

The Life and Art
of
George Jamesone

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Catalogue

The Catalogue includes all those pictures of which the writer has knowledge and which he believes to be the work of George Jamesone. The majority of these have been examined personally, and admitted on the basis of comparison with signed or documented paintings. Works known only in photographs have been included only where it was felt certain that examination would confirm the evidence of the photograph. Occasionally this has been done in the case of engravings but other confirmatory evidence has also been required. A few paintings have been included solely on the strength of contemporary documents. For these reasons, inclusion does not necessarily mean that the picture is known to still exist.

The arrangement of pictures in the Catalogue is basically chronological on the framework of dated works.

Of the 142 items in the Catalogue the probable existence of 114 has been assumed; this includes paintings traced or recorded since 1945. The writer has personally seen 95 of these, that is, nos. 1-4, 6-10, 12-13, 15, 17-27, 30-32, 37, 40-66, 69-71, 73-81, 92-96, 105-111, 114-118, 120-122, 126-130, 132-133, 137-139 and 141-142.

The individual entries state firstly the name of the subject. If this is preceded by the word 'called', there is

a specific doubt as to the traditional identity. If the name is placed within quotation marks, the picture is believed to be lost. The name is followed by details of support, size and inscriptions; oil or some variation of it is assumed to be the medium throughout; sizes are normally of the canvas or panel but in some instances only sight measurements could be obtained; inscriptions are assumed to be contemporary unless accompanied by the word 'later'.

A detailed description of the image is given, with notes on the picture's apparent condition. There then follow the reasons for attributing the picture to Jamesone, and also notes on the identification of the sitter. Biographical details of the subject are largely confined to such as seem to have some bearing on the identification and on the possible genesis of the picture. 'Right' and 'left' refer to the spectator unless clearly indicated otherwise.

This is followed by a section devoted to the main references to the picture, either in manuscript or printed works, which throw some light on the picture or its history. This in turn is followed by a list of the picture's appearances in exhibition. The Catalogue ends with a statement of the present owner's name and the picture's location; and with an attempt to trace the picture's provenance.

Certain frequently quoted books and manuscripts are cited

in an abbreviated form. A list of these shortened forms with their full titles, and other abbreviations, is given below:

- Brockwell** Maurice W. Brockwell: George Jamesone and some primitive Scottish Painters, London (1939).
- Bulloch** John Bulloch: George Jamesone The Scottish Vandyck, Edinburgh (1885).
- Carnegie to Musgrave** Catalogue of some of the works of George Jamieson Painter (with short life, communicated by Alexander Carnegie to Sir John Sinclair, and transmitted by him to Sir William Musgrave for inclusion in his lists).
- Caw** (Sir) James L. Caw: Scottish Painting, Past and Present (1620-1908), Edinburgh (1908).
- Complete Baronetage G.E.C. (editor): Complete Baronetage, 6 volumes, Exeter (1900-1909).
- D.N.B. Dictionary of National Biography
- Earl of Buchan's MS.** MS. 597 in Library of the Society of Antiquaries of Scotland.
- Johnson for Pinkerton** Letters written and notes made by the artist Robert Johnson on behalf of John Pinkerton and printed in the latter's Correspondence

- Musgrave** Catalogues of Painted Portraits in many of the capital Mansion houses of Scotland ranged Alphabetically without regarding the Counties - British Museum Add. MS. 6392 Plut. CLXXIII.
- Pennant, 1769** Thomas Pennant: A Tour in Scotland MDCCLIX, London (1790).
- Pennant, 1772** Thomas Pennant: A Tour in Scotland MDCCLXII, London (1790)
- Pinkerton's Correspondence** Dawson Turner (editor): The Literary Correspondence of John Pinkerton, London (1830).
- Pinkerton's Scottish Gallery** John Pinkerton: The Scottish Gallery, London (1799)
- SNPG** Scottish National Portrait Gallery
- SRO** Scottish Record Office
- The Scots Peerage** Sir James Balfour Paul (editor): The Scots Peerage Founded on Wood's edition of Sir Robert Douglas's Peerage of Scotland, 9 volumes, Edinburgh (1904-1914)
- Walpole** Horace Walpole: Anecdotes of Painting in England; (2c), Vol. III with Additional Lives to the First Edition (new pagination, inserted at back), Strawberry-Hill (1763)

1. Sir Paul Menzies of Kinmundy (1553-1641)

Canvas: 29 x 24 $\frac{3}{4}$ in. Inscribed upper left:

Anno 1620/Aetatis 67. Numbered, later, lower right:

No. jj.

Nearly half-length, to the right. An aged but alert looking man, his head largely bald. The face is now a rather warm orange, the right side, the ear and the mouth quite vermilion. He wears moustaches and a very long pointed beard. The shape of the beard is echoed by the peculiarly pointed form of the standing-falling ruff, as though the latter was dipped at the front to contain the beard. The doublet area is obscure, but it has wings and perhaps sham hanging sleeves; the highlight area on the breast is a dull ochre and seems relatively unrestored. It is buttoned down the front, with small slashes on the breast.

There are arms top left above the inscription, apparently contemporary: surrounded by the initials 'S P M' with 'Kinmundy' below and underlined with 'VIVE VT VIVAS'.

The inscription, like much of the picture, has been strengthened. The collar area shows that there is a great deal of discoloured varnish on the picture. The portrait is stiff and angular compared with Jamesone's work of the late 20s and 30s, but many future characteristics are already present, the rather small head, the drawing of the eyes, even the direct expression; the outline of the figure is also characteristic,

as is its relation to the picture space.

It is possible that Jamesone was connected by marriage to the powerful Menzies family. On 24 May 1623 Paul Menzies was witness at the baptism of a son of William Menzies and an Issbell Jamesone (GRO(S), 168A, Vol. 2, under date). Later, in 1630 Paul Menzies was godfather to Jamesone's own son Paul (see Documents, no. 25), and on 12 January 1634 the recently knighted Sir Paul Menzies and Jamesone appeared together as godfathers at another baptism (see Documents, no. 78 (25)). Menzies represented the conservative faction in Aberdeen politics (see above, pp. 67-68). His tombstone is in St Nicholas Church and records that he was eighty at the time of his death in December 1641 (see Scottish Notes and Queries, Aberdeen (1888), Vol. I, p. 52).

References: Earl of Buchan's MS., p. 10 - 'Sir Paul Menzies (Marischal College)' in a list of Jamesone's works; Carnegie to Musgrave; Bulloch, p. 59 and no. 23; Musa Latina Aberdonensis, Vol. 1 (New Spalding Club 1892), p. 138 and plate opp. p. 140; Description of the . . . Portraits . . . in . . . Marischal College, Aberdeen (1896), no. 166; Brockwell, p. 34.

Coll: Marischal College, University of Aberdeen.

Prov: Untraced before 1781 (Earl of Buchan's MS.) but probably in the College since the 17th century.

Plate 2.

2. James Sandilands (b. c1587)

Canvas: 26 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. (sight). Inscribed upper left:
Anno 1624/Aetatis 37; and upper right level with
forehead: SPLENDENTE VIVO/SECEDENTE PEREO.

Half-length, to the right. The sitter has close cropped hair, high forehead and prominent, rather pointed right ear. Cheeks, nose and mouth pink to red, forehead cream; cropped whiskers, moustache and beard. He wears a compound ruff with regular sets, old fashioned for the date; dark doublet with wings, and black cloak over this. Towards his breast he holds a book, his index finger marking a place; the hand is cream to dull brown/red; plain white cuff. Above the Latin inscription is a pink flower with olive green leaves; above this a yellow sun. The background is dark with a narrow area of pale green/grey round the head.

There are two vertical seams about 1 $\frac{1}{2}$ inches apart running from top to bottom of the canvas through the centre of the face. Areas of damage along top edge; the right side of the head has a large repaired hole; sun damaged and slightly repainted. Small areas of damage elsewhere.

Rather tight in handling, stiff in pose and not sure in drawing or expression, this is nevertheless now the most interesting painting of Jamesone's earliest period; more assured and correct in drawing than Sir Paul Menzies (no. 1) but lacking

the simple ease of Mary Erskine (no. 9). The quite unaltered calligraphy of the upper left inscription should serve as a standard for judging others.

Sandilands, a doctor of civil and canon law, was Rector of King's College in 1623. He was clerk to the General Assembly, but at the Glasgow Assembly of 1638 he was replaced by Johnston of Warriston because he was 'aiged and had excused himself by sicknesse'.

References: Carnegie to Musgrave - 'Professor Sandilands King's College Aberdeen'; Bulloch, no. 15; Brockwell, p. 34.

Coll: King's College, University of Aberdeen.

Prov: Possibly in the College since painted.

3. Unidentified Man

Canvas: 27 x 21½ in. Inscribed upper left: Anno -
remainder indecipherable.

Head and shoulders, to the right. A large featured but sensitive head of a man under thirty, who almost smiles. He has close cropped dark hair and trace of moustache on his upper lip. The complexion is rather dark, but the face is finely modelled by carefully placed highlights on the right forehead, bridge and tip of nose, bone beneath the eye and small areas round the mouth: these tend to be grey/blue in colour. He wears a lace-edged falling-ruff above a dark ochre/black doublet. The doublet has quite deep wings, the body and sleeves covered in short slanting slashes, depicted as black with flecks of white drawn across.

On a noticeably rough textured canvas and quite rubbed. A very rubbed shadow on the ruff below the chin could conceivably be a reduced beard. Otherwise in quite good condition.

The hesitant outline of the whole figure is of the type that was to become typical of Jamesone, as is its relation to the picture boundaries. There is a great deal of simple power in this portrait of a simple and perhaps sensual subject.

The sitter has traditionally been identified as William Forbes (d. 1627) father of the 1st baronet of Craigievar but this is impossible as he was already a man of substance by

1610 when he started the final building phase of Craigievar. The present portrait must be dated in the early twenties. As well as being stylistically very close to Jamesone's portrait of James Sandilands of 1624 (no. 2) - the calligraphy of the inscription is perhaps also the same - the sitter bears a striking resemblance to Sandilands though he is younger and his hair less receding. Each other principal feature has its close counterpart, and especially the rather thick mouth. If Sandilands had a son by about 1605 (he had a second son in 1610) it is just conceivable that that is who the picture represents. Sandilands was on intimate terms with Patrick Forbes, bishop of Aberdeen who was the brother of the William Forbes mentioned above: this is the only explicable path by which such a portrait could have entered Craigievar.

References: Possibly Bulloch, no. 170 (collection of Lord Sempill at Fintray House).

Coll: Lord Sempill, Craigievar Castle, Aberdeenshire.

Prov: Untraced (see above).

Plate 4.

4. Robert Gordon of Straloch (1580-1661)

Canvas: 27½ x 23½ in.

Nearly half-length, to the right. A heavy featured, rather sensual face; massive forehead and little hair; long curved moustaches and long squarish beard. The face is a very dark orange/red. He wears a lace falling ruff, which is now very yellow, over a plain doublet with deep wings which is buttoned down the front. The sitter's right hand rests on his breast; at his wrist a turned-up lace-trimmed cuff. There is a coat of arms in the top right corner.

The picture is in fair condition (an inscription on the reverse states that it was cleaned and lined in 1860); the face is thin and transparent but not obviously repainted. The forms of the facial features are quite subtly drawn and, despite the difference of expression, look forward to the Montrose of 1629 (no. 25): the left eye in particular is similarly soft and well-observed. The date of the present must be close to 1625.

Jamesone probably had personal contact with Gordon: he certainly had business contact for he was proprietor of the lands of Fechl which Jamesone acquired in 1633 (see Documents, nos. 35 and 52). Gordon is perhaps best known for his work in conjunction with his son James and Sir John Scot of Scotstarvet in preparing the map of Scotland (based on work by Timothy Pont) which was published by the Bleaus at Amsterdam in 1654. His

son has been noted above (Chapter I, p. 6) as being one of the earliest instigators of the Jamesone legend.

There is a copy recorded as being in Marischal College, Aberdeen - 'a copy which, according to the College records, was made in 1707 for £10 Scots by Charles Whyt . . . of a picture by Jamesone now in Robert Gordon's College, Aberdeen' (Description of the . . . Portraits . . . in . . . Marischal College, Aberdeen (1896), no. 119). There are two later drawn copies by the 11th Earl of Buchan (SNPG, nos. 1632 and 1633) but they may be after Whyte's copy, as Buchan's MS. (p. 10) quotes the picture as being in Marischal College.

References: Bulloch, no. 89, as in possession of Alexander Gordon of Parkhill (his no. 20 presumably the copy in Marischal College).

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 131,
in possession of John Gordon of Pitlurg.

Coll: Robert Gordon's College, Aberdeen.

Prov: By bequest of Gordon of Parkhill to the College.

Plate 3.

5. William Forbes of Tolquhoun (fl. 1595-1633)

Canvas: 24 x 21 in. Inscribed, later, upper right:
TOLQUHON; and lower left: By JAMEISON.

Head and shoulders, to the right. A rather pinched, lined face with light moustache and short rather square beard. He wears a rather deep skull-cap and falling ruff with flattened figure-of-eight sets; dark doublet. There is a bright highlight on the right breast and right side of sitter's cap.

Very much repainted. Traces of Jamesone's handling round the eyes (similar to the David Calderwood (no. 70) and the picture called Alexander Skene (no. 108)). The outline, though sharp with repaint is also characteristic. Costume and the general tentativeness of the drawing suggest an early date, not later than 1625.

References: Carnegie to Musgrave; Bulloch, no. 168.

Coll: Lord Saltoun, Cairnbulg Castle, Aberdeenshire.

Prov: The sitter's daughter married Alexander Fraser of Philorth who in 1669 succeeded as heir of line to the Lordship of Saltoun; presumably by descent through these families.

6. John Leslie, Sixth Earl of Rothes (1600-1641)
 Canvas: 83 x 57 in. Inscribed lower left (on base of pillar): Effigies Nobilissimi Domini Ioannis Rothesiae Comitiss/Domini leslei et coet. quam ad viuum depinxit/G. Jamsonus Abredonensis Anno 1625/Aetatis 25. Also inscribed bottom left, later: John 6th Earl of Rothes Co [...] from the Scots at the Treaty of Rippon

Full length standing figure, to the right, weight on right leg. His left hand lies on a sword hilt, the sword passing behind his body and a dark cloak, which falls from his shoulders and is wound round his left arm. His right arm hangs limply by his side, the hand awkwardly elongated.

The sitter has short but thick fair hair and is clean shaven. He wears a lace trimmed falling ruff. The doublet has quite broad wings at the shoulders, the sleeves plain and close-fitting; it dips to a sharp point, though the waist is quite low and the tabs quite short. The doublet is generally rather dark, lightening to dull green and sharp gold highlights down the right breast and arm. He wears rather long trunk hose and plain grey stockings with blue sash garters just below the knees. The shoes, also rather blue, appear to be open sided and have large pink roses.

The room in which Rothes stands is lined with books, the shelves on the right indicated in fair perspective. A portion of a round coved and coffered ceiling is visible at the top right. On the rear wall of the room a mirror reflects part of the large fringed red drape which swings across behind the sitter's head to descend round the column on the left. On the sitter's left is a table covered with a similar red cloth, on which is a square clock and an open book. The floor is tiled with alternating squares of green/black and ochre.

The picture is very damaged, rubbed and repainted and with a recent heavy varnish.

Despite its crudities this must have been a bold attempt at what is basically the Mytens type of full length (cf. Mytens's portrait of the 1st Duke of Hamilton of 1623 in the Tate Gallery, no. 3474); but it is very much an 'attempt', rather than the product of any settled tradition. It is not possible to say what Jamesone knew of other full length portraits but a comparison with the Lord Spynie (Balcarres) is inevitable. This, which must be of a similar date and may have been in Scotland by 1625, has been attributed to Jamesone (see Catalogue, R.A. Exhibition of Scottish Art 1939, no. 11); it has however a confidence and plasticity which the present conspicuously lacks. It is perhaps more likely that Jamesone

had seen some of the works of the painter of the 3rd Earl of Winton and his two sons, who flourished, as far as is known, between 1622 and 1628 and who derived from a Continental tradition, though one much more backward-looking than that of Mytens. (This unnamed painter is discussed in Chapter III and in an appendix to this catalogue.) There are marked similarities in the treatment of hands; and the fringed drapery, so conspicuous in the present and its companion (no. 7) occurs in the Winton group and the three-quarter length also of Winton, at Traquair (both dated 1625).

Roths succeeded to the title in 1611. In 1617 he carried the sword of state before James VI on his visit to the Scottish Parliament. In 1623 he was made burghess of Aberdeen (see above p. 42). Later he was active on behalf of the Covenant. He died suddenly at Richmond on 23 August 1641.

He married about 1614 Anne, second daughter of the Earl of Mar, subject of the next entry.

References: Perhaps Musgrave (Leslie House list) no. 21; engraved in Roth's A Relation of Proceedings concerning the Affairs of the Kirk of Scotland from 1637 to July 1638 (Bannatyne Club, 1830) - this engraving records the inscription, now almost illegible: see also p. iii of the same work where the possibility of fire damage in 1763 is mentioned;

Bulloch, no. 163, mistakenly called 5th Earl.

Coll: Unknown.

Prov: Family ownership until the sale of Leslie House to Sir Robert Spencer-Nairn; sold by Mr. Alastair Spencer-Nairn at Christies, 8 December 1967, lot 2/2 (bought Twining).

Plate 5.

7. Anne Erskine, Countess of Rothes (d. 1640) with her daughters Margaret and Mary Leslie

Canvas: 83 x 57 in. Inscribed bottom, centre:
 Effigies Nobilissimae Anna Rothessae/et Leslei
 Domina et [coet. quam] ad vivum [? depinxit] Geo . . ./
 Jamesonus Abredonensis Ao 1626. Inscribed beneath
 the child on the left: Aetatis 6, and beneath the
 child on the right: Aetatis 5. Inscribed later,
 bottom left: Lady Ann Erskine 2^d Daughter of John/
 Earl of Marr, Married to John, 5th [sic] Earl of
 Rothes.; also inscribed, later, below each child:
 Lady Margaret Leslie. - Lady Christian [sic] Leslie.

Companion to the previous portrait. Full length standing figures, the mother in the centre facing left, a daughter on either side facing inwards. The Countess's right hand rests on a table; her left hangs by her side and is held by the upraised right hand of the child on the right. In her left hand the latter grasps a lace edged (? apron) full of bright vermilion fruit. The other child proffers some similar fruit in her upraised right hand.

The Countess is round-faced, with short fair hair decorated with a large feather; she wears ear-strings which fall on a lace falling-ruff. The high-waisted dress has a

low V-front with a large jewel at the apex and another on the left breast. The sleeves are slashed up the front exposing the white chemise, but tied with blue ribbons at the bend of the elbow; they have wings and false hanging sleeves behind. The lace cuffs are very large and bracelets are worn on both wrists. The lower part of the dress is wide and voluminous. It is basically black but is heavily and elaborately embroidered in gold.

The dresses of the children are basically similar. They have fan shaped standing ruffs and square décolletage; plain sleeves with wings and lace cuffs; the skirts voluminous like those of the mother. The dress of the child on the left is a dark green/blue, that of the child on the right a strong yellow/orange with elaborate dark leaf embroideries on the skirt.

The room has a rather Dutch-looking leaded window on the left through which the sun shines. The ceiling is flat and coffered. The floor is tiled as in the companion picture. A large red drape swings across behind the Countess's head, its fringed edge hanging above the child on the right. On top of the table, which is covered by a similarly red cloth, sit a chess board and an open casket: from this spills an elaborate piece of jewellery on a chain.

On the rear wall of the room hang eight painted portraits of a Jamesone type: these surround a larger subject picture

in which two seated figures embrace very much a standard 17th century Rinaldo and Armida triangular composition.

The picture is very damaged, rubbed and repainted and has a recent heavy varnish. There is a rather strong orange glow over the whole picture. The Countess's face though repainted down the edge of the nose and on the eyebrows, is in better condition than those of the children; in style and feeling it is close to that of Mary Erskine (no. 9).

Roths and Anne Erskine had two daughters, Mary, the elder, and Margaret (see The Scots Peerage, Vol. VII, p. 299). The later inscription is therefore doubly inaccurate.

The great interest of this and its companion now lies in the detailed view they present of Scottish interiors and costume of the period, the only evidence of quite this scope.

References: Perhaps listed in Musgrave (Leslie House list) as three separate items, nos. 18-20; Bulloch, no. 164.

Coll: Unknown.

Prov: As for no. 6 above.

Plate 6.

8. Sir William Forbes of Craigievar (c1590-1648)
 Canvas: $26\frac{3}{4}$ x $21\frac{1}{2}$ in. Inscribed upper left:
 [? Anno] 1626/ [? Aetatis 3] 6

Nearly half length, to the right. A very warm orange face surrounded by tight mass of blackish hair; waxed moustaches and small pointed beard on chin. The sitter wears armour of a pale blue/grey colour with engraved floral patterns depicted in pale yellow; neck surrounded by lace-edged falling-ruff: what is probably a band-string tassel hangs beneath this. Across the sitter's right shoulder is worn a gold-coloured shoulder belt, embroidery picked out in yellow. Background dark.

Very rubbed but now freed from heavy overpaint which completely disfigured what remains of the original. A photograph of 1859 shows a quite different face, nose convex and not concave as now, hair flat and parted in the centre, the expression arrogant and the paint handled in a 19th century manner. With the removal of these accretions both the expression and the composition gain in credibility. Relined; many minor repairs in armour area; a pentimento visible at the top of the head.

The picture has much in common with Jamesone's portrait called General Alexander Hamilton at Tynninghame (no. 15); the

mood and drawing of the face are near to Mary Erskine of 1626 (no. 9) and the tilt of the body, the outline of the left side of the sitter's face and the expression, anticipate the Montrose of 1629 (no. 25).

The sitter, son of a merchant and builder of Craigievar, was created a Baronet of Nova Scotia in 1630. The picture must ante-date this as he would certainly have worn the order. Style reinforces the reading of the damaged inscription as 1626: apparent age agrees with the reading of '36'. These do not however confirm identification, as the sitter's birth-date is not otherwise known. There is no obvious reason why he should be shown wearing armour, though he later took an active part on the Covenanting side.

References: Bulloch's no. 170 (collection of Lord Sempill at Fintray House) called Sir William Forbes of Craigievar, but his description seems to better suit another portrait now at Craigievar (no. 3).

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 31.

Coll: Lord Sempill, Craigievar Castle, Aberdeenshire.

Prov: Probably family ownership since painted: the Forbes baronetcy merged with the Sempill peerage in 1884.

Plates 7 and 8.

9. Mary Erskine, Countess Marischal (b. c1597)

Canvas: 26½ x 21½ in. Inscribed on left,
above shoulder: Anno 1626./Aetatis 29./Maria
Erskien/Countess Marschail

Nearly half-length, to the right. A rather round featured young woman, her face very pale pink in colour, the shadows rubbed down and not very dark. Her hair is meagre, brown/pink in colour. A jewelled clasp surrounds her head at the back; a string with a small red stone hangs from her right ear. Her throat is surrounded by a closed cartwheel ruff, thinly painted but for the details of the lace. Her bodice has a V-shaped décolletage with broad lace strips down either edge, revealing only a small triangle of breast; a large jewel is pinned at the bottom of the V. The bodice is a steely grey to black, heavily embroidered in alternating star, floral and heart-shaped motifs of ochre, lemon yellow and blue for the flowers. The sleeves (winged) are puffed and slashed and have the same embroidery as the bodice. A narrow, dull pink belt dips to a point below the waist; it is decorated with cobalt chevron motifs. The background is rather purplish black; each shoulder is picked out by a small 'halo' area of the same vermilion used in the inscription.

The corners are blanked off, the picture relined. Rubbed to a certain extent; the left side of the sitter's mouth

damaged and restored. In condition the picture contrasts sharply with the others of the group with which it is associated (see below). This is presumably its good fortune, though a suspicion must remain that a certain degree of strengthening has taken place.

It has a simplicity and rightness, as well as a surface richness rare in Jamesone's work as it survives. Taken with the portrait of Montrose (no. 25) of three years later, which it resembles in its gentle human terms, Jamesone is seen as a perceptive craftsman in a vaguely Dutch manner which emphasises the unanswered questions about his width of painterly education.

Jamesone appears to have been on quite intimate terms with the sitter's family. Her second son George was in 1633 godfather at the baptism of Jamesone's own son George (Documents, no. 31). Mary appears to have been the eldest daughter of John Erskine, 2nd Earl of Mar (Treasurer Mar) by his second wife Marie Stewart; she married the Master of Marischal (later 6th Earl) after a contract of 1609, at an apparently very early age.

This portrait is recorded as one of a group of eleven in 1796 by Musgrave. It is no. 8 in the group, described thus - 'The following eleven portraits, of the children of John seventh Earl of Marr, Lord High Treasurer of Scotland, by his second wife Lady Mary Stewart, are done by Jamieson,

in eleven separate pictures'; it was then in the possession of James Erskine, Lord Alva. The group was intact in the late 19th century, with the exception of nos. 1 and 2 of the list, James and Henry Erskine the eldest sons (see Bulloch, pp. 162-165; see also no. 14 in this catalogue); the group is presently depleted by one further picture only, the present, which left the family in 1908. These nine pictures are all very similar in size and bear (with the exception of Anne, no. 9 in the list) later inscriptions in the same hand. Old photographs of the present show that it too had the same type of inscription, subsequently removed (only the present now shows a reliable contemporary inscription). All this would suggest a consciously created and maintained family gallery of portraits, but for the following factors:

Charles Erskine (no. 4 in the list) is of mid-17th century date and is not by Jamesone: the others fall into two groups certainly acceptable as by Jamesone despite their condition, one of the mid-twenties, the other of the mid or late thirties. Doubts also arise about the traditional identification of some of them, and it may be that the late inscriber transposed some identities besides making other errors. These matters are discussed under the individual entries of the present catalogue, where the earlier group is numbered as follows: Mary, this entry: Alexander, no. 10: John, no. 11: Margaret, no. 12: Catherine, no. 13. The later group is numbered thus:

Arthur, no. 124: William, no. 125: Anne, no. 126.

The fact that the entire group does not consist of portraits of the same date need not of course preclude their being seen as a family set, yet the suspicion must remain that some were artificially co-opted into service.

References: Earl of Buchan's MS., p. 8 - 'Countesses of Kinghorn Rothes, & Marishall & Lady Binning belong to Lord Alva . . .'; Musgrave - 'at Drumsheugh, in the County of Edinburgh, belonging to the late James Erskine, A Lord of Session, by the title of Lord Alva . . . the list taken 12 August 1796 . . .8. Lady Mary Erskine, wife first of William, sixth Earl Marischall (he died 1635) secondly of Patrick, first Earl of Panmure'; Bulloch, no. 143; Caw, p. 10; Brockwell, p. 16; National Gallery of Scotland Catalogue (1957 edition), p. 135.

Exh: R.A. Scottish Art 1939, no. 13.

Coll: National Gallery of Scotland, no. 958.

Prov: Perhaps through Mar's son Charles Erskine of Alva and Cambuskenneth to James Erskine, Lord Alva. By descent to Alexander Erskine-Murray, from whom purchased 1908.

Plate 9.

10. Called Colonel Alexander Erskine of Cambuskenneth

(d. 1640)

Canvas: 25½ x 22 in. Inscribed, later, upper left:

Alex.^F Erskine; and upper right: of Cambuskeneth.

? Traces of original inscription upper right, underneath later inscription.

Head and shoulders, to the right. Dark hair and warm orange complexion; large waxed moustache and beard. The sitter wears armour. At his neck a square, quite deep falling-band with wide lace edges. Across his right shoulder and breast an elaborately embroidered sash is worn; it too has a lace edge. The pigment here has a gritty texture and the colour is rich: gold, red, yellow and white. The armour is largely in deep shadow but the right upper arm is lit in pale blue/grey - warm ground visible through this. Background very dark.

Condition bad; widely cracked, but upper face and collar less so, which suggests repaint. Slash across sitter's left forehead; many repairs and recent damage.

Third son of the Earl of Mar by his second marriage in 1592, he applied for service to the Prince of Orange in 1624. In 1625 he appeared at the court of Elizabeth ex-Queen of Bohemia at the Hague. Killed in the explosion at Dunglass Castle in 1640.

The full-length portrait in the National Gallery of Scotland

inscribed 'Robert Mester Erskine, Anno 1627, Aetate 38' (no. 1973) is almost certainly the same sitter. This has been attributed to Jamesone (it is so inscribed) but despite its ruinous condition it has a formal sophistication which is not consonant with Jamesone's full-length of Roths of 1625. It seems likely that Jamesone derived the present and a replica belonging to Lord Haddington (no. 15) from the full-length: the latter is consonant with a Continental production of the period of Erskine's sojourn there. The speculation might be made that, if Jamesone worked from it, he also restored it: it has some of his characteristics. This might explain the presence of his name: otherwise the inscription seems in error, producing a birth year of c1589, before his parents' marriage. If however Bulloch did see the inscription on the present (quoted below), which is similar, with the figures transposed, the suspicion must arise that the identity of all three portraits is confused (this is discussed further under no. 15).

References: Musgrave (Drumsheugh list), no. 3 - 'Sir Alexander Erskine, the hero of the well-known ballad, Lady Anne Bothwell's lament, perished at the blowing up of Dunglass Castle, 1640'; Bulloch, no. 147, who says that it is inscribed 'Anno 1638 Aetatis 26'; Brockwell, p. 16 (with mis-reference to Bulloch).

Exh: Scottish National Portraits Loan Exhibition, Edinburgh 1884, no. 81.

Coll: Alastair Erskine-Murray, Viscount Elibank, 3 Duncan Place, Edinburgh.

Prov: Perhaps through Mar's son Charles Erskine of Alva and Cambuskenneth to James Erskine, Lord Alva. By descent to Alexander Erskine-Murray, grandfather of present owner.

11. Called John Erskine of Otterstoun (d. before 1668)
 Canvas: 25 x 22½ in. Inscribed, later, upper left:
 Sir Jn^o Erskine,; and upper right: of Otterstoun.

Head and shoulders, to the right. Rather heavy features, warm complexion. Red/brown 'Vandyke' beard and waxed moustache; rather short brown hair leaving a noticeably clear forehead. He wears a dark doublet with quite large wings at the shoulders; in the highlight areas (right arm, breast) it is decorated with fine embroidery; small slashes are also just visible on the arm and breast. A deep falling-ruff with fine lace edge is also worn.

Condition rather bad; certainly a good deal of retouching round eyes, mouth etc. Much rubbing and cracking, both in original paint and later layers of varnish. The corners of the canvas seem to have been blanked off at some time prior to the present inscriptions (see Mary Erskine, no. 9).

In terms of costume this is a portrait of the later 1620s: in style it falls very close to the Mary Erskine which is dated 1626. The sitter is certainly older than 'youthful', yet John Erskine seems to have been born later than 1604. In a list of Mar's children in a Naturalization Act of 27 June 1604 he does not appear; the list reads: John Areskin (his son and heir by his first marriage), James Areskin, Henery A., Allexander A., Marie A., Ann A. (Letters of Denization and Acts of Naturalization for Aliens in England 1603-1700, (Huguenot Society, 1911), Vol. XVIII, p. 2).

John Erskine of Otterstoun appears to have been Mar's fifth son by his second marriage of 1592 (see The Scots Peerage, Vol. V, p. 622); he married in 1640. There must therefore be very considerable doubt about the traditional identification of this portrait.

References: Musgrave (Drumsheugh list), no. 5 - 'Sir John Erskine of Otterstown'; Bulloch, no. 148, who says that it is inscribed 'Jamesone'; Brockwell, p. 16.

Coll: Alastair Erskine-Murray, Viscount Elibank (on loan 1969 to Mrs Ann Bartleet, Buckless Farm, Coggeshall, Essex.

Prov: As for no. 10.

12. Called 'Martha' Erskine, Countess of Kinghorne and
Strathmore (fl. 1619)

Canvas: 27½ x 22¼ in. Inscribed, later, upper left:
Lady Martha Erskine; and upper right: Count^s of
Kinghorn & Strathmore

Nearly half-length, to the right. A young woman with thick fair hair gathered on either side of her head. She wears an elaborate necklace of many small stones, and a large many-stoned jewel below the V of the décolletage; plain bodice, the sleeves puffed and paneled above the elbow. A dark gown is worn, tied across the waist. From the décolletage spreads a double layer of scalloped diaphanous material; a wide standing-falling band of the same material behind the neck and shoulders.

Almost completely repainted; relined on rather bigger canvas. Thick varnish gives an almost complete brown/orange surface. The corners have been blanked off at some period; the repainted left sleeve crosses into the cut-off section.

The 2nd Earl of Mar does not appear to have had a daughter Martha; the inscriber presumably meant Margaret, who married the 2nd Earl of Kinghorne after a contract of 1618. The present sitter agrees well enough in appearance with a small portrait of Margaret Erskine formerly in Leslie House.

References: Earl of Buchan's MS., p. 8 (quoted under no. 9);
Musgrave (Drumsheugh list), no. 10 - 'Lady Margaret Erskine,

wife of John Lyon, second Earl of Kinghorn . . .'; Bulloch, no. 145; Brockwell, p. 17.

Coll: Alastair Erskine-Murray, Viscount Elibank, 3 Duncan Place, Edinburgh.

Prov: As for no. 10.

13. Called 'Elizabeth' Erskine, Countess of Haddington(d. 1635)
 Canvas: 26½ x 21¾ in. Inscribed, later, upper left:
 Lady Eliz^{bth} Erskine; and upper right: Count^s of
 Haddington

Nearly half-length, to the right. A young woman with small head, rather fine features. Wears elaborate jewel in the hair on the right side of her head; earring on long string in her right ear; many-stoned necklace at throat and jewel below the V of the décolletage. A double chain is looped across her bust. Sleeves of bodice puffed and paned; traces of a gown between arms and body. Plain, wide spreading collar; the same material across the breast.

Poor condition, the upper half especially very much rubbed and skinned, the lower half a good deal repainted. Much retouching all over, though the face is relatively free of this; some repaint on cheeks and right eyebrow. The hair

and face are warm and fuzzy but some form and character remain.

The corners are blanked off; relined but separating from reline canvas.

The inscriber, as in no. 12, is again inaccurate; he must intend Catherine, who married Lord Binning in 1622 (she never in fact became Countess of Haddington). The costume, as in no. 12 above, suggests a date of about 1625-30.

A comparison with Jamesone's portrait of Lady Binning at Oxenfoord (no. 31) while not conclusive, does not discount the traditional identity of the present.

References: Earl of Buchan's MS., p. 8 (quoted under no. 9); Musgrave (Drumsheugh list), no. 11 - 'Lady Catherine Erskine, first wife of Thomas, second Earl of Haddington'; Bulloch, no. 146; Brockwell, p. 17.

Coll: Alastair Erskine-Murray, Viscount Elibank, 3 Duncan Place, Edinburgh.

Prov: As for no. 10.

14. Henry Erskine, Lord Cardross (d. c1636)

Canvas: sizes unknown

This picture is unrecorded after c1950 and is only known in a photograph of that date.

This is of the same pattern as no. 34 below, and is quite clearly the same sitter. The following are the principal differences: the band-strings and tassels are not visible: the doublet while of the same basic shape is not slashed - it is lavishly decorated with floral embroidery.

This embroidery and the lighting of the doublet are handled in a way very characteristic of Jamesone; in this respect the picture is close to Mary Erskine (no. 9). This detail seems well preserved and not restored. The rest of the picture, and especially the face, is quite badly abraded but apparently free of retouching. The corners of the picture are blanked off diagonally but there has been an attempt to round these into a painted oval.

The date is probably rather earlier than no. 34, nearer the mid-1620s. Its identity (if accepted), condition and date, and the blank corners, suggest that it may well be the missing Henry Erskine from the group of 'eleven portraits, of the children of John seventh Earl of Marr' which presumably left the Erskine of Alva (later Erskine-Murray, latterly Elibank) collection between Musgrave's record in 1796 and its

non-appearance in Bulloch in 1885 (see commentary to no. 9 above). It certainly does not accord with Bulloch's description of a portrait of Henry Erskine (his no. 50) in Buchan possession.

References: Probably the second item in Earl of Buchan's MS., p. 7 - 'Henry Erskine 1st Lord Cardross in Lord Buchan's Collection & in Lord Alva's': probably Musgrave (Drumsheugh list) - 'Henry, Lord Cardross . . .'; (Brockwell (p. 16) wrongly annotates Musgrave's Cardross as Bulloch's no. 50).

Coll: Unknown

Prov: Perhaps through Mar's son Charles Erskine of Alva and Cambuskenneth to James Erskine, Lord Alva. Untraced until sold at Dowell's, Edinburgh, 22 January 1944.

15. Called General Alexander Hamilton (d. 1649)
 Canvas: 22 $\frac{1}{4}$ x 17 $\frac{3}{4}$ in. Inscribed, later, upper
 left: General/Alexander Hamilton; and upper
 right: Jameson p.^t

Head and shoulders, to the right. He has very dark, rich brown hair, merging with background; waxed moustache and beard. The face is warm, the pigment quite solid. The sitter wears armour. At his neck a square, quite deep falling-band with wide lace edges. A dull gold to brown sash is across the right shoulder, the ridges of the folds in the lit area are picked out in thick yellow.

Face rubbed, the shadow areas very lacking in detail; cracks on cheeks filled. Dark and heavily varnished, and probably cut down from about 25 x 22 inches.

This picture is the same in pattern and subject as no. 10 which is identified as Colonel Alexander Erskine. The figure has a slight diagonal tilt but this almost certainly occurred when the picture was reduced: the left edge cuts farther into the right shoulder and the bottom edge only reveals three plates of the pauldron as against five in the portrait of Erskine. The detail in the lace of the collar is less pronounced in the present, and the sash has no embroidery. Otherwise they are identical.

Alexander Hamilton was the half-brother of the 1st Earl

of Haddington. He was in Paris in 1615, probably studying, and therefore quite young. From about 1624 he was a soldier and seems to have served on the continent almost continuously until 1634 (see William Fraser: Memorials of the Earls of Haddington, Edinburgh (1889), Vol. I, pp. 27-33). Stylistically the portrait seems earlier than the latter year: the sitter also seems too old.

The provenance of the Erskine portrait, and its relation to National Gallery of Scotland, no. 1973, formerly in the possession of the Buchan family, suggest that the present picture should be identified as Alexander Erskine. Its presence in Haddington possession may be explained by the fact that Erskine was the 2nd Earl's brother-in-law: they were together at Dunglass Castle in 1640 and both fatally injured in the explosion (Fraser, op. cit., pp. 197-198).

The shape of the head and drawing of the eyes (compare with Sir Thomas Hope, no. 18) point clearly to Jamesone and the late twenties. The quality is perhaps rather higher than the Erskine version, but this need not place it first in time.

References: Bulloch, no. 100; Fraser, op. cit., p. 376, no. 35.

Exh: Loan Exhibition of Old Masters, Edinburgh, 1883, no. 89.

Coll: Earl of Haddington, Tynninghame, East Lothian.

Prov: Untraced with certainty before 1885 (Bulloch) but probably family ownership since painted.

16. Called Anne Campbell, Marchioness of Huntly (1594-1638)
 Canvas: 26 x 23 in. Inscribed, later, upper left
 (in red): Lady Anne Campbell/IIId. Marchioness of
 Huntly; and upper right: 1626:AE^t 18.

Nearly half-length, to the right. An immature, small-featured, pale pink face; darkish brown hair with fringe in style of 1620-1635 and decorated with large jewel; earring from right ear visible; string necklace with three-pearled jewel on breast. The bodice is embroidered with pink flowers with stems and leaves of olive green, and flecked with grey; the sleeves puffed and paned above the elbow. A dark gown is also worn, tied at the waist by a ribbon sash. From the V-shaped décolletage spreads a three layered standing-band which covers much of the breast and shoulders; a many-stoned jewel is fixed just below the V.

Rather thin and rubbed throughout. The eyes, and more obviously the eyebrows, seem rather over-restored.

The small, rather flattened head and wide shoulders are compositionally very characteristic of Jamesone as are the felicities of handling in the lower part of the face. It is the quality of rather naive gentleness which it shares with Montrose (no. 25) that finally makes the attribution certain.

The identity of the sitter is however quite uncertain. The inscription is clearly open to doubt, though in terms of

style and costume the date 1626 is appropriate. Musgrave however (see below) records the date as 1630 which is still feasible: this also inexplicably links it with another portrait purporting to be the same sitter (no. 30). Neither of these years, nor the obvious youth of the sitter, are however consonant with someone born in 1594 and married in 1607 as Anne Campbell was (The Scots Peerage, Vol. IV, p. 546). Yet Jamesone did paint Anne Campbell at some time during this period as Arthur Johnston's epigram 'Ad Iamisonum Pictorem, De Anna Cambella, Heroina' shows (see Documents, no. 79 (a)), and the present picture has been in the family collection from an early date, with no other obvious claimant.

References: May be referred to in Earl of Buchan's MS., p. 10 - 'four portraits of the Huntly family Gordon Castle'; almost certainly Carnegie to Musgrave 'Ly. Ann Campbell, Marchioness of Huntly . . . aet. 18, 1630'; almost certainly Musgrave (Gordon Castle list) - 'Anne Campbell, Marchioness of Huntly, daur. of Archibald, 7th Earl of Argyle, wife of Geo. the 2d. Marq. of Huntly. aet. 18 an. 1630. By Jameson'; Catalogue of Pictures at Gordon Castle, March 1877, no. 20, where the inscription is called in question; Bulloch, no. 158, where the date is recorded as 1626; Brockwell, p. 20; Catalogue of Pictures at Goodwood 1952, no. 2 (same as Gordon Castle entry, 1877).

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 140;
 Scottish National Exhibition, Edinburgh 1908, no. 9; Scottish
 Exhibition, Glasgow 1911, Catalogue Vol. I, no. 31; R.A.,
 Scottish Art 1939, no. 9.

Coll: Duke of Richmond and Gordon, Goodwood, Sussex.

Prov: Probably family ownership since painted.

Plate 70.

17. Lady Jane Maitland (1612-1631)

Canvas: 27½ x 22½ in.

Nearly half-length, to the right. She has a youthful, narrow oval face with longish nose; pale pink with greenish shadows; rather short brown/fair hair. She wears a lace falling-ruff at her throat. The décolletage of the bodice is largely filled in by lace strips converging at a large pink bow; bodice very dark, the sleeves puffed and slashed.

The picture seems relatively unspoiled but is very dirty.

Costume, and a marked similarity to Mary Erskine (no. 9), suggest a date of 1626 or rather later. The sitter was daughter of the 1st Earl of Lauderdale. On her early death, unmarried, she was the subject of two obituary epigrams by Arthur Johnston (see Musa Latina Aberdonensis, Vol. II,

(New Spalding Club, 1895), pp. 34 and 77); the slight melancholy of the sitter in the portrait gives added point to Johnston's line: *Fructus erat praecox, carptus et ante diem.*

References: Probably Earl of Buchan's MS., p. 16 - 'Lady Jane Maitland an Authoress in the reign of Charles 1st whose Eulogy is written & printed by Dr Arthur Johnston Ditto' (the 'Ditto' presumably referring to 'Hatton the Earl of Lauderdale').

Coll: Ethel, Countess of Lauderdale, Thirlestane Castle,
Berwickshire.

Prov: Family ownership since painted.

18. Sir Thomas Hope (d. 1646)

Canvas: $48\frac{1}{2}$ x 37 in. Inscribed upper left:

Anno 1627. Inscribed, later, bottom left:

Sir Thomas Hope/1st Bar^t of Craighall

Three-quarter length seated, to the right. The sitter wears a lace trimmed skull-cap. His powerful, rather gloomy face is a dark orange in colour, and has a square black beard and moustache. He wears a simple falling-ruff. The remainder of the costume is indistinct but he seems to wear a long dark cloak over a black doublet; he has plain white cuffs at his wrists. His right arm rests on the wooden arm of his chair, while his left hand holds a book. The rear of the chair is a dull red and is studded. By his left hand is a table covered in a dark red cloth. The background is very dark.

Reasonable condition, though rather rubbed. There is certainly a good deal of minor retouching.

Hope was appointed Lord Advocate in 1626 and this may have provided the occasion for this portrait. The inscribed date seems reliable and it would be difficult to place the picture later in Jamesone's career. Hope does seem to record a portrait of himself by Jamesone in his diary (Documents, no. 53) but this is in 1638. The fact that he there mistakenly calls the painter 'William' Jamesone might

suggest that Jamesone's brother who was settled in Edinburgh as a writer by 1626 could have been an intermediary in commissioning the present picture.

There was formerly a replica of this portrait, by Jamesone, at Pinkie House (no. 19 below) in the possession of the Hope family, direct descendants of the sitter. This has been generally accepted as the prime version as its ownership implies (see J.M. Gray: 'Pinkie House - Part II', Scottish Art Review, August 1889); but Gray, associating it with the diary entry of 1638 admits that the sitter seems 'a somewhat younger-looking man than we should have expected' (i.e. in 1638). Gray was aware of the existence of the present picture but apparently not of the inscription which would have answered his doubts. Partly in view of its quality and of the acceptability of the inscription (and also the point noted under provenance below) the present must have a very strong claim to being the original portrait of Hope.

There is a later copy in the collection of Major Hope Johnstone of Raehills and a copy made by Colvin Smith in 1859 belonging to the Faculty of Advocates. There are also two head and shoulder copies (Hopetoun House and Raehills).

References: An entry in the Earl of Buchan's MS., p. 8, may refer to the present - 'Sir Thomas Hope of Craighall Lord

Advocate Mr Scott of Rossies knee picture While Lord Hopetoun has a head by the same'; Gray (loc. cit.) - 'A good [version] is in the possession of Thomas Bruce, Esq., of Arnot Tower'.

Coll: Scottish National Portrait Gallery, no. 953.

Prov: The mother of Sir William Hope, 6th baronet of Craighall, was an Anne Bruce who had estates in Kinross; when the former inherited these he took the name Bruce Hope. His brother, the 7th baronet, did not however inherit the Kinross estates: these passed to the heirs male of Anne Bruce (Complete Baronetage, Vol. II, p. 343). This is a possible descent of the picture to Thomas Bruce in 1889. In possession of the executors of Sir Charles Bruce, Arnot Tower, Leslie, in 1923 when purchased.

Plate 11.

19. Sir Thomas Hope (d. 1646)

Canvas: 46 x 37 $\frac{1}{2}$ in.

This is a close replica of no. 18. The picture is not in very good condition: a strip of about 3 $\frac{1}{2}$ inches along the top seems to have been cut off and replaced. The question of primacy (see previous entry) is probably insoluble.

References: J.M. Gray: 'Pinkie House - Part II', Scottish

Art Review, August 1889 - 'the Drawing-room . . . Over the fire-place, let into the panelling, is the portrait of the founder of the family, Sir Thomas Hope . . . painted by Jamesone in 1638'; Robert Paul (editor): Twenty Four Letters of Sir Thomas Hope (Scottish History Society, 1893), frontispiece.

Exh: Scottish National Portraits Loan Exhibition, Edinburgh 1884, no. 41, in possession of Sir John D. Hope.

Coll: Sir Archibald Hope, Upton Grey Lodge, (near Basingstoke), Hampshire.

Prov: Probably in family possession since painted; removed from Pinkie House after 1946.

20. Sir John Hope (Lord Craighall), (c1605-1654)

Canvas: $29\frac{1}{4}$ x $24\frac{1}{2}$ in. Inscribed, later, upper left:
LORD HOPE/OF CRAIGHALL

Head and shoulders, to the right. He has rather short brown/red hair. The face is rather round, generally orange in colour with brown to green shadows; lips very pink; slight fair moustache. The sitter wears a plain white (grey) falling

ruff over a dark doublet; the doublet has wings and the body and sleeves have long white slashes. Background dark.

The picture is very thin throughout and the broad sweeping strokes with which the canvas was primed are quite visible. There has been a good deal of repainting; the facial features have a sharp, rather smooth finish indicative of strengthening.

There is a replica of this portrait by Jamesone in possession of the Hope family, descendants of the sitter's father.

The sitter was son of Sir Thomas Hope of Craighall; knighted and made a Lord of Session in 1632.

References: An entry in the Earl of Buchan's MS., p. 8, may refer to this and its companion (no. 22) - 'Sir John Hope a Lord of Session with his wife Margaret Murray of Black barony belongs to Mr Scot of Rossie near Montrose'; a typewritten list of the late 19th century of pictures at Arnot Tower which came from Kinross House . . . Sir John, Lord Craighall, 2nd Baronet - two portraits the one no doubt - or I might say evidently - by Jameson, the other apparently a copy either by Jameson or some other Artist of the period' (SRO, GD 242/26).

Coll: Scottish National Portrait Gallery, no. L 94 (on loan from the executors of T.F. Bruce of Arnot).

Prov: For likely provenance see no. 18 above but see also no. 21 below.

21. Sir John Hope (Lord Craighall), (c1605-1654)
 Canvas: $28\frac{1}{2}$ x $23\frac{1}{2}$ in. Inscribed upper left:
 Anno 1627/Aetatis 25.

This is a close replica of no. 20 above. It is not in good condition and seems fairly widely restored. The face is rather warmer than in no. 20. A strip of about 2 inches on the right side is new canvas.

The inscription on the present, which seems to be in the original form, though strengthened, would perhaps suggest that this is the primary version (but see Provenance below).

References: See first two references to no. 20 above;
 J.M. Gray: 'Pinkie House - Part I', Scottish Art Review,
 July 1889, as in the Dining-room at Pinkie; Bulloch, no. 109.

Exh: Scottish National Portraits Loan Exhibition, Edinburgh, 1884, no. 37, in possession of Sir John D. Hope; Scottish National Exhibition, Edinburgh, 1908, no. 1, in possession of Sir Alexander Hope.

Coll: Sir Archibald Hope, Upton Grey Lodge, (near Basingstoke), Hampshire.

Prov: The histories of this and the version in the SNPG are not clear. One would presume that the present had always

been in Hope of Craighall possession yet there were clearly two versions in Bruce of Arnot possession in the later 19th century. One of these could therefore have entered Hope possession soon before 1884 (when the present was exhibited) but there is no record or tradition for this. Nor is it clear whether the picture of Sir John (and one of his wife) owned by Scot of Rossie in the late 18th century is identifiable with any of these or whether it is another version, or copy, perhaps of the type of Sir Thomas Hope at Raehills (see no. 18 above).

22. Margaret Murray, Lady Hope (d. 1641)

Canvas: 28½ x 24½ in. Inscribed, later, upper left: MARGARET MURRAY LADY HOPE/OF CRAIGHALL.

Nearly half-length, to the right. She has short fair hair around a rather soft, light orange face. A dull grey standing-band rises behind the neck, while two areas of similar material are folded back from the breast forming a V-shaped décolletage. She wears a necklace at her throat and a pendant jewel on the breast; ear strings are also worn. A rich brown gown is worn which is heavily ornamented with gold braiding. There is much floral embroidery (ochre, dull blue and vermilion) between the braiding. The sleeves are puffed and paneled above the elbow. Background dark.

This picture is not so obviously repainted as its companion but this probably belies the fact. The upper eyelids have clearly been gone over. The thick yellow part of the braiding is clearly original.

The costume would agree with the date of 1627 which appears on the companion replica (no. 21). There is a replica by Jamesone in possession of the Hope family, descendants of the sitter's father-in-law (no. 23 below).

Her death is movingly described in her father-in-law's diary: 'About 9 of nycht (6 October 1641), my deir dauchter D.M. Murray, spous to my sone Craighall, deceissit in child-

birth, scho and the barne in her womb. God in mercie pittie me, and my sone and his children, for it is a sore straik'

(A Diary of the Public Correspondence of Sir Thomas Hope
(Bannatyne Club 1843), pp. 152-153).

References: See first reference to no. 20 above; a typewritten list of the late 19th century of pictures at Arnot Tower which 'came from Kinross House . . . Margaret Murray, Lady Hope, wife of the second Baronet - no doubt also by Jameson - two Portraits' (SRO, GD/242/26).

Coll: Scottish National Portrait Gallery, no. L 95 (on loan from the executors of T.F. Bruce of Arnot).

Prov: See no. 21 above; identical doubts arise in the case of the present and no. 23 below.

23. Margaret Murray, Lady Hope (d. 1641)

Canvas: 28½ x 23½ in.

This is a replica of no. 22 above. The overall colour scheme is however rather different. The face is bluish grey, the cheeks a cool pink. The colour effect of the gown is more purplish. It is not quite clear how much these colour differences are due to repainting but, like the other version,

there has undoubtedly been a good deal.

References: See first reference to no. 20 above; see second reference to no. 22 above; J.M. Gray: 'Pinkie House - Part I', Scottish Art Review, July 1889, as in Dining-room at Pinkie; Bulloch, no. 110.

Exh: Scottish National Portraits Loan Exhibition, Edinburgh, 1884, no. 43, in possession of Sir John D. Hope; Scottish National Exhibition, Edinburgh 1908, no. 5, in possession of Sir Alexander Hope.

Coll: Sir Archibald Hope, Upton Grey Lodge, (near Basingstoke), Hampshire.

Prov: See no. 21 above.

24. Called Jane Gray, Countess of Wemyss (d. 1639)

Canvas: 26 x 22 $\frac{1}{2}$ in.

Nearly half-length, to the right. She has a tightly shaped mass of short, brown to fair hair; a round, rather heavy featured face with double chin and high forehead; face pink/cream, the cheeks quite pink; lips dull vermilion and turned up at corners. A necklace of many dull blue stones is worn in the V of the décolletage. A fan-shaped standing ruff is behind the neck. Where the lace strips of the décolletage converge there is a dark coloured bow. The bodice is dark grey with black embroidery; the sleeves are puffed and slashed.

There is a crescent of damage behind the head; damage on forehead running into right cheekbone and in right eye socket. The picture is excessively dirty, the surface dull and matt. Nevertheless, a good deal of Jamesone remains visible; there is little repaint, and the face has a credible liveliness. In terms of costume it falls somewhere between 1625-30.

The identification is traditional. The supposed sitter was eldest daughter (third child) of Patrick, Lord Gray, by his second wife whom he married after 1585. She was contracted to marry Sir John Wemyss of Wemyss in September 1609; he was created Earl of Wemyss in 1633. One of their daughters,

Elizabeth, married in 1636 John Aytoun of Aytoun; their daughter Elizabeth in turn married Sir Thomas Hope, the 3rd baronet. It may be that in this way a portrait of Jane Gray was carried into Hope possession, and into a collection which was, and is, almost exclusively composed of immediate members of the Hope family.

References: Bulloch, no. 111; J.M. Gray: 'Pinkie House - Part I', Scottish Art Review, July 1889, and the same writer in MS. in SNPG (J.M.G., 8), of about same date - 'a good deal injured, but still a good Jamesone'.

Coll: Sir Archibald Hope, Upton Grey Lodge, (near Basingstoke), Hampshire.

Prov: In Hope possession certainly from 1889 but probably in that collection much earlier (see above); removed from Pinkie House after 1946.

25. James Graham, First Marquess of Montrose (1612-1650)

Panel: 26 x 22 in. Inscribed upper left:

Anno 1629/Aetatis 17. Signed lower right (very indistinct): Jamesone fec.

Head and shoulders, to the right. The sitter, who smiles slightly, has short brown hair; he wears a lace-edged falling-band with band-strings and tassel. The body and sleeves of his doublet are slashed; short epaulettes, and a row of buttons down the front.

The flesh pinks and creams have an implication of impasto, though in fact the paint is very thin - the dark vertical flecks of the wood grain are evident throughout the picture. The doublet is a gold olive-green with some quite freely handled horizontal brush strokes, especially on the right sleeve. The braiding on the edges of the slashes of the doublet is made up of the only really thick areas of paint on the panel - yellow, cream and white strokes. The lighting is carefully modulated, spreading realistically across the figure from the left; the background varies from dark on the left to a very pale version of the doublet colour on the right. There is some repainting on a vertical crack which runs almost centrally down the panel passing through the inside corner of the sitter's right eye.

Painted (or begun) between 3 and 5 November 1629 during

Montrose's short stay in Aberdeen to be made an honorary burgess; delivered at Kinnaird Castle on 2 December and the price, £26:13:4, apparently paid by Sir Robert Graham of Morphie (Documents, no. 23). This portrait must be connected with Montrose's marriage to Magdalen Carnegie which took place on 10 November. Painted at the peak of Jamesone's powers in the period just before his renewed contacts with Edinburgh; though perhaps rather Dutch in general aspect there is a subtle and gentle probing of character which is quite personal. There is also an assurance in the drawing rarely attained by Jamesone with only a hint of that flattening of the back of the sitter's head towards the picture plane which is often a marked characteristic.

A copy by J. Douglas belonging to the Duke of Montrose was exhibited at the International Exhibition, Glasgow 1901, no. 1013.

References: See Documents, no. 23; the engraving by R.C. Bell (in Mark Napier (editor): Memorials of Montrose and his Times (Maitland Club, Edinburgh (1848), Vol. I) records the signature as 'Jamesone Fec.^t': engraving labelled 'From the original in the possession of Sir James Carnegie Bart of Southesk'; besides extracts quoted in Documents, no. 23, see Mark Napier: Memoirs of the Marquis of Montrose, Edinburgh, 1856, Vol. I, Appendix, pp. ii-v; William Fraser: History of the Carnegies, Edinburgh (1867), Vol. I, p. xv and p. 132;



Bulloch, no. 179, where the signature is read as 'Jamesone fecit'; Caw: Scottish Portraits, 1903, p. 78; Ellis Waterhouse: Painting in Britain: 1530-1790, Harmondsworth (1962), p. 41, Plate 35B.

An entry in the Earl of Buchan's MS. - 'The Marquis of Montrose when Young - (Bognie)' may refer to a version or copy; Carnegie to Musgrave records a portrait in the possession of 'Morison of Bognie in Aberdeenshire', presumably the same - Brockwell in his extracts from Musgrave mistakenly assumes this to be Bulloch's no. 179.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 153; Scottish National Portrait Gallery 1921-28; R.A., Scottish Art 1939; no. 10 (illustrated); R.A., British Portraits, 1956-7, no. 67; Scottish Painting, Glasgow 1968, no. 5.

Coll: Earl of Southesk, Kinnaird Castle, Angus.

Prov: Family ownership since painted.

Plates 12, 13 and 14.

26. Sir Robert Carnegie of Dunnichen (c1588-1632)

Canvas: 26 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in Inscribed upper left
(strengthened): Anno 1629 / Aetatis 41.

Head and shoulders, to the right. He has brown hair, moustaches and long pointed beard; face very warm in hue. He wears a white falling band, no tassels visible. Dark doublet with traces of darker embroidery, the body and sleeves divided by long slashes revealing white shirt. Background dark.

In bad condition, the face and collar very badly skinned. There is much clumsy and obvious repaint here, particularly round the eyes and on the mouth. The image is clearly enough Jamesone; the lighting of the right shoulder and breast is characteristic as are the traces of expression.

Carnegie was a younger brother of the Earl of Southesk, Montrose's father-in-law. The present portrait may be connected with Montrose's visit to Aberdeen in November of 1629 when he was painted by Jamesone (no. 25). The sitter's three brothers were subsequently painted by Jamesone in 1637 (nos. 114, 115 and 116).

References: Carnegie to Musgrave - 'Carnegie of Dunnichen - Sir David Carnegie of Southesk'; William Fraser: History of the Carnegies, Edinburgh (1867), Vol. II, p. 551 records

the portraits of the four brothers at Kinnaird; Bulloch, no. 177; an MS. Catalogue of Pictures at Kinnaird made by the 10th Earl of Southesk in 1904 mentions copies of the four brothers at Ethie (transcript in SNPG).

Coll: Earl of Southesk, Kinnaird Castle, Angus.

Prov: Family ownership since painted.

27. Arthur Johnston (c1577-1641)

Panel: 25 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. Inscription upper left no longer legible (see below).

Nearly half-length, to the right. The sitter has sparse, receding brown hair. The face has an overall reddish hue, the lips very red. The flecks of blue/grey paint in the eyes seem original. 'Vandyke' beard with whiskers; moustaches waxed. He wears a falling-ruff edged with lace - band-strings concealed. The doublet has quite deep wings; it is buttoned down the front and decorated with floral embroidery; the sleeves are broken by short slashes. The sitter's left hand appears at the bottom right corner of the picture holding a long leafy stalk rising more than halfway up the right side of the picture, and ending in a large, dull-pink rose.

The paint is thin and rather transparent. The warmth is due to a red ground shining through the upper layers. The ridges of the ground layer sweeping across the panel are visible from oblique angles. Many minor retouchings.

About 1895 the inscription was read as '1621, Aetat. 42' (see Musa Latina Aberdonensis (Vol. II), (New Spalding Club 1895), p. xiii). The competence, as well as the costume, tend to suggest a rather later date, as late even as the 1629 on the King's College portrait of the same sitter where he certainly looks no older. The frontispiece to the 1739 edition

of Johnston's Psalmorum Davidis Paraphrasis engraved by R. Cooper and captioned 'Geo: Jamison pinxit', shows a hatted sitter very different from the present, but clutching some kind of branch in his left hand which suggests some remote iconographical link with the present; the band round the engraving is inscribed ' . . . Aetat. 52. 1629'; as the inscription read in 1895 must have been even then very obscure it could very easily be a misreading of this form. The age certainly agrees with the apparent age of the sitter. However it must be mentioned that the Middleburg edition of Johnston's poems published in 1642 (see Chapter I, note 5) bears an engraving inscribed '1639. Aetat. 52'. This has given the traditional date of Johnston's birth (e.g. in the D.N.B.) but, as shown by the editor of Musa Latina Aberdonensis (as cited), pp. xxvi-xxxii, he is much more likely to have been born in 1577. He was for instance Professor of Philosophy at Heidelberg by 1601.

By the end of 1603 Johnston had moved to the University of Sedan where he remained certainly until 1619 and probably longer. In 1610 he became Professor of Physic and also had the degree of Doctor of Medicine of Padua. He had returned to Aberdeen by 1622 when he was made burgess, and most of his poetical work was produced in the following years.

Johnston referred to Jamesone twice in his poetry (see Chapter I, pp. 4-5); he also baptised one of Jamesone's children in 1636 (see Documents, no. 51: see also no. 78 (50)).

There is a 19th century copy of the present portrait in the possession (1958) of Colonel Allardyce which bears the date 1623. This may be the same as that, painted in 1837, once in the possession of William Johnston (see that author's The Bibliography and Extant Portraits of Arthur Johnston, Aberdeen (1895), p. 32). There is another copy by James Wales in the SNPG (no. 329), without the rose. This was done for the Earl of Buchan who in turn copied it (SNPG, no. 1636) for Pinkerton: engraved in the latter's Scottish Gallery, Pl. 28 - a similar engraving in Smith's Iconographia Scotica, Pl. 14. Buchan describes his drawing as being of the King's College version and this has misled the engravers. While missing out the hand and rose, the head is clearly from the present picture and in none of these copies is the very obvious inscription on the picture in King's College recorded.

References: Walpole, p. [5] ; Earl of Buchan's MS., p. 7 - 'Dr Arthur Johnston the Poet Authour of Parerga Pocheal version of the Psalms etc. a very fine portrait was presented by Jamesone to the Marischal College at Aberdeen 1637'; Carnegie to Musgrave; John Davidson: Inverurie and the Earldom of the Garioch, Edinburgh (1878), p. 168, states that the Marischal picture is dated 1623; Bulloch, no. 21; William Johnston, loc. cit.; Description of the . . . Portraits . . . in . . . Marischal College, Aberdeen (1896), no. 170; Caw, p. 10, giving the date as 1621; Brockwell, p. 34.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 135 in possession of Marischal College; Scottish National Portraits Loan Exhibition, Edinburgh 1884, no. 58; perhaps Scottish Exhibition, Glasgow, 1911, Catalogue Vol. I, no. 44; perhaps Scottish Art and History, Whitechapel Art Gallery, 1912, no. 95.

Coll: Marischal College, University of Aberdeen.

Prov: Although no source for Buchan's statement is known, almost certainly in Marischal College since the 17th century.

28. Arthur Johnston (c1577-1641)

Canvas mounted on wood: 26 x 22½ in. Inscribed
upper left: Anno 1629/NOSCE TE IPSVM.

Head and shoulders, to the right. The sitter has a very high forehead and short hair; long pointed beard, but moustaches rather more sparse than in no. 27 above, almost certainly the same sitter. Wears lace standing-falling ruff. Shoulders broad; this area obscure - the garment worn is perhaps a cloak.

The picture is clearly thin and rubbed and dirty, the face rather indistinct though the collar seems in quite good condition.

See biographical notes to no. 27 above: these pictures have often been confused.

This picture is no longer traceable in the University

of Aberdeen.

References: Bulloch, no. 14 - it is not clear if Bulloch had bothered to look at the picture for he says it is inscribed: 'Anno 1623. Aetatis 36. Nasce te ipsum' and describes it as being on a panel: it is the copy belonging to Col. Allardyce which is inscribed 'Anno 1623/Aetatis 36' (and conceivably the picture in Marischal College (no. 27 above) where the inscription is illegible); Musa Latina Aberdonensis (Vol. I), (New Spalding Club 1892), frontispiece, and p. xiii as in the Senatus Room of King's College (the description inexplicably taken from Bulloch); William Johnston: The Bibliography and Extant Portraits of Arthur Johnston, Aberdeen (1895), p. 31, correcting Bulloch's reading of the inscription.

Exh: Perhaps Scottish Exhibition, Glasgow 1911, Catalogue Vol. I, no. 44; Exhibition of the Works of British-born Artists of the 17th century, London, 1938, no. 1 - clearly identified but the references to other exhibitions seem to refer to the Marischal College portrait.

Coll: King's College, University of Aberdeen.

Prov: Untraced before 1885 (Bulloch).

29. Charles de Montpensier, Duc de Bourbon (1490-1527)

Canvas: 50 x 37½ in. Inscribed lower right:

SERENISS: CAROLI DVCIS B [OURBONIAE] COMITIS

[MONPEN] /SERIAE AVERNIAE MAGNI - remainder

illegible, see below. Numbered, lower left: 33

(twice, one deleted).

This is a copy from an engraving by Lucas Vorsterman I, (1595-1675) - prints in the British Museum Print Room and the Pepys Library, Magdalene College, Cambridge; see also M. Corbett and M. Norton: Engraving in England, Part III, Cambridge, (1964), p. 197.

Half-length, head to the right, but the body rather to the left. He wears a large circular hat with aigrette and badge on the front; he has a dark moustache and beard. Costume dark, clasped at throat. The left arm emerges from the cloak, and resting on a table top at the foot of the picture, points towards a massive helmet; the right hand rests on top of the helmet.

It is a close copy of the engraving but for the following exceptions: the relative size of the head has been reduced, the features softened: the helmet is shown complete, while in the engraving the plate clearly did not include the left edge: inscriptions on the subject, including Vorsterman's signature, are apparently omitted: Jamesone has extended the

top surface of the table and introduced a front and side edge - this takes up the proportion of the engraving occupied by the caption. That part of the caption which Jamesone seems to include reads: Sereniss: Caroli Ducis Bourboniae, Comitum Montpensieriae et Averniae, Magni Galliae Constabliij:. One or two words seem to follow this which may not derive from the engraving.

The picture is apparently in bad condition, certainly thin and rubbed; the canvas is jointed vertically about 8 inches from the right edge.

The small head on large shoulders, the reverse in fact of the engraving, the small softened features which are quite different from the planar angularity in the engraving, point immediately to Jamesone; the rich light and shade of the engraved face has been replaced by a series of mid-tones which flatten the face in a manner seen in many of Jamesone's portraits. The actual drawing and expression are remarkably close to the portrait of Sir Thomas Hope (no. 18) which is dated 1627. Comparison of these features with a later work, the 7th Earl Marischal of 1636 (no. 93) reinforces the attribution. The series of sharp highlights on the sleeve of the left arm, which derive very directly from the engraving, were to become a stylistic feature in some of Jamesone's works of the mid 30s: for example in the documented 'fancy' portraits of Lady Margaret Douglas (no. 74-2)) and Lady Katherine Ruthven(no. 78-(6)).

Vorsterman, who had received instruction from Rubens, was in England between 1624 and 1630 when the engraving (after a portrait by Titian belonging to the Earl of Arundel) must have been done. The closeness of Jamesone's picture to the Sir Thomas Hope suggests that a date of 1627-30, or perhaps a little later, would not be unreasonable.

References: Lothian inventory of 1798 - 'Red Chamber 2nd floor . . . Charles Duke of Bourbon, Great Constable of France - he died at Rome 1527' (transcript in SNPG); no. 33 in a Newbattle Inventory of March 1833, annotated 'Jamesone' (transcript in SNPG).

Coll: Unknown

Prov: See notes on the 3rd Earl of Lothian's collecting habits under no. 141, and notes on provenance of nos. 40-64. Sold from the Lothian collection at Dowell's, Edinburgh, 18 July 1952, no. 9.

Plate 15: cf. Plate 72.

30. Called Anne Campbell, Marchioness of Huntly

(1594-1638)

Canvas: 23½ x 20 in. Inscribed upper left:

A [nno] 1630/[Aetat] is 18.

Nearly half-length, to the right. She has a rather heavy-featured pinkish face, the mouth emphatically turned up at the corners. A mass of darkish hair surrounds the head, an elaborate jewel pinned on the right side; pearl earring on right ear and pearl necklace at throat. A large jewel is hung in the V of the décolletage, from the bottom of which hangs an even more ornate jewel. The pale orange/yellow bodice now shows only mere traces of embroidery and on the right breast a series of little parallel highlights of a type found elsewhere in Jamesone. The sleeves are puffed and paneled above the elbow. A dark gown is also worn, tied at the waist by a ribbon sash (now almost invisible). A dull red chain is looped across the breast. A large spreading standing-band very similar to that worn in no. 16 above is worn.

The background is dark and badly damaged; the visible parts of the inscription are however unaffected and definitely contemporary. The modelling and drawing of the face remain surprisingly convincing, though clearly rubbed. The costume portions have suffered worst by rubbing.

The attribution is supported by a comparison with

Montrose (no. 25), in the drawing of the eyes and in the fore-shortenings on the left side of the face; the same reticence of mood is also a notable feature.

In terms of composition and costume this and no. 16 above are surprisingly close (though comparison falls down in terms of the jewels worn: these however may have been conventionalised). Yet it is not possible to believe that the same person is depicted and the inscription and the biographical facts given in no. 16 make identification equally uncertain.

References: Musgrave (list of portraits at Dupplin House, seat of the Earl of Kinnoull) records a portrait of 'Lady Anne Campbell married Geo. Gordon, 2d. Marq. of Huntley' - the MS. is not clear but seems to attribute the portrait to 'Jamieson'; besides the Gordon portrait this is the only early reference to a portrait of the putative subject of the present and, although there is no record of pictures passing from Kinnoull possession to the Haddington family, it is worth recording since the picture still seeks a history - the mis-identification could be of long standing; the present Lord Haddington has no knowledge of its early history.

Coll: Earl of Haddington, Mellerstain House, Berwickshire.

Prov: Untraced

Plate 10.

31. Called Catherine Erskine, Lady Binning (d. 1635)
 Canvas: 26½ x 21½ in. Inscribed upper left:
 Anno 1630/Aetatis 23 (may have been changed from 27).
 Inscribed, later, upper right: Geo: Jamesone, pinx.^t

Nearly half-length, to the right. A youthful, hesitant face with prominent long nose and lips turned up at the corners; the face colours cool, with a tendency to green shadows. Light brown hair frizzed out at the sides in the style of 1620-35. A double string suspends a pendant of yellow stones in the V of the décolletage; a dark rosette in the centre of the breast. Part of the décolletage is filled in by lace strips and the edge of the bodice is also trimmed with lace. A spreading standing-band is worn on, and behind, the shoulders but the structure of this seems slightly misunderstood. She wears a dark embroidered bodice, the sleeves puffed and paned, the ribbon and bow visible on the left sleeve; the bodice is tied by a narrow ribbon sash with a rosette in the centre. The background is very dark and tends to merge with the head.

The surface is quite dirty which accounts for the general grey/green colour. Some rubbing but not a great deal of repaint; damage between inscription and head, and bottom right.

The gentle expression, the smallish head and its rather flat shape, the broad shoulders are all characteristic of Jamesone. The drawing of the eyes is very close to that in

the Montrose (no. 25) of the previous year.

Although the inscription seems tampered with the facts it contains are entirely acceptable in terms of style, costume and apparent age of the sitter. Catherine Erskine, daughter of the Earl of Mar, married Lord Binning (later, 1637, 2nd Earl of Haddington) in 1622, at 15 or perhaps 19 years of age in terms of the inscription. The sitter in the present bears a close resemblance to the Lady Binning in the Haddington Family Group which in her case is almost certainly posthumous (see no. 128). She can also be equated with a portrait of Lady Binning at Tynninghame of about 1635, though the treatment in the latter is quite different in terms of pigment and character. (It has quite erroneously been attributed to Jamesone, e.g. in the Loan Exhibition of Old Masters, Edinburgh, 1883, no. 88). On the other hand there is little similarity to the sitter in a greatly damaged portrait assumed to be Catherine in the collection of Lord Elibank (no. 13): this has a provenance traceable to a group of portraits of Mar's family in possession of a descendant in 1796 (discussed fully under no. 9). It is possible however that there has been much confusion there, for a portrait in the same collection and also in a wrecked condition called Lady Martha Erskine (no. 12) does have similarities.

References: Bulloch, no. 174 (age read as '23'); Sir Hew Dalrymple: Pictures at Oxenfoord Castle (1911), no. 51 (age read as '27') - Dalrymple wrongly assumes that this and two similar portraits (nos. 32 and 33 below) are referred to by Walpole as 'Three small portraits of the house of Haddington . . . in the possession of Thomas Hamilton, Esq. of Fala'; these however are three very much smaller panels of the early 17th century (including one of Sir Patrick Hamilton 1st of Little Preston) still hanging at Oxenfoord.

Exh: Loan Exhibition of Old Masters, Edinburgh, 1883,
either no. 55, 75 or 77; R.A., Scottish Art 1939, no. 2.

Coll: Earl of Stair, Oxenfoord Castle, Midlothian.

Prov: If the identification as Lady Binning is correct the following shows possible opportunities for a picture in Haddington possession to enter Stair possession: Sir Patrick Hamilton 2nd of Little Preston, cousin of the 2nd Earl of Haddington, married Elizabeth Macgill daughter of the 1st Viscount Oxfurd. Their grandson Thomas Hamilton Macgill succeeded to the Oxenfoord property in 1758; his daughter and heir Elizabeth married her cousin Sir John Dalrymple ancestor of the present Earl of Stair (see William Fraser: Memorials of the Earls of Haddington (1889), Vol. I, pp. 377-379). This line of descent is to some extent confirmed by

Walpole's remarks and the present whereabouts of the pictures he refers to.

Plate 16.

32. Unidentified Man

Canvas: 26 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in. Inscribed upper left:
 [Anno] 1 [?630]/Aetatis 21. Inscribed, later,
 upper right: Geo: Jamesone, pinx.^t

Head and shoulders, to the right. He has a face in many ways similar to that of no. 31 above. In colour it follows a scheme often characteristic of Jamesone - a small area of pink spreading up towards the right eye from the corner of the nose, brown shadows under the eyebrows and grey shadows under the eyes, nose and mouth. He has dark hair curling down onto a rather icy white falling-band with band-strings visible; black doublet with six long vertical slashes; sleeves similarly paned (the white now rather yellow). There are traces of darker embroidery on the doublet. Background dark but quite distinct from doublet.

Reasonable condition though rubbing has emphasised the brown in the shadows; discoloured varnish with blistering lower left. Various small damages, e.g. left shoulder and inscription.

The picture's appearance of being a companion to no. 31, and the costume, favour the date being read as 1630. The inscribed age is also easily acceptable. This rules out the possibility of the sitter being the 2nd Earl of Haddington (b. 1600), a traditional identification. There is some possibility that the sitter might represent a brother of Catherine Erskine: portraits by Jamesone exist of most of these and there is considerable resemblance to Henry Erskine, Lord Cardross in a portrait now untraced (no. 34), though in the latter the sitter is a little older, and bearded. Henry Erskine about this time seems to have acted as a trusted intermediary between his sister's father-in-law the 1st Earl of Haddington and the Earl of Roxburghe at the court, as two letters indicate (Sir William Fraser: Memorials of the Earls of Haddington, Edinburgh (1889), Vol. II, pp. 151-153).

References: Bulloch, no. 172; Sir Hew Dalrymple: Pictures at Oxenfoord Castle (1911), no. 50 (see remainder of this reference under no. 31 above).

Exh: Loan Exhibition of Old Masters, Edinburgh, 1883, either no. 55, 75 or 77.

Coll: Earl of Stair, Oxenfoord Castle, Midlothian.

Prov: Untraced, but see under no. 31.

Plate 17.

33. Called Thomas Hamilton, Third Earl of Haddington

(d. 1645)

Canvas: 25½ x 19 in. (sight). Inscribed upper left with date which is no longer legible. Inscribed, later, upper right: Geo: Jamesone pinx.^t

Head and shoulders, to the right. The sitter is a young man of perhaps twenty years of age with an alert, rather sharp featured face. He has long straight fair to reddish hair to his shoulders. He wears a white falling-band, with band-strings visible. The face is pale. Black doublet with six long vertical slashes on each side; sleeves similarly paned. Background dark.

Reasonable condition but rubbed to some extent.

Costume, style, provenance and the late inscription suggest that this is in some way a companion to nos. 31 and 32. The damaged contemporary date is therefore likely to have been 1630. The traditional identification is thus impossible as Thomas Hamilton's parents did not marry until 1622.

If the identification of no. 31 is accepted it may well be that the present is, as is suggested of no. 32, a brother of Catherine Erskine. There is however no evidence to support this. It cannot be entirely ruled out, despite the apparent age, that the sitter is in fact the future 2nd Earl of Haddington

(b. 1600), Catherine's husband. In comparison with the later portrait of Haddington (studio of Van Dyck) at Tynninghame, and allowing for the relative grossness of middle age, one finds similar fair long hair, the same exceptionally high square eyebrows and the same sensitive mouth, the upper lip slightly gathered towards the centre.

References: Bulloch, no. 173; Sir Hew Dalrymple: Pictures at Oxenfoord Castle (1911), no. 49 (see remainder of this reference under no. 31 above).

Exh: Loan Exhibition of Old Masters, Edinburgh, 1883,
either no. 55, 75 or 77.

Coll: Earl of Stair, Lochinch Castle, Wigtownshire.

Prov: Untraced, but see under no. 31; moved from Oxenfoord to Lochinch after 1911.

34. Henry Erskine, Lord Cardross (d. c1636)

Canvas: 27½ x 22 in. Inscribed along top, later:
 HENRY ERSKINE . . . LORD CARDROSS . . . /BY JAMIESON
 16 . .

This picture is unrecorded after 1925 and is only known in a process reproduction of that date.

Head and shoulders, to the right. The face has a quizzical expression, eyebrows arched and the corners of the mouth turned up. He has thick hair on top of head (rather high brow) but thin and short at the sides; long undulating nose; hair on sides of face and T-shaped moustache and beard. A lace-edged falling-band (with strings and tassels visible) is worn over a dark doublet with short wings and long vertical slashes on body and arms.

A stylistic comparison with the two pictures at Oxenfoord mentioned above can leave no doubt, despite the nature of the evidence, of Jamesone's authorship. There is the same small, quite finely drawn head, the same shrinking within the canvas area and the same characteristic outline.

The date must be near 1630, the sitter's apparent age near forty. The marked resemblance of the sitter to the subject of an unidentified picture at Oxenfoord (no. 32) which in turn is associated with a portrait of the same date of Catherine

Erskine, Lady Binning (no. 31) would tend to bear out the identification, though the sitters are not identical. At about this period Henry Erskine (son of Treasurer Mar) seems to have acted as a trusted intermediary between his sister Catherine's father-in-law the 1st Earl of Haddington and the Earl of Roxburghe at Court, as two letters indicate (Sir William Fraser: Memorials of the Earls of Haddington, Edinburgh (1889), Vol. II, pp. 151-153).

References: Probably the first item in Earl of Buchan's MS., p. 7 - 'Henry Erskine 1st Lord Cardross in Lord Buchan's Collection & in Lord Alva's; probably Bulloch, no. 50, as in possession of the Earl of Buchan at Almondell: he states that it was painted in 1626

Coll: Unknown

Prov: Probably by descent from the sitter to his descendant the 14th Earl of Buchan (d. 1934). Thereafter untraced.

35. Alexander Forbes, First Lord Forbes of Pitsligo

(d. 1636)

Canvas: 27 x 22 in.

This portrait is unrecorded after 1885 and is only known in a photograph of 1868.

Head and shoulders, to the right. A young man with well proportioned face; thick hair falling to his collar, a lace edged falling-band with strings and tassels visible. Dark doublet with long vertical slashes on body and arms.

The picture at the date of the photograph was clearly in a battered state, but not repainted. Even so the face is markedly expressive. It is close to the Montrose of 1629 (no. 25) in the simple but fluent drawing of the face; the pose is more upright. It is also very close to the Unidentified Man at Oxenfoord (no. 32) though the head does not have that picture's rather awkward downward tilt.

The sitter was raised to the peerage in 1633 but the date of the picture must be nearer 1630. About this time he married Jean Keith, daughter of the 6th Earl Marischal and Mary Erskine.

References: Bulloch, no. 65, as in possession of Lord Clinton, Fettercairn House, Kincardineshire.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 130, in possession of Sir John Stuart Forbes of Pitsligo; Exhibition of National Portraits, London 1866, no. 559, lent by Sir John H. Forbes.

Coll: Unknown

Prov: The 4th Lord Forbes was attainted after 1745; his son John died childless in 1781. The estate of Pitsligo was acquired by Sir William Forbes, heir of line of the 3rd Lord Forbes of Pitsligo. The daughter and heir of the former's grandson Sir John Hepburn-Stuart-Forbes, married in 1858 the 20th Baron Clinton. Presumably by descent through these families.

36. Unidentified Man

Canvas: 29 x 23½ in. Inscribed, later, mid-right:
S^r Hairy Nisbit of Dean/Lord Provost of Edinburgh.

Head and shoulders, to the right. The sitter is aged about forty. He has receding rather short hair; 'Vandyke' beard and moustache; falling-ruff, perhaps edged with lace; band-strings and tassels visible. He wears a dark greenish doublet buttoned down front; the body has six long vertical

slashes. The sleeves are rather loose with wider slashes.

Very badly damaged though recognisably by Jamesone; the rather small head, the drawing of the eyes and the expression are all characteristic. The canvas has evidently been rolled, and is a mass of horizontal cracks. Retouching all round outer areas of face, though the eyes, nose and most of the mouth relatively free. Collar scrubbed. Background and most of doublet repainted.

A portrait of the early 1630s, the inscription is quite unacceptable: the putative sitter died in 1607 (see Nisbet's Heraldic Plates, Edinburgh, (1892), p. 11). If the inscription records a confused tradition the sitter might be Sir Henry Nisbet's grandson, Sir Henry Nisbet of Craigentinnie (d. 1667). It could not be the former's son James who died as early as 1621. Although the Dean branch of the family, stemming from the former's son William, provides the likely descent of the picture (see Provenance), William Nisbet's known children were all born to his second wife whom he married after 1622.

References: Bulloch, no. 152 (in possession of Colonel John Murray, Polmaise Castle).

Coll: Unknown

Prov: If this is a portrait of a Nisbet, the picture could have descended with Janet, Sir William Nisbet of Dean's daughter, who married before 1644 John Murray of Touchadam

and Polmaise; in collection of Colonel John Murray 1885;
sold through Dowell's at Polmaise Castle 10/11 April 1956,
no. 276, by the trustees of Major A.B. Murray of Polmaise.

37. Patrick Dun (d. 1649)

Panel: $29\frac{3}{4}$ x $22\frac{1}{4}$ in.

Head and shoulders, to the right. He wears a dark skull-cap with a darker border. The features are large and the face still vigorous. He has very long and curved moustaches and a full square beard (a 'cathedral' beard) which casts a deep shadow on a layered standing-falling ruff. The remainder of the picture is dark and indistinct.

The paint on the rather warm face is extraordinarily thin and transparent, the vertical wood-grain visible throughout. The eyes are rather 'drawn', but with a rare control of form. Though a great deal of the tonal variations of the face must have been rubbed away it says much for the original formal statements that one is not immediately aware of what is lacking. The white paint on the ruff has still a good deal of body.

There are small splits at the top and bottom of the panel and thin openings from top to bottom on either side of the face. The boards are not cradled, but held by three battens. A 19th century photograph of this portrait ('Highland Portraits', Vol. I, plate 40 - compilation in SNPG) shows clumsy and extensive restoration. This was removed c1950 (information from restorer).

The frame to which the panel is screwed is inscribed

'MDCXXXI Patrik Dune MD'; this is not contemporary but that it records a reliable tradition is acceptable, for in terms of Jamesone's career and development this is the period one would wish to place the picture.

Dun was Principal of Marischal College between 1621 and 1649. In 1629 he was godfather to Jamesone's first son William (Documents, no. 22), which in itself must reinforce the attribution of the picture to Jamesone.

There is a 19th century copy by John Moir in Aberdeen Town House.

References: Earl of Buchan's MS., p. 9 - 'Doctor Dunn founder of the Grammar School of Aberdeen belongs to Mr. Bisset of Lessendrum'; Carnegie to Musgrave - 'D^r. Dun, Founder of the Grammar School of Aberdeen Miss Bisset of Lessendrum'; Bulloch, no. 26.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 38, in possession of Archdeacon F. Bisset.

Coll: Aberdeen Grammar School

Prov: Certainly in possession of the Bissets of Lessendrum from late 18th century; presented to Grammar School 1864 (inscribed on frame).

38. Archibald Napier, First Baron Napier (1576-1645)

Canvas: 25 x 22 in. Inscribed, later, upper
right: ARCH.^D LORD NAPIER 1.

Head and shoulders, to the right. He has a vigorous head with high forehead, powerful nose and 'Vandyke' beard with moustaches turned up. He wears a fine standing-falling ruff. The doublet is a dark greyish brown, lit faintly from the left; the body and sleeves have long vertical slashes showing white. There is a faint embroidered pattern on the doublet.

There is slight overcleaning on the ruff, considerable retouching in the face; relined (information from present owner, a picture restorer).

There is a good 19th century copy in Parliament Hall, Edinburgh.

References: Musgrave 'in Wilton-lodge, Lord Napiers . . .
6. Sir Archibald Napier . . . Painted by Jamieson'; Bulloch, no. 154, as in possession of Lord Napier and Ettrick.

Coll: Gordon Heath, Englefield Green, Surrey.

Prov: Probably family ownership until sold about 1900 (information from present Lord Napier and Ettrick); acquired by grandfather of present owner.

39. Andrew Murray of Blackbarony (c1561-1587)

Canvas: 26 x 21½ in. Inscribed upper left:

Aetatis 26./1587; and above this, later:

Mr. Murray of BlackBaromy. Numbered, lower right:

132.

Head and shoulders, to the right. A face with rather small, rather precise features, fair moustache and short beard. On the head is worn a high cap with short dark feather on the right side. He wears a wide closed ruff with figure-of-eight sets round his neck; the doublet is unbuttoned below the neck and turned back to reveal a waistcoat which has short slashes similar to those on the right arm of the doublet: these latter are grouped on sets of horizontal ballooning. A coat of arms is in the top right corner.

As indicated, the costume is a quite unhistorical attempt to place the sitter in the late 16th century. Although a relatively feeble portrait, comparison with a picture like the Arthur Johnston (no. 27) establishes Jamesone's authorship clearly enough. As the head has rather more character than normally found in a 'fancy' portrait, it may be that Jamesone worked from an earlier portrait in which the face but little else remained. It is not known how often Jamesone performed individual tasks of this kind, but it was apparently rarely.

The subject was the second son of Andrew Murray of Blackbarony and Grissel Bethune (married by a contract of 1551); he died presumably shortly before 2 June 1587 when his brother was retoured his heir (see The Scots Peerage, Vol. III, p. 503). The portrait (or its original) may therefore have had a commemorative function.

References: Catalogue of the Paintings in Newbattle Abbey, 10 March 1798 - 'Great Room . . . Murray of Blackbarrony, aged 26, 1587' (transcript in SNPG); Newbattle Inventory of 1833 '132 Mr Murray of Blackbarony Aetat 26 1587' (transcript in SNPG); Christie's Sale Catalogue, 19 October 1951, no. 40 - 'in black doublet lined with pink . . .'

Coll: Unknown

Prov: Untraced before appearing at Newbattle; sold by the 11th Marquess of Lothian at Christie's 19 October 1951, lot 40.

A Historical Series of Scottish Monarchs

40. Mary Queen of Scots

Canvas: 28½ x 25 in. Inscribed upper left: MARIA REGINA/Anno 1543. Numbered, lower left: 65 (twice, one deleted).

Head and shoulders, to the left. A pale, pointed face with thin red lips; the facial shadows are pink to light brown. A tall crown tipped with pearls sits on twin masses of brown hair curling to the shoulders. A double necklace is worn on the breast. The grey dress has a low square cut décolletage and is decorated with gold embroidery, the yellow paint quite thick in places. The background is a thin dirty brown, the brushing-in quite obvious.

Thin and rubbed; some of the warmer colours seem to have been impermanent.

This and the following twenty-four catalogue entries are a group, or the residue of a group of Scottish monarchs, which documents suggest Jamesone painted for Charles I's visit to Edinburgh in 1633. This is discussed in the general commentary and notes for the whole group which follow no. 64. They are described here in the order in which they are listed in the earliest numbered Lothian inventory: these

numbers correspond to numbers inscribed on the canvases. This order is in fact chronological in reverse in terms of the dates inscribed on the pictures. Life dates are given only for the four Jameses, the only pictures with any claim to being related to earlier images.

41. James V (1512-1542)

Canvas: 26 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (sight). Inscribed top right (original but strengthened): IACOBVS.5./
Anno. 1542. Numbered, lower left: 66.

Head and shoulders, to the right. A fair, bearded face; he wears a black jewelled hat with ostrich feather. High necked ochre/brown doublet with broad open slashes showing black-work criss-cross and floral embroidery. A pendant of thistle surmounting a figure of St Andrew is worn on the breast. Gown with broad black border decorated with pearl patterns; the sleeves are red to crimson with yellow embroidery; marked with flecks of highlights.

Fair condition; if there is much overpaint it is not easily distinguished. The paint on the face is very thin.

42. James III (1457-1488)

Canvas: 26 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in. (sight). Inscribed top right (original but strengthened): IACOBVS 3./Anno 1488. Numbered, lower left: 67 (twice); and lower right: 386.

Head and shoulders, to the left. A fresh, clean-shaven face, warm to very warm with tendency to green shadows. Thick dark hair to base of neck; dark bonnet with elaborate jewel, medallion and ostrich feather. Dark open 'doublet' with ermine borders, with the front seam of the left arm slashed (a 17th century feature); this is worn over a vermilion 'vest' with shirt visible at throat. A chain bearing a St Andrew pendant is wound twice round the shoulders.

Apparently in good condition though the left shoulder and background are rubbed. The background which is quite light seems to have been painted over at some time, but most of this later paint is now rubbed away.

Plate 19.

43. James II (1430-1460)

Canvas: 26 $\frac{3}{4}$ x 22 $\frac{1}{2}$ in. (sight). Inscribed top left (original but strengthened): IACOBVS 2./Anno 1460. Numbered, lower left: 68 (twice). Inscribed (?signed) lower left: Jameson/Fct (or Fec).

Head and shoulders, to the left. Rather warm, bearded face; straight brown hair to shoulders under flat bonnet with jewelled brim. A confused form of gown, with fur border succeeded by an ermine border, is worn on the shoulders over what appears to be a low-necked red doublet. A chain of red and blue/green jewels is across the shoulders, with a St Andrew pendant in the centre of the breast.

Not in good condition. Red ground visible bottom left; areas of damage on right forehead, under nose and on right shoulder. Background in same state as no. 42.

44. James I (1394-1437)

Canvas: 26½ x 23 in. (sight). Inscribed upper left (original but strengthened): IACOBVS I/Anno 1430.

Numbered, lower left: 69 (this deleted and replaced by: 385).

Head and shoulders, to the right. Warm face, with the rather elongated nose typical of Jamesone and full red lips; brown hair to shoulders and fair moustache and beard. He wears a black hat with jewel at front. A red 'doublet' with a front opening tied by lacing across a white low-necked shirt is worn; traces of yellow embroidery on the doublet. Background in same state as no. 42, but dark.

Fair condition; some flaking on right forehead and face scored across right jaw.

45. Robert III

Canvas: 26¾ x 22¼ in. (sight). Inscribed top left (original but strengthened): ROBERTVS.3./Anno 1390. Numbered, lower left: 70.

Head and shoulders, to the left. A young, clean-shaven face, rather schematic in drawing. Although the thickish pigment here is similar to that in the above four pictures, the colour is yellow rather than warm, excepting the left jaw and cheek.

He has dark straight hair; wears a crimson bonnet of a vaguely 'Milan' type. His torso is wrapped in something resembling a low square-necked doublet of dark green/blue. Over this is worn a short red gown with broad and elaborately embroidered borders; from under the shoulder sleeves of this gown emerge deeply folded green/blue sleeves of the other garment. Background very dark.

Fair condition; repaired damage to left of face and on right shoulder. Background in same state as no. 42.

46. Robert II

Canvas: 27 x 22 $\frac{1}{2}$ in. (sight). Inscribed top left in shadowed letters (? original with shadows added): ROBERTVS STVARTVS.1./Anno 1370. A later similar inscription in white letters is below this. Numbered, lower left: 71 (twice, one deleted).

Head and shoulders, to the left. Rather red face slickly painted with little detail; long dark moustache. Small round cap with ermine brim over curling dark hair. He wears a pink, low square-necked 'doublet' covered by black to green/blue gown with broad ermine borders. There are traces of pink/ crimson in the highlights of the gown's sleeves. A vaguely indicated chain and pendant is worn across the shoulders. Background warm and thin, the strokes of the brushing-in still

quite visible.

Good condition; seems to have been painted thinly in the first instance, with a rather careless verve.

Plate 20.

47. David Bruce

Canvas: 27½ x 23½ in.: 27 x 23½ in. (sight).

Inscribed top right in shadowed letters (? original with shadows added): DAVID BRVSIVS./Anno. 1330.

Numbered, lower left: 72; and lower right: 72 (deleted). Inscribed (? signed) lower right:

Jamesone/F.

Head and shoulders, to the right. A rather livid face surrounded by fair curly hair and beard. The features are rather formless, the eyes sloping obliquely; the mouth well drawn. Flat red bonnet with white feather. He wears a dark yellow 'doublet' with a round ermine border at the throat. Over this is worn what is perhaps meant to be a jerkin, red with a band of blue round the borders. A pale creamy pink ribbon with medallion is worn round the neck. Background dark to the left, but a pale green/ochre area to the right of the face.

Relatively untouched but the paint thin with much flaking.

48. Robert Bruce

Canvas: 26 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in. (sight). Inscribed upper right in shadowed letters (? original with shadows added): Robertvs Brvsivs/Anno 1306. A similar, later inscription in plain white letters is below this. Numbered, lower left: 73 (twice, one deleted) and again about 6 inches above this. Inscribed (? signed) above latter: [. . .] one/F.

Head and shoulders, head to the right but shoulders slightly to the left. The face is very red, with short curling hair and beard. Wears dark helmet with serpent on crest. In armour with strong highlights on right arm; wears dark red cloak across shoulders gathered by clasp at the throat. Background dark with slight halo effect round head.

Very dark, with cracking paint on hair mass; probably a good deal of repaint on face, certainly on the lips.

49. Alexander III

Canvas: 26 $\frac{5}{8}$ x 22 $\frac{1}{2}$ in. (sight). Inscribed upper left in shadowed letters (? original with shadows added): Alexander.3./Anno 1249. A similar, later, inscription in white is below this. Numbered, lower left: 74 (twice, one deleted). Signed (? inscribed) between these: Jamesone/F; followed by: No 74, in later hand. Also numbered, lower right: (?) 378.

Head and shoulders, to the left, shoulders almost profile. The face is fairly warm, with very pink cheeks and lips. His hair is short and formless; longish moustache and pointed beard. Wears blue flat cap. The tight 'doublet' is drained of colour, but has a reddish top border bearing square black jewels. Blue/green gown across shoulders. The emerging 'doublet' sleeve is red ochre with red and yellow embroidery. Background pale to left with cast shadow, very dark to right.

Fair condition but very dirty.

50. Alexander II

Canvas: $26\frac{3}{4}$ x $22\frac{1}{2}$ in. (sight). Inscribed upper right: Alexander.2/Anno 1214. A similar, later, inscription in white is below this. Numbered, lower left: 75; and the same, deleted, lower right.

Head and shoulders, to the right. A rather stern and extraordinarily red face; short brown hair, beard and moustache. Wears a small round cap, red with ermine brim. 'Doublet' flecked with strokes of viridian and cerulean; it has a round gold border at the neck with a red central jewel; red gown with broad ermine borders. Background light and movement of brush quite visible.

Fair condition but very dirty; paint very thin throughout.

51. William the Lion

Canvas: 27 $\frac{3}{8}$ x 23 $\frac{1}{2}$ in.: 26 $\frac{5}{8}$ x 22 $\frac{5}{8}$ in. (sight).

Inscribed upper right in shadowed letters (? original with shadows added): Gvlielmvs/Cognomento Leo/Anno 1165. A similar, later, inscription in white is below this. Numbered, lower left: 76 (twice, one deleted).

Head and shoulders in profile to the left. Face very red; black hair and long moustache. Wears grey armour, with pronounced highlights on arm and breast. An undergarment beneath this is dark blue, with a gold strip across the breast bearing a red jewel. A red ribbon with an elaborate but indeterminate badge hangs round the shoulders. Background dark grey/brown.

Very dirty with extensive cracking and flaking.

52. Malcolm (1153)

Canvas: 26 $\frac{5}{8}$ x 22 $\frac{3}{4}$ in. (sight). Inscribed upper left: Milcolymbvs/Nepos Davidis/Anno 1153. A similar, later, inscription in rather larger letters is below this. Numbered, lower left and lower right: 77.

Head and shoulders, to the right. A young, clean-shaven face not especially warm. Thick golden hair, rather long thin nose and full red lips. The rear of the head is flattened towards the picture plane. Wears a square-necked 'doublet' (or partlet) of strong vermilion. An open jerkin of lime green is worn over this.

In very bad condition; widely cracked with much bare canvas visible.

53. Edgar

Canvas: 26 $\frac{5}{8}$ x 23 in. (sight). Inscribed upper right: EDGARVS [. .] /Anno 1098. Numbered, lower right: 78 (deleted); numbered above this: 3 [.]

Head and shoulders in profile to the right. The figure is pushed to the left of the canvas. Face rather pale with greyish repaint on outline; hooked nose and long moustache; hair brown to dark brown. Wears an ermine (?) partlet with

red upper border studded with blue jewels; 'doublet' green to olive green with deep shadows and prominent highlights on sleeve. Background black.

Bad condition; widely cracked with a good deal of paint loss.

54. Donald

Canvas: 27 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in.; 26 $\frac{5}{8}$ x 22 $\frac{3}{4}$ in. (sight).

Inscribed upper right in shadowed letters (? original with shadows added): Donaldus/Anno 1092. A similar, later, inscription in white is below this. Numbered, lower left: 79; and the same deleted lower right.

Head and shoulders, to the right. Face not particularly warm except under the eyebrows, nose and lips; short and thick curling yellow hair and long moustache; eyes pale blue. Wears dark blue bonnet with ermine brim. Small area of ermine (?) partlet visible under dull brown/red jerkin with dark blue borders. This has some embroidery in grey, and series of thick yellow parallel strokes on right shoulder which are a typical Jamesone feature. Background dark to left of head, but pale ochre/grey to right.

Fair condition though thin and rubbed; there are now major tears on the canvas which does not appear to be relined, unlike most of the series. These tears seem to show a canvas

not properly primed; the marks of a former (? original) diagonal stretcher are visible on the back of the canvas.

55. Malcolm Canmore

Canvas: 26 $\frac{3}{8}$ x 21 $\frac{7}{8}$ in. (sight). Inscribed upper right in shadowed letters (? original with shadows added): Milcolvmbvs/Canmore/Anno.1057. A similar, later, inscription in white is below this. Numbered, lower left: 80 (twice, one deleted).

Head and shoulders in profile to the left. Red face with hooked nose and bold flash of white in eye; warm curling beard and very dark brown hair. Wears black bonnet with ermine brim. Doublet or partlet has upper borders of red and blue; remainder a thinly painted yellow, with some embroidery. He wears a gown with dark blue sleeves and broad ermine borders. Background dark, particularly down the left side.

Rubbed and very dark and dirty.

56. Kenneth

Canvas: 27 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.: 26 $\frac{5}{8}$ x 22 $\frac{5}{8}$ in. (sight).

Inscribed upper left in shadowed letters (? original with shadows added): Kennethvs./Anno 970. A similar, later inscription in white is below this. Numbered lower left: 81 (twice, one deleted).

Head and shoulders, shoulders to the left but head almost full face. A large rotund, rather Bacchanalian face with long moustache and clump of fair hair. Wears an 8-pointed crown with yellow highlights and dark blue jewels. The heavy torso is wrapped in a gold/brown, low, square-cut 'doublet' with a dark blue jewel on top border; series of thick yellow parallel strokes on left side of this garment. A blue black cloak is wound round the shoulders, gathered by a round clasp by the left breast. Background mainly dark, rather brown to left of face.

Very dirty and widely cracked; torn.

57. Duffus

Canvas: 26 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in. (sight). Inscribed upper left: Dvffvs/Anno 961. A similar, later, inscription in white is below this. Numbered lower left: 82 (twice, one deleted).

Head and shoulders in profile to the left. Young, clean-shaven face, fairly warm but with white/pink highlights. Straight brown hair, very transparent. Wears pink bonnet with white brim. He wears a narrow blue band at the neck, with strange pointed ermine collars beneath; these are part of a pale crimson/pink gown; wide sweeping folds across arm.

Reasonable condition but dirty; some cracking and blistering along bottom.

58. Malcolm

Canvas: 27 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in.: 26 $\frac{5}{8}$ x 23 in. (sight).

Inscribed upper right in shadowed letters (? original with shadows added): MILCOLVMBVS/ANNO 943. A similar, later inscription in white italic is below this.

Numbered, lower left: 83; and twice lower right (one deleted).

Head and shoulders in profile to the right. Rather livid face with short but thick fair hair, moustache and beard. Wears ermine 'partlet' or doublet with gold upper border, which has alternating red and green jewels. Torso wrapped in loose cloak of varying shades of olive green, from very light to black. Background light, but dark ochre/green to left of head.

Some clumsy repainting on side of neck; paint very thin throughout.

59. Fergus II

Canvas: 26 $\frac{5}{8}$ x 22 $\frac{3}{4}$ in. (sight). Inscribed upper left: FERGVSIVS.2./Anno. 404. Numbered, lower left: 84; and lower right (deleted). Inscribed (? signed) lower right: Jameson/F.

Head and shoulders in profile to the right. Pink to warm face with moustache and beard; voluminous brown hair piling up on shoulders. Armoured, with a lion-head mask on right shoulder (its expression rather human). Dark green/blue partlet from throat towards waist. Background pale brown with brushing-in marks quite visible.

Damage and repaint down back of head. The canvas is jointed vertically in front of the face and horizontally near the bottom.

60. Corbredus Galdus

Canvas: 27½ x 24 in.: 26½ x 23½ (sight). Inscribed
 upper right: CORBREDVS GALDVS./Anno.76. Numbered,
 lower left: 85; and twice lower right (one deleted).

Head and shoulders in profile to the right. A rather benign, bearded face, very warm. Wears plain black helmet and armour; these have thick white highlights. There is a leaf pattern on the right shoulder. Armour apparently worn over slashed vermilion doublet which appears at lower arm level. Background dark but light strip by left shoulder.

Badly cracked and flaking; some obvious repaint.

61. Donald

Canvas: 26½ x 22½ in. (sight). Inscribed upper
 right: DONALDVS PRIMVS QUI/CHRISTI FIDEM AMP [LEXUS]
 EST ANNO [. . .]. Numbered, bottom left and bottom
 right: 86.

Head and shoulders in profile to the right. Bearded face, with mass of brown/red hair falling on shoulders. Wears velvet lined crown. Gown brown to black with some kind of chain across breast.

In almost completely ruinous condition.

62. Caratacus

Canvas: 27 $\frac{1}{4}$ x 22 $\frac{5}{8}$ in.: 26 $\frac{3}{4}$ x 22 $\frac{5}{8}$ in. (sight).

Inscribed upper right: CARATACVS/ANNO 35.

A similar, later inscription in white italic is below this. Numbered, bottom left: 87 (twice, one deleted). Inscribed lower left above numerals: Jameson/F. Signed immediately above this: Jameson(?e)/F(?ct?ec).

Head and shoulders in profile to the left. Face rather livid and features indistinct; short black hair and beard.

Wears a plain golden helmet and armour. Green/blue and white strips on 'shirt' visible at neck; a row of pearls on white strip. A ribbon with an order hangs on the breast. Blue/black sleeves emerge from armour on both arms. Background very dark.

Very dirty, thin and rubbed but in relatively fair condition. Not relined; marks of old diagonal stretcher visible on back.

63. Metallanus

Canvas: $26\frac{7}{8}$ x $22\frac{3}{4}$ in. (sight). Inscribed upper right: METALLANVS/ANNO CHRISTI.1. Numbered, lower left: 88 and lower right (deleted).

Head and shoulders in profile to the right. Rather stern, bearded, very much an early 17th century type of face, with mass of golden hair to shoulders. Wears dark armour with strip of red 'shirt' visible at neck. Thick white curls of paint on lower breast seem to represent chain mail. Background dark.

In very bad condition; dirty, flaking, torn and scored.

64. Feritharis

Canvas: $27\frac{1}{2}$ x $23\frac{1}{2}$ in.: 27 x $22\frac{1}{2}$ in. (sight).

Inscribed upper right: FERITHARIS./Anno 305.

Numbered, lower left and lower right: 89.

Head and shoulders, head to the left, shoulders almost frontal. Large face surrounded by short thick hair and black beard. Dark green/blue hat with light brim and large jewel by left ear. He wears a deep blue cloak or gown with broad ermine collar; this is hung with a gold chain bearing a pendant. Small areas of red sleeve emerge from cloak. The background is a quite even light ochre.

In the same sort of condition as the four Jameses and Robert III (see below).

These twenty-five pictures fall into two groups. Eighteen have obviously been painted with great rapidity and little consideration for other than bright decorative effects. The condition of these has suffered most. The four Jameses, Robert III and Feritharis have however been painted with a great deal more attention to concrete detail and individuality and prototypes certainly existed for the Jameses. These six are now in much better shape than the others; they have a tight, rather smooth surface quality. This might therefore suggest a division of function.

Apart from the evidence of inscriptions (or signatures) these pictures have various stylistic affinities with others of Jamesone's works. In colour and handling they look forward to the Glenorchy ladies (nos. 71-(i) to 78-(6) and even more so to the three queens from the same collection (nos. 79-81): there is the same use of a decorative vermilion and a bright blue/green: the handling is similarly thin and rapid with highlights on material folds picked out in the same sharp way. The Robert Bruce (no. 48) might be compared with some of the figures in the Glenorchy Family Tree (no. 92): especially close are the forms of his gathered cloak and the similar feature in the reclining figure at the foot of the tree. Malcolm (1153) (no. 52) has the same slight smile and flattened head which tend to recur throughout Jamesone's work. More generally, smallish heads on wide shoulders are also typical, as is the lack of

calculation in the placing of the figure within the picture space.

Jamesone was substantially involved in the preparation for Charles I's ceremonial entry into Edinburgh in the summer of 1633 as a payment of £168 for unspecified work shows (Documents, no. 32). An 18th century description of these events (William Maitland: The History of Edinburgh, Edinburgh (1753), pp. 64-66) is based on contemporary documents and has the ring of truth. The general impression is one of colour and a rather bucolic classicism, as well as constant reminders of the antiquity of the kingship. Drummond of Hawthornden in his welcoming speech speaks of the goodwill borne by the nation to 'the Desarts of your Ancestors, and shall ever to your own and your Royal Race . . .'. The king entered the city by the West Port where there was a large 'beautifully depicted . . . View of Edinburgh'. The nymph Edina stepped through this and presented the keys of the city to the king. The procession moved eastwards through streets 'hung with Tapestry, Carpets, &c.' to the Overbow where at the first triumphal arch Caledonia made a speech: 'Pray, that those crowns his Ancestors did wear, / His Temples long (more orient) may bear'. Then 'At the Western End of the Tolbooth, in the High-street, stood the second triumphal Arch, whereon were painted the Portraits of the Hundred and nine Kings of Scotland; within the Arch, Mercury was represented

conducting Fergus, first King of Scotland, who, in a grave speech, gave many paternal and wholesome Advices to Charles as his Royal Successor.' This description agrees closely with that of the contemporary observer Spalding (see Chap. I, page 9).

The first actual link between Jamesone's name and something which very probably refers to the above series of pictures, is found in David Wedderburn's poem Vivat Rex which he published in 1633 as a welcome to the king (reprinted in Musa Latina Aberdonensis, Vol. III (New Spalding Club, 1910), p. 420):

Ecce Iamesoni tabulam pictoris! ab alto

Sanguine Fergusi proavos per stemmata pictos.

The most convincing evidence however that the above pictures were indeed used in these decorations is derived from Sir John Lauder of Fountainhall in his diary under the year 1685; he is writing of the series of kings by de Witt which still decorate Holyrood: 'In our gallery of the Abbey their is set up the pictures of our hundred and eleven Kings since Fergus I., 330 before Christ, which make a very pretty show, and the eminenter of them are done ad longum. They have guessed at the figure of ther faces before James the I. They got help by these pictures that ware used at Charles I's coronation in 1633, wher they all met and saluted him, wishing that as many of ther race might succeed him in the throne as had

praeceded him.' (Historical Observes of memorable occurents in church and state (Bannatyne Club, 1840), p. 156). On comparing de Witt's kings with Jamesone's we find that the following have the same basic pattern: David Bruce, Robert Bruce, Alexander III, William the Lion, Malcolm (1153), Edgar, Malcolm Canmore, Malcolm (943), Fergus (the lion mask only used by de Witt), Corbredus Galdus and Donald. In some instances de Witt is so close to certain stylistic features of Jamesone that they almost seem reincarnations of Jamesone images.

The sources of Jamesone's images are more difficult to establish. The line of purely imaginary kings (those prior to Malcolm II, 1004) was well established and an important element in the national consciousness. This indeed was Wedderburn's theme. The actual programme may well have been derived from some such books as Inscriptiones Historicae Regum Scotorum written by the Aberdonian John Jonston and published at Amsterdam in 1602: or Hector Boece's A brief Chronicle of all the Kings of Scotland reprinted by Edward Raban in Aberdeen in 1623. The inscribed dates, which are the presumed first regnal year agree in almost every case with those given by these two authors. In the case of the four Jameses however Jamesone has inscribed the date of death.

As Fountainhall implies there were established images for those monarchs from James I onwards. Jamesone's James I is close to the engraving in Jonston's Inscriptiones of 1602,

and also to a small panel in the SNPG (no. 682) which is one of a series of the first five Jameses probably painted in the latter part of the 16th century. James II is also close to Jonston but it is an even clearer echo (though reversed) of the image drawn in the so-called Seton Armorial, a manuscript of 1591 (in possession of Sir David Ogilvy of Winton House). While it has slight reminiscences of the panel in the SNPG series (no. 683) it is very much closer to a similarly small painting in the Wittelsbach collection.

The accepted pattern for James III can however be traced from much closer to its source. The Scottish heavy groat cast c1485 is a lifelike image in a way that few coins of the period are: it shows a young, clean-shaven man crowned and turning towards the left. He has thick waving hair on either side of his face, wears a doublet with a low collar and has a gown or jerkin across his shoulders (see Ian Stewart: 'The Heavy Silver Coinage of James III and James IV', The British Numismatic Journal (1954), Vol. XXVII, pp. 182-194). All these features are present in Jamesone's picture of 1633 - the similarity between the thick clumps of waving hair is quite startling. It is not suggested that Jamesone worked directly from this coin but there is a clear line of thought between them which passes through other artists. The kneeling figure of James in the Trinity Altarpiece by Hugo van der Goes, painted c1478 (National Gallery of Scotland), though the head

has been put in by a lesser artist than van der Goes himself, has a psychological depth not otherwise found in this context; but it is clearly the same head and has the distinctive hair. The more immediate source may have been the engraving in Jonston or an unidentified engraving used by the artist of the panel in the SNPG (no. 684) which is very close in all details, though reversed and crude in handling. The drawing in the Seton Armorial is also closely related.

James V is also of the same basic type found in the SNPG panel (no. 686), the Seton Armorial and the engraving in Jonston.

The remainder of this series seem to be purely inventions. The details of costume hardly ever make sense, the best having a vague similarity to English costume of the early 16th century. Carelessly read and misunderstood engravings may have provided some ideas; some of the profiles are vaguely reminiscent of the vapid classical heads decorating some Italian maiolica of the 16th century.

If the complete set were affixed to a triumphal arch the total effect may have been rather like a humbler version of one of the Antwerp Triumphal Arches carried out by Jordaens and Cornelis de Vos in 1635 (see engraving in M. Rooses: L'Oeuvre du Rubens (1890), Vol. III, pl. 244). Indeed a portrait of Philip I by de Vos (sold Sotheby's 2 July 1965), which Gluck (Kunstgeschichtliche Anzeigen, 1905) suggests may

be from one of these arches, has the same vapid and ephemeral quality, and even a surprising similarity in its looseness of handling to many of those in the present group. As the idea of the arch decorated with portraits must have found its way to Scotland from the Continent it is also conceivable that the function carried traces of a common style with it.

References: Newbattle MS. Catalogue of c1720, nos. 65-89, 'all done by Jamesone' (transcript in SNPG); Newbattle MS., late 18th century - 'A Collection of Scots Kings - Jameson' in the Great Room (ibid.); Walpole, p. [3] where the legend that the king sat for Jamesone and rewarded him with a ring is first introduced; Catalogue of the Paintings in Newbattle Abbey 10th March 1798 - nine in the House-Keeper's Room as 'Copies by Jameson', four in the Low Parlour, seven in Room No. 3 as 'Kings of Scotland & copies by Jamison' and one in the Servants Hall - Mary and Jameses II, III and V are un-identifiable (transcript in SNPG); Musgrave (Newbattle list) gives eight in the Ground Floor Room (118-125) and four in Room No. 3 (229-232); Inventory of pictures at Newbattle 1833, all under c1720 numbers; Brockwell, pp. 23-24.

Exh: James II, James III and James V, New Gallery, Royal House of Stewart 1888-9, nos. 4-6.

Coll: Workers' Educational Association, Newbattle Abbey, Midlothian.

Prov: Their history between 1633 when painted for the Council of Edinburgh and their appearance at Newbattle c1720 is not known. They could have been acquired by the 3rd Earl of Lothian, who, especially during the Commonwealth, collected such series (for example, groups of Continental historical figures by Ferdinand Elle). They may not however have entered the collection until after de Witt had made use of them at Holyrood. Newbattle Abbey and its contents were given over after the Second World War as a College of adult education by Philip Ker, 11th Marquis of Lothian.

65. William Wallace

Canvas: 26 $\frac{1}{4}$ x 22 $\frac{3}{8}$ in. (sight). Inscribed upper right: Gvlielmvs Wallace/Anno 1300. A similar, later inscription in white is below this. Numbered, lower left and lower right: 90.

Head and shoulders, to the right. Face with thick beard and moustache; very warm. Wears helmet with yellow serpent on top, the left side of the helmet lit with white. The shoulder and breast area is now very indistinct but a cloak, rather well painted, crosses the shoulders and is gathered below the throat; the rhythms are close to those in Robert Bruce (no. 48, above).

The background, as is the whole picture, is extremely dark and dirty; the face may be almost entirely repainted.

Although not a monarch, this almost certainly formed part of the above series (nos. 40 to 64).

References: As for the series, following no. 64, the number 90 adjusted where applicable.

Coll: Workers' Educational Association, Newbattle Abbey,
Midlothian.

Prov: As for the series.

66. Called Isabel Hamilton, Countess of Airlie (1596-
after 1664)

Canvas: 29 x 27 in. Inscribed upper left:

Anno 1634.

Head and shoulders, to the right. The figure is placed low in the picture area, the shoulders very broad, the head small and round. The sitter's reddish brown hair is crimped, brushed back from the forehead and fluffed out at the sides; there is a small black caul on the back of the head. The facial features are also small, the nose markedly concave, the mouth turned up at the corners. A lace edged falling ruff is worn over a dark bodice; the sleeves, showing traces of darker embroidery, are puffed and slashed; the hanging sleeve of a gown falls from its insertion under the wing of the bodice. The colours are generally rather warm.

Very rubbed and thin but with little repaint; some damage to the right of the mouth.

Clearly by the same hand as Mary Erskine (no. 9), the compositional pattern of which it repeats. The inscription, which may have been gone over, agrees with the dating of the costume.

Isabel Hamilton was second daughter of the 1st Earl of Haddington and was born 18 February 1596 (see Sir William Fraser: Memorials of the Earls of Haddington, Edinburgh

(1889), Vol. I, p. 187). She married James Ogilvy (created 1st Earl of Airlie in 1639) after a contract dated 22 November 1610. The apparent age of the sitter agrees with this identification. She has on occasion (see below) been called Helen Ogilvy wife of the future 2nd Earl; the marriage of these two took place in 1629, and in view of the current fashion of youthful first marriage, someone much younger would be expected in a portrait of this date.

References: Probably the same called by Hew Dalrymple Helen Ogilvy, in the King's Room at Cortachy Castle and inscribed 'Anno 1634 . . . almost certainly by Jamesone': his list records no other portrait with which it might be confused (SNPG files, HD Notebook, pp. 28-29).

Exh: Scottish Exhibition, Glasgow 1911, Catalogue Vol. I, no. 57.

Coll: Earl of Airlie, Cortachy Castle, Angus.

Prov: Probably family ownership since painted.

67. Called James Crichton of Fren draught (c1598-
after 1667)

Canvas: 28 x 25 in. Inscribed lower right:

Anno 1634/Aetatis 36.

Head and shoulders, to the right. He has a rather concave face, with clean shaven chin, but thick upturned moustaches. The sitter has rather short hair falling to behind neck; fringe on forehead. He wears a broad scalloped lace falling-band with large tassels. The doublet is slashed down the front with five panes on the right breast. The sleeves are full and similarly paned; doublet covered in small dot embroidery motif; horizontal bars of light on right arm and breast. Background dark.

The face has a rather dead, simplified appearance due to repaint. Traces of Jamesone's drawing are visible on the face, and the method of lighting the arm and breast is characteristic. The inscription is remarkably untouched and reveals the same calligraphy as on the Mary Erskine (no. 9).

The identification is traditional; the birth date of Crichton is not otherwise known but he was made a Justice of the Peace for Aberdeenshire in 1610 at an apparently remarkably early age (The Scots Peerage, Vol. IV, p. 126). His son was created Viscount Fren draught, in 1642, during his own life-time which has given rise to some confusion. James

Crichton married in 1619, Elizabeth Gordon, eldest surviving daughter of the 12th Earl of Sutherland (Scots Peerage, Vol. IV, p. 128). See no. 113 below.

References: Probably Earl of Buchan's MS., p. 8 - '1st Viscount of Frendraught & his wife belongs to Mr Morrison of Bognie in Aberdeenshire'; probably Carnegie to Musgrave - 'Sir Jas. Crichton, first Viscount of Frendraught - Morison, of Bognie in Aberdeenshire'; Bulloch, no. 138, in possession of Major Morison of Montblairry, Aberdeenshire; Brockwell, p. 33.

Coll: The Morison of Bognie Trustees, Frendraught, Aberdeenshire.

Prov: The widow of James Crichton the 2nd Viscount Frendraught (d. c1674/5) married George Morison of Bognie; presumably by descent in these families.

68. Called Sir Robert Montgomery of Skelmorlie (c1565-1651)

Canvas: 29 x 24½ in. Inscribed upper left:

Anno 1634/Aetatis 69.

Nearly half-length, to the right. An old man with sunken eyes and cheeks, the head long and narrow; he wears a lace-bordered skull cap. He has moustaches and whiskers; a large spade beard falls on a lace-trimmed standing-falling ruff. The doublet is largely dark but for some typically Jamesone 'floated' highlights on the right arm. On the breast is worn the ribbon and escutcheon of a baronet of Nova Scotia, the motto still clearly legible.

The background is dark and marked; the picture generally thin and rubbed; some repaint on face and on the lace of the cap, but in not too bad condition. A strip of about 1½ inches has been added to the bottom edge.

The massive shoulders and relatively small head are typical of Jamesone, as is the almost smiling expression created by the upcurving of the corners of the mouth. It is very clearly by the same hand as the in many ways similar portrait of Sir William Nisbet of Dean (no. 120). The drawing of the facial features is very close in feeling to that found in the portrait of the 1st Earl of Northesk of 1637 (see no. 115). The picture is here for the first time attributed to Jamesone.

Baronets of Nova Scotia were first created in 1625 but it was not until 17 November 1629 that Charles I, in a letter to the Council, described the order to be worn by the baronets - 'ane orange tauney-silk ribbane, whairon shall hing pendant in scutchion argent a saltoire azeuer, thairon ane inscutcheine of the armes of Scotland, with ane imperiall croune above the scutchone, and incircled with this motto, Fax Mentis Honestae Gloria' (Francis W. Pixley: A History of the Baronetage, London (1900), p. 177). This agrees exactly with the order worn here: the year '1629' is also included, as it was in all examples of the order. Sir Robert Montgomery was created baronet in 1628. He died in 1651 at a very advanced age, 'having had sixty-seven years tenure of the family estate' (Complete Baronetage, Vol. II, p. 336). A daughter Margaret married James Halkett of Pitfirrane: their son Charles was created baronet in 1662 (Ibid., Vol. III, p. 334). This baronetcy merged with that of Wedderburn (cr. 1697) in 1705 under the name of Halkett of Pitfirrane (Ibid., Vol. IV, pp. 373-4). This is a feasible line of descent of a portrait by Sir Robert Montgomery and to some extent supports arguments based on the age of the sitter and the identities of recipients of the order up to 1634.

References: Catalogue of Paintings etc., at Pitfirrane, 1874, no. 62 - 'A Baronet of Nova Scotia' (copy in SNPG files); Dowell's, Edinburgh Sale Catalogue 20 December 1951, no. 682 - 'Artist Unknown Portrait - Bust of a Gentleman with White Ruff,

wearing Order and Jewelled [sic] Head-dress - A Baron of Nova Scotia 30 x 24'.

Coll: Unknown

Prov: Probably in Halkett of Pitfirrane possession from 17th century - certainly Sir Peter Arthur Halkett by 1874; sold by the executors of Miss Madeline Halkett at Pitfirrane House 20 December 1951 (see reference above).

69. Margaret Douglas, Marchioness of Argyll (1610-1678)
 Canvas: 28½ x 25 in. Inscribed upper left (later, but probably on the basis of a contemporary inscription): Anno 1634/Marchioness of Argile.

Head and shoulders, to the right. She has fair hair curling onto cheek and forehead. Though the face is delicate the features are rather prominent, the nose large. A necklace with pendant stones is worn round the neck. Her dress has a low square-cut décolletage trimmed with scalloped lace; bows on each shoulder and in the centre of breast connected by narrow strings. The sleeves of the pale gold, rather olive, dress are very wide with deeply cut and shadowed folds; there is a narrow black belt at the waist.

The flesh colours are exceptionally pale and are permeated

with something of the colour of the dress; the lips have a subtle warmth. Though the paint on the hair is thin, on the remainder of the figure it is unusually fatty, the flesh seemingly painted in a stippling technique. There is little prominent repaint. There have been slight additions on either side and possibly along the top just above the inscription. Even if these were removed the figure would still tend, characteristically, to shrink within the picture area.

This picture must be nearer to Jamesone's original intention than most of his existing work, the implication being that the usual effect was cool rather than warm, as it often now appears; this in turn implying that in this instance at least his chosen technique was robust enough to stand up to the hazards of time. Stylistically, and in its gentle pensive mood, it falls close to the Lady Binning of 1630 (no. 31); the well understood drawing of the left eye is close to that of the Montrose of 1629 (no. 25), indeed it is characteristic of Jamesone that this eye in this position, usually the more difficult to effect, is often more convincingly treated than the right.

The sitter married her cousin Lord Lorne (later 8th Earl and 1st Marquess of Argyll) in 1626. There was certainly a portrait by Jamesone of her husband (see no. 104) but that remained in the Argyll collection, unlike the present. The painting of the portrait may have stemmed from the circumstances that Sir Colin Campbell's agent in Edinburgh, Archibald Campbell,

who arranged the former's commissions to Jamesone, seems also to have acted as an agent for Lord Lorne and his father the 7th Earl (Documents, no. 41). While the date may be accepted, the inscription must have been modified as the sitter's husband did not succeed his father until 1638.

References: Catalogue of Paintings in Newbattle Abbey, 10 March 1798 (transcript in SNPG) - in the 'Great Room . . . Marchioness of Argyle, 1634'; Musgrave (Newbattle list) - 'Ly. Margt. Douglas, Marchioness of Argyle, 1634'; Newbattle Inventory of 1833 (transcript in SNPG) no. 211 'March^{ss} of Argyll, 1634'; Bulloch, no. 125 (wrongly called 'Ann' Douglas).

Exh: Scottish National Portraits Loan Exhibition, Edinburgh, 1884, no. 86.

Coll: Scottish National Portrait Gallery, no. 1413.

Prov: It is not clear when it entered the Lothian collection; there were however close family ties with the Argylls (the second son of the sitter married a daughter of the 3rd Earl of Lothian in 1668; the second daughter married the 1st Marquis of Lothian). When the 9th Earl of Argyll was forfeited and executed in 1685 some Argyll pictures entered the Lothian collection. By bequest of the 11th Marquis of Lothian 1941.

Plate 21.

70. Called David Calderwood (1575-1650)

Canvas: 30 x 25 in. Inscribed upper left:

Anno 163 [75]/Aetatis 6 [70]

Head and shoulders, to the right. An old man, the face retaining some power; he wears a dark skull cap. The face is very warm, the lines of the upper and lower eyelids and lines near the eyes picked out in lighter repaint; this seems however to follow existing forms. He has a thick brown moustache and full, square 'cathedral beard'. The white standing-falling ruff has enough detail left to suggest that it was originally quite finely painted. The sitter wears a dark doublet with short wings, the only details visible.

Very dark with dirt and much rubbed; a good deal of incidental damage and a fair amount of retouching on the face. The inscription has proved difficult to establish even under a strong light.

The picture is of the same type as Patrick Dun (no. 37) which is probably of 1631. The cast of the features and what remains of original handling in the lower part of the face and the collar strongly suggest Jamesone; certainly by the same hand as the portrait called Alexander Skene of Skene which has many pronounced Jamesone characteristics (no. 108).

The traditional identification stems from the interesting Clerk of Penicuik inventory of 1750 which seems to refer to this picture (see below).

References: Probably 'The picture of Mr Calderwood the historian done by Jamesone a scholar of Rubens' (list of pictures at Mavisbank (Clerk of Penicuik) dated Feb. 1750 - copy in SNPG files).

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 37.

Coll: Sir John Clerk of Penicuik, Penicuik House, Midlothian.

Prov: Probably in Clerk of Penicuik possession since 1750.

A Historical Series of the Ladies of Glenorchy

71-(1). Lady Marjory Stewart

Canvas: 34½ x 28½ in. Inscribed round painted oval: DOMINA MARIOTA STEVART FILIA ROBERTI COMITIS DE FYFFE ET MONTEITH EJVS SPONSA ANNO DOM̄ M.CD.VI.

Nearly half-length, to the right, the subject's left hand holding a necklace at her waist. The rear of the rather ovoid head is rounded and pulled towards the picture plane. She has gold to brown hair which is held by a type of upper billiment; the hair falls in small waves onto bare shoulders. Face very pale cream in colour, with greyish shadows. The highlights of the eyes are thick horizontal flecks of white. The dress, held at the waist by a chain, is of an indeterminate period and is a rich/pink vermilion with a grey border to the square-cut decolletage; there is a dark panel across the breast consisting of traces of dark blue and ochre on black. The swift highlights of the folds are a mixture of pink and cream. There is some red drawing in the spaces between the fingers. A brown drape (? oversleeves) encircles both arms.

The background is dark but there is a grey 'halo' effect to the right of the head. The four corners outwith the oval band are lightly marbled.

Relined on a slightly larger canvas. The paint is thin

throughout, but rubbing is limited, and there seems to be little repaint.

Plate 22.

72-(11). 'Countess of Argyll' (lost picture)

No. 71-(1) and the following six catalogue entries belong to a clearly defined and documented group which remains virtually intact. The general commentary and notes are given under the last of the group (no. 78-(6)).

73-(1). Lady Janet Stewart

Canvas: 34 x 29 in. Inscribed round painted oval:

DOMIN[A] IONETA STVART FILIA WILLIELMI DOMINI LORNE
EIVS SPONSA ANNO DOM̄ M CD XL.

Nearly half-length, to the right, the subject's right hand holding the end of a string which lies on her breast. The style of her costume is indeterminate. She wears a close fitting yellow coif on her head which has a criss-cross pattern. Over this at the rear, and falling onto her shoulders, is a loose dark hood. Her features are sharp and angular, the blue eyes schematic and crossed; the face is pink/cream. She wears a string of pearls round her throat. The dark dress is cut square across the breast with a grey border

filled with black embroidered floral shapes; this embroidery is repeated on the chemise frills at the right wrist. A broad ochre panel runs down the front of the dress, partly shadowed and partly highlit.

The darkish background is slightly blistered, which suggests repaint, and there is certainly some repaint on the face, though this hardly accounts for the unfortunate drawing of the eyes.

74-(2). Lady Margaret Douglas

Canvas: 33½ x 28½ in. Inscribed round painted oval:
 DOMINA MARGARETA DOVGLAS FILIA ANGVSIAIE COMITIS EIVS
 SPONSA ANNO DOM M CD XCVI.

Nearly half-length, to the right, the subject's right hand clasping an embroidered object, certainly not a book as stated by Bulloch (p. 149). The rather heavy featured head is covered with a type of arched hood which has a vaguely mid-sixteenth century appearance. The hair on the right side of the head escapes from this and is unnaturally near the picture plane; a pearl hangs on the right ear and a thin necklace encircles the throat. The blue/grey dress has at the breast a similar border of black embroidery (repeated at the wrist) to that in Janet Stewart (no. 73-(1)), but most of this is hidden by what appears to be a broad fur edge to an outer

cloak: this is also gathered in thick folds over the arms. The highlights on the right arm are typically zig-zag in form and swift in handling.

The background is dull and matt, probably repainted. The paint is generally thin with many minor repairs especially near the perimeter.

75-(3). Lady Marjory Stewart (Atholl)

Canvas: 33 $\frac{3}{4}$ x 28 in. Inscribed round painted oval:
DOMINA MARIOTA STEVART FILIA IOANNIS ATHOLIE COMITIS
EIUS SPONSA ANNO DOM̄ M. D. XIII.

Nearly half-length, to the left, her left arm and hand following the curve of the painted oval; the long fingers of the hand hold the ends of a string which laces a form of open-front gown across the breast. The thin featured face is surrounded by pale golden hair surmounted by a form of 'Marie Stuart' hood; the face is a pale cream with a faint suggestion of green. The eyes are greyish blue, the lips somewhere between vermilion and light red. She wears a string of pearls at her throat. The grey area behind the lacing may be meant to represent a kirtle bodice; the remainder of the dress is vermilion. Each arm is draped with a broad dark oversleeve.

Relined on a slightly larger canvas; the paint is

generally thin and unemphatic in character, but there is little sign of repaint and the picture's appearance would seem to still fairly represent Jamesone's intentions.

76-(4). Lady Marjory Colquhoun

Canvas: 32½ x 28½ in. Inscribed round painted oval:
 DOMINA MARIOTA COLQVHOVN FILIA DOMINI DE LVS EIVS
 SPONSA ANNO DOM M. D. XXXVI.

Nearly half-length, to the left, her left hand making an indeterminate gesture at the foot of the picture. The face is round, the features also full and round, dark grey to hot pink in colour. Her hair falls in small curls onto her shoulders; it is held at the back of her head by a band which has a vaguely classical look; a narrow chain at her throat. The dress has a square-cut low decolletage; it is now featureless and dark.

Relined, and slightly reduced on the left side. Generally very dark, colourless and dirty; considerably rubbed, but largely free of repaint except the hand which has been badly altered.

77-(5). Lady Marjory Edmonstone

Canvas: 29 x 22 $\frac{1}{4}$ in. Inscribed round painted oval:
 DOMINA MARIOTA EDMESTOVN FILIA DOMINI DE DVNTRAITH
 EIVS SPONSA ANNO DOM̄ M. D. L.

Nearly half-length, to the right, her left hand grasping a piece of drapery at the foot of the picture. The head is very slightly tilted towards the spectator which gives the composition a slight diagonal bias similar to that already seen in Montrose (no. 25). There are also marked correspondences in the drawing of the facial features between these two, especially in the recessions on the left sides of the faces. She wears a vague type of 'Marie Stuart' hood over brown hair. Most of the breast is covered by two grey panels, either a fill-in or, more likely, the yoke of the bodice, which is vermilion. The yoke rises into a frilled stand-up collar of the type worn about 1540-50.

There is a typical series of concentric folds with double highlights on the sleeve. A dark cloak is worn over the shoulders; this is crossed by a gold chain.

Relined and very badly rubbed, the fine fibres of the canvas widely exposed and a brown ground visible in many places. Reduced on all sides.

78-(6). Lady Katherine Ruthven

Canvas: 33 x 27½ in. Inscribed round painted oval:
 DOMIN^A KATHERINA RVTHVEN FILIA WILLIELMI DOMINI
 RVTHVEN EIVS SPONSA ANNO DOM^M M. D. LXXXIII.

Nearly half-length, to the left, her left hand fingering a piece of drapery at her bosom. The oval face is rather sullen, with a long curved nose; it is cream in colour, the lips a warm pink. Her dark hair is parted in the centre and held back by a jewelled upper billiment. She wears a pearl earring and a pearl necklace. The dress is extremely confused; the collar has a vague similarity to the 'Medici' collar of about 1540. The top edge of the dress is a silvery grey, the other panels down the front a warm pink. The shoulders are covered with a dark drapery which is possibly a misunderstood oversleeve; the left sleeve is of a mid-tone and is covered with a zig-zag series of folds and highlights of pale blue and yellow ochre. The quite sensitively drawn hand is rather chalky in effect.

Relined and slightly reduced at the top and sides but is in fair condition, less rubbed than the others in the series.

Plate 23.

This group of portraits was painted by Jamesone for Sir Colin Campbell the 8th Laird of Glenorchy in 1635 (Documents, no. 47). Two years before this, Glenorchy had employed an unnamed foreign

painter ('ane Germane painter') to paint, among other items, portraits of his predecessors (The Black Book of Taymouth, Edinburgh (1855), p. 75). These can certainly be equated with eight portraits still in the family collection, representing Duncan Campbell of Lochow, his grandson Archibald 1st Earl of Argyll (called 'Colin' in the picture), his (Lochow's) younger son Colin, the 1st Laird of Glenorchy, and the next five lairds. These are in a style clearly not Scottish, though unsophisticated, and all have the same format: a head and shoulders portrait within an inscribed painted oval - the six lairds bear the date of death and are numbered 1 - 6 (these numbers have accordingly been added to the numbers in this catalogue).

The genealogical programme for these pictures was provided by the manuscript family chronicle known as the 'Black Book of Taymouth' which was compiled in the years after 1598 by a family retainer, William Bowie (see Chapter I, note 105). Inserted upside down at the back of this small volume is a series of brightly coloured illuminations of these subjects, plus the 7th and 8th Lairds. Although all full-length figures, the upper half is basically the same in each case as in the eight large portraits; the inscriptions are also the same except that the place of burial is included in some of the illuminations. It seems likely, and this is borne out by style, that these were also done by the 'Germane painter' concurrently with the large portraits. The 7th Laird seems

also by this hand but the 8th by another hand (this is discussed under no. 92).

Sir Duncan Campbell the 7th Laird, for whom the 'Black Book' was begun, had had himself painted in 1601 and again in 1619 (both still in family possession). He was a man of some culture, decorating the chapel at Finlarg with painting and collecting books (Black Book of Taymouth (as cited), pp. iv-vi). His son the 8th Laird extended these interests and set up in his collection of pictures concrete images of national and family history: and it was into this ambience that Jamesone was called to provide, along with some royal portraits, these companion wives to the portraits of the lairds.

The source of Jamesone's programme is less clear. The dates on nos. 71-(i), 73-(1) and 74-(2) have no obvious significance, but the dates on the last four are the death dates of the respective lairds as recorded on their portraits. The names, and families to which the wives belong, seem to be derived directly from the 'Black Book'.

It is only possible to speculate on the manner in which these portraits were originally 'sett up in the chalmer of deas of Balloch'. It seems unlikely that they were originally directly paired with their companions for, while Lochow and Argyll face right, the 1st to the 6th Lairds all face left. The women are much more varied, and if the now missing 'Countess of Argyll', which almost certainly came second in

the set of eight, faced left, the pictures might well have hung together in a symmetrical row thus: r.(1.)r.r. 1.1.r.1.

As indicated above, Jamesone had little conception of how to costume these figures of his imagination, but made haphazard and rather meaningless use of features approximating to the styles of about one hundred years before, the low square neckline being used most frequently to give an air of antiquity. In so far as the 'sitters' have any individuality it seems conceivable that the portrait of Katherine Ruthven might have been based on some already existing image. As a type of commission these pictures are in the same semi-decorative category as the monarchs at Newbattle.

References: See Documents, no. 47; almost certainly included in Inventory of Sir Colin Campbell's possessions dated 17 September 1640 (quoted fully in Chapter II, note 108) - '. . . pictures of the Lairds and Ladies of glenvrquhy . . .'; 'An Inventar of the hous of Baloch as it now is furnished. 1679 . . . In the Dying Rouse Nyntine pictures nine quhairof are the first Nyne Lairds of the Family of Glenvrchy other nyne are ther Ladies . . . ' (SRO, GD/112/22/4); Walpole, Vol. III, pp. [3], [4]; Pennant, 1769 (p. 101) saw at Taymouth 'about twenty heads of persons of the family; among others, that of a lady, so very ugly, that a wag, on seeing it, with lifted hands pronounced, that she was fearfully and wonderfully made'; Earl of Buchan's MS., p.5

- '1st Countess of Argyle & six Ladies of the Glenorchy Family by Jamieson at Taymouth'; Robert Johnson copying them in 1786 for Pinkerton (see reference to him under no. 93) lists them as hanging in pairs in the Lobby at Taymouth; Musgrave (Taymouth list) same as Johnson's; Pinkerton's Scottish Gallery, p. 34 - 'This second set is in the lobby, and consists of large portraits arranged in couples of man and wife. In Mr Johnson's opinion . . . Jameson . . . only painted the women': 71-(i), Plate 8, p. 40 (Robert Johnson's watercolour copy is no. 2075 in SNPG): 73-(1), Plate 6; The Black Book of Taymouth (as cited), p. vii; Inventory of Taymouth of 1863, nos. 374, 368, 372, 357, 347, 375 and 345 - clearly not paired and not together (SRO, GD/112/22/10); Bulloch (in order of above excepting the 'Countess of Argyll'), no. 106 (at Langton), no. 34, no. 105 (Langton), no. 108 (Langton) - 76-(4) not listed - no. 31, no. 107 (Langton - see no. 93 below, under Provenance).

Coll: Armorer, Countess of Breadalbane, Invereil, East Lothian.

Prov: Family ownership since painted.

Note These pictures with the exception of no. 78-(6) were unfortunately dispersed at a sale at Invereil House on 3 March 1969, as follows: no. 71-(i) as lot 82, bought

Stone; 73-(1) as lot 78, bought Tempest ('The Street', Lydden, Dover); 74-(2) as lot 83, bought Bromfield; 75-(3) as lot 88, bought Bromfield; 76-(4) as lot 77, bought Bromfield; 77-(5) as lot 71, bought Notman. The 1619 portrait of Sir Duncan Campbell, mentioned in the commentary, was sold in the same sale (lot 73) and is now in the SNPG (no. 2165).

79. Margaret of Denmark (c1457-1486)

Canvas: 29 x 26 in. Inscribed round painted oval:
 MARGARETA FILIA CHRISTIANI DANIE REGIS REGINA
 SCOTORUM ANNO DOM̄ M. CD. LX.

Nearly half-length, to the left, the subject's left hand on her breast. She has fair hair held by a red upper billiment. Her face is pale cream with greyish shadows, the breast a warmer, almost flat cream. Her dark dress is cut square and low on her more than ample shoulders; the top border is vermilion. A drape (or outer sleeve) of warm ochre encrusted with embroidery (now much flattened) covers her arms. The background is an even matt grey.

Damaged round the edges and relined on larger canvas - the original was however probably slightly larger still. Generally very thin and rubbed but without a great deal of repaint. For general commentary and notes see no. 81 below.

80. Mary of Guise (1515-1560)

Canvas: 29 x 22 $\frac{1}{4}$ in. Inscribed round painted oval:
 MARIA DEVCESSA DE LONGEVILLE. REGINA SCOTORUM ANNO
 DOM̄. M. D. XIII.

Nearly half-length, to the right, her right hand holding a

ring by her breast. Dark brown hair held in a richly jewelled upper billiment. The face is a rather icy cream, but has a warm red outline, as do the thick neck and broad shoulders. Low square cut dress of warm golden ochre with pink and yellow embroidery; black sleeves covered by brown oversleeves. The corners outside the oval are marbled.

Relined on a larger canvas. Paint generally very thin. The over-red nostril and lips may show repaint.

81. Henrietta Maria (1609-1669)

Canvas: 28 x 24 in. Inscribed round painted oval:
 MARIA MAGNAE BRITANNIAE REGINA ANNO DOM̄ M DC XXV.

Head and shoulders, to the left. A rather meaningless crown sits uncomfortably on her head; long hair, drawn rather than painted, one lock curling across her left shoulder. The face gives an impression of chalkiness with grey/brown shadows; the drawing is harsh and schematic. She wears a low cut dress of a quite rich cobalt/cerulean blue with much white rubbed into the broad highlights; the décolletage is fringed with lace and pearls.

Generally in poor condition, rubbed and dirty but relatively untouched.

These three 'fancy' portraits are presumably all that have survived of the group of royal portraits painted by Jamesone for Campbell of Glenorchy in 1635 (Documents, no. 47), though there is some evidence of the appearance of three others (see nos. 82, 83 and 84). These consisted of three kings, including Charles I, 'his Maiesties Quein, and . . . nyne more of the Queins of Scotland'. The 'Germane' painter of 1633 had produced, besides portraits of thirty kings, two portraits of queens, but the three above are clearly all by Jamesone; this is obvious when they are compared with the Glenorchy wives. Margaret's hand is almost identical to Katherine Ruthven's and Mary's is an exact replica of Janet Stewart's; there are many stylistic parallels.

Jamesone's sources were probably engravings. Margaret is very close in type to an engraving of Lady Jane Gray in Holland's Herwologia of 1620 (see M. Corbett and M. Norton: Engraving in England . . ., Part III, Cambridge (1964), p. 138). The rather strange device worn by Henrietta is found in an engraving of her by Jan Barra, prior to 1634 (Ibid., Pl. 48b).

References: see Documents, no. 47; almost certainly included in Inventory of Sir Colin Campbell's possessions dated 17 September 1640 (quoted fully in Chapter II, note 108) - 'Item off pictures of the kings and Queenes of Scotland - xxliiii'; 'An Inventar of the hous of Baloch as it now is furnished. 1679 . . . In the outter waiting Roume . . .

Twelve kings of Scotland there twelve Queens' (SRO, GD/112/22/4)
 - as twenty-four is also the figure given in the 1640 inventory,
 and Jamesone clearly painted thirteen of these, it might be
 assumed that the 'Germane' painter painted only eleven and not
 thirty as the 'Black Book' implies (see commentary after no. 82);
 Walpole, Vol. III, pp. 3 , 4 ; Musgrave (Taymouth list),
 nos. 54, 55 and 62 respectively; Pinkerton's Scottish Gallery
 - Margaret, Plate 9, p. 42; Inventory of Taymouth of 1863,
 nos. 382, 348 and 379 respectively (SRO, GD/112/22/10);
 Bulloch, nos. 35, 30 and 33 respectively (all at Taymouth);
 Brockwell, p. 25 - Margaret and Mary only.

Coll: Armorer, Countess of Breadalbane, Invereil,
 East Lothian.

Prov: Family ownership since painted.

Note These pictures were sold at Invereil House on 3 March
 1969, as follows: no. 79 as lot 72, bought Stone;
 80 as lot 74, bought Stone; 81 as lot 93, bought Lamin.

82. 'Robert Bruce'

Inscribed round painted oval: ROBERTVS.1.REX SCOTORVM
ANNO DOM M.CCCVI.

This picture is unrecorded after 1799. The latest visual evidence is an engraving in John Pinkerton: The Scottish Gallery, London (1799), plate 1. It is however almost certainly documented in the 'Black Book' of Taymouth (Documents, no. 47 - partly quoted below). Sir Colin Campbell's 'Germane painter' had painted for him in 1633 'threttie broads of the Kingis of Scotland, and of Great Britannie . . . and tua of thair Maiesteis Queins' (The Black Book of Taymouth Edinburgh (1855), p. 75). Two years later Jamesone augmented the small number of Queens by producing another ten; he also did '. . . king Robert and king David Bruyses . . . and Charles the first, . . .'.

Head and shoulders, head to the right but torso to the left. He has thick beard and moustaches; wears helmet and armour, the left hand grasping an upraised halberd. (Pinkerton, op. cit., p. 22, includes some colour notes derived from the drawing done by Robert Johnson for the engraver.) The pattern is almost identical to the Robert Bruce at Newbattle (no. 48), which was probably done a year or two earlier; the arm and halberd are added. The suggestion that this is based on an earlier painting can be discounted: it is purely a

'fancy' picture.

References: See Documents, no. 47; almost certainly included in Inventory of Sir Colin Campbell's possessions dated 17 September 1640 (quoted fully in Chapter II, note 108) - 'Item off pictures of the kings and Queenes of Scotland - xxiiii' (SRO, GD/112/22/4); almost certainly included in 'An Inventar of the hous of Baloch as it now is furnished. 1679 . . . Twelve kings of Scotland there twelve Queens' (SRO, GD/112/22/4); Earl of Buchan's MS., p. 5 - 'King Robert & King David Bruce Copies by Jamieson when young at Taymouth. where are the Originals?'; Johnson, copying for Pinkerton, on 13 Aug. 1786, in the Antichamber Writing-office at Taymouth - '47 David 2nd King of Scotland, dated 1330, seemingly a fine original, but rather defaced by time In the Large East Room . . . 64 Robert 1st, King of Scotland, 1306 - seemingly original, or a very good copy; but in bad preservation' (Pinkerton's Correspondence, Vol. I, pp. 138-139); Musgrave, similar to Johnson; Pinkerton, loc. cit.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) possession until at least 1799.

83. 'David II'

Inscribed round painted oval: DAVID II. REX
SCOTORUM ANNO DOM M.CCCXXX.

This picture is unrecorded after 1885 (see below). The latest visual evidence is an engraving in John Pinkerton: The Scottish Gallery, London (1799), plate 2.

Head and shoulders, to the left. 'Crown' on head, short hair and beard; ermine trimmed cloak worn over 'doublet'; chain worn on breast, which is held by the sitter's right hand.

The general commentary to no. 82 above applies to this picture also.

References: As for no. 82 above, but adding:- Inventory of Taymouth of 1863 - 'Low Parlour Portraits of eight Kings of Scotland including . . . David II' (SRO, GD/112/22/10); Bulloch, no. 36.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) possession until at least 1885.

84. 'Annabella Drummond, Queen of Robert III'
 Inscribed round painted oval: ANNABELLA DRVMOND
 FILIA MILITIS DE STOBHALL REGINA SCOTORVM ANNO
 DOM_ M. CCC. XC.

This picture is unrecorded after 1885 (see below). The latest visual evidence is an engraving in John Pinkerton: The Scottish Gallery, London (1799), plate 3.

Nearly half-length, to the left. Hair curling forward onto the face and falling to shoulders; necklace at throat. Robe with jewelled edge worn loosely round shoulders, over a dress with low squarish décolletage; sitter's right hand to breast. Even in a poor engraving the cast of the features and shape of the head are typical of Jamesone.

The general commentary to no. 82 above applies to this picture. See also commentary following no. 81.

References: See Documents, no. 47; almost certainly included in Inventory of Sir Colin Campbell's possessions dated 17 September 1640 (quoted fully in Chapter II, note 108) - 'Item off pictures of the kings and Queenes of Scotland - xxiiii' (SRO, GD/112/22/4); almost certainly included in 'An Inventar of the hous of Baloch as it now is furnished. 1679 - 'Twelve kings of Scotland there twelve Queens' (SRO, GD/112/22/4); Johnson, copying for Pinkerton, on

13 Aug. 1786, in the Antichamber Writing-office at Taymouth -
 '57 Annabella Drummond, daughter of the Knight of Stobhall,
 and Queen of Scotland, dated 1390 - appears to be original'
 (Pinkerton's Correspondence, Vol. I, p. 138); Musgrave
 (Taymouth list), no. 61; Pinkerton, op. cit., pp. 28-29;
 Inventory of Taymouth of 1863, no. 377 'Annabella Drummond
 in a green dress and brown jewelled robe 1390' (SRO,
 GD/112/22/10); Bulloch, no. 32.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) possession until at least 1885.

85-91. 'Charles I' and 'six unidentified Queens'

The Black Book of Taymouth (Documents, no. 47) records that
 in 1635 Jamesone painted for Sir Colin Campbell of Glenorchy
 portraits of Robert I, David II, Charles I, the latter's
 queen and nine other queens of Scotland. Of these, three
 queens are known to survive (nos. 79, 80 and 81 above).

Robert I, David II and Annabella Drummond are known only from
 engravings published in 1799 and none is recorded after 1885
 (see nos. 82, 83 and 84 above).

The latest record of the remaining seven is in the
 Inventory of Balloch of 1679 which records 'Twelve kings

of Scotland there twelve Queens': it is reasonable to assume them included in that group. John Pinkerton (The Scottish Gallery, London (1799), pp. 14-15) says specifically: 'Of the former [i.e. the Queens] only four remain, Annabella Drummond, Margaret of Denmark, Mary of Guise, and Henrietta Maria: the others seem to have perished from neglect, . . .'. A portrait of Charles I is not referred to.

92. Genealogy of the House of Glenorchy

Canvas: 92 $\frac{3}{4}$ x 59 in. Inscribed on cartellino
 bottom right: The Genealogie of the/ hous of Glen-
 vrquhie/Quhairof is descendit/sindrie nobill and/
 worthie houses/1635. Signed bottom right corner
 of this cartellino: Gamesone faciebat

A mound at the foot of the picture, from which a thick tree trunk grows, approximately up the centre of the picture.

A figure reclines on the mound, holding a branch in his left hand which combines with the tree trunk; spaced up the entire height of the trunk are nine small head and shoulders portraits in roundels. In the space between the reclining figure's head and the first portrait on the tree is another small portrait, on an offshoot of the main branch. The remainder of the picture consists of leafy branches bearing one hundred and fifty roundels of varying sizes inscribed with the names and relationships of the family.

The bearded reclining figure is Duncan Campbell of Lochow. His body is wrapped in a dark red cloak held at his throat by a brooch; beneath this he wears chain-mail. On his legs he wears stockings with a criss-cross pattern; on the top edge of these is a strip of sharp cerulean blue. The face, and legs where visible, are very warm. His free arm and hand are crooked against his right hip. The underscaled drawing of this

hand and the shimmer of light on the cloak are very typical of Jamesone. On the ground beside him is a plaque inscribed: Sir Duncan Campbell Knight of lochow Called Duncan in A. Mariet Margaret Steuart Dochter to Robert Earlle of Fyff & Monteith Seconndlie he mariet Jeane Steuart doc^r to ye Laird argowan; and on the ground beneath this: 1 vyf 2 sons 2 vyf 3 sons.

The portrait on the offshoot just before the main stem of the tree is inscribed on the border of the roundel: Archibald Campbell Loird Argyll. The first seven figures on the trunk are the first seven lairds of Glenorchy, each inscribed with his name and the number of years he had 'lived laird'. A rectangular placard above each of these records the names of wives and number of children procreated. The eighth figure is the 8th Laird and commissioner of the picture. His roundel is inscribed: Sir Colein Campbell of Glenvrqvhair Mariet Ielian Campbell Do: to ye Loird Lovdon. He faces right, wears a plain doublet and ruff, and a skull cap over dark hair; he has a dark, rather sparse beard and moustache. Above him and at the top of the picture is a rubbed and indistinct portrait of a young man with no roundel - this could conceivably have been meant for Sir Colin's brother and heir, Robert; he however was fifty-six in 1635, so it is more likely that this 'pctrtrait' would be developed at the appropriate time into the latter's son John, who perhaps at this stage seemed more likely to succeed.

The tree trunk itself tends to yellow ochre on the lit

side and grey on the shadowed right side. The branches and leaves are quite fresh and lively; the leaves are usually black/grey or creamy white but sometimes contain a good deal of dull cobalt blue. The branches are liberally dotted with dark red cherries each with its little white highlight carefully placed. The roundels containing the genealogical information are not apparently coloured to any system: they are white (usually with red letters), golden ochre (generally with white inscriptions), dark red like the cherries and deep cobalt/turquoise (with ochre letters). The background is an airy and freely brushed silvery grey, rather warmer towards the bottom, turning to a warm olive green at the bottom.

The condition is good though it seems reasonable to assume that the inscriptions have been strengthened.

The 'Black Book' is apparently not the main source for Jamesone's scheme: there, for example, it is stated that Duncan Campbell of Lochow married Margaret Stewart daughter of Duke Murdoch (compare with inscription quoted above where her parentage is different and a second wife is introduced). The 1st Laird's first wife as recorded in the 'Black Book' is omitted in the picture. There are marked discrepancies in his progeny as named in the book and the picture. Generally the discrepancies lessen with the later figures, the picture sometimes supplying details not found in the 'Black Book', for example, the daughter Christian, Lady Tullialin, to the 7th

Laird. The source for the many remaining ramifications of the family must certainly be sought elsewhere.

Jamesone's lairds are his own free creation and show, with one exception, no relationship either to the 'Black Book' illuminations or to the 'Germane' painter's set. The portrait of the 7th Laird, Sir Duncan, seems to be derived from a $\frac{3}{4}$ length portrait of 1601 which was certainly in the collection at the time (Finlarg Inventory of 1603 - 'off brodis quhairin the Lairds pictur is - i' (SRO, GD/112/22/4)). The costume has been updated to c1630. There is however a clear relationship between the only portrait which could have been, and almost certainly was, an ad vivum image, that of Sir Colin, Jamesone's patron, and that in the 'Black Book'. The latter which is dated 1633 shows the sitter in armour standing on a tiled floor by a pedestal which is draped with a green cloth, on which a helmet sits. Jamesone's portrait, showing only head and shoulders, is very close to this though the subject now wears a plain doublet and a skull cap. The 'Black Book' however implies that Jamesone did a full size portrait of Sir Colin in 1635, but this is the only reference ever made to it.

The 'Black Book's' illumination of the 8th Laird has such a degree of character, and of modelling in a modern sense, that it seems certain to be by a different hand from the others, which do not even have rudimentary cast shadows, and

and almost no tonal variations. It seems therefore reasonable to suggest that Jamesone himself could be the author of this single illumination. The date may be a stumbling block for there is no evidence that Jamesone was in Sir Colin's employ quite so early but it could be retrospective so as to coincide with a similarly dated portrait which was in this collection but is now only known in an engraving in Pinkerton's Scottish Gallery (Plate 29): this is presumably the portrait by the 'Germane' painter referred to in the Black Book under 1633. This need to have dates coincide was shown by the author of the other illuminations, who dates that of Sir Duncan the 7th Laird, 1619, for no other obvious reason than the existence of a full-size portrait in the collection bearing that date (in the collection until 1969, now in SNPG, no. 2165).

Certainly dates, genealogies and the mysticism of family connections must have obsessed Sir Colin Campbell in these years, borne upon him perhaps by his own growing infirmity, perhaps by his expectation of, or his failure to receive, an earldom on the king's visit to Edinburgh in 1633. Growing prosperity gave these ideas forms not before attempted on this kind of scale in Scotland and Jamesone's tree is the most interesting manifestation of them; and in a sense, although more would still be done in the next two or three years, their culmination.

Though the final form was unique Jamesone must have

derived his basic idea from engraved, probably royal, genealogies. It is also a work of great decorative beauty, and it has been seen that Jamesone grew directly from the Scottish decorative tradition; indeed it is not unlikely that a more specifically decorative painter worked on the more repetitive parts of this picture for Jamesone (see Documents, no. 29).

References: Inventory of Sir Colin Campbell's possessions dated 17 September 1640 (quoted fully in Chapter II, note 108) - 'Item ane great Lairge paintit genealogie broad of the Lairds of Glenvrquhy and these that ar come of the house of glenvrquhy . . .' (SRO, GD/112/22/4); 'An Inventar of the hous of Baloch as it now is furnished.1679 - In the Dyning Roume . . . Ane Learge picture being the Genologie of the family of Glenvrchy' (GD/112/22/4); Walpole, Vol. III, p. [4]; Pennant, 1769, p. 101; Earl of Buchan's MS., p. 5 - '. . . This curious piece (i.e. the genealogy) is in the possession of the Earl of Breadalbane at Taymouth where Lord Buchan perused it in the Year 1761'; Carnegie to Musgrave, belonging to the Earl of Breadalbane - 'Genealogical picture of 20 heads of the family of Lochow'; Inventory of Taymouth of 1863, no. 121 - 'Portrait Tower - Jameson - The Genealogical Tree of the House of Glenorchy 1635 in carved oak frame' and no. 367 'Jameson The original sketch for the Genealogical Tree in the portrait tower' - see note below; Bulloch, no. 48 - '. . . has lately been put into the most perfect state of repair

and relined; Brockwell, p. 31.

Note: The 'original sketch' recorded in 1863 must refer to a large water colour copy made by an engraver, George Cameron, in 1774. His account to John Campbell includes '2½ yds linen for a family tree . . . 4 Sheets Strong paper . . . Drawing 10 Portraits . . . Drawing a full Figuar . . . Ornamenting a Genealogical Tree of the family of Glenorchy . . . £2 : 10 : 3'. (SRO, Breadalbane Muniments, GD/112/35/2).

Coll: Scottish National Portrait Gallery, no. 2167.

Prov: Family ownership since painted until sold by Armorer Countess of Breadalbane, Invereil, East Lothian, 1969.

Plate 24.

93. William Keith, Seventh Earl Marischal (1614-1661)
 Canvas: 25½ x 22½ in. Inscribed later upper left
 (probably on an older inscription): WILIAME EARL/
 MAIRSCHALL,/1636.

Head and shoulders, to the right; clean shaven chin but slight moustache; thick dark brown hair which now merges with the dark background. The face is warm cream to pink, with greenish shadows (the darks are now rather brown due to the appearance of the warm ground). Plain, rather grey, falling-band on shoulders with band-strings and tassels; doublet grey to black with thin, rather 'floated' highlights on the right sleeve which are typical of Jamesone. There is little obvious repaint; now rather dirty and rather warm.

That Jamesone stood in some kind of intimacy with the Earl's family is made clear by the presence of his brother George (later 8th Earl) as principal godfather at the baptism of his son on 31 January 1633 (Documents, no. 31). The Earl succeeded his father in 1635. By February 1639 he had become a leading covenanter and on 20 March Jamesone, presumably because he was expected to have some kind of influence, was sent with two others by the Council of Aberdeen to ascertain the Earl's aims with regard to the enforcement of the Covenant in Aberdeen.

The present portrait does not however appear to have been

painted for the Earl, though it may duplicate one. Its provenance (see below) indicates that it was one of those pictures ordered by Campbell of Glenorchy which, in October 1635, Jamesone had 'yeit to make . . . bot it will be in Januarij befoir I can begin theam, except that I have the occasione to meit with the pairties in the North' (Documents, no. 46). In June 1636 Jamesone again writes to Glenorchy about portraits of contemporaries and says of some of them: 'I shall double theam, or then give your worship the principall' (Documents, no. 49).

References: Almost certainly included among '. . . pictures of the Lairds and Ladies of Glenvrquhy and uther noblemen come of the house of Glenvrquhy - xxxiiii' - Inventory of Sir Colin Campbell's possessions dated 17 September 1640 (quoted fully in Chapter II, note 108: SRO, GD/112/22/4; almost certainly one of the 'Eight noblemen all which are Descended of the family of Glenvrchy' in 'An Inventar of the hous of Baloch as it now is furnished.1679'; a portrait of the Earl of Menteith (dated 1637, see no. 95 below) is mentioned in the same context (SRO, GD/112/22/4); Walpole, Vol. III, p. [4]- '. . . Lord Breadalbane has at Taymouth . . . eleven portraits of Lords and Ladies of the first families in Scotland, painted in 1636 and 1637'; Pennant, 1772, (pp. 30, 31) records among eight portraits at Taymouth dated 1636 or 1637 'much injured . . . William Earl Marishal,

1637' [sic] ; Earl of Buchan's MS., p. 5 - 'The Lord Napier . . . and ten other Portraits of the Principal Nobility of Scotland Anno 1634 - 35.36 by Jamieson all at Taymouth . . .'; on 13 Aug. 1786 Robert Johnson, who was copying the pictures at Taymouth for John Pinkerton (hereafter referred to as 'Johnson for Pinkerton'), sent a catalogue of them to a bookseller in Perth which included among ten portraits of 1636, 37: 'William Earl Marishall 1636' (Pinkerton's Correspondence, Vol. I, p. 134); Musgrave records in the Library at Taymouth 'Wm. Keith, 6th Earl Marishall 1636 half-length by Jamieson'; Inventory of Taymouth of 1863, no. 177 'Jameson William Earl Mairschall in a green and white collar 1636' (SRO, GD/112/22/10); Bulloch, no. 102, as in the possession of R. Baillie Hamilton, Langton (and wrongly called 6th Earl); Brockwell, p. 24.

Coll: Scottish National Portrait Gallery, no. 994.

Prov: In the Glenorchy (Breadalbane) collection since painting. The 1679 inventory of Balloch (SRO, GD/112/22/4) lists together the Marchioness of Hamilton, the Duke of Hamilton, the Earl of Airth and 'eight noblemen' - this seems to be the group dated 1636/37, first clearly listed by Musgrave, which includes the present picture. In 1863 the 2nd Marquess of Breadalbane's estate was divided between five heirs, and in 1867 Lady Elizabeth Pringle as 'heir of entail in possession of the estate

of Langton' took possession of the works of art, declaring that they 'be kept and retained as heir looms in the family' (SRO, GD/112/22/1); passed by bequest to Lieut. Col. Thomas Breadalbane Morgan-Grenville-Gavin and sold by him at Christie's 27 March 1925 (lot 82).
Plate 25.

94. Thomas Hamilton, Third Earl of Haddington

(d. 1645)

Canvas: 27 x 22½ in. Inscribed upper left
(later, but still early, the date possibly contemporary): THOMAS, LOIRD OF BINING./1636.

Almost half-length, to the left. He has fair, rather short hair. The face is pale and luminous, the cheeks a feverish pink on either side of an exceptionally hooked nose; the shadows on the face pale grey. He wears a broad lace falling-band with tasselled band-strings, the shadow side of the collar bluish. The high-waisted doublet is a pale gold with flecks of brighter yellow, darkening into shadows that have an admixture of grey; front seam of left sleeve open. There are now only traces of floral embroidery; ribbon bows at the waist. The background is dark, paling to a cold ochre bottom left.

The picture is rubbed and thin throughout. A strip of

about $\frac{3}{4}$ of an inch along the bottom is almost completely void of paint. The right arm has either been bungled or altered in some way: it has a harsh, dark outline.

The present portrait seems to have been the basis for the figure of the 3rd Earl in the Haddington Family Group (see no. 128). The boy's parents married in 1622, his mother dying in 1635: as he is certainly not more than thirteen the inscribed date seems acceptable. There is a portrait at Newbattle inscribed 'Lord Haddington', which though a very much more assured picture and stylistically of about 1640, shows a sitter reasonably close in appearance to the present.

The circumstances of the painting of the picture are not known but the provenance indicates that it was in fact painted for Campbell of Glenorchy's gallery (see no. 93); there is no obvious reason why it should have been. He did not in fact become Lord Binning until 1637 when his father succeeded as 2nd Earl of Haddington. He succeeded his father in 1640.

References: See first three references to no. 93; Pennant, 1772 (p. 31) writing of his journey of that year records at Taymouth 'Thomas Hamilton, Lord Binning, son of the first [sic] Earl of Haddington'; Earl of Buchan's MS., p. 5 (quoted in no. 93 above); letter of 1786, Johnson for Pinkerton, 13 Aug. 1786 - 'Thomas, Lord of Binning 1636 half-length by Jameson' (Pinkerton's Correspondence, Vol. I, p. 134);

Musgrave, as in Library at Taymouth - 'Thomas, Lord of Binning, afterwards 2d. [sic] E. of Haddington 1636 half-length by Jamieson'; Inventory of Taymouth of 1863, no. 383 'Jameson Thomas Laird of Bining in a brown dress and lace collar (SRO, GD/112/22/10); Bulloch, no. 101 (as in the possession of R. Baillie Hamilton, Langton House); Sir William Fraser: Memorials of the Earls of Haddington, Edinburgh, (1889), Vol. I, p. 375, records at Tynninghame - 'Thomas, Third Earl of Haddington' which is probably the present picture; Caw, p. 11; Brockwell, p. 25.

Coll: Earl of Haddington, Tynninghame, East Lothian.

Prov: In Glenorchy (Breadalbane) collection until 1863; in this year, on the division of the 2nd Marquess of Breadalbane's estate, made over to the heir of entail of Langton, Lady Elizabeth Pringle, his sister. The latter's daughter married Robert Baillie Hamilton younger brother of the 11th Earl of Haddington and succeeded to Langton in 1878.

95. William Graham, Seventh Earl of Menteith and
First Earl of Airth (1589-1661)

Canvas: 42 x 50½ in. (see below). Inscribed
above, later: WILLIAM ERLE OF AEIRTH/1637.

Head and shoulders, to the right. The sitter has rather heavy but sensitive features; brown hair gathering on standing-falling ruff. The face colour is very warm with greenish shadows. The eyeballs are also greenish with flecks of red; the lips are a strong red some of which may be repaint; 'Vandyke' moustache and beard. The doublet is dark with grey highlights spreading across the right arm and breast; the front seams of the sleeves are open. Background dark with some light to the right of the head.

The picture is very rubbed and widely damaged but there does not seem to be a great deal of repaint. The rear of the head is pulled typically towards the picture plane. It remains a quite powerful image of an apparently introspective, sensual subject.

At some time, probably in the early 19th century, this portrait was relined and paired with a similar one of the 1st Baron Napier, also by Jamesone (no. 96), on a single canvas in the shape of an ogee arch. Gothic tracery framework filled the space above the subjects' heads and the outlines of this are still visible. Similarly treated were Jamesone's

portraits of Sir Robert and Sir John Campbell (see nos. 138 and 139 and Bulloch reference below). The original size of the picture was probably about 26 x 22 inches.

Menteith, though at some enmity with the king because of his claim to the Earldom of Strathern (see Documents, no. 38), was very much in the anti-covenanting party. He was Sir Colin Campbell of Glenorchy's cousin and the present portrait is almost certainly one of those which, in the middle of 1636, Jamesone had still to produce for Glenorchy (Documents, no. 49). The inscription is presumably based on information once visible on the picture in its original form.

References: See first reference to no. 93; 'An Inventar of the hous of Baloch as it now is furnished. 1679 . . . In the outter waiting Roume . . . My Lord Grandfather the Earle of Airth his picture' (SRO, GD/112/22/4); Walpole, Vol. III, p. [4] (quoted in no. 93); Pennant, 1772 (p. 30) saw at Taymouth 'William Graham, Earl of Airth, 1637'; Earl of Buchan's MS., p. 5 (quoted in no. 93); Johnson for Pinkerton, 13 Aug. 1786 lists at Taymouth 'In the Library . . . 2. William Earl of Airth 1637 half-length by Jameson' (Pinkerton's Correspondence, Vol. I, p. 135): his drawing was engraved for Pinkerton's Scottish Gallery, Plate 40; Musgrave records in Library at Taymouth 'Wm. Graham, 1st Earl of Airth 1637 half-length by Jamieson'; Inventory of Taymouth of 1863, no. 183 'William Earl of Arth

1637' (SRO, GD/112/22/10); Bulloch, no. 42: under its companion, no. 43, Bulloch writes 'These two pairs of portraits [i.e. his 40, 41 and 42, 43] flank the great window [at Taymouth]'; Brockwell, p. 24.

Coll: Scottish National Portrait Gallery, no. 1834.

Prov: In Glenorchy (Breadalbane) collection until sold at Christie's, 23 March 1956 (lot 169); sold there again 1 June 1956 (lot 88).

Plate 26.

96. Archibald Napier, First Baron Napier (1576-1645)
 Canvas: 42 x 50½ in. (see below). Inscribed above,
 later: IOHNE LORD NEPER/1637.

Head and shoulders, to the right. The sitter wears a 'Vandyke' beard and moustache and smiles slightly; face colours warm with greenish shadows. A falling-band of scalloped lace with tasselled band-strings is worn over a dark doublet. Background dark.

Rubbed and retouched throughout; the collar is particularly thin and there are areas of repainted damage above the sitter's right eye, on the right cheekbone and also to the right of his forehead.

For the present format of the picture see the notes

to no. 95 above.

The error in the inscription, which is presumably based on a contemporary one, is difficult to explain. The sitter was the son of John Napier of Merchiston, inventor of logarithms. The latter did have as his first son by his second wife a son John: the confusion may rest here, or more likely, simply by confusion with the name of the better-known father. Napier was a descendant of Sir Duncan Campbell, 4th Laird of Glenorchy, which would explain his presence in the gallery of 'noblemen come of the house of Glenvrquhy'. An earlier but rather similar version of this exists (no. 38) which shows the sitter at the same apparent age but in earlier costume; the present is probably derived from it.

References: Almost certainly included among '. . . pictures of the Lairds and Ladies of Glenvrquhy and uther noblemen come of the house of Glenvrquhy - xxxiiii' - An inventory of possessions left by Sir Colin Campbell dated 17 September 1640 (quoted fully in Chapter II, note 108: SRO, GD/112/22/4); almost certainly one of the 'Eight noblemen all which are Descended of the family of Glenvrchy' in 'An Inventar of the hous of Baloch . . . 1679 (SRO, GD/112/22/4); Walpole, Vol. III, p. [4] (quoted in no. 93 above); Pennant, 1772 (p. 31) saw at Taymouth 'Archibald Lord Napier, 1637, grand-son [sic] of the celebrated John Napier, author of the Logarithms'; Earl of Buchan's MS., p. 5 - 'The Lord Napier son to the great

Napier . . . by Jamieson . . . at Taymouth'; Johnson for Pinkerton 13 Aug. 1786 lists at Taymouth 'In the Library . . . 6. Lord Napier 1637 half-length by Jameson'; Musgrave records in the Library at Taymouth 'Archibd. Napier, 1st Lord Napier, ob. 1645, 1637 N.B. John on the picture but should likely be Archibald vide Douglas' Peerage - half-length by Jamieson'; Cosmo Innes (editor): The Black Book of Taymouth Edinburgh (1855), p. viii; Inventory of Taymouth of 1863, no. 184 'John Lord Neper 1637' (SRO, GD/112/22/10); Bulloch, no. 43 - 'These two pairs of portraits [i.e. his 40, 41 and 42, 43] flank the great window [at Taymouth]'; Brockwell, p. 24.

Coll: Scottish National Portrait Gallery, no. 1833.

Prov: In Glenorchy (Breadalbane) collection until sold at Christie's, 23 March 1956 (lot 169); sold there again 1 June 1956 (lot 88).

Plate 27.

97. 'Anne Cunningham, Marchioness of Hamilton' (d. c1646)
Probably inscribed '1636'.

This portrait is unrecorded after 1885 (see below). The latest visual evidence is an engraving in John Pinkerton: The Scottish Gallery, London (1799), plate 29.

It belongs to the group of ten or eleven pictures painted in 1636 and 1637 by Jamesone for Sir Colin Campbell of Glenorchy (see Documents, no. 49). Of six dated 1636 only two certainly exist; of four dated 1637 two certainly exist. The 7th Earl Marischal and Lord Binning are the survivors of the 1636 group and in the entries for them (nos. 93 and 94 above) the main sources are quoted. The 1679 Inventory of Balloch (SRO, GD/112/22/4) implies eleven pictures but dates not quoted, nor is Jamesone mentioned. It lists three of these pictures by name, Lady Hamilton, the Duke of Hamilton and Airth (Menteith) and eight generally, 'eight noblemen . . . of the family of Glenvrchy'. In 1763 however, Walpole gives eleven unnamed portraits dated 1636 and 1637 to Jamesone. Thereafter ten are recorded by name, by Pennant (1772), Johnson the copyist to Pinkerton (1786), Musgrave (1796) and in the 1863 Inventory (SRO, GD/112/22/10). A clue to the identity of the eleventh picture is given by the Earl of Buchan (see references below). The two survivors of the 1637 group, the 7th Earl of Menteith and the 1st Lord Napier are catalogued above (nos. 95 and 96).

All the lost pictures follow the present entry, nos. 98 to 103.

Head and shoulders, to the right. Heavy featured face draped with dark head-rail; falling ruff over dark gown with wide sleeves. Even in a poor engraving, the composition, drawing of the face and arrangement of folds in the sleeves point unmistakably to Jamesone. A description of her as 'a lady of a firm and masculine character' accords well with the present image. It should be noted however that she was Dowager Marchioness in 1636: the reigning Marchioness was Margaret Fielding (d. 1638).

References: See first reference to no. 93; 'An Inventar of the hous of Baloch as it now is furnished. 1679 . . . In the outter waiting Roume . . . My Ladie Marquis of Hamiltoune her picture Duick James Hamiltoune his picture and other Eight noblemen all which are Descended of the family of Glenvrchy . . .' (SRO, GD/112/22/4); Walpole, Vol. III, p. [4] (quoted in no. 93); Pennant, 1772 (p. 31) - 'Mary, Marchioness of Hamilton, 1636'; Earl of Buchan's MS., p. 5 - '. . . Napier . . . and ten other Portraits of the Principal Nobility of Scotland Anno 1634-35. 36 by Jamieson all at Taymouth. there were eleven but Lord Breadalbane gave the portrait of James Erskine Earl of Buchan Son to the Treasurer Mar to Lord Buchan his representative'; Johnson for Pinkerton 13 Aug. 1786 - '10 Anne, Marchioness of Hamilton dated 1636 half-length by Jameson' (Pinkerton's Correspondence, Vol. I, p. 135); Musgrave

- 'Ly. Anne Cunningham, Marchioness of Hamilton, daur. of Jas. 7 E. of Glencairne, 1636'; Inventory of Taymouth of 1863 - 'Dining Hall - 180 Anna Marquissa of Hamilton 1636' (SRO, GD/112/22/10); Bulloch, no. 44; Brockwell, p. 25.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) collection until at least 1885 but not traceable thereafter.

98. 'James Hamilton, Third Marquess and First Duke of Hamilton' (1606-1649)
Probably inscribed '1636'.

This portrait is unrecorded after 1885 (see below). There is no visual evidence but it seems to be one of the group described in no. 97 above.

This portrait has been called the 2nd Marquess (d. 1625) but as this series was apparently not posthumous this is unlikely. Bulloch's description 'A bearded middle-aged man with a blue ribbon' fits better the many portraits of the 1st Duke. He was the first son of Anne Cunningham (see no. 97 above). He was prominent in the ceremonial at Charles I's coronation in Edinburgh in 1633: executed in 1649.

References: See first reference to no. 93; see second reference to no. 97 above; Walpole, Vol. III, p. [4] (quoted in no. 93); Pennant, 1772 (p. 31) - 'James Marquis of Hamilton, 1636, afterwards Duke of Hamilton'; Earl of Buchan's MS., p. 5 (quoted in no. 93); Johnson for Pinkerton 13 Aug. 1786 - '9. James Marquis of Hamilton dated 1636 half-length by Jameson' (Pinkerton's Correspondence, Vol. I, p. 135); Musgrave - 'James Hamilton, 2d Marquis of Hamilton, 1636'; Inventory of Taymouth of 1863 - 'Dining Hall - 179 James Marquis of Hamilton 1636' (SRO, GD/112/22/10); Bulloch, no. 45 with a description, and the remark 'It is not suggestive of Jamesone's work'; Brockwell, p. 25.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) collection until at least 1885 but not traceable thereafter.

99. 'John Leslie, First Duke of Rothes' (c1630-1681)
Probably inscribed '1636'.

This portrait is unrecorded after 1885 (see below). There is no visual evidence but it seems to be one of the group described in no. 97 above.

Bulloch makes it clear that this is a picture of a boy. If correctly identified, there is no obvious reason why the son of a father still living should have been included, though this also happened in the case of Lord Binning, no. 94.

References: See first reference to no. 93; see second reference to no. 97 above; Walpole, Vol. III p. [4] (quoted in no. 93); Pennant, 1772 (p. 30) - 'John Lord Lessly, 1636, afterwards Duke of Rothes . . .'; Earl of Buchan's MS., p. 5 (quoted in no. 93); Johnson for Pinkerton 13 Aug. 1786 - '12. John, Lord Leslie dated 1636 half-length by Jamieson' (Pinkerton's Correspondence, Vol. I, p. 135); Musgrave - 'John Leslie, Lord Leslie, afterwards 6th E. of Rothes, 1636'; Inventory of Taymouth of 1863 - '386 Jameson Johne Lord Leslie in a blue and white dress' (SRO, GD/112/22/10); Bulloch, no. 104 (as in the possession of R. Baillie Hamilton, Langton House); Brockwell, p. 25.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) collection until at least 1863; by 1885 at Langton (see note on provenance of no. 93) but not certainly traceable thereafter. Pictures from Langton were sold at Christie's on 27 March 1925: this may be lot 81 (2) 'G. Jamesone Portrait of a Youth, in black dress, with embroidered sash' (bought Leggatt).

100. 'John Erskine, Third Earl of Mar' (d. 1654)
Probably inscribed '1636' or '1637'.

This portrait is unrecorded after 1885 (see below). There is no visual evidence but it seems to be one of the group described in no. 97 above.

A portrait of this sitter by Jamesone of about this date is known (no. 121) showing the sitter wearing a red sash. Bulloch (no. 47) however identifies the Taymouth picture as Treasurer Mar (2nd Earl and 7th Lord Erskine) and his description better fits other portraits of that sitter - '. . . habited in . . . the blue ribbon of Councillor of State and Treasurer'. He died however in 1634 and this series was apparently not posthumous.

References: See first reference to no. 93; see second reference to no. 97; Walpole, Vol. III, p. [4] (quoted in no. 93);

Pennant, 1772 (p. 31) - 'John Earl of Mar, 1636, made Knight of the Bath at the Creation of Henry, Prince of Wales'; Earl of Buchan's MS., p. 5 (quoted in no. 93); Johnson for Pinkerton 13 Aug. 1786 - 'John, Earl of Mar dated 1636 half-length by Jamieson (Pinkerton's Correspondence, Vol. I, p. 135); Musgrave - 'John Erskine, 7th Earl of Marr 1636'; Inventory of Taymouth of 1863 - 'Dining Hall - John Earl of Mar 1637' (SRO, GD/112/22/10); Bulloch, no. 47, as dated 1637; Brockwell, p. 24.

Coll: **Unknown**

Prov: In Glenorchy (Breadalbane) collection until at least 1885 but not traceable thereafter.

101. 'John Lyon, Second Earl of Kinghorne' (1596-1646)
Probably inscribed '1637'.

This portrait is unrecorded after 1925 (see below). There is no visual evidence but it seems to be one of the group described in no. 97 above.

Kinghorne was tutor to the Earl of Erroll in 1643 when Jamesone acquired Esslemont from the latter as security for 17,000 merks (see Documents, no. 67). A presumed portrait of his wife done in the 1620s by Jamesone also exists (no. 12);

he was brother-in-law to the 7th Earl Marischal (no. 93).

References: See first reference to no. 93; see second reference to no. 97; Walpole, Vol. III, p. 4 (quoted in no. 93); Earl of Buchan's MS., p. 5 (quoted in no. 93); Johnson for Pinkerton 13 Aug. 1786 - '5. John Earl of Kinghorn dated 1637 half length by Jameson' (Pinkerton's Correspondence, Vol. I, p. 135); Musgrave - 'John Lion, 2d Earl of Kinghorn, 1637'; Inventory of Taymouth of 1863 - '178 John Earl of Kinghorn in a black dress and lace collar 1637' (SRO, GD/112/22/10); Bulloch, no. 103, stating 'The picture is dated 1637' (as in the possession of R. Baillie Hamilton, Langton House); Brockwell, p. 24.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 43.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) collection until at least 1863; by 1885 at Langton (see note on provenance of no. 93); sold at Christie's 27 March 1925, lot 82 (1) (bought Leggatt).

102. 'John Campbell, First Earl of Loudon' (1598-1663)
Probably inscribed upper left: LORD of LAVDEN/1637.

This portrait is unrecorded after 1885 (see below). The latest visual evidence is an engraving in John Pinkerton: The Scottish Gallery, London (1799), plate 34. It belongs to the group described in no. 97 above.

Nearly half-length, to the right. A rather large featured face with moustache and small beard; hair in fringe on forehead and curling to nape of neck. He wears a broad lace trimmed collar on his shoulders, with band-strings visible; dark doublet, lit from the left, with a spotted pattern; the front seams of the sleeves are open. Though a mediocre engraving, the original is clearly by Jamesone; the rear of the head is round and typically pulled towards the picture plane; the mouth is typically curved and even the indication of lighting on the right arm and breast is specifically Jamesone.

Loudon was the nephew of Archibald Campbell of Glencarradale, 'the Laird of Laweris his brother' (i.e. brother to Sir James Campbell of Lawers who was Loudon's father). Archibald Campbell played a major part in commissioning from Jamesone the present series, as indeed he probably did in arranging all the work that Jamesone did for his grandfather Sir Colin Campbell (see Documents, nos. 38, 39, 41 and 50: see also pp. 52-59).

References: See first reference to no. 93; see second reference to no. 97; Walpole, Vol. III, p. [4] (quoted in no. 93); Pennant, 1772 (p. 31) - 'The Lord of Loudon, 1637 . . .'; Earl of Buchan's MS., p. 5 (quoted in no. 93); Johnson for Pinkerton 13 Aug. 1786 - '4. Lord of Loudon dated 1637 half-length by Jameson' (Pinkerton's Correspondence, Vol. I, p. 135); Musgrave - 'Lord John Campbell, 1st E. of Loudoun, 1637'; Inventory of Taymouth of 1863 - 'The Laird of Laveden 1637' (SRO, GD/112/22/10); Bulloch, no. 46; Brockwell, p. 24.

Coll: Unknown

Prov: In Glenorchy (Breadalbane) collection until at least 1885 but not traceable thereafter.

108. 'James Erskine, Sixth Earl of Buchan' (d. 1639/40)
Canvas: 26½ x 22½ in.

The existence of a portrait of this subject by Jamesone can be surmised from the Earl of Buchan's MS., where he lists at Taymouth 'The Lord Napier . . . and ten other Portraits of the Principal Nobility of Scotland . . . by Jamieson . . . there were eleven but Lord Breadalbane gave the Portrait of James Erskine Earl of Buchan Son to the Treasurer Mar to Lord Buchan his representative'. (This group is discussed in the commentary

to no. 97 above.) Attribution of such a portrait to Jamesone is supported by a copy drawing by the Earl of Buchan (SNPG, no. 1635). This shows a head and shoulders figure, facing right. The sitter is perhaps less than middle-aged; his head is rather flattened and hair curls over his forehead and around his head; longish moustache and short beard. A scalloped-lace band (strings and tassels visible) stretches to his shoulders. Despite its distance from the original the quality of shapes and even expression make it quite clearly a record of a portrait by Jamesone.

This drawing is probably the basis for an engraving published in 1798, plate 18 in John Smith: Iconographia Scotica. Even at this distance the original was clearly by Jamesone and it fits neatly into the context of the other pictures in this series.

(If, on the basis of Musgrave's Drumsheugh list another portrait of this sitter by Jamesone is assumed, and this seems likely, it was probably of a different pattern as that series (discussed under no. 9) was of a different date. It cannot however be that portrait on loan to the Scottish National Portrait Gallery from the Earl of Mar and Kellie (L. 234) which is by a distinctly different hand - this is discussed in an appendix to this Catalogue.

A much damaged portrait measuring 26 x 22 inches in possession of A.L.P.F. Wallace of Candacraig may be a copy, or

conceivably the portrait here discussed (exhibited Aberdeen, 1951, 'Paintings from North-East Homes', no. 58).

References: Presumably one of the 'uther noblemen come of the house of Glenvrquhy' - see first reference to no. 93; presumably one of the 'Eight noblemen all which are Descended of the family of Glenvrchy' in 'An Inventar of the hous of Baloch as it now is furnished.1679' (SRO, GD/112/22/4); presumably in Walpole, Vol. III, p. [4] (quoted in no. 93); Earl of Buchan's MS., p. 5 (quoted in above); Carnegie to Musgrave, as in possession of Earl of Buchan; Bulloch, no. 49, stating that it is dated 1636; Almondell (Earl of Buchan) Catalogue of 1890, no. 48 - 'James, First Earl of Buchan, 1636, 26½ x 22¼ . . . by G. Jameson' (transcript in SNPG); MS. Notebook of A. Haswell Miller of 1934, with sketch of what is clearly the same picture (SNPG, HM. 20).

Exh: Perhaps Scottish National Portraits Loan Exhibition, Edinburgh, 1884, no. 182, in possession of Lord Cardross, size given as 26 x 22 inches, the description indicating a similar portrait: the exhibited item may however be the missing Drumsheugh picture (see above).

Coll: Unknown

Prov: Presumably in Glenorchy (Breadalbane) collection until given to David, 11th Earl of Buchan probably prior to 1772 (it is not listed by Pennant); by descent to 15th Earl of Buchan. Sold at Dowell's, Edinburgh 22 January 1944.

104. 'Archibald Campbell, Eighth Earl of Argyll' (1607-1661)

This portrait is unrecorded with certainty after 1834; the latest visual evidence is an engraving of that date by W.T. Mote (see Lodge's Portraits, Vol. VII-VIII, London (1835), Plate 13 - 'From the Collection of His Grace the Duke of Argyll, at Inverary Castle').

Nearly half-length, to the right. He has a rather long head, with high forehead and massive nose; 'Vandyke' beard and moustaches, the latter particularly large; long curling hair to shoulders, strands on forehead. A broad plain collar is worn over a dark doublet, the latter having embroidery down the central fastening and at the insertions of the wings. The sleeves are open at the front seam to reveal the shirt.

Even at the present distance from the original, the outline, the rather underscaled head and the manner in which the rear of the head is out of true perspective and even the expression are entirely typical of Jamesone: so also are the flame-like highlights on the doublet and the manner in which they are grouped. In general terms it has much in common with the 7th Earl Marischal of 1636 (no. 93) and the Sir John Campbell of 1642 (no. 139). The costume suggests a date nearer 1636.

As Lord Lorne he was appointed an Extraordinary Lord of Session in 1634; he succeeded his father in 1638. The

picture must have been painted between these years, conceivably as a companion to that of his wife, Margaret Douglas whom he married in 1626 (formerly in Lothian possession) which is dated 1634 (no. 69); this date however seems rather early.

Bulloch's no. 124, at Newbattle, may have been a version. So also may his no. 39, at Taymouth, which sounds like the same pattern. It is interesting to note no. 126 in the Inventory of Taymouth of 1863 (GD/112/22/10) - 'Jameson Archibald Lord of Lorn in a black dress and white collar 1636'; this could be 'The Leat Marquis of Argyle his pictur in a gilded frame' in the 'Inventar of the hous of Baloch . . . 1679' (SRO, GD/112/22/4). This item is separate from the other 'noblemen' but it seems to fall into the same category. The present may therefore be an original version which Jamesone 'doubled' for Campbell of Glenorchy. A portrait which could be either of these, measuring $26\frac{3}{4}$ x $22\frac{1}{2}$ in. and dated 1636, was exhibited by A.L.P.F. Wallace of Candacraig in 'Paintings from North-East Homes', Aberdeen, 1951, no. 57; an 18th century copy was sold at Highcliff Castle (Earl of Abingdon) 8 July 1949.

References: None (but see above).

Coll: Unknown

Prov: Presumably family possession until mid-19th century;
not traced at Inverary 1959.

105. William Ramsay, First Earl of Dalhousie (d. 1672)

Canvas: 78 x 46 in.

Full length standing figure, to the right, weight more or less on right leg, though both legs have an equal stiffness and the left actually seems nearer the picture plane. The right arm is crooked against the hip and presses on a staff; the left arm is against the body and seems to grasp a sword hilt.

The sitter has a heavy featured, vigorous face, surrounded by clumps of dark hair; he also has a dark moustache and pointed beard. He wears a round skull cap. A medium-sized lace falling band tied with four tasselled band-strings lies on the shoulders. Over his doublet he wears a leather jerkin with a high waist and very deep pointed skirt, laced down the front as far as the waist; an embroidered belt crosses the right shoulder. The sleeves of the doublet are slit down the front seams to show the shirt. Not much detail is now visible on the breeches, but the lighter coloured boots are cup-topped and have 'butterfly' spur leathers; the spur on the right foot, which is in profile, is visible.

The sitter stands in a dark room which opens about half-way up and to his left, into a landscape; this consists

mainly of a rather finely varied cloudy sky above rocky hills. At the foot of the hills a large house with towers at each front corner, and sunlit fields can just be made out.

The picture is obviously in very bad condition, dirty and holed in places. It is rather rubbed, but not badly, and the face only seems to have been rather strengthened.

This picture is here, purely on the basis of a photograph, attributed to Jamesone. Although as a full-length with landscape it is very rare in this context, there are many and close stylistic parallels. On the evidence of costume the picture must fall near to 1635, that is about ten years later than the comparable Earl of Rothes (no. 6). It shows the same awkward, unsophisticated aping of the Mytens full-length type, the body tilted back impossibly and the upper half strangely under-scaled. The flickering light which catches the details of lace, embroidery, strings and highlights folds on the right sleeve and in the shirt sleeves, is purely of the quality which can be noted in other Jamesone portraits (e.g. Sir Robert Campbell, no. 138). So also is the manner in which the light spreads across the right elbow, the jerkin and the boots. The structure of the face, as well as its expression, is exceptionally close to the Lord Napier of 1637 (no. 96) and is also quite surprisingly close to the Aberdeen Self-portrait (no. 109). The unusual landscape,

especially the sky, is closely paralleled in the Haddington family-group (no. 128).

The importance of accepting the attribution is obvious, for it is seen to be the only existing full-length which would complement the many head and shoulder portraits of Jamesone's peak of activity and confidence in the late 30s. Despite the patently unachieved correct stance, the picture has felicities of light and handling, and even atmosphere, which suggest that Michael Wright, apprenticed to Jamesone near the time of the painting of this picture, did indeed learn something from him. The costume is also of great interest, and, again if the attribution is acceptable, the background has historical claim to being one of the first painted Scottish landscapes.

William Ramsay, eldest son of Sir George Ramsay, must have been born later than 1593. He succeeded his father in 1629 and became Earl of Dalhousie in 1633: the portrait could be a celebration of this latter distinction. In 1617 he had married the eldest daughter of the 1st Earl of Southesk and is thus seen very much in the orbit of those around Southesk - Montrose, Southesk himself and his brothers, Stirling of Keir and the Napiers - all painted by Jamesone in these years. When he died in November 1672 he was described as a 'very old man' (Journals of Sir John Lauder, Lord Fountainhall), (Scottish History Society, 1900), p. 221.

References: List of Pictures at Brechin Castle, Brechin, 1952
(in SNPG files) - 'William, 1st Earl of Dalhousie, full length,
in brown jerkin, lace collar, dark breeches and high boots'.

Coll: Unknown

Prov: Presumably in Dalhousie possession until sold from Brechin
Castle by the Earl of Dalhousie at Christie's, 25 October 1957,
lot 81 (as Hanneman); bought Carfrae.

Plate 28.

106. Called Sir William Forbes of Monymusk (d. after 1661)

Panel: $28\frac{3}{4}$ x $23\frac{1}{4}$ in.

Head and shoulders, to the right. A round, youthful face with a trace of moustache; the head surrounded by a thick mass of dull brown hair falling to the collar, the hair on the left side of the head fashionably longer. The highlights on the hair (or such as remain) are of dull ochre. The face is not especially warm, though the cheeks are pinkish; the shadows very pale greyish green. A broad plain falling-band stretches across to either shoulder: now a dull lemon/grey colour. The doublet, buttoned down the front, is dark but a quite well painted highlight spreads from the right shoulder and fades across the breast. The front seams of the sleeves are open, showing white shirt (having very much the character of repaint).

Very rubbed, the wood grain visible throughout. Very bad (and badly repaired) splitting from top to bottom to the right of the head.

In drawing and expression the head is close to that of the 7th Earl Marischal (no. 93) but because of its condition, drained of much of the vitality of the latter. This and the similar costume suggest a date of c1636.

The supposed sitter's life is largely undated. He married (perhaps in 1632: see George Burnett: The Family of

Burnett of Leys (New Spalding Club 1901), p. 62) Jean Burnet daughter of Sir Thomas Burnet of Leys. If no. 107 below is indeed Jean Burnet the present certainly appears to be a companion to it. However, as the picture seems to have been in Burnet possession since painted it could represent Alexander, Sir Thomas's first son, burgess of Aberdeen in 1633 and husband of Jean Arbuthnot; he died in 1648. (See no. 107 below).

References: Bulloch, no. 56, as 'a son of Sir Thomas Burnett'.

Coll: The National Trust for Scotland and the Hon. James Cecil, Crathes Castle, Kincardineshire.

Prov: Probably family ownership since painted (by inheritance to the present co-owner).

107. Called Jean Burnet, Lady Forbes of Monymusk

(married c1632)

Panel: 28½ x 23½ in.

Head and shoulders, to the right. A smallish, round featured head; rich brown hair (with forehead fringe), falling to the shoulders. The rather childish face is cream to warm brown in the shadows. Her dress is black and now lacks definition,

but large bows are visible inside the elbow bend of each arm. The square décolletage is filled in up to the throat by a two layered tucker, which spreads across to the shoulders; it is fastened up the centre by three diminishing black bows.

Very rubbed, much of the wood grain visible. Bad top to bottom splitting on either side of the head.

The costume implies a date in the late 1630s and the picture is almost certainly a companion to a picture in the same collection, no. 106. For reasons given there, this might possibly be a portrait of Jean Arbuthnot, daughter-in-law of Sir Thomas Burnet.

It is interesting to note (though the significance is not obvious) Jamesone reverting to panel at this late stage in his career. There is at Crathes a group of five portraits on panel of similar size and of sitters of this period, including the present and its companion. What is almost certainly a portrait of Sir Thomas Burnet, the 1st baronet, may be rather earlier, and seems not to be by Jamesone's hand but to be rather a product of a north-eastern provincial school. The other four may therefore be a deliberate making up of a family set. However only three of these are included in this catalogue (the present and nos. 106 and 108). The remaining picture, called Janet Burnet (sister of Sir Thomas and wife of Alexander Skene of Skene) has been so much repainted that it is unrecognizable as having ever been the work of Jamesone:

indeed what remains of style suggests that it never was.

References: Bulloch, no. 57, as 'a daughter of Sir Thomas Burnett'.

Coll: The National Trust for Scotland and the Hon. James Cecil, Crathes Castle, Kincardineshire.

Prov: Probably family ownership since painted (by inheritance to the present co-owner).

108. Called Alexander Skene of Skene (d. 1634)

Panel: 28½ x 23½ in.

Head and shoulders, to the right. He has a thick mass of warm brown hair surrounding a hot, sharp featured face; pronounced creases at outside corner of right eye; fair moustache and beard around rather thin lips. A very broad falling-band with scalloped lace edges lies on steeply sloping shoulders. The doublet is dark, each sleeve slashed up the front seam, revealing the white shirt.

Rubbed and lacking much detail, the obvious red ground creeping through each area of colour; the grain of the panel widely visible. Large (and constantly repaired) vertical splits from top to bottom on either side of head.

Despite these depredations the sitter retains a simple authority. Clearly by the same hand as the 7th Earl Marischal of 1636 (no. 93), yet showing certain infelicities of drawing (the face flattened) which were to gain ground in Jamesone's work of the late thirties (e.g., in the 4th Earl of Haddington, no. 127). Stylistically a date near 1637 seems appropriate, and this is borne out by the costume (compare the collar with that in the Sir George Stirling, dated 1637 - no. 117). This casts rather considerable doubt on the traditional identification of the sitter who died in 1634 (see William Forbes Skene: Memorials of the Family of Skene of Skene (New Spalding Club 1887), pp. 29-35). He married Janet Burnet sister of Sir Thomas Burnet of Leys which might account for his portrait being in this collection but the difficulty raised by his date of death and the points raised in nos. 106 and 107 above suggest that this may be a portrait of a Burnet.

References: Bulloch, no. 55, as 'a son of Sir Thomas Burnett'.

Coll: The National Trust for Scotland and the Hon. James Cecil, Crathes Castle, Kincardineshire.

Prov: Probably family ownership since painted (by inheritance to the present co-owner).

109. Self-portrait, holding a Miniature

Canvas: 28 x 21½ in.

Half-length, to the right. The painter wears a dark broad-brimmed hat, turned up on the right side of the head: the crown is rather low. Brown hair fringed on forehead and falling to nape of neck; rather large eyes, blue, and pink rimmed; 'Vandyke' beard and moustache; lips quite red. He wears a plain layered ruff.

The body is wrapped in a dark cloak, deeply folded round the right arm. The artist's right hand emerges from the cloak holding a miniature which seems to depict a woman: this is tilted towards the spectator. In the bottom right corner of the picture is a palette with a bunch of brushes and blobs of red and white paint.

There is a variety of movement in this picture not always found in Jamesone's portraits. The head is tilted towards the spectator, a movement counteracted by the upraised hand. However the left arm seems strangely missing; there is no obvious explanation for this.

The picture is very much damaged. There is much folding and cracking on the lower half of the face and in the light area of background immediately to the right. A suspicion must exist that there have been radical alterations in the area of the right hand. A good deal of damage seems to have

been caused by relining.

It is difficult to avoid the conclusion that this picture is in some way a reminiscence of Rubens's self-portraits of the mid-twenties, notably of that pattern seen in the Windsor version. The hat, the tilt of the head and confident glance, the poise of the shoulders are all repeated, though on a different aesthetic level. As Burkhardt (Recollections of Rubens - English edition - London, (1950), p. 134) says of the Rubens pattern 'that handsome, vivid face was familiar far and wide in replicas and copies'; Jamesone presumably knew the type at some remove.

The Earl of Buchan (1781) recorded a copy by James Wales in his own possession.

References: Earl of Buchan's MS., p. 6 - 'George Jamiesone painted by himself in the possession of his descendant Mr Carnegy Town Clerk of Aberdeen, who inherited it with some other pictures of the Family of Jamiesone from the Thomsons of Porthlethen'; Carnegie's list in The Statistical Account of Scotland, Vol. 19, Edinburgh (1797), p. 231 - 'Jamieson, a single figure, with a miniature in his hand, supposed his wife's picture' (as in his own possession: for some reason this does not appear in his list to Musgrave); Pinkerton's Iconographia Scotica, p. 102 and Plate 55 (this engraving first published 1795) which replaces (? or includes) the missing left arm; Bulloch, no. 161, as in possession of

Major John Ross of Kincorth; Aberdeen Art Gallery, Permanent Collection Catalogue 1968, p. 59.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 49, in possession of Miss Carnegie, Aberdeen; Aberdeen 1873, no. 59; International Exhibition, Glasgow, 1888, no. 347, in possession of Major John Ross; Aberdeen, 1890, no. 21; Loan Exhibition of Scottish Art and Antiquities, London 1931, no. 1152.

Coll: Aberdeen Art Gallery.

Prov: By descent from Carnegie to his grand-son Major Ross, from whom purchased 1923.

Plate 1.

110. Self-portrait, in a Room hung with Pictures

Canvas: 27 x 33 in.

The half-length figure of the painter is placed in the left side of the canvas. This is basically the same motif as the Aberdeen Self-portrait except that the right hand seems to indicate the pictures, and also point towards Jamesone himself: also, the left hand holds a palette and brushes bottom centre. The ruff has been replaced by a plain white falling-band.

Jamesone's face is orange to brown in the shadows, except the shadow under the right eye which is grey, and the mid-tone down the right side of the nose which is lemon to bluish grey. The bridge of the nose and the right cheek are a crimson/pink colour. Flecks of bright red (?) underpainting are visible round the edges of the beard.

In the bottom right area of the picture is a table top bearing an armoured glove, a shield decorated with a skull and cross-bones, what may be a book and, surmounting this, a section of an armoured suit; apparently sitting on top of this is a large hour-glass. The remainder of the picture, which is the wall behind the painter, is filled by a group of eleven pictures of varying sizes: seven are portraits, one a seascape, one a landscape, one is indecipherable and one, much the largest and filling almost a quarter of the entire picture area is a mythological subject.

This picture has been excessively damaged, partly by fire (information from restorer). Areas of canvas have been replaced, notably almost the entire dark area of the painter's body; a vertical wedge to the right of the palette rising into the lowest female portrait is new, as are smaller areas between the two topmost portraits, to the left of the painter's hair, and a strip about $\frac{1}{2}$ in. broad running horizontally across the sky in the seascape and through the faces in the

two portraits beyond the hour-glass. A horizontal tear ran across the bottom of the mythology towards Jamesone's moustache; from there a vertical tear rose to the top. Much damage all round the perimeter of the picture.

Old photographs show the picture in a quite different 'restored' condition. These accretions have been removed and though the picture now looks rubbed and much less complete it is probably nearer the painter's intention. There is a great deal of retouching but this is normally fairly easily distinguished as it is in the form of minute cross-hatching, e.g. on the painter's collar.

Though perhaps now more of an archaeological fragment than an object of art history, it still indicates an extraordinarily varied conception for someone with horizons as limited as Jamesone's apparently were. The 'meaning' of the picture seems to be that Jamesone painted the pictures on the wall, and of these the mythology is by far the most interesting. In it an armed figure raises a whip above a kneeling cupid, watched by a seated nude female figure who may be tethered. The subject is apparently the Chastisement of Cupid; and in a picture of this subject, perhaps by Simon de Vos, in the Berlin-Dahlem gallery (KFM 704), there is a very similar motif to that of the armed figure and the cupid. The nude figure in this, though reversed and held by another armed man is also reminiscent. The

Berlin picture was painted before 1632 (see Helmut Börsch-Span: 'Die Gemälde aus dem Vermächtnis der Amalie von Solms und aus der Oranischen Erbschaft in den brandenburgisch-preussischen Schlössern Zeitschrift für Kunstgeschichte, 1967, pp. 152-3, and 193.), and while it would be stretching the evidence to see a direct connection, it is clear that Jamesone was by some means, aware of the products of northern mannerism.

References: Walpole, Vol. III, p. [3] - '. . . another of himself in his school, with sketches both of history and landscape, and with portraits of Charles 1st. his Queen, Jamesone's wife, and four others of his works from the life'; Earl of Buchan's MS., p. 6 - 'Jamesone by himself in the possession of the Earl of Findlater there are several of his pictures represented hanging in the room where he painted all the portraits of Jamesone done by himself in imitation of his Master Rubens are painted with a large Beaver'; Carnegie to Musgrave - 'Jamieson in his painting room, which is adorned with pictures of Charles 1st and Henrietta Maria - Earl of Findlater at Banff Castle'; a letter from Lord Findlater's manager to Sir John Sinclair, 17 February 1798, gives a description of the picture (Pinkerton's Correspondence, Vol. II, pp. 21,22): 26 August 1799, John Ross at Elgin tells Pinkerton that he is unlikely to get a local artist to make a

copy of it (loc. cit., p. 90): 16 April 1800 Ross, on the instructions of Lord Findlater is sending the picture (and another) to London 'in order to get drawings made' - they will be kept by Mr James Maclellan, grocer in Wigmore Street (loc. cit., pp. 149,150); Walter Thom: The History of Aberdeen, Aberdeen (1811), p. 202, expands Carnegie's description --'...; Jameson's own wife; another head; two sea-views; Perseus and Andromeda'; Bulloch, no. 169 (at Cullen House), and etched frontispiece; Brockwell, p. 30.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 122; Loan Exhibition of Old Masters, Edinburgh, 1883, no. 2; International Exhibition Glasgow 1901, no. 992; Scottish Exhibition, Glasgow 1911, Catalogue Vol. I, no. 26; R.A. Scottish Art 1939, no. 3 (where it is inexplicably stated: 'Painted 1644').

Coll: Countess of Seafield, Cullen House, Banffshire.

Prov: The Earls of Findlater descended directly from Ludovic Grant, who in turn descended directly from the two Grants of Freuchie - Sir John and Sir James - who were patrons of Jamesone's master John Anderson (Documents, nos. 93 and 95). As Anderson, who outlived his better-known pupil, might well have owned a portrait of Jamesone, it is just possible that the picture entered Grant possession through his agency.

Untraced before 1781 when in possession of Earl of Findlater;
by descent to the present owner.

Plates 40 and 41.

111. Self-portrait

Canvas: $11\frac{3}{8}$ x $9\frac{1}{8}$ in.

Head and shoulders, to the right; basically of the Aberdeen pattern but softened, prettified and tidied, presumably as a result of John Alexander's attentions. The introduction of the painter's left hand raised towards his shoulder and holding what may be a glove, both painted in a dark grey/brown grisaille effect, may be entirely the restorer's contribution. The face is warm orange/brown with pink on the right cheek; collar blue/grey. Background dull grey/green - the underpainting where visible is warmer.

The lighter areas of paint are seen to be marked by a series of fine regular pits: these represent the effect of rubbing on the raised fibres of the canvas. Many of these have been filled with repaint, e.g. a series of vertical pits on the lower lip. Perhaps as much as $\frac{1}{3}$ of the paint is restoration.

A tradition exists that John Alexander restored this

picture in 1763 (see the SNPG Catalogue of 1909, p. 120).
 A label on the rear reads: Taken off panel and fixed on
 canvas 1941. This must refer to a canvas mounted on panel
 and not a true panel, as an old canvas now sits on a new
 one (this is the measured area).

References: Walpole, Vol. III, p. [2] - 'Mr John Jamisone
 wine merchant in Leith [Walpole's informant] . . . has
 another portrait of this painter by himself, 12 inches by
 10'; Earl of Buchan's MS., p. 6 - 'George Jamiesone painted
 by himself of the closet Size 12 inches by 10 was in the
 possession of Mr Jamesone Wine Merchant in Lieth'; Carnegie
 to Musgrave - 'Jamieson himself - Mr Jamieson, wine merchant
 in Leith'.

Coll: Scottish National Portrait Gallery, no. 592.

Prov: John Jamisone between 1763 and c1796. In 1890 in
 possession of Mrs Mary M. Lawrie of Edinburgh; later owned
 by the Hon. Hew Dalrymple by whom given to the Gallery in
 1900.

112. Self-portrait, with Wife and Child

Canvas: 31 x 26 in.

This picture has been completely repainted, so that none of the original can now be visible and the only evidence it now affords is of the pattern. This pattern is unusual for Jamesone.

The dominant figure is the half-length figure of Isobel Tosche turned to the right, placed centrally and pyramidally on the canvas; her scale is the same as that found in the typical single figure portrait, to which it would be very close if the two other figures were removed. Her oval head is tightly wrapped in a lace-edged coif. Over this she wears a head-rail which falls down either side of her body, wrapping itself round her left forearm. The gown has a low square décolletage which is completely filled in with gauze and strips of lace; the visible right sleeve is slashed, exposing the chemise. The hands rise towards the waist holding heads of roses.

In the acute angle by her left shoulder a child leans towards her, its left hand fingering the head-rail. In the acute angle behind her right shoulder and on the deepest plane of the picture is the partial figure of the painter, his head near to his wife's head. He forms basically the

same motif as the Aberdeen Self-portrait except that his right hand appears on the other side of Isobel's head holding palette and brushes.

The fine composition has been so prettified that stylistic comparisons are impossible; the evidence of costume tends to place the picture about 1635 which also agrees with the apparent age of Isobel, probably born about 1608 (see Documents, no. 80). The child is apparently a boy but the only male child still living between January 1631 and 20 January 1635 was George who died on the latter date, aged almost exactly two years (see Documents, nos. 31 and 40). The child however seems rather older than this: the only other possibility is that it represents Marjory, who must have been about seven by 1635. If the picture is later than this year, it would have to be placed near to 1640 so that the child could be identified as either Andrew or Alexander, born in the summers of 1635 and 1636 respectively and both dead by the autumn of 1641. This seems less likely.

The only evidence that so completely repainted a picture was originally by Jamesone himself is the engraving by John Alexander of 1728 (print in SNPG), which is very close in design and detail to the picture as it stands. This suggests that the engraving was used as evidence of the picture's earlier appearance when the restoration was made, some time

after 1859 as Bulloch shows (p. 153). This engraving bears the caption: Georgius Jameson, Scotus Abredonensis, /Patriae suae Apelles, eiusque uxor, Isabella Tosh, /et Filius- Geo: Jameson, Pinxit Anno 1623. Alexr. pronepos, fecit Aqua forte. A: D: 1728. Jamesone was not married in 1623 and the date may be a confused tradition for 1633. It is not certain that Alexander was a descendant of Jamesone's (through the marriage of Marjory and John Alexander) but the inscription here and on a painting at Traquair, which Alexander restored and which he mistakenly thought was by Jamesone, show that he at least believed himself to be one (see Appendix to the Catalogue).

References: Walpole, Vol. III, p. [2] : Earl of Buchan's MS., p. 6 - 'George Jamiesone with his Wife Isabella Tosh or Tosh & their young son in one piece painted Anno 1623 was lately in the possession of his descendant Mr. John Alexander Linner in Edinburgh now in that of Sir George Chalmers Bart: Portrait Painter'; Carnegie to Musgrave - 'Jamieson, his wife, and son - Late Sir George Chalmers, painter married to a great great-grand-daughter of Jamieson'; Bulloch, pp. 56, 57 and no. 119, as in the possession of Mrs Leith, Canaan Lodge, Edinburgh; Brockwell, p. 30.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 49, called 'A Copy by Alexander from the original by Jamesone

himself, in possession of John Gregory, Edinburgh; Scottish National Portraits Loan Exhibition, Edinburgh, 1884, no. 106; Paintings from North-East Homes, Aberdeen 1951, no. 50.

Coll: Fyvie Trustees and Sir Ian Forbes-Leith, Fyvie Castle, Aberdeenshire.

Prov: On the evidence of Buchan (above) in possession of John Alexander and later Sir George Chalmers who was his son-in-law, in the 18th century; in 1859 in possession of a Mr Gregory a descendant of Chalmers; by inheritance to Mrs Leith before 1885 (see Bulloch).

Plate 29.

113. Called Elizabeth Gordon wife of James Crichton
of Frendraught (b. c1603)

Canvas: 28½ x 25 in. Inscribed upper left:

Anno 1637./Aetatis 34.

Head and shoulders, to the right. She has a round face, curling hair, and long fringe on forehead; wears head rail. Her dress has square décolletage edged with deep strip of scalloped lace. The breast is filled in up to throat with gauze and lace strips.

Probably reduced at bottom; almost entirely repainted and only recognizable as Jamesone in terms of the structure and outline of the figure; the inscription is surprisingly untouched. Presumably painted as companion to no. 67.

If the identification of this is accepted the present sitter would be Elizabeth Gordon, second daughter of the 12th Earl of Sutherland who married in 1600: his eldest daughter was born in 1601, his eldest son in 1604. This evidence is supported by the sitter's apparent age and the inscription.

References: Perhaps Earl of Buchan's MS., p. 8 - '1st Viscount of Frendraught & his Wife belongs to Mr Morrison of Bognie' (see commentary to no. 67); probably Carnegie to Musgrave - 'Sutherland, Viscountess of Frendraught - Morison of Bognie; Bulloch, no. 139 (as Elizabeth Gordon, wife of Sir James Crichton) - in possession of Major Morison of Montblair, Aberdeenshire.

Coll: The Morison of Bognie Trustees, Fren draught, Aberdeenshire.

Prov: As for no. 67 above.

114. Sir David Carnegie, First Earl of Southesk (c1575-1658)

Canvas: 26 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. Inscriptions no longer visible (see below).

Head and shoulders, to the right. The sitter has a powerful head with thick beard and moustaches; he wears a dark skull cap. He has at his neck a standing-falling ruff painted with considerable sensitivity for the material and for its relationship to the beard and the shadows cast by it. The lighting is from the left and falls with calculated precision across the shoulder and breast of the spotted doublet.

There is little obvious repaint, though the picture is rubbed to some extent; it is consequently now rather warm in colour - the outlines of forms have a distinctly reddish haze.

The picture was apparently at one time inscribed 'Aetatis 62, Anno 1637' as well as signed (evidence of label and SNPG files) but this is no longer visible. The inscriptions on the companion portraits (nos. 115 and 116) strongly support this evidence.

The circumstances of the painting of the present portrait and its two immediate companions are not known. In 1629 Jamesone had painted Sir Robert Carnegie, the third of the four

brothers (see no. 26), the same year in which he painted the present sitter's son-in-law, Montrose. The opportunity presumably presented itself in 1637 to complete this small family gallery.

The portrait of Southesk has a certainty of drawing and firmness of modelling, allied to a real sense of occasion, which gives it a claim to being one of Jamesone's most worthy remaining works. It has considerable affinities with the much damaged portrait of Patrick Dun, presumably painted some ten years earlier (no. 37).

References: Carnegie to Musgrave - 'David Alexr. Carnegie, 1st E. of Southesk - Sir David Carnegie of Southesk'; William Fraser: History of the Carnegies, Edinburgh (1867), Vol. II, p. 551, records the portraits of the four brothers at Kinnaird (Southesk reproduced); Bulloch, no. 175; an MS. Catalogue of Pictures at Kinnaird made by the 10th Earl of Southesk in 1904 records copies of the four brothers at Ethie (transcript in SNPG); Caw, p. 11; Brockwell, pp. 40 and 41.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 137.

Coll: Earl of Southesk, Kinnaird Castle, Angus.

Prov: Family ownership since painted.

Plate 30.

115. Sir John Carnegie, First Earl of Ethie and Northesk

(b. c1579)

Canvas: 26 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. Signed lower right:

Jamesone. Inscribed upper left: Anno 1637/Aetatis 58.

Head and shoulders, to the right. The sitter wears a dark skull cap with some hair on forehead, and a falling ruff with tasselled band-strings; a thick rather straggling beard (unfashionable at this date) and waxed moustache. The doublet is covered in a diagonal grid pattern with a small flower in each compartment. Lit from the left.

The picture has been considerably rubbed (e.g. the beard). A certain linearity in retouching round the eyes and mouth has given the sitter a slightly comic appearance. Now rather worn.

Companion to nos. 114 and 116.

References: Carnegie to Musgrave - 'Sir John Carnegie, first Earl of Northesk - Sir David Carnegie of Southesk'; William Fraser: History of the Carnegies, Edinburgh (1867), Vol. II, pp. 341 and 551; Bulloch, no. 178; see also other references to no. 114 above.

Coll: Earl of Southesk, Kinnaird Castle, Angus.

Prov: Family ownership since painted.

116. Sir Alexander Carnegie of Balnamoon (c1587-1657)Canvas: 26 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. Inscribed upper left:

Anno 1637/Aetatis 50.

Head and shoulders, to the right. A well constructed vigorous head; strong cheekbones and finely arched nostril; brown hair well back on forehead, rather square heavy beard and moustache. He wears a fine lace-edged falling-ruff, tassels visible. The dark doublet, which has a pattern of small dots, is very subtly lit on the tip of the right shoulder and breast, the intensest light being just beyond the insertion of the wing.

Now rather warmer than it must have been originally owing to a certain amount of skinning. This has softened the details of hair, face and beard. Fortunately there has been little repainting; the left eye though damaged has the same elements of fine drawing seen in the Montrose (no. 25). The right eye is slightly repainted and is rather schematic. The collar and doublet are in surprisingly good condition and painted with considerable feeling. Even as it stands it is an image of very considerable power and subtlety of expression. Almost certainly painted as a companion to those of his brothers the Earls of Southesk and Northesk and related to that of the fourth brother, Sir Robert Carnegie of Dunnichen which had been done in 1629 (no. 26).

References: Carnegie to Musgrave - 'Carnegie of Craigs - Sir David Carnegie of Southesk'; William Fraser: The History of the Carnegies, Edinburgh (1867), Vol. II, p. 551 records the portraits of the four brothers at Kinnaird; Bulloch, no. 176; an MS. Catalogue of Pictures at Kinnaird Castle made by the 10th Earl of Southesk in 1904 records copies of the four brothers at Ethie (transcript in SNPG).

Coll: Earl of Southesk, Kinnaird Castle, Angus.

Prov: Family ownership since painted.

Plate 31.

117. Sir George Stirling of Keir (1615-1667)

Canvas: 27 x 24 in. Inscribed upper left:

Anno 1637/Aetatis 22. Signed lower right:

Jamesone/ [?] F.

Head and shoulders, to the right. A young man with sensitive features, almost smiling. He has long brown hair falling to his shoulders, now without much detail. The face is dull pink with greyish shadows, the paint rather thick; the lips are outlined and schematic - all facts pointing to a good deal of repaint. He wears a broad falling-band of scalloped lace with tasselled band-strings - the detail of the lace painted on a flat grey ground. His doublet is blue/grey with elaborate embroidery mainly dull ochre with some white. The front seams of the sleeves are open to reveal the white shirt.

Relined. Much repaint, on dark background, and as indicated above. Lower eight inches or so on the left much skinned. Generally rather dark.

In 1637, the year of this portrait, Sir George Stirling the 6th Laird of Keir married as his second wife, Margaret Napier daughter of the 1st Lord Napier. Her mother was a sister of the 1st Marquess of Montrose. Jamesone had already painted members of this circle, notably Montrose in 1629. It is not unlikely that the present picture, and its companion (no. 118 below) were painted on the occasion of the marriage,

repeating a precedent set by Montrose eight years before.

References: Mark Napier: Memoirs of the Marquis of Montrose, Edinburgh (1856), Vol. II, plate opp. p. 381, engraving by R.C. Bell: see also Appendix to Vol. I, pp. xxiv-xxv, where it is stated that the present, and its pendant 'originally occupied one frame with a slip between'; Bulloch, no. 133; Typescript Catalogue of Pictures at Keir House, pre-1939, no. 226 (copy in SNPG).

Exh: Exhibition of National Portraits, London, 1866, no. 528; Scottish Exhibition, Glasgow 1911, Catalogue, Vol. I, no. 38.

Coll: Col. W.J. Stirling of Keir, Dunblane, Perthshire.

Prov: In possession in 1856 of William Stirling of Keir (Napier, loc. cit.). In 1865 he succeeded, through his mother, to the Maxwell baronetcy taking the name Sir William Stirling-Maxwell. His first son John succeeded him in 1878: in his possession in 1885 (Bulloch, loc. cit.). The former's second son Archibald Stirling succeeded to Keir.

Plate 32.

118. Margaret Napier, Lady Stirling (b. c1620)
 Canvas: 27 x 24 in. Signed lower right:
 Jamesone/[?] Fc.

Head and shoulders, to the right. A round faced young woman with brown, tightly curled hair with a three part vermilion ribbon on the crown of her head. The face varies between dull cream in the highlights to grey/green in the shadows; eyes grey, nostrils and lips quite pink. She wears an ornate necklace at her throat, the mounts picked out in gold highlights. Low square cut décolletage trimmed with scalloped lace; vermilion ribbon in centre. Her dress is brown/green with ochre highlights; sleeves wide, with braiding. Braiding repeated down front of dress where it is used as points for lacing on bodice.

Relined. Rather dark and dirty, and damaged round edges but not so much repaint as its pendant. A warm ground visible where the paint is thin.

References: Mark Napier: Memoirs of the Marquis of Montrose, Edinburgh (1856), Vol. II, plate opp. p. 511, engraving by R.C. Bell: see also Appendix to Vol. I, p. xxv; Bulloch, no. 134; Typescript Catalogue of Pictures at Keir House, pre-1939, no. 225 (copy in SNPG).

Exh: Exhibition of National Portraits, London, 1866, no. 535; Scottish Exhibition, Glasgow 1911, Catalogue Vol. I, no. 43.

Coll: Col. W.J. Stirling of Keir, Dunblane, Perthshire.

Prov: As for no. 117 above.

Plate 33.

119. Archibald Napier, Second Baron Napier (d. 1658)
 Canvas: 25 x 22 in. Inscribed, later, upper left:
 ARCH.^D LORD NAPIER 2.

Nearly half-length, to the right. He has a youthful, almost feminine face with small mouth, but large nose and chin. Hair to shoulders; broad scalloped lace collar, with band-strings visible, over plain doublet; front seams of sleeves open. Lighting of right arm and breast typical of Jamesone, as is the manner in which the figure shrinks to the left within the canvas.

Rather badly over-cleaned on lower face, hair and collar; considerable retouching (information from present owner).

The sitter was brother of Lady (Margaret) Stirling of Keir (no. 118 above) to whom he shows considerable resemblance. Costume bears out the probability that the present portrait was painted in the same year as his sister's, and its pendant (no. 117) which is dated 1637.

References: Musgrave, as at 'Wilton lodge, Lord Napiers' - Archibald, 2d. Lord Napier . . . by Jamieson'; engraving by R.C. Bell in Mark Napier: Memoirs of the Marquis of Montrose, Edinburgh (1856), Vol. II, opp. p. 667: see also Appendix to Vol. I, p. xxiii, where Napier gives what is obviously a

thoughtful account of its condition; Bulloch, no. 155.

Coll: Gordon Heath, Englefield Green, Surrey.

Prov: As for no. 38 above.

120. Sir William Nisbet of Dean (1569-1639)

Canvas: 30 x 25 in. Inscribed upper left:

Anno 1637/Aetatis 68.

Head and shoulders, to the right. The sitter, past middle-age, has a florid, rather 'puffy' face with T-shaped beard and moustache. He wears a lace-edged skull cap and has a standing-falling ruff at his throat. This latter is now a very thin and transparent blue/grey and is worn at its outlines. The face is rather pink, freely and sensitively handled; the structure of the face and particularly the recession of the left cheek are carried out with considerable accomplishment. He wears a dark doublet but all detail here has vanished except the discernible outline of the right arm and a belt at his waist. The background is dark. There is a good deal of minor retouching. Cleaned post-1945.

The sitter is well to the left of the canvas area to make way for arms top right - contemporary but probably by a different hand. These are flanked by the sitter's initials

and have the motto 'Hic Mihi Partvs Honos' which was not personal, but that of Edinburgh Castle.

Although very different generally, the present picture is comparable with that of Montrose (no. 25). There is the same plasticity in the drawing of the face, the same feeling for the outlines of the eyes. There is also the same gentle observation of a character, in this instance possibly a rather coarse bucolic character, yet seen with sympathy and humour.

The sitter was provost of Edinburgh at various times between 1616 and 1623. In 1637, and this may provide the occasion for this portrait, he was appointed sheriff-principal of Edinburgh.

References: Nisbet's Heraldic Plates, Edinburgh (1892), p. lvi: this contains a description of the portrait when apparently in better condition.

Coll: Sir David Ogilvy, Winton House, Pencaitland, East Lothian.

Prov: In possession 1892 of Mr and Mrs Nisbet Hamilton Ogilvy at Archerfield (Nisbet's Heraldic Plates, loc. cit.); by descent to the present owner.

Plate 34.

121. John Erskine, Third Earl of Mar (d. 1654)

Canvas: 28 x 24½ in.

Nearly half-length, to the right. A mass of thick dark hair surrounds the face, this area being separated from the background by a narrow halation all the way round. The shape so formed is very typical of Jamesone. The features are rather sharp and angular, the flesh colour tending to be a watery crimson (low pinks and creams); T-shaped beard. He wears a medium-sized plain falling-band which is a rather beautiful blue/grey in the shadows; band-strings with large tassels. The doublet is a subdued brown with some embroidery; the upper right arm and right breast are lit with a series of little close horizontal yellow strokes of paint - there is a good deal of subtle modulation of surface shape here. The fronts of the sleeves are open showing white shirt sleeve; doublet also slightly open at front. The thick paint in these white areas is characteristically handled with twisting movements found in some of the Glenorchy wives. A broad vermilion sash crosses the right shoulder: it is tied below the left breast, and attached to it is the circular order of the Bath bearing the motto: TRIA IUNCTA IN UNO.

Good condition though rather thin in places. Small patches of repaint are easily visible, suggesting that there is no widespread repainting. Some damage between left corner

of the mouth and chin.

The costume indicates a date somewhere between 1635 and 1640. Son of Treasurer Mar the subject was made a Knight of the Bath in 1610. He was served heir to his father in 1635 and fell under the King's displeasure in 1640. Painted in these years, and in good condition, it gives as clear an indication as any picture, of Jamesone at the height of his self-confidence.

References: 'Catalogue of Family Portraits at Alloa House',
1884, no. 5; Bulloch, no. 131.

Coll: Earl of Mar and Kellie (on loan to Glasgow Art Gallery).

Prov: Presumably family ownership since painted.

Plate 35.

122. John Henderson of Fordell (fl. 1620-1655)

Canvas: 25 x 22 $\frac{3}{4}$ in. Inscribed, later, lower right: SIR JOHN HENDERSON of FORDEL/who having travelled in the early part of/his life thro' many remote Countries in/ASIA & AFRICA and distinguished himself/in the Wars of EUROPE returned to his/native COUNTRY in the Reign of CHARLES/the FIRST & had a COMMAND in the ROYAL army.

Head and shoulders, to the right. Thick dark brown hair surrounding a rather small face, with T-shaped beard and moustache. Face warm, rather transparent, shadows decidedly pale green. Broad plain falling-band, bluey-grey, stretching across to shoulders; band-strings and tassels visible. Plain dark doublet with short wings, the right sleeve open up the front seam; there is some black embroidery at the join between wing and body. The background is dark but not featureless; on the right side a very light greenish grey area represents an opening into daylight. This is sky above a sea, on which floats an oar-driven sailing vessel.

The picture is thin in pigment, rubbed and a little damaged but relatively untouched. The grey light which spreads across the right shoulder, breast and collar is typical of Jamesone. The gentle, hesitant expression is also

unmistakeable as are the more concrete details of drawing and composition. The rudimentary landscape/seascape is unusual, but has not been added later: it presumably illustrates or symbolises the exotic career of the sitter. The costume suggests a date in the late 30s.

It is stated in Douglas's Baronage, p. 519, that he 'had a command upon the coast of Africa, where, after a defeat, he was taken prisoner by the barbarians, and when he was upon the point of being destroyed by them, was ransomed by a lady, whose picture, with a coronet on her head, and a landscape, representing his deliverance, is still preserved in the family'. (This story is retold at length in an 18th century MS. in the Henderson of Fordell Muniments (SRO, GD 172) which purports to be based on a contemporary document.) A picture largely agreeing with this description, but also including the figure of a negress, which purports to be a copy made in 1731 by a W. Frier of an earlier picture, did indeed belong to the family and is now in the SNPG (no. 1604). As Douglas does not mention the negress it may be that Frier developed his picture from a single figure portrait, and it is noticeable that the left half of his picture contains a figure set against a wall of rock, which opens onto a sea with a sailing vessel on it. Jamesone therefore, may well have derived these features, for him unusual, from this earlier picture, whether it was a portrait proper or a symbolical device.

Although both his father and later his son were knighted there is no indication in the Henderson of Fordell muniments that the present sitter ever was. He seems to have been the only child born to his father by Agnes Balfour (first mentioned in these muniments in 1601, and lastly in 1613 when she divorced him). The sitter married Margaret Menteith in 1624. These facts accord with his apparent age and the date of the portrait. They do not entirely accord with the inscription of Frier's picture which states that he was travelling in Asia and Africa between 1618 and 1628.

References: None

Coll: Scottish National Portrait Gallery, no. 1600 (on permanent loan from the Earl of Buckinghamshire).

Prov: This and four other portraits purporting to be Hendersons of Fordell (nos. 123, 134, 135 and 136) form a group which, though not all of quite the same date, seem to have been together since the late 18th century when they were all inscribed with identities in the same hand. The baronetcy of Fordell became extinct in 1833; the last baronet's heir was his sister Jean Henderson, wife of Lt Col. George Mercer. Their grand-daughter inherited the property of her brother George William Mercer-Henderson of Fordell; her daughter Georgiana married Sidney the 7th Earl of Buckinghamshire (d. 1930). In 1939 the pictures

were in possession of the son of the last two, John Hobart-Hampden-Mercer-Henderson, 8th Earl of Buckinghamshire (d. 1963 and succeeded by a second cousin). No. 122 was given to the SNPG in 1963 but the others can no longer be traced.

123. Called Margaret Menteith, Lady Henderson (fl. 1624-1650)
 Canvas: Sizes unknown. Inscribed, later, lower
 right: MARGARET WIFE of SIR JOHN HENDERSON/THE
 TRAVELLER. DAUGHTER of W./MENTEATH of RANDIFORD
 and his WIFE JANE/daughter of BRUCE of BLAIRHALL.

This portrait is unrecorded after 1939, and is only known in a photograph of that date.

Nearly half-length, to the right. A young woman, with a bow on the right side of her head; delicate features, though nose rather long; pearl necklace at throat. Low square cut décolletage trimmed with scalloped lace; bow in centre. Sleeves ballooned and slashed above elbow; narrow belt dipping to front of waist.

Thin and rubbed, with clear signs of considerable repaint throughout, but still quite characteristic of Jamesone. The following colour notes were made by A.E. Haswell Miller in 1939: 'Red ribbon and white bow in hair . . . Pink bow at breast.

Black and white slashed bodice, pink bow at elbow' (notes in SNPG files).

This is presumed to be a companion to no. 122 above; the date of the costume would support this.

References: None

Coll: Unknown

Prov: See no. 122 above.

124. Called Arthur Erskine of Scotscraig (d. 1651)

Canvas: 24½ x 22½ in. Inscribed, later, upper left:
Hon^{ble} Arth^r Erskine; and upper right: of Scots Craig.

Nearly half-length, to the right. An oval-faced, youngish man with thick, reddish brown hair falling to his shoulders. Long nose, slight moustache on upper lip. He wears a quite broad falling-band edged with scalloped lace, band-strings and tassels visible. Dark doublet with some characteristic grey highlighting on right arm; sleeves and front of doublet open to reveal white shirt.

Background very dark; the picture heavily covered in cracking varnish. The face in particular is very much rubbed, the texture of the canvas visible throughout; yet enough paint remains to convey some expression of a gentle perception of character. In this respect it is close in feeling to the 7th Earl Marischal of 1636 (no. 93). In date it is perhaps a year or two later though rather earlier than the 4th Earl of Haddington (no. 127) which it also resembles: it does not share with this the degree of peremptoriness in drawing which began to take over in these years.

The sitter married Margaret Buchanan of Scotscraig in 1628 and was killed at Worcester in 1651.

For the group of portraits of which this is one see general commentary to no. 9.

References: Musgrave (Drumsheugh list): no. 6 - 'Sir Arthur Erskine of Scotsraig'; Bulloch, no. 149; Brockwell, p. 16.

Coll: Alastair Erskine-Murray, Viscount Elibank (on loan 1969 to Mrs Ann Bartleet, Buckless Farm, Coggeshall, Essex).

Prov: Perhaps through Mar's son Charles Erskine of Alva and Cambuskenneth to James Erskine, Lord Alva. By descent to Alexander Erskine-Murray, grandfather of present owner.

125. William Erskine (d. 1685)

Canvas: 25 x 23 in. Inscribed, later, upper left: Cup Bearer to Charles the 2^d; and upper right (in a different, perhaps earlier hand): W.^m Erskine Master of/the Charter House.

Nearly half-length, to the right. The sitter is a young man perhaps in his mid-twenties. He has luxuriant reddish hair to his shoulders; clean shaven warm face. He wears a broad lace-edged falling-band, strings and tassels visible; dark doublet with carefully painted highlights on right arm and right skirt; sleeves and front of doublet open to reveal white shirt. Dark background.

In pattern, costume and style very close to no. 124 above but condition better. Thin, with some rather obvious repaint

on sitter's right cheek and upper right lip.

References: Musgrave (Drumsheugh list), no. 7 - 'William Erskine, Cupbearer to King Charles 2.^d and Master of the Charter House, London: died 1685'; Bulloch, no. 150; Brockwell, p. 16.

Coll: Alastair Erskine-Murray, Viscount Elibank (on loan 1969 to Mrs Ann Bartleet, Buckless Farm, Coggeshall, Essex).

Prov: As for no. 124.

126. Called Anne Erskine, Countess of Rothes (d. 1640)

Canvas: 26½ x 21¾ in.

Head and shoulders, to the right. The sitter has a round head, thin fair hair with fringe and flat 'bun'; large double earring. Face pale cream/grey, shadows greenish, lips and isolated patches pink; pearl necklace at throat. Shoulders very wide; dark dress with low square décolletage with broad lace edge.

Almost total wreck. Head a mass of incompetent retouches. The corners have been blanked off.

In so far as any comparison with no. 7 is possible this could be the same sitter. The costume suggests a date about 1635-40.

References: Earl of Buchan's MS., p. 8 (quoted in no. 9);
Musgrave (Drumsheugh list), no. 9 - 'Lady Anne Erskine wife
of John sixth Earl of Rothes'; Bulloch, no. 144, who calls it
a 'characteristic and untouched sample of Jamesone', which
is either a comment on the unreliability of Bulloch's eye or
an indication of a disastrous subsequent history for the picture;
Brockwell, p. 17.

Coll: Alastair Erskine-Murray, Viscount Elibank, 3 Duncan
Place, Edinburgh.

Prov: As for no. 124.

127. John Hamilton, Fourth Earl of Haddington (1626-1669)

Canvas: 28 x 23 in. Inscribed along top (later, but probably 17th century: the word 'Thomas' in a different hand): Thomas 3d Earl of Hadinton.

Head and shoulders, to the right: within painted oval. The rather pointed oval head is surrounded by a mass of dark hair falling to the shoulders; the rear portion of the head is, typically, too near the picture plane. The face tends towards orange in colour, with characteristic green/grey shadows. Broad lace falling-band with tasselled band-strings. He wears a loose doublet slightly open at the front, and with front seams of sleeves also open. There are typically sketchy, 'floated' highlights on right shoulder and breast. Background dark brown.

Rubbed and thin throughout, which must increase the overall impression of brownness.

Despite the inscription the present is clearly related to the figure of the 4th Earl in the Haddington Family Group (no. 128 below). It is also recognisably the same sitter as that in a considerably more accomplished portrait also at Tynninghame which shows the sitter in armour at about the same age, and is inscribed as being the 4th Earl. It has already been suggested (Chapter III) that this latter may well be by Jamesone's pupil Michael Wright; it has very much more the appearance of being an ad vivum image than the present.

The present has some appearance of being a companion to no. 94 above, but this is doubtful. On one hand the painted oval may have been added, but there is no record of it ever having been in the Glenorchy collection. It is also probably slightly later in date, though certainly painted before 1645 when he succeeded his brother the 3rd Earl. In 1640 he succeeded as Lord Binning, which fact might have provided a reason for the painting of the present portrait.

References: Possibly Musgrave, no. 12 at Tynninghame: 'Thomas 3d. Earl of Haddington in a black cloak'; probably Bulloch no. 99, as 3rd Earl.

Exh: Probably Loan Exhibition of Old Masters, Edinburgh, 1883, no. 72.

Coll: Earl of Haddington, Tynninghame, East Lothian.

Prov: Probably family ownership since painted.

128. Haddington Family Group. The family of Thomas Hamilton, Second Earl of Haddington (1600-1640)
 Canvas: 43½ x 52 in. Inscribed, later, beneath the four principal figures: John/4th E: Hadinton - Thomas/3^d E: Hadinton - Thomas Lord Binning/2^d E: of Hadinton - Lady Katharine Erskine Lady Binning; and inscribed, later, bottom right: Jameson P.

The seven protagonists are posed on a raised terrace in the foreground, the left half of the picture opening into a landscape, the right half closed by a wall and column and a dais on which Lady Binning sits; behind her water trickles from an upturned urn into a basin. Top centre two angels bearing wreath and wand contemplate the figures below.

The upright figure of the 2nd Earl anchors the left half of the composition. His shoulders are draped with a dark crimson cloak, broken by sharp white highlights; beneath this he wears armour. His right hand, curiously out of scale, indicates his two sons, the 4th Earl standing on the extreme left of the picture, the 3rd Earl next to his father. The face of the former is painted with a miniature-like delicacy; his doublet and breeches are largely yellow ochre in colour but with a fair degree of strong olive green. The costume of the 3rd Earl is basically pale pink with some dark crimson.

Near the centre a younger child wearing a long green/blue dress and carrying a chaplet of dull red flowers reaches across towards Lady Binning. The latter faces into the centre, her right hand holding a lily branch, her left touching the head of the youngest child. Her hair is quite yellow, her dress a slightly paler version of that of the centre child; the highlights of the folds are pronounced and thick. Entering bottom right is the figure of a grotesque but gentle dwarf bearing a basket of fruit or flowers; his head turns towards the spectator. His doublet and breeches are a pink vermilion, as is the dress of the youngest child.

The sky is warm grey crossed by bars of pink and yellow just above the little group of trees in the mid-distance in the centre. The foliage massed behind the 2nd Earl is brown to black and flecked with green on its edges. The right background is very dark. The foreground lightens from brownish black at the bottom edge through brown to a light red ochre in the centre.

The picture is a strange amalgam of naivety, poor drawing and colour which is both jewel-like and rich. As has been noted above the heads of the 3rd and 4th Earls seem to be derived from single portraits of the subjects by Jamesone (nos. 94 and 127). In the case of the 3rd Earl the upper body has been reversed so as to face inwards but the head has not, which gives an effect of extreme awkwardness. However

the 4th Earl seems younger and has shorter hair than in no. 127. The picture is almost certainly retrospective: Haddington's wife had died in 1635. The figure of Haddington himself is taken more or less directly from the full-length at Tynninghame from Van Dyck's studio.

There is no precedent for this picture in Scottish painting, and the nearest parallel in Jamesone's existing work is probably the full-length of the Countess of Rothes with her daughters (no. 7). Family groups were, however, known in Scotland; for example, the 5th Lord Seton and his sons of 1572 by Frans Pourbus I (National Gallery of Scotland, no. 2275) or the Winton Family Group of 1625 at Keith Hall, but in these cases the figures are confined in a shallow space. Waterhouse (Painting in Britain: 1530-1790, Harmondsworth (1962), p. 41) casts some doubt on Jamesone's hand but has more recently accepted it (letter of 24 June 1966 to writer). In fact there are quite close stylistic parallels with other established paintings by Jamesone. The most revealing comparison is probably with the similarly unique Glenorchy Family Tree of 1635 (no. 92), where a miniature-like technique is used in large format. The colouristic effects are also similar in the uninhibited use of pink and turquoise accents. There are quite specific parallels in the drawing of the figure of Haddington and the reclining figure at the foot of the Glenorchy tree, especially in the minute, misunderstood hands: these

same hands are also found in the two young Earls. The rather deflected light on the folds of the cloaks of these figures is also very alike.

Another picture stylistically close is the 'fancy' portrait of Robert II at Newbattle which is probably of 1633 (no. 46). The head in this portrait has the same peremptory quality as that of the dwarf, the same misunderstanding of the bony structure of the lower part of the face, and the same rather large liquid eye and dart of white for the highlight, which in each case is parallel to the line of the eye and breaks into the white. Generally, the pinks and turquoises of the Group are found in many of the group of 'fancy' kings.

If there is no immediate source for the composition of this picture in Scottish painting, a similar type of pattern is found in a picture like Mytens's Charles I and Henrietta of c1630-32 at Windsor (Oliver Millar: Tudor, Stuart and Early Georgian Pictures, London (1963), no. 120, Plate 59). This is likewise in two halves, though reversed, one with a low dais on which the main figures stand closed in by a wall and columns, the other opening into a landscape. Again, the Royal dwarf Jeffrey Hudson enters bottom left while a single angel top centre drops flowers on the King and Queen, status symbols exactly paralleled in the Haddington group. Jamesone's immediate source is however more likely to have been engravings of this or this type of picture, for example, the engraving by

William Marshall of Charles and Henrietta and five children where two angels celebrate the Royal family, the children of which are, as here, dwarf-like adults rather than children (Corbett and Norton (Hind): Part III, Plate 54).

References: Inventory of goods belonging to Thomas 6th Earl of Haddington at his death in October 1735 'In the picture Closet . . . Item the family peice of Hadington by Jamieson' (SRO, Edinburgh Register of Testaments, Vol. 98, under 22 April 1736); Musgrave (Tynninghame list), no. 7: 'A family piece, less than life, of the 2d. Earl of Haddington, his wife, two sons and two daughters, said to be done by Jameson'; Sir William Fraser: Memorials of the Earls of Haddington, Edinburgh (1889), Vol. I, p. 375; Bulloch, no. 97; Brockwell, p. 26; Waterhouse (loc. cit.).

Exh: Loan Exhibition of Old Masters, Edinburgh 1883, no. 101.

Coll: Earl of Haddington, Tynninghame, East Lothian.

Prov: Probably family ownership since painted.

Plate 36.

129. Called Sir John Sinclair, First Baronet of Stevenston (d. 1648/9)

Canvas: 25 x 21 in. (sight).

Inscribed, later, lower left: SIR JOHN SINCLAIR
1st BART.

Head and shoulders, to the right. A rather irregularly shaped head, the face a warm orange. He has short greyish hair, brown beard and moustache. He wears a squarish grey lawn collar trimmed with scalloped lace; band-strings and tassels visible. Doublet dark, with little detail discernible; the outline of the left arm is visible as a dark against a lighter, greyer background.

The picture is very dirty; there is a good deal of retouching on the face and the lower part, especially the ear, is very rubbed and indistinct. Generally thin and rubbed; flaking at the top where a red ground is visible.

A portrait of the late 30s with pronounced Jamesone characteristics, e.g. the outline of the head. Probably a companion to no. 130.

John Sinclair of Stevenston, a merchant, was created baronet 18 June 1636 (Complete Baronetage, Vol. II, p. 421). The present owner states that the picture came from Stevenston but it has no recorded history; the identity must be considered questionable since its similarly inscribed companion (no. 130

below) is clearly wrongly identified.

References: None

Coll: Lady Broun Lindsay, Colstoun, East Lothian.

Prov: See above.

130. Called Sir John Sinclair, Second Baronet of Stevenston (1642-1652)

Canvas: 24 $\frac{7}{8}$ x 21 $\frac{1}{8}$ (sight).

Inscribed, later, lower left: SIR JOHN SINCLAIR
2nd BART.

Head and shoulders, to the right. A young man with moustaches, long hair to his shoulders and fringe on forehead; the face a very warm orange. Squarish grey lawn collar edged with scalloped lace. The doublet is a dull gold colour, slightly open at the front; the front seams of the sleeves also open to reveal the shirt. The dark, rather sweeping shadows on the sleeves are typical of Jamesone.

Retouching round eyes, on bridge of nose and on forehead.

A portrait of the late 30s, certainly with the appearance, besides the inscriptions, of being a companion to no. 129. The sitter however cannot be John, 2nd baronet, who was

grandson of the 1st baronet; he was not born until 1642 and lived only ten years (Complete Baronetage, Vol. II, p. 421). It could conceivably be John Sinclair his father who died in 1643.

References: None

Coll: Lady Broun Lindsay, Colstoun, East Lothian.

Prov: See no. 129 above.

131. James Graham, First Marquess of Montrose (1612-1650)

Inscribed upper left: Anno 1640.

This portrait is not recorded with certainty after 1911 (see below). The latest visual evidence is an engraving by R. C. Bell in Mark Napier: Memoirs of the Marquis of Montrose, Edinburgh, (1856), opposite p. 289.

Head and shoulders, to the right. A serious but faintly smiling face, with slight moustache and tuft under lower lip. Hair falling in thick curls to shoulders; small skull cap worn on top of head. A very wide falling band of scalloped lace lies on the shoulders; band strings and tassels visible. What is evidently a leather jerkin, laced up the front, is worn over a doublet of which the sleeves only, decorated with diagonal strips of embroidery, are visible. An ornate buckled shoulder belt crosses the breast.

The resemblance to the 1629 portrait of Montrose (no. 25) is marked, though the sitter's features have slightly hardened. When Bell's two engravings of Sir George and Lady Stirling (see nos. 117 and 118) are compared with the originals they are seen to be fair and quite sensitive records. The same can be assumed in this case, especially since so much of the drawing of the facial features (the rather angular left eye, the sensitive line of the mouth), the composition and the

lighting point directly to Jamesone.

Napier (op cit, Appendix to Vol. I. p. V) quotes a label said to be on the reverse of the portrait. This, signed by Margaret Haldane Colquhoun on 2 March 1833, is based on information given to her by her father Robert Colquhoun of Camstraddan, 1716-1787. According to this, when in England in 1640, Montrose took refuge in the house of Mr. Colquhoun of the Camstraddan family. Jamesone was also in the house and painted Montrose for their host who assured the latter that Jamesone was 'a man of honour, a friend that might be trusted'. It is a curious story and cannot be entirely overlooked. It is also interesting to remember that 1640 was the year in which Jamesone fell foul of the Covenanting faction (see Documents, nos. 58-60) and seems to have spent the latter half restricted or imprisoned in Edinburgh.

A version of this portrait, with very similar costume, but much altered head, which on the evidence of a photograph perhaps shows some traces of Jamesone, was sold at Christie's, 12 May 1950, lot 48/1, as Viscount Dundee (ex collection of Lady Wauchope of Niddrie).

References: Napier, loc. cit; William Fraser: The Chiefs of Colquhoun and their Country, Edinburgh (1869), Vol. II, pp. 245-246, as in the possession of Sir Robert Gilmour Colquhoun; Bulloch, no. 135 at Buchanan House,

Exh: International Exhibition, Glasgow, 1901, no. 1014;
Scottish Exhibition, Glasgow 1911, Catalogue Vol. I, no. 47.

Coll: Presumably Duke of Montrose, Buchanan House,
Stirlingshire.

Prov: On the evidence of the label quoted by Napier, the picture descended from the original Mr Colquhoun to Robert Colquhoun of Camstraddan about 1775 (it was taken to London for cleaning the following year). According to Bulloch it was acquired by the Duke of Montrose in 1871 on the death of Sir Robert G. Colquhoun. Correspondence in SNPG files of June 1933 between Stanley Cursiter and Lady Helena Carnegie implies that the picture was then still at Buchanan House.

132. Unidentified Man (perhaps James Crichton, First
Viscount Fren draught (c1620-c1664/5))

Canvas: 27½ x 20 in.

Head and shoulders, to the right. Small head with small features; T-beard and moustache; long flowing hair to shoulders, with wisps of hair on forehead. He wears a dark doublet, open at the front below the waist; the front seams of the sleeves are also open. He also wears a quite deep plain falling-band of rather unusual form, one side slightly overlapping the other; band-strings and tassels visible.

The face is very much repainted but closely enough to the underlying shape to reveal typical Jamesone forms. The picture is excessively dirty and cut down all round, considerably at the foot. Old photographs show highlights on folds on the right sleeve very similar to those on the 7th Earl Marischal (no. 93), and also reveal an outline of the figure and its relationship to the picture area which are repeated many times in Jamesone's works.

The costume suggests a date about 1640. The tentative identification is based, firstly on provenance, and secondly on the picture's appearance of being a companion to no. 133 below, which has traditionally been called Lady Fren draught. Crichton (made Viscount in 1642) had contracted to marry

Janet Leslie, third daughter of the 1st Earl of Leven, by 10 October 1639 (Scots Peerage, Vol. IV, p. 130). The picture could be connected with the marriage. See no. 133 below.

References: Probably Earl of Buchan's MS., p. 8, as 'Sir Thomas Urquhart of Cromarty'; probably Carnegie to Musgrave as 'Urquhart of Cromarty'; Bulloch, no. 141, as John Urquhart of Craigston (died 1631!).

Coll: The Morison of Bognie Trustees, Fren draught, Aberdeenshire.

Prov: The widow of James Crichton, the 2nd Viscount Fren draught (d. c1674/5) married George Morison of Bognie; presumably by descent in these families.

133. Called Janet Leslie, Lady Fren draught (d. 1640)

Canvas: 28 x 23½ in.

Half-length, to the right. A rather long ovoid face with small features, except for a long thin nose. She has thick, but not very long hair with ribbon at the back of the head. A many-layered but plain neckerchief covers the breast up to the throat; it is tied on the breast with a bow.

The sleeves of the bodice are quite full and open at the front seam where there is some embroidery; bodice laces down the front; narrow belt at waist.

The face seems considerably repainted, but the right arm and visible bodice area seems untouched and are painted with the rather 'floated' highlights seen in many of Jamesone's pictures.

The costume is typical of about 1640. The picture seems to be a companion to no. 132 above. Frendraught and Janet Leslie were married at the end of 1639 or beginning of 1640. They had a daughter who was baptised on 20 November 1640 but Janet died four days later (Scots Peerage, Vol. IV, p. 130).

References: Probably Earl of Buchan's MS., p. 8, as wife of Sir Thomas Urquhart of Cromarty; probably Carnegie to Musgrave as Urquhart's wife; Bulloch, no. 140, as Lady Frendraught.

Exh: Archaeological Exhibition, Aberdeen, 1859, no. 51.

Coll: The Morison of Bognie Trustees, Frendraught, Aberdeenshire.

Prov: As for no. 132 above.

134. Called Sir John Henderson of Fordell (d. before 1620)
 Canvas: Sizes unknown. Inscribed, later, lower
 right: SIR JOHN HENDERSON/eldest son of JAMES/
 HENDERSON of FORDEL,/by his Wife JANE daughter/
 of Wm. MURRAY of Tullibardine

This portrait is unrecorded after 1939, and is only known in a photograph of that date.

Head and shoulders, to the right. A man of perhaps forty with a narrow, rather pointed head and long thin nose; he has a light-coloured, turned up moustache and tuft under the lower lip; darker hair thickening at neck. He wears a broad falling-band of scalloped lace. Doublet with quite short wings, buttoned down the front, elaborately embroidered, the sleeves open at the front. Light spreads across the right arm and shoulder, represented by series of horizontal flecks of colour, very similar to those in the portrait of the 3rd Earl of Mar (no. 121). Thick flecks of paint also pick out highlights on some of the embroidery and on the buttons.

The picture is obviously rather rubbed in the face area, but seems otherwise in good condition, without repaint. The drawing of the eyes and their intent but gentle stare, the elongation and the lighting are unquestionably Jamesone characteristics. The date in terms of costume must be near 1637.

The inscription must be erroneous. Although the parentage is correct the Henderson of Fordell muniments (SRO, GD 172 unsorted) show that this Sir John (knighted by 1606) was dead by 1620. If the inscribed identity of no. 122 above, which see, were mistaken the present could be that John Henderson (it is certainly not a different portrait of the same sitter). The only other candidate from this generation is John's half-brother James, born to ----- Halkheid, but later than 1613 when his (John's) mother divorced his father. The sitter's apparent age makes this rather unlikely.

References: None

Coll: Unknown

Prov: See no. 122.

135. Called Margaret Henderson, Lady Blantyre

Canvas: Sizes unknown. Inscribed, later, lower

right: MARGARET daughter of/SIR JOHN HENDERSON

BAR.^T/ & LADY of ALEXANDER 5th. /LORD BLANTYRE

This picture is unrecorded after 1939, and is only known in a photograph of that date.

Nearly half-length, to the right. She has a youthful, elongated, rather mournful face. Thick hair on either side of head, fringe on forehead, loosely covered by a dark hood; small white collar under chin. The neck, breast and shoulders are swathed in two layers of scalloped lace, the upper dark, the lower light. This area is difficult to read and part of the dark area may represent a neckerchief. Dress very obscure; sleeves puffed and tied with large bows at elbows.

The picture seems to be in very bad condition. There is much hard outlining, especially on the facial features which indicates repainting. The following colour notes were made by A.E. Haswell Miller in 1939: 'Reddish hair . . . black cap . . . Broad scalloped lace band over white ditto . . . Black slashed bodice . . .' (SNPG files).

Costume suggests a date in the early 40s: the sitter is perhaps twenty years of age. The first Henderson baronet was John, son of John Henderson and Margaret Menteith who married in 1624. The inscription must therefore be wrong. She may be the Margaret Henderson, sister of the baronet, who had married Sir Harie Wardlaw by 1654 (SRO, GD 172, unsorted).

References: None

Coll: Unknown

Prov: See no. 122.

136. Called Sir James Henderson (b. between 1613 and 1620)
 Canvas: Sizes unknown. Inscribed, later, lower
 right: SIR JAMES HENDERSON/a CAPTAIN in the FRENCH/
 ARMY. Anno 1643

This portrait is unrecorded after 1939, and is only known in a photograph of that date.

Head and shoulders, to the right. A young man who almost smiles. Thick hair covering forehead and curling onto cheeks and shoulders. The facial features are drawn finely, though rubbed; the lips curve both arrogantly and gently; the chin is long and large. He wears a short lace band with strings and tassels visible; dark doublet open at front with sleeves also open at front seams. A shoulder belt crosses the right shoulder; dark embroidery at insertion of sleeve into body.

Though battered and rubbed the picture seems free of repainting. The raised folds on the right arm and the breast are lit in a typical Jamesone way and the sharp picking out of detail on the belt is characteristic; even more so is the compositional outline of the entire figure.

The inscribed date is perhaps slightly late but is curiously specific. This is a more likely candidate than no. 134 above to be Sir James Henderson, half-brother to John

Henderson (no. 122). He is little more than youthful in the present portrait which accords well with his year of birth, sometime between 1613 when his father was divorced by his first wife and 1620 when he was dead. (There is little reliable genealogical information on the Hendersons of Fordell: the details recorded in nos. 122, 123 and 134 to 136 have been taken from writs preserved in the Henderson of Fordell muniments, SRO, GD 172.)

References: None

Coll: Unknown

Prov: See no. 122.

137. Called John Leslie, Sixth Earl of Rothes (1600-1641)
 Canvas: 30 x 25 in. Inscribed on right: I E R
 (E raised)/1642/Aetatis. 42.

Head and shoulders, to the right. He has a smallish head, with soft brown hair, ochre moustache and squarish beard; face pallid but cheeks and lips quite vermilion. He wears a broad scalloped-lace falling-band, the same grey but lighter than the doublet which is open at the front; front seams of sleeves also open. Background black turning to ochre around the head. The sleeves show traces of horizontal braiding and the figure may originally have been in a painted oval.

The face is in fair condition but retouched round right nostril; lips also gone over and now rather schematic.

The shape of the head and the method of lighting suggest only Jamesone; the slightly exaggerated rotundity of the rear portion of the head and the soft lighting of this area, which flows into the light area of the forehead, are characteristic.

The inscription can mean little else than John Earl of Rothes; comparison with the full-length of 1625 (no. 6) and even more so with a fine miniature of Rothes at Tynninghame bear out the identification, yet Rothes certainly died in 1641. The most likely explanation is that the inscription

is slightly late, and inaccurate.

References: Bulloch, no. 162.

Coll: Unknown

Prov: Probably family ownership until the sale of Leslie House to Sir Robert Spencer-Nairn; sold by Mr Alastair Spencer-Nairn at Christie's 8 December 1967, lot 14.

138. Sir Robert Campbell of Glenorchy (1579-1657)

Canvas: 44 x 52 in. (see below).

Inscribed above, later: SIR ROBERT CAMPBELL/1641

Head and shoulders, to the right. A squarish face with intent gaze. Thin hair parted in the centre and gathered over each ear; long waxed moustaches and rather full beard. Over a dark brown doublet, which is only faintly lit on the right arm and shoulder, is worn a broad square-cut white collar with strings and tassels visible.

Rather thin and rubbed, but otherwise in fair condition; little obvious repaint. The rotundity of the rear of the head is typically Jamesone, and there is a quiet vigour about the portrait.

This picture has been relined and paired on an ogee shaped canvas with a portrait by Jamesone of Sir John Campbell (see next entry, and also nos. 95 and 96 which have been treated in the same way). The original size of the picture was probably about 26 x 22 inches. The inscription can be accepted as a record of a contemporary one.

The sitter succeeded his brother and Jamesone's principal patron, Sir Colin Campbell, in 1640. On 17 May he and his son John Campbell signed the inventory of goods left by Sir Colin which contains the first mention of Jamesone's Glenorchy family tree (no. 92; see also Chapter II, footnote 108).

This was done in terms of Sir Colin's will of 4 May 1638 in which he 'constitutes my brother Roberte Campbell of glenfalloche my onlie executore and vniversall intromettor with my haille guids . . . the tyme of my deceis out of this mortall Lyfe' (SRO, GD/112/3/1). At this time Robert was committed to the service of Argyll (see above, p. 58). After he succeeded his brother there were indications that he would no longer use the services of the latter's agent in Edinburgh, Archibald Campbell, who had been the intermediary in the contacts with Jamesone (SRO, GD/112/40/2/1640-49 bundle). However his son John Campbell smoothed the way, and it may be that Archibald Campbell again arranged the painting of this Glenorchy portrait, some four years after Jamesone had completed the set of noblemen.

There was until recently a copy of this portrait in the possession of the Breadalbane family (sold from Invereil 3 March 1969, lot no. 76, bought Essex). This seems always to have been accepted as by Jamesone himself but close inspection does not bear this out. It may be a portrait of the period, but the paint (and it is not repaint) has a thickness and coarseness in handling which is foreign to Jamesone: a sensitivity to character is quite lacking. In many ways it anticipates the type of portraiture associated in the middle of the century with the Scougal family.

References: Perhaps 'An Inventar of the hous of Baloch . . . 1679 . . . In the outter waiting Rounge Other tuo of the Lairds of Glenvrchy' - i.e. different pictures from the German painter's set (SRO, GD/112/22/4); Pennant, 1772, (p. 32), saw at Taymouth 'Sir Robert Campbel, of Glenurchie, 1641'; Robert Johnson to Pinkerton in 1786 lists at Taymouth 'In the Library . . . 7. Sir Robert Campbell 1641 half-length by Jameson' - he also lists the copy as no. 33 (Pinkerton's Correspondence, Vol. I, pp. 135 and 137); Musgrave, same as Johnson; Inventory of Taymouth of 1863, no. 181 - the copy no. 127, described as 'Sir Robert Campbell in a brown dress and white collar 1641' (SRO, GD/112/22/10); Bulloch, no. 40 - he describes this as a replica by Jamesone and paired with Sir John: of his no. 37 (here called the copy) he says '. . . much repainted, and Jamesone's thinnish painting has been quite overlaid . . .'; Brockwell, p. 25.

Coll: Unknown

Prov: Glenorchy (Breadalbane) collection; latterly in possession of H.R.H. Woolford; sold by him at Dowell's, Edinburgh, 1 May 1964, lot 111.

139. Sir John Campbell of Glenorchy (1606/7-1686)
 Canvas: 44 x 52 in. (see below). Inscribed
 above, later: SIR IOHN CAMPBELL/1642.

Nearly half-length, to the right. A sharp, alert face with substantial nose; hair parted in the centre and falling thickly to the shoulders; 'Vandyke' beard with long moustaches. The sitter wears a light-red/crimson doublet with strong lights on the right arm, shoulder and breast. Over this is worn a broad square-cut white collar with strings and tassels visible.

Condition similar to no. 138 above to which it is joined on one canvas: original size probably about 26 x 22 inches. The inscription can be accepted as a partial record of a contemporary one; he did not become a baronet until 1657.

Stylistically similar to no. 138. It is clearly by the same hand as the much feebler portrait of the 4th Earl of Haddington (no. 127) which is perhaps a year or two earlier. The quality of the present (and no. 138) is surprisingly good and shows that even at this late stage in his career Jamesone could create a credible image with few obvious lapses in drawing; while the right eye may show something of the schematism found in, for example, the 'fancy' portrait of Marjory Stewart (no. 71-(1)), the left shows some of the

understanding of form noted in Montrose (no. 25). The genesis of the portrait is probably similar to that suggested of the portrait of his father. A copy of this portrait also exists (sold from Invereil 3 March 1969, lot no. 87, bought Bromfield). The remarks made of the copy of no. 138 apply here.

John Campbell served on the Committee of War for Perthshire in 1644, 47, 48 and 49. In early 1658, just after the death of his father, his son John, future 1st Earl of Breadalbane, wrote to him from London '. . . My wyf talks it for a great complement that your honor should demand her pictur. The season is so extream cold with frosts great snowes that it puts ladyes in ane ill mode to be drawn however shee promises to send it with all convenience but shee is thairby feared to be dislyked before shee be seen . . .' (SRO, GD/112/39/907). One senses here a continuity in the Glenorchy interest in family iconography which Jamesone had fulfilled and even formed for almost a decade.

References: See first reference to no. 138 above; Pennant, 1772, (p. 32) saw at Taymouth 'Sir John Campbel, of Glenurchie, 1642'; Robert Johnson to Pinkerton in 1786 lists at Taymouth 'In the Library . . .8. Sir John Campbell 1642 half-length by Jameson' - the version, no. 34 (Pinkerton's Correspondence, Vol. I, pp. 135 and 137); Musgrave, same as Johnson; Inventory of Taymouth of 1863, no. 182 - the copy no. 125, described as

'Sir John Campbell in a red dress and white collar 1632' [sic]
(SRO, GD/112/22/10); Bulloch, no. 41 - described as another
by Jamesone: his no. 38 (here called the copy) is described as
'a genuine, untouched Jamesone'; Brockwell, p. 25.

Coll: Unknown

Prov: Glenorchy (Breadalbane) collection; latterly in possession
of H.R.H. Woolford; sold by him at Dowell's, Edinburgh,
1 May 1964, lot 111.

Plate 37.

140. 'Sir John Scot of Scotstarvet' (1585-1670)

This portrait is lost. There is no visual evidence of its appearance and there are no recent verbal records. That Jamesone painted Scot can be gathered from Document 79(b), a series of epigrams addressed to Jamesone by a William Forbes on the subject of painting Scot; these, dated 21 June 1642, were sent to Scot.

Sir John Scot was Director of the Chancery of Scotland. Brother-in-law of William Drummond of Hawthornden and close friend of Arthur Johnston, he was the frequent recipient of poems of the kind in the document referred to. He was entered an honorary burghess of Aberdeen on 31 August 1622: it seems more reasonable however to connect the painting with the date on the epigrams rather than this earlier date.

References: Documents, no. 79(b); almost certainly Earl of Buchan's MS., p. 27 - 'Sir John Scott of Scotstarvet (The Laird of Scotstarvet has it) tis by Jameson'; on 1 December 1797 John Pinkerton sent the Earl of Buchan a list of paintings which he still required for engraving: this gives the location and the subject and includes 'Balcolmy - Scott of Scotstarvet', almost certainly the present portrait (Pinkerton's Correspondence, Vol. II, pp. 15-17).

141. Anne Kerr, Countess of Lothian (d. 1667)

Canvas: 27 x 24½ in. Inscribed upper left
 (later, but probably copied from a contemporary
 inscription faintly visible underneath the present):
 Anno 1644/Anne Countess of Lothian.

Head and shoulders, to the right. She has rather meagre brown hair falling in thickening stylised curls to her shoulders; large rather schematised eyes and full pink lips. A semi-transparent dark grey neckerchief falls over the shoulders and breast and is held by a square brooch under the chin. The top of the sitter's dress is decorated with three bands of scalloped lace with a large jewel in the centre of the breast. The picture is now rather dark and rubbed.

On comparison with Marjory Stewart (no. 71-(i)) the attribution to Jamesone is certain: the schematic treatment of the eyes and the stylised hair are very similar. The typical enlarging and pulling of the rear of the head towards the picture plane is here taken to an extreme degree, while the figure, again typically, tends to shrink within the canvas area.

The sitter's date of birth must have been about 1613 which would make her thirty-one in this portrait. She became Countess of Lothian in her own right on the death by suicide of her father the 2nd Earl. She married William Kerr,

son of the Earl of Ancram, who was created Earl of Lothian in 1631. There is no record of Lothian patronising Jamesone but the group of twenty-five Scottish monarchs at Newbattle (nos. 40 to 64) may well have entered the collection in his life-time. He was an avid collector and at this time was buying quantities of books, silverware and pictures in Paris through his agent John Clerk of Penicuik. On 27 May 1644 he acquired two portraits supposedly by Tintoretto (SRO, GD/40/XVIII/1./1). What may well be a portrait of Lothian, dated 1644, and a pendant to the present, is at Yester House (see no. 142 below).

References: Possibly 'a head Anne, Countess of Lothian' in an 18th century Newbattle Inventory (transcript in SNPG) - it does not however appear in an inventory of 1798; no. 209 in a Newbattle Inventory of March 1833 (transcript in SNPG).

Coll: Marquis of Lothian, Monteviot House, Roxburghshire.

Prov: As it is not clearly mentioned in the earliest inventories it may conceivably have formerly been with its presumed pendant at Yester.

Plate 38.

142. Unidentified Man (perhaps William Kerr, Third
Earl of Lothian (c1605-1675)

Canvas: 30 x 24 in. Inscribed upper left: 1644.

Head and shoulders, to the right. He has long, curling light brown hair falling to shoulders from central parting. Flattened ovoid face, the features simplified; light moustache, curved at corners of mouth. Scalloped lace collar with tassels and band-strings visible. The sitter wears armour and a pale blue sash crosses his right shoulder.

Generally thin, rather warm in colour, but not obviously repainted.

Close examination of the drawing of the eyes shows the same hand as the Montrose of 1629 (no. 25) but the subtlety there is here a mere trace element. The ever present habit of Jamesone of bringing the back of the head unnaturally near the picture plane here reaches an extreme, and generally the treatment of detail is schematic and uninteresting. This is Jamesone in a decline more complete than that of Anne Kerr also dated in the last year of his life (no. 141).

This may well be a companion to that picture. An oval portrait of the 3rd Earl of Lothian, also at Yester (and derived from a full-length at Newbattle - both of a Scougal type), shows the same general form of composition and features, and the same rather unusually formed moustache. (For notes

on Lothian see no. 141 above). The poor quality may be partly explicable by its not being from life.

References: Perhaps '6. A Gentleman in Armour a 3 Jamieson' in a list of pictures belonging to Lord Tweeddale in Pinkie House 1739 (University of Edinburgh Library, La. IV. 26.); Bulloch, no. 184.

Coll: The Dowager Marchioness of Tweeddale, Yester House, East Lothian.

Prov: Conceivably in Lothian possession in the 17th century; probably in Tweeddale possession since the 18th century.

Plate 39.

Appendix

Portraits attributed to an unidentified painter of Scottish subjects, active in the years 1622-1628. The identity and manner of this painter are discussed in Chapter III, section 111.

1. Alexander Seton, 1st Earl of Dunfermline (1556/7-1622)
 Canvas: 42 x 32½ in. Inscribed upper left: AETATIS.
 66/1 6 2 2.
 Three-quarter length standing, to the right; fringed curtains top left and top right.
 This is a copy of a portrait of the same format and size (but without the curtains) by Marcus Gheeraerts, dated 1610 in the collection of the Dowager Marchioness of Tweeddale, Yester House, East Lothian.
 Coll: Sold Christie's 19 November 1965, lot 5.

2. Thomas Hamilton, 1st Earl of Haddington (1563-1637)
 Canvas: 41¾ x 32 in. Inscribed upper left: AETATIS.
 SVAE.61./1 6 2 4..
 Three-quarter length standing, to the right; left arm supported by the back of a chair.
 Coll: Earl of Haddington, Tynninghame, East Lothian.
 Plate 66.

3. Ian, Patrick and James Campbell of Ardkinglas

Canvas: 30 x 42 in. Inscribed by the subjects' heads from left to right: AETATIS.SVAE.9./1 6 2 4 - AETATIS.SVAE.10./1 6 2 4 - AETATIS SVAE 4/1 6 2 4.

Three-quarter lengths standing, Ian to the right, Patrick and James to the left.

Coll: Duke of Argyll, Inverary Castle, Argyllshire.

Plate 67.

4. George Seton, 3rd Earl of Winton (1584-1645) with his sons George and Alexander

Canvas: 44½ x 33 in. Inscribed by the subjects' heads: AETATIS 40/1 6 2 5 - AETATIS.5 - AETATIS.12..

Father and elder son three-quarter length standing, father to the right, son to the left; younger son half-length, to the right; fringed curtains top left and top right.

Coll: Dowager Countess of Kintore, Keith Hall, Aberdeenshire.

Plates 64 and 71.

5. Anne Hay, Countess of Winton (b. c1592) with two children

Canvas: 43½ x 32½ in. Inscribed upper left: AETATIS 33/1 6 2 5. Inscribed, later, bottom left: Jameson pinx/Alex^F. Pronepos restaur 1765

Countess and elder child three-quarter length standing, to the right; younger child half-length, to the left;

fringed curtains top left and top right.

Perhaps a companion to no. 4.

Coll: P. Maxwell Stuart, Traquair House, Peeblesshire.

6. George Hay, 1st Earl of Kinnoull (1572-1634)

Canvas: 45 x 34 $\frac{3}{4}$ in. Inscribed upper left: AETATIS.

54/1 6 2 5.

Three-quarter length standing, to the right.

Coll: Dowager Marchioness of Tweeddale, Yester House,
East Lothian.

Plate 70.

7. Anne Cunningham, Marchioness of Hamilton (d. c1646)

Canvas: 23 x 18 in. Inscribed to the left of the head:

1 6 2 5.

Head and shoulders, to the right; left hand raised
to breast.

Coll: Duke of Hamilton, Lennoxlove, East Lothian.

Plate 66.

8. Anne Hay, Countess of Winton (b. c1592)

Canvas: 43 x 33 in. Inscribed to the left of the head:

AETATIS 33/1 6 2 5.

Three-quarter length standing, to the right; fringed
curtains top left and top right.

Same pattern as no. 5. Perhaps a companion to no. 13, or possibly no. 4.

Coll: The Estate of the late Sir Theodore Biddulph.

9. Called Alexander Bruce of Alva (c1583-1638)

Canvas: 43 x 33. Inscribed upper left: AETATIS.SVAE.
43.1 6 2 6.

Three-quarter length standing, to the right; left arm supported by a table.

Coll: Earl of Elgin, Broomhall, Fife.

10. Called Margaret Graham, Lady Napier

Canvas: 43 x 32 in. Inscribed to the left of the head:
1 6 2 6.

Three-quarter length standing, to the right; left hand resting on a table covered with a fringed cloth.

Formerly in possession of the Lords Napier & Ettrick.

Coll: Gordon Heath, Englefield Green, Surrey.

11. John Erskine, 2nd Earl of Mar (1562-1634)

Canvas: 24 x 20½ in. Inscribed upper left: AETATIS.
SVAE.64./1 6 2 6.

Head and shoulders, to the right; wearing ribbon and jewel of the Garter.

Coll: Viscount Elibank (on loan to Scottish National Portrait Gallery, no. L 175).

Plate **69**.

12. James Erskine, 7th Earl of Buchan (d. 1664)

Canvas: 24 x 20 in. Inscribed upper left (strengthened):

AETATIS 14.../1 6 2 7.

Nearly half-length, to the right.

Coll: Earl of Mar and Kellie, Alloa House, Clackmannanshire.

13. George Seton, 3rd Earl of Winton (1584-1645)

Canvas: 42½ x 32 in. Inscribed upper left: AETATIS

42/1 6 2 8.

Three-quarter length standing, to the right; fringed curtains top left and top right.

This may be the picture referred to by Winton in his accounts, February to July 1628: 'Item gewine to Adame the painter for my aune portraittte gewine to my sister, 40 lib.' (Second Report of R.C.H.M., 1871, p. 198).

Coll: P. Maxwell Stuart, Traquair House, Peeblesshire.

Plate **63**.

14. Called Margaret Kerr, Lady Yester

Canvas: 26½ x 21 in. Inscribed upper right: 1 6 2 8...

Head and shoulders, to the left.

Coll: Dowager Marchioness of Tweeddale, Yester House, East Lothian.

15. John Hay, 1st Earl of Tweeddale (1595-1654)

Canvas: 25 $\frac{7}{8}$ x 21 in. Inscribed to the left of the head: AETATIS.33/1 6 2 8.

Head and shoulders, to the right.

Coll: Dowager Marchioness of Tweeddale, Yester House, East Lothian.

16. George Hay, 1st Earl of Kinnoull (1572-1634)

Canvas: 43 x 32 in. Inscribed middle right: AETATIS 5(?)/1 6 2(?).

Three-quarter length, seated, to the right; fringed curtains top left and top right; chair coverings similarly fringed; same basic head as in no. 6.

Surface damaged.

A version (but with hands holding gloves) is in possession of Hon. Terence O'Neill, Ahoghill, Co. Antrim.

Coll: Mrs Drummond Hay of Seggiden, Perthshire.

17. James Erskine, 6th Earl of Buchan (d. 1640)

Canvas: 25 x 20 in. An inscription with letters of the same form as in the above pictures is to the left of the head; it is under a repainted background and appears to read: AETATIS.26../1 6 2 (?).

Head and shoulders, to the right.

Coll: Earl of Mar and Kellie (on loan to the Scottish National Portrait Gallery, no. L 234).

Plate 65.

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