in the House, his party rewarded him in 1779 with the appointment of Commodore and Commander-in-Chief of a small squadron to be active off the coast of Portugal, this in spite of the fact that he had never previously had command of a post-ship; he displayed singular incompetence; he nearly lost the squadron to the French and attempted to pass responsibility for at least part of this to Captain Evelyn Sutton of the Isis; a protracted legal battle resulted; he was elected M.P. for Lostwithiel in 1781; was chosen a director of the East India Company in 1783 and was elected M.P. for

Ilchester in 1784; he was successfully pursued for damages by Captain Sutton; Johnstone was, if anything, even more vindictive in age than he had been in youth; he died a few days after the verdict went against him. He married, in 1781, Charlotte Dee (no. 808) by whom he had one son, John Lowther Johnstone (d. 1811) who succeeded in 1805 to the baronetcy on the death of Johnstone's elder brother, Sir William Johnstone Pulteney (no. 594).

DATE: Unknown

DIMENSIONS: 34 1/4 x 27

DESCRIPTION: Half length, to left, the first finger of his right hand touches the thumb of his left, as if in the act of counting. When the miniature was sold at Christie's, 19 March 1986 (358), the sitter was said to be wearing the uniform of a Captain, in use between 1767 and 1774. Colour descriptions of Raeburn's copy are not available but from black and white photograph it appears to show the identical uniform.

COLLECTION: Whereabouts unknown.

PROVENANCE: There are two versions of this portrait. The version exhibited as number 45 in 1876 was the property of the Raeburn family; Studio Sale, Christie's, 7 May 1877 (33); bought in. Caw (Armstrong, p. 106) states that it was with Agnew at an unspecified time and appeared at a sale, Robinson and Fisher, 27 June 1901; thereafter it cannot be traced. The version exhibited as number 311 in 1876 was lent from the collection of Mrs Admiral Ferguson; thereafter it cannot be traced. A version appeared at Sotheby's, 29 November 1963 (115).

EXHIBITIONS: Raeburn Exhibition, 1876 (45) and (311).

REFERENCES: Brown, p. 10; Andrew, p. 132; Armstrong, p. 106; Pinnington, p. 236; Greig, p. 50; Daphne Foskett, A Dictionary of British Miniature Painters, 2 vols. (London: Faber and Faber, 1972), 1, 169; 2, plate no. 56.

DISCUSSION: This portrait was known to Caw, but he and later writers on the artist believed it to be by Raeburn in all respects. Raeburn's source seems only to have become known when the Scottish National Portrait Gallery purchased the miniature by John Bogle.

Raeburn's copy shows subtle but profound differences from the miniature. These amount to minor changes in the line describing the sitter's fingers, which are such an important feature of the composition, and in the drawing of the head: in the miniature it has a

downward cast and the cranium swells in an exaggerated manner, dominating the features of the face. Overall, the effect of these changes is to produce an image that does not convey the mania and eccentricity of the miniature. Raeburn's copy is calmer, dignifying and, consequently, somewhat idealising. It is not clear why Raeburn owned a version of this work; it may simply have been left on his hands.

Such works as that by Bogle give him a claim to be one of the finest miniaturists of the late eighteenth century. Bogle also copied works by Raeburn, see Thomas Elder (no. 253).

808. Mrs George Johnstone (sitter's dates not known), also known as "Contemplation"

STATUS: Henry Raeburn after an unknown artist.

BIOGRAPHY: Charlotte Dee, she married, in 1781, Commodore George Johnstone (no. 807).

DATE: 1791

DIMENSIONS: 36 x 28

DESCRIPTION: Three-quarter length, seated, to left, looking at a large miniature in a frame, a dark shawl covers her head and falls down her back, to left is a landscape view with trees and a garden temple.

COLLECTION: Iveagh Bequest, Kenwood House, London.

PROVENANCE: One version was with Andrew T. Reid; Christie's, 27 March 1942 (113); to Lord Catto; by descent to his wife, Lady Catto; sale of the Executors of the late Lady Catto, Christie's, 20 November 1981 (132); to Colnaghi.

EXHIBITIONS: There are two version of this portrait. Both were exhibited at the Raeburn Exhibition, 1876; number 249 from the collection of the Raeburn family; number 310 from the collection of Mrs Admiral Ferguson; which version passed to the Catto collection is not clear. London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (13); London, Colnaghi, English Ancestors, A Survey of British Portraiture, 1983.

REFERENCES: Andrew, p. 132; Armstrong, pp. 99, 106; Pinnington, pp. 236, 237; Greig, p. 50.

DISCUSSION: Of the two versions of this portrait, one passed by descent in the Raeburn family until at least 1877 and the other was

in the collection of a Mrs Admiral Ferguson when exhibited in 1876. One version was last recorded with Colnaghi in 1983 while the other is part of the Iveagh Bequest at Kenwood House, London. As there is a break in the records available to the compiler after 1877 - when the Raeburn family version appeared at the Studio Sale, Christie's, 7 May 1877 (39), bought in - it is not possible to say which version came from which of these two sources. The provenance of the Kenwood House version (examined) is not known to the compiler and neither is the basis for Colnaghi's claim that the Catto version came from Mrs Admiral Ferguson, and so for the moment that claim must be discounted.

At present the two version of this portrait are most easily separated by the dark shawl worn by the sitter. In the version at Kenwood the shawl has been altered at a date long after completion of the portrait and now passes over the sitter's left forearm. In the version formerly in the Catto collection the shawl passes over the sitter's lap and under her arm. However, another difference, for which the artist is responsible, is apparent in the backgrounds. In the Kenwood version more is seen of the garden temple than in the Catto version.

A note on a photograph of the Catto version preserved in the Henry E. Huntington Library and Art Gallery, San Marino, California, (Raeburn, Women, B2 + 3/4) records that it was sold at auction (agent and place not recorded), by an anonymous seller, on 30 June 1906 lot 57. The note further records that the Catto version had an inscription on the reverse stating that it was painted in 1791. Only the version at Kenwood House has been examined by the compiler. The handling in that version leaves no room for doubt that it dates from much later than 1791. As her husband had died in 1787 it is a distinct

possibility that the dark shawl over the sitter's head indicates mourning. It is certain that her husband sat to John Bogle for a large miniature portrait which survives (see no. 807). It may be this miniature which is shown (image illegible) in her hand.

As the portrait is quite unlike any other work attributed to Raeburn. The composition is untypical, the landscape background is unique and depicting the sitter longingly staring at a miniature is not otherwise known in Raeburn's work. For these reasons it is the compiler's suggestion that, as with her husband's portrait, we are dealing with a copy. The date of 1791 that is attached to the Catto version is difficult to explain. It may have something to do with the portrait from which Raeburn worked.

**809. Called: William Macdougall of Castle Semple (sitter's dates not known) Plate: 117**

STATUS: Henry Raeburn after an unknown artist.

BIOGRAPHY: As the sitter is not securely identified, no records of his life can be given.

DATE: Probably c. 1811

DIMENSIONS: 45 3/4 x 35 1/8

COLLECTION: Montreal Museum of Fine Arts, Canada.

PROVENANCE: By descent in the Raeburn family until after 1906; almost certainly the Studio Sale, Christie's, 7 May 1877 (19); bought in; Charles Hosmer, Montreal, before 1911; by descent to Miss Olive Hosmer; her bequest to the Museum, 1963.

EXHIBITIONS: Probably Raeburn Exhibition, 1876 (86) as An Officer with a Dog, lent by the Raeburn family; Montreal, Art Association of Montreal, Portraits, 1941 (42); Montreal Museum of Fine Arts, Canada Collects, 1960 (22); Travelling Exhibition, Rochester, U.S.A. etc., Masterpieces from Montreal, 1966 (74).

REFERENCES: Brown, p. 9; Andrew, p. 144; Armstrong, p. 99, as "Dougal, of Castle Semple, in uniform with dog. [collection] Miss Raeburn" and p. 116 as "Officer, an, with dog. Lent by Raeburn family" [to the 1876 Exhibition]; Pinnington, p. 225; Greig, pp. 43, 56; R.W. Liscombe, "Three Centuries of British Portrait Painting", Apollo 103 (June 1973), 411.

DISCUSSION: The date suggested by the uniform and the wig conflict with the style of the portrait, in particular Raeburn's interest in depicting the sitter with a dog. This stylistic feature appears in Raeburn's portraits on only a few instances c. 1811. For example, Mrs Alexander Finlay of Glencorse (no. 285). The situation is further complicated by the uncertainty of the sitter's identity. There seems little doubt that the two works listed by Caw (Armstrong, pp. 99 and 116) are identical but naming the sitter "Dougal of Castle Semple" is almost certainly incorrect, and why it was exhibited in 1876 as an unknown officer yet later given the name "Dougal" is difficult to explain.

An anonymous commentator on the staff of the Frick Art Reference Library has noted (221-712) that the sitter seems to be the same as that in a portrait of a William MacDougal of Castle Semple by George Romney, of 1776 (Leger Gallery, 1962). In that portrait the sitter wears the uniform of a lower rank. However, the basis for the identification of the sitter in the Romney portrait is not clear. Concerning the owners of the estate of Castle Semple see John Harvie of Castle Semple (no. 373).

Liscombe, on the basis of what he called the "integrated brushwork", suggests a date of the 1780s. The portrait, which is known to the compiler only from photographs, seems to be post 1810. Further, the anachronistic uniform and wig suggest to the compiler that Raeburn was not working from life. It seems possible that he copied a portrait by another artist which he may have embellished by adding the motif of the fawning dog.

810. Alexander Montgomerie, 11th Earl of Eglinton (1726-1796)  
(Examined)

STATUS: A copy by Henry Raeburn after an unfinished work by Joshua Reynolds (1723-1792).

BIOGRAPHY: Third son of Alexander, 9th Earl, by his third wife, Susannah, daughter of Sir Archibald Kennedy Bt., of Culzean; at the beginning of the Seven Years' War, Pitt decided to form regiments of Highlanders and Montgomerie, then a Major in the 36th Foot, had two sisters married to highland lairds; with their influence he raised a regiment, the 77th Foot; in January 1757 he was appointed Lieutenant-Colonel-Commandant; the regiment went to America where they fought against the Cherokees; among other Indian villages they destroyed Estatoe; in 1760 they fought at Etchocy and defeated the Indian forces; in 1761 they fought and won against the Indians at War-Woman's Creek; the regiment was disbanded in 1764 and Montgomerie was put on half pay; in 1769 he was appointed Colonel in the 51st Foot and in the same year succeeded his elder brother, Alexander, 10th Earl of Eglinton; promoted Major-General in 1772; Lieutenant-General in 1777; Governor of Edinburgh Castle in 1782; at his death he was a full General and Colonel of the Scots Greys. He married, first, in 1772, Lady Jean Lindsay, eldest daughter of George, 18th Earl of Crawford; they had no children; he married, second, in 1783, Frances, only daughter of Sir William Twysden Bt., of Roydon Hall, Kent; they had two daughters, Mary (no. 548), the elder, married Archibald, Lord Montgomerie, eldest son of Hugh, 12th Earl, who succeeded to this sitter's titles while his property passed to his daughter Mary.

DATE: Unknown

DIMENSIONS: 29 x 24

DESCRIPTION: Head and neck, to front, the line of the shoulders indicated, wearing a plumed bonnet.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Sotheby's, 6 July 1983 (242).

REFERENCES: Oliver Millar, The Later Georgian Pictures in the Collection of Her Majesty the Queen 2 vols. (London: Phaidon), 1, 102.

DISCUSSION: This unfinished work made its first appearance with a Raeburn attribution at Sotheby's in July 1983. The reasons why this copy is attributed to Raeburn are not known and although the photographic evidence available to the compiler does not suggest that this should be rejected outright, caution does not permit wholehearted acceptance. Certainly Raeburn worked for this sitter's heirs, producing at least one other copy of a portrait after another artist, see no. 811.

Reynolds's sitter-book at the Royal Academy records that Lord Eglinton sat on 24 and 27 March, and 3 and 6 April 1784. Payment by Lord Eglinton to Reynolds of £88. 19s. is recorded during November 1783 in the artist's ledgers at the Fitzwilliam Museum, Cambridge. It is generally believed that a full length portrait in highland dress was intended, and a preparatory drawing was made (possibly, Christie's, 26 May 1821 (19)). It cannot be established if this work was finished but the portrait at Buckingham Palace, the source for this copy, is only a fragment. That portrait was first recorded at Carlton House in 1816. Millar states that the Buckingham Palace work could be a preliminary study but, supported by an early note by Jutsham in the archives of the Royal Collection, he appears to favour the view that it was a full length, left incomplete and cut down to c. 50 x 40, and reduced to its present size of 30 x 25 in 1829. Since that time the Buckingham Palace work has been framed as an oval and overpainted to some extent, possibly by Sequier in 1865. The copy with which we deal conforms to Millar's description of a miniature copy by Henry Bone R.A. (1755-

1834) in the Royal Library, signed and dated 1787 showing: "below the head only the black cravat and a small indication of a collar as if this was all that was intelligible of what Reynolds had finished." Millar also lists a version of the Buckingham Palace work in the hands of the Earl of Eglinton and an early copy which was on the London market in 1935 and which was later with Mr Victor Cazalet, but he does not give the authorship of either version.

811. Hugh Montgomerie, 12th Earl of Eglinton (1739-1819)

STATUS: Henry Raeburn after John Singleton Copley (1738-1815).

BIOGRAPHY: Son of Alexander Montgomerie of Coilsfield and his wife, Lillias (d. 1783), daughter of Sir Robert Montgomery 11th Bt. of Skelmorlie; he entered the army in 1756 and served in the American War as Captain in the 78th Foot; in 1788 at the beginning of the wars with France he was appointed Major in the Argyll, or Western, Fencibles; he was elected M.P. for the Ayr burghs in 1780 and again in 1784; in 1783 he succeeded his elder brother to the estate of Skelmorlie and his father to that of Coilsfield; appointed Inspector of Military Roads in Scotland, he resigned his seat; on the outbreak of war with France in 1793 he was appointed Colonel in the West Lowland Fencibles, raised by his kinsman, the 11th Earl of Eglinton (no. 810); shortly afterwards he raised a regiment of the line called the Glasgow Regiment; it was disbanded in 1795; in 1796 he was again returned for the Ayr burghs but succeeded to the earldom in that year; he was elected a Representative Peer in 1802 and 1806; in the latter year he began the construction of a harbour at Ardrossan with the intention of making it Glasgow's port, linked by the Glasgow, Paisley and Johnstone Canal; the project had to be curtailed for reasons of excessive cost; on

succeeding to the earldom he began to modernise Eglinton Castle and in this, as in his plans for Ardrossan, he revealed a dangerous tendency towards excess; he was a noted musician and wrote numerous popular ballads. He married Eleonora, daughter of Robert Hamilton of Bourtreehil; they had three sons and three daughters. He was succeeded by his grandson Archibald William Montgomerie (no. 555).

DATE: 1821

DIMENSIONS: 89 x 59

DESCRIPTION: Full length, to front, looking to right, pointing with his left hand, a drawn sword in his right, in a landscape with figures.

COLLECTION: County Hall, Ayr.

PROVENANCE: Commissioned for the County Hall by Hamilton Douglas Boswell.

REFERENCES: Jules David Prown, John Singleton Copley (Cambridge, Massachusetts: Harvard University Press, for the National Gallery of Art, Washington, 1966), 2,427; Irwin and Irwin, pp. 157, 159.

DISCUSSION: This copy is mentioned in a letter from the artist to Hamilton Douglas Boswell, Esq., 6 December 1821 preserved in the National Library of Scotland (MS. 3836.ff.98-9). It reads:

[outside] Mr Raeburn portrait Painter/with portraits of the/late  
Hugh Earl of/Eglinton for the County/Hall 6th Dec 1821  
[To] Hamilton Douglas Boswell Esqr. Ec. Ec. Ayr.

Paid Carriage	£2. 10. 2
Postage	_____ 1. 8
	£2. 11. 10
Porterage	_____ - 3. 2
	<u>£2. 15</u>

[contents]

Edinr. 6th Decr. 1821 34 York Place.

By the desire of Mr Boswell of Auchinleck I send you a large case containing two portraits of the late Lord Eglinton - the copy done for the County is fixed to the top of the case and the original to the bottom. The original, which will not need to be unpacked, is to be sent, as I understand from Mr Boswell, to Coilsfield. The carrier leaves Edinr. today and I trust you will receive the case safe. Please give orders that when the top is unscrewed it may be lifted up carefully and removed away from the case before it may be turned up for fear the picture which is fixed to it should be injured by coming in contact with the case.

My price for the picture is 200 gns and £2. 10. which I paid for the carriage into Edinr. I shall be happy to hear that you have received it safe.

I am respectfully Sir your most Obed. faithful sevt.

[signed] Henry Raeburn.

To Hamilton Douglas Boswell Esq Ec.

[Transcription: compiler]

Copley's portrait of Montgomerie, which Raeburn copied, was purchased by the Scottish National Portrait Gallery in 1949. It shows the sitter in the uniform of the West Lowland Fencibles.

812. Principal William Robertson (1721-1793)

BIOGRAPHY: As of no. 618.

STATUS: Raeburn after Joshua Reynolds (1723-1792).

DATE: Unknown.

DIMENSIONS: Unknown.

DESCRIPTION: Three-quarter length, seated, to left, in gown and wig, a table behind on which rest books and papers, a quill in his right hand, a drape above.

COLLECTION: Whereabouts unknown.

PROVENANCE: Executed for a member of the sitter's family.

REFERENCES: James L. Caw, Scottish Portraits, with an Historical and Critical Introduction 2 vols., (Edinburgh: T.C. & E.C. Jack, 1903), 2, 36.

DISCUSSION: The only record of this work is found in Caw's discussion of Raeburn's portrait of this sitter executed for the University of Edinburgh (no. 618). Robertson had sat to Reynolds for his portrait; it was exhibited in 1772 and is now in the collection of the Scottish National Portrait Gallery. Concerning Reynolds portrait, Caw states that "Raeburn made a copy for a member of the Robertson family".

There is no other reference to this copy known to the compiler but as Caw is reliable source, the copy is included in this list.

813. Edmund Spencer (1552?-1599)

STATUS: Henry Raeburn after an unknown artist.

BIOGRAPHY: Son of John Spencer of Burnley, Lancashire, who in 1566 was a free journeyman in clothmaking in the city of London; the poet's mother was called Elizabeth; he was educated at the recently founded Merchant Taylors' School, entering most probably in 1561, its year of opening; he entered Pembroke Hall (now College) as a Sizar in May 1569 and by this date had published some poetry; he became expert in Latin, Greek and the literature of Italy and France but, as at school, suffered under ill-health and poverty; he received his M.A. in 1576 and by 1578 at the latest was a member of the household of Lord Leicester; there a major duty of the poet's was the delivery of dispatches to Lord Leicester's foreign correspondents; this took Spencer to Ireland where later he was to spend much time; he made many friends through his association with the Leicester household, most notably with Sir Philip Sydney, Lord Leicester's nephew; 1579 saw the publication of The Shepheard's Calender; he was immediately accepted as in the front rank of English poets; in 1580 he was appointed secretary to Lord Grey de Wilton, who was then going to Ireland as Lord Deputy; Ireland was to be Spencer's home until some weeks before his death; in Lord Grey's service he was well paid but Spencer was ambitious and sought other more lucrative and prominent positions; his time in Ireland brought him much unhappiness, litigation, ill-health and poverty and he sought solace in literary work; in 1589 he published the first books of the Faerie Queene and although welcomed at Court, did not win from Elizabeth better employment than that afforded by Ireland; in 1598 he was appointed Sheriff of Cork but insurrection led to the poet's home, Kilcolman Castle, being burnt over his head; he fled to Cork with his wife and four children; sent in December 1598 to London with a report on the Rebellion, "his

physique was overstrained by the anxieties and hardships he had undergone" and he died a month after his arrival; he was buried in Westminster Abbey. Unhappy in love in his youth, this gave the stimulus to much of his literary work; he married, in 1594, Elizabeth Boyle. Spencer claimed a familial tie with the Spencers of Althorp; he stated that the three daughters of Sir John Spencer: Elizabeth, Lady Carey; Alice, Lady Strange and Ann, successively Lady Monteagle, Lady Compton and Countess of Dorset, were his cousins, and he dedicated a poem to each.

DATE: Inscribed 1820

DIMENSIONS: 14 1/2 x 12

CONDITION: The support is a leather coach panel; on the left a coat of arms is visible where the paint is abraded; the coat of arms is upside down.

DESCRIPTION: Half length, to right, in black coat and ruff.

COLLECTION: The Earl Spencer, Althorp, Northamptonshire.

PROVENANCE: Unknown.

EXHIBITIONS: Dublin, Dublin Exhibition, 1872 (Portraits, 17).

REFERENCES: Armstrong, p. 112; Pinnington, p. 248; Greig, p. 60; Dibdin, p. 157; Kenneth Garlick, "Catalogue of the Pictures at Althorp", The Walpole Society 45 (1974-1976), 65; Irwin and Irwin, p. 157.

DISCUSSION: This copy, which has not been seen by the compiler, bears an inscription on the reverse in the hand of Lavinia, Countess Spencer (1762-1831). It reads:

This portrait of Edmund Spencer the author of "The Faerie Queene" is a copy painted by Raeburn in 1820 of the original in the possession of the Earl of Kinnoull at Dupplin Castle, N.B. An other original portrait of this great poet was known to have been at Castle Saffron in the County of Cork, Ireland, situated in the neighbourhood of Kilcolman Castle, the residence of Spencer, which was destroyed by fire before his death. This picture in consequence of the roof of Castle Saffron falling in from neglect, was utterly destroyed, a fact ascertained by Adml. Sir Benjamin Hallowell, during the period of his Command in Chief of the port of Cork in 1818, at the request of George John, Earl Spencer, K.G.

[Transcription: Garlick]

Garlick observed that in the absence of this inscription, Raeburn's

authorship could not have been established on stylistic grounds. Raeburn also worked for the Earl of Kinnoull, see no. 220. Greig states that Raeburn was paid fifty guineas for the copy but his source is not known.

The Dictionary of National Biography (18,802) listed four reputed oil portraits of Spencer plus a miniature: a half length in the collection of the Earls of Kinnoull; a three-quarter length in the hands of the Earl of Caernarvon; a copy by Benjamin Wilson at Pembroke College from a lost original; and one ascribed, remarkably, to Bronzino. The Kinnoull version, Raeburn's source, was engraved by C. Warren in 1822.

814. Alexander Stuart, 10th Baron Blantyre (d. 1783)

STATUS: Henry Raeburn after an unknown miniaturist.

BIOGRAPHY: No records of the sitter's life are known.

DATE: 1822-1823

DIMENSIONS: 30 x 25

DESCRIPTION: Head and shoulders, to left.

COLLECTION: Duke of Hamilton, Lennoxlove.

PROVENANCE: Unknown.

DISCUSSION: The Photographic Survey's List of the pictures at Lennoxlove and 107 Eaton Square, of 1960, records that the canvas carries a long inscription on the reverse which finishes with: "painted 1822/3 by Sir Henry Raeburn of Edinburgh from a miniature taken shortly before his death. 119". There is at least one other version, recorded at one time in the collection of W.A. Baird, Wedderlie, Gordon.

815. Prince Charles Edward Stuart (d. 1788) (Examined)

STATUS: Henry Raeburn after Louis Gabriel Blanchet (1705-1772).

BIOGRAPHY: The "Young Pretender"; he was son and heir to James Francis Stuart the "Old Pretender" to the British throne.

DATE: Payment 1822

DIMENSIONS: 38 x 28

CONDITION: Twill canvas, relined and reframed.

DESCRIPTION: Three-quarter length, to left.

COLLECTION: Private collection.

PROVENANCE: Commissioned by the family of Buchanan of Cambusmore, thereafter by family descent.

DISCUSSION: The portrait is not recorded in the literature. Raeburn's receipt for the painting is still in the owner's family archive, it gives:

Ednr. 17th Jan 1822.  
Received from Major Buchanan of Cambusmore, by Daniel Macniel,  
fifty gns. for a portrait of Prince Charles.

[Signed] Henry Raeburn.

It is likely to have been commissioned by Thomas Buchanan of Powis (no. 91), presumably the son of Major Buchanan (no. 87). The portrait bears an inscription, lower left: "PRINCE CHARLES EDD. STUART", and in the centre: "From and Original in the Possession of/ Willm. Hay ESQR. of Drummelzier". William Hay of Drumelzier and Duns was the owner of four Blanchet portraits of the Stuarts. Raeburn had some contact with this family as Robert Hay of Drumelzier sat for his own portrait to the artist (no. 383) and commissioned at least three other works from him, together with a copy of Dupra's portrait of the Jacobite, William Hay of Edington (1706-1760) (no. 802).

816. Thomas Tod (sitter's dates not known)  
(Examined) Plates: 118 and 120

STATUS: Henry Raeburn after David Martin (1737-1798)

BIOGRAPHY: Treasurer of the Orphan Hospital from 1781 until 1796.

DATE: Unknown

DIMENSIONS: 35 x 28

DESCRIPTION: The paper in the sitter's hand is inscribed: "Invoice of Goods on board the Providence 1771, No. 3"; the upper book is inscribed on its spine: "Day Book 1771"; the paper between the volumes is inscribed: "Acct Cur./ndsay."; and the lower book is inscribed: "leger No.4". There is a drape behind the sitter and a view of the Old Orphanage (founded 1733).

COLLECTION: Dean Orphanage, presently in the care of Dean Education Centre, Belford Rd., Edinburgh.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait was listed in the 1948 Inventory (author unknown) of the Dean Orphanage as by Raeburn. It is clearly from the hand of Raeburn but it is surely a copy after the portrait by David Martin of Thomas Dodd of Leith which appeared at Christie's, 22 November 1985 (57), plate 120.

817. Francis Charteris (formerly Wemyss), Lord Elcho (1749-1808)  
Plate: 119

STATUS: Henry Raeburn after Pompeo G. Batoni (1708-1787).

BIOGRAPHY: Only son, and heir apparent, of Francis Charteris de jure 7th Earl of Wemyss (1723-1808) by his wife Catherine (d. 1786), sixth daughter of Alexander Gordon, 2nd Duke of Gordon; he became a member of the Royal Company of Archers on 11 December 1786; known as Lord Elcho after 1787; but for the attainder of 1746, in 1787 the sitter's father would have succeeded his brother, David (1721-1787) to the title of the Earl of Wemyss; the sitter was M.P. in three Parliaments for Haddington burghs between 1780 and 1787; thereafter he was deprived of his seat as he had become the eldest son of a Peer of Scotland; he died in January 1808; his father died in August of the same year. He married, in 1771, Susan, second daughter of Anthony Tracy-Keck of Great Tew, Oxfordshire, and his wife Susan (d. 1835), daughter of James, 4th Duke of Hamilton. The sitter's son Francis (no. 747) succeeded to his estates.

DATE: Probably after 1808

DIMENSIONS: 87 1/4 x 60

COLLECTION: The Earl of Wemyss, Stanway Court, Gloucestershire.

PROVENANCE: By descent.

REFERENCES: Encyclopedia of World Art, S.v. "Raeburn, Sir Henry," by Kenneth Garlick; F. Irwin, p. 240; Irwin and Irwin, p. 151. On Batoni's The Sacrifice of Iphigenia see Anthony M. Clark Pompeo Batoni, A complete Catalogue of his Works with an Introductory Text, E.P. Bowron, ed., (Phaidon: Oxford, 1985), pp. 224-6.

DISCUSSION: The sitter is identified by an inscription, only partly legible from photographs: "Francis Charteris Wemyss/...[Lord?] Elcho Decd. Jan 20th 1808." The work has been accepted by all commentators as an autography portrait by Raeburn and a tradition has developed, the origins of which are not known to the compiler, that the portrait was executed in Rome, c. 1786. Kenneth Garlick displayed more caution than most when discussing this work. Although mentioning the date 1786 he said of the portrait that it "shows the influence of P.G. Batoni, but it could just as well have been painted in Scotland."

Nevertheless, a debt to Batoni is undeniable, but difficult to explain. In conception, the portrait bears no relation to the work of Raeburn: the composition is in the manner of Batoni but the handling is Raeburn's. It is the compiler's view that this portrait may be a copy by Raeburn after a lost original by Batoni. There is a connection between the sitter's family and Batoni. The sitter's uncle, David, Lord Elcho (1721-1787), was the owner of Batoni's The Sacrifice of Iphigenia of 1741-2, now on loan to the National Gallery of Scotland. F. Irwin, (p. 240, note 11) records that Lord Elcho wintered in Naples in 1789-1790 (her source was Brian Fothergill, Sir William Hamilton (London: 1969), p. 244). This is, however, of little help as Batoni died in 1787. Additional problems are raised by F. Irwin who expressed the opinion that: "Both the style of painting and the sitter's costume

make a date after Lord Elcho's return from Italy, well into the 1790s, more probable."

818. Reverend David Williamson (sitter's dates not known)

STATUS: Copy after a portrait by Sir John Medina recorded in 1827 as in the collection of a Colonel Williamson; the copy appears to have been executed only in part by Raeburn.

BIOGRAPHY: Minister of the West Kirk.

DATE: Unknown.

DIMENSIONS: Unknown.

DESCRIPTION: No written description or visual record of the work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: The only record of the portrait is in a bound volume of manuscript notes drawn up by Charles Kirkpatrick Sharpe, "Portraits in Country Houses", dated 1827, preserved in the Fine Art Department of Edinburgh Central Library, listed on pp. 34-5.

DISCUSSION: The entry on this work gives:

Mr David Williamson (Dainty Davie) Minister of the West Kirk - an excellent picture by Sir John Medina in the pos: of Col: Williamson - I have a copy done by John Dick, myself, and Sir Henry Raeburn; who painted the face for me, when I was in despair about the likeness - NB it was never hit.

(I am grateful to Helen Smailes for the information contained in this entry.)