

RAEBURN, LIFE AND ART

VOLUME III

CATALOGUE, G-Q

Entry Numbers 314-594

314. Baillie William Galloway (1716-1801) (Examined)

BIOGRAPHY: Son of James Galloway, a merchant burghess of Edinburgh, and his wife Deborah Houston; he was admitted burghess of the city in 1757 and to the Company of Merchants in 1759; elected to the Town Council of Edinburgh in 1776; he was a baillie in 1778, 1781 and 1789; from 1768 until 1798 he was treasurer of George Watson's Hospital. He married, in 1785, Margaret, daughter of William Gray, deceased, bookseller in Edinburgh; they had one child, William.

DATE: Payment, 1798

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, looking to front, in a powdered wig.

COLLECTION: The Company of Merchants of the City of Edinburgh.

PROVENANCE: Commissioned by George Watson's Hospital.

EXHIBITIONS: Raeburn Exhibition, 1876 (300); R.S.A., 1880 (111); Edinburgh, The International Exhibition of Industry, Science and Art, 1886 (1605); Raeburn Exhibition, 1956 (22); Edinburgh, Talbot Rice Art Centre and London, Tate Gallery, Painting in Scotland, The Golden Age, 1986-7 (107).

REFERENCES: Andrew, p. 122; Armstrong, p. 102; McKay, p. 42; Pinnington, p. 231; Greig, p. 46; Brotchie, p. 64; Raeburn Exhibition Catalogue, 1956, p. 26; Macmillan, 1986, pp. 131, 195; Macmillan, 1990, p. 160.

DISCUSSION: Possibly commissioned to celebrate Galloway's retiral from his responsibilities as treasurer of George Watson's Hospital.

Raeburn's receipt for the payment of 18 guineas is dated 29 September 1798. This shows that Raeburn's prices more than doubled since 1788 when he was paid 16 guineas for the Forbes of Craigievar portrait pair (nos. 290 and 291) which are close to this work in scale. It is somewhat unusual for a sitter to wear a powdered wig at this late date; this is no doubt explained by the sitter's age.

315. Dr Gardiner (1726-1807) (Examined)

BIOGRAPHY: Father of Mrs George Kinnear (no. 454).

DATE: Probably 1795-1800.

DIMENSIONS: 35 x 26 5/8

DESCRIPTION: Near three-quarter length, seated, to right, in a powdered wig.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to Miss Kinnear; her bequest to the Gallery, 1919.

REFERENCES: Not recorded in the early Raeburn literature.

DISCUSSION: The work is dated by the Gallery to 1805 but in the compiler's opinion this is most unlikely. As an elderly sitter it might be expected that he clung to outmoded fashions but most sitters abandoned hair powder shortly after 1795.

316. Mrs Martha Gibson (sitter's dates not known)

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

DATE: Probably c. 1792

DIMENSIONS: 29 5/8 x 23 5/8

DESCRIPTION: Short half length, looking to right, she wears a large bonnet and has a black band around her neck.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Mrs Gibson Craig Lucy, Currie, Midlothian.

DISCUSSION: This previously unrecorded portrait is known to the compiler from an Annan photograph taken when the portrait was in the Gibson Craig Lucy Collection. The costume and style of handling suggest a date for the portrait not long after 1790.

317. Sir Alexander Maitland Gibson, 2nd Bt. (1755-1848)

BIOGRAPHY: Son of General the Honourable Sir Alexander Maitland, 1st Bt. (1728-1820) and his wife, Penelope (d. 1805), daughter of Colonel Martin Madan; the sitter's father was created a baronet in 1818. The sitter married, in 1786, Helen (no. 318), daughter and heiress of Alexander Gibson Wright of Clifton Hall and Kersie, a scion of the Gibsons of Durie; he was succeeded by his grandson, Sir Alexander Charles Ramsay-Gibson-Maitland (1820-1876). The titles of this and the companion portrait are traditional but they should be titled Maitland rather than Maitland Gibson: it was the sitters' grandson who assumed

the name Gibson, as well as Ramsay, before that of Maitland.

DATE: c. 1792

DIMENSIONS: 29 x 24

DESCRIPTION: Half length in a scarlet coat with a green collar, beneath a tree in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Lady Steel Maitland, 1951.

EXHIBITIONS: London, R.A. Exhibition of Scottish Art and Antiquities, 1931 (1182); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (1).

318. Lady Maitland Gibson (1770-1843)

BIOGRAPHY: Helen, wife of Sir Alexander Maitland Gibson (no. 317).

DATE: c. 1792

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Three-quarter length, seated, to front, looking to left, her hands folded on her lap, wearing a white dress with a shawl over her arms, in a landscape. The portrait bears the inscription: "Helen Gibson, Wife of Sir Alex. Maitland Gibson Bt. Born 1770. d. 1834."

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 317.

EXHIBITIONS: London, R.A. Exhibition of Scottish Art and Antiquities, 1931 (1184); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (17).

319. Carl Ludwig Giesecke, originally Johann Georg Metzler (1761-1833)

DATE: Traditionally 1817

DIMENSIONS: Unknown.

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

COLLECTION: Reputedly, The Royal Dublin Society.

PROVENANCE: Commissioned by Sir George Mackenzie Bt.; his gift to the Society.

DISCUSSION: The Greig Manuscript contains an entry under this name.

Because that entry gives such complete information on the portrait it is included here. The entry reads:

GIESECKE, Carl Ludwig. (Original name, Johann Georg Metzler); son of a tailor; born Augsburg 1761; studied law at Gottingen, 1781-1783; also studied mineralogy with Schiller, Klopstock, and Goethe; corresponded with Goethe for many years and [is] supposed to be [the] original of Wilhelm Meister; brought about [a] translation of Hamlet in Vienna; took [the] part of First Slave in [The] Magic

Flute, who [sic] visited him in 1777; seven years in Greenland on [a] scientific expedition; landed at Hull in 1813; [given a] great welcome in Edinburgh; [he became] Professor of Mineralogy [at] Dublin University; in 1814 received from Frederick VI of Denmark the Order of the Danneborg and afterwards [was] known as Sir Charles Lewis Giesecke, although he does not appear to have been knighted by George III; portrait painted by Raeburn in 1817 and presented by Sir George Mackenzie [see no. 500] to the Royal Dublin Society; on March 5th 1833, [he] went to dine with a friend in Dublin and, ill at the time, he, over wine, fell back and died in his chair.

The Greig Manuscript further states that the portrait was reproduced in a volume on The Magic Flute by Dent, published in 1911.

320. Thomas Gladstone (1732-1809)

BIOGRAPHY: Son of John Gladstone of Toftcombs, Lanarkshire; he became a merchant at Leith; he was the grandfather of the Right Honourable William Ewart Gladstone (1809-1898), statesman.

DATE: c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right in a wig.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until at least 1868.

EXHIBITIONS: London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (79).

REFERENCES: Armstrong, p. 102; Pinnington, pp. 166, 231; Greig, p. 46.

321. William Glendonwyn of Glendonwyn and Sarton (sitter's dates not known) (Examined) Plate: 44

BIOGRAPHY: Goodison states that the sitter married at Edinburgh in 1781, at which time he was described as of College Kirk Parish. His eldest daughter and heiress, Mary, presumably the child depicted by Raeburn in the double portrait of the sitter's wife, Mrs Glendonwyn and Child (no. 322), married Sir James Gordon Bt. of Letterfourrie (no. 330) and died in 1845. The name of Glendonwyn is said by Goodison to be an old form of Glendinning, derived from a property in Westerkirk parish, Dumfriesshire.

DATE: Probably no later than 1790

DIMENSIONS: 49 1/8 x 40

COLLECTION: Fitzwilliam Museum, Cambridge.

PROVENANCE: Anon. sale, (=H.O. Collins), Christie's, 22 February 1890 (78); to Lesser; with William Holder, London, from whom it was purchased by the Museum, 1892.

REFERENCES: Despite the early date at which this work entered the Fitzwilliam, it is not recorded in the Raeburn literature.

Fitzwilliam Museum [J.W. Goodison], Catalogue of Paintings, 3 vols. (Cambridge: Fitzwilliam Museum, 1975), 3, 197.

DISCUSSION: It is suggested in the catalogue of the collection that the portrait dates from 1795-1800 but it is from a point close to 1790. The russet tonality points to a date similar to Sir John and Lady Clerk of Penicuik (no. 158) which was exhibited in 1792 and was possibly finished as early as 1790. The landscape in the Cambridge work, almost an aerial view, also resembles that in the Clerk portrait. In several features the portrait of Glendonwyn is transitional. In its lighting, it heralds later developments in Raeburn's art. Even in the portrait of this sitter's wife, Mrs Glendonwyn and Child, a portrait which must be very close in date to the one under discussion, Raeburn's interest in back-lighting is more fully developed than in this work. In Mr Glendonwyn's portrait he stares into the light source, his profile is etched in white but his right cheek is in deep shadow. This selection of a lighting system which produces strong contrasts of dark and light was to be favoured by Raeburn in many of his portraits from this point until c. 1795. The handling, too, heralds later developments: in the area on the extreme left of the canvas is a passage of loose, meaningless brushwork of the type that was to bring Raeburn censure both during his life and after.

322. Mrs Glendonwyn (sitter's dates not known) and Child (Examined)

BIOGRAPHY: Wife of William Glendonwyn, see no. 321.

DATE: c. 1790

DIMENSIONS: 47 x 39

DESCRIPTION: Two figures, the mother, on the right, near full length, seated, to left; the child is on the left, she stands and leans on her mother's lap, a drape hangs behind the mother, a landscape view is seen behind the child.

COLLECTION: Private collection, New Haven, Connecticut.

PROVENANCE: Sir William Van Horne, K.C.M.G.; sale of the late Sir William Van Horne, K.C.M.G., Sotheby's, 13 December 1972 (133); to C. Gibbs; anon. sale (a Midwest private collector), Sotheby's, New York, 5 June 1986 (113).

ENGRAVINGS: Wood engraving, Timothy Cole, 1913.

REFERENCES: Gustav Kobbe, "Sir William Van Horne's Great Group Portrait by Raeburn", New York Herald, 3 November 1912; Collins Baker, p. 163.

DISCUSSION: The portrait is not related visually to that of Mr Glendonwyn (no. 321), but this is typical in Raeburn's art of portraits of man and wife. They are, however, likely to be close in date. The interest in back-lighting for figures in an interior is also encountered in Robert Colt of Auldhame and his Wife, Lady Grace (no. 164) of c. 1790 and both adumbrate Sir John and Lady Clerk of Penicuik (no. 158). In this work the reflected light which illuminates the child's face is particularly reminiscent of the Clerk portrait. The chair in which Mrs Glendonwyn sits is found in numerous portraits of c. 1790. (I am grateful to Professor Creighton Gilbert for enabling me to see this portrait.)

### 323. Alexander, 4th Duke of Gordon (1743-1827)

BIOGRAPHY: Eldest son of Cosmo George Gordon, 3rd Duke (c. 1721-1752) and his wife, Catherine (1718-1779), only daughter of William Gordon, 2nd Earl of Aberdeen; he was educated at Eton from 1758 until 1760 and, it is said, also at Harrow; while still an Eton Boy he was appointed to the 89th Gordon Highlanders which his step-father, Staats Long Morris, raised on the Gordon estates; the regiment, but not the sitter, served in India until 1765 when it was brought home and

disbanded; in 1767 he made the Grand Tour, was elected a Representative Peer and married his first wife, Jane Maxwell (no. 799); in 1775 he was created Knight of the Thistle; in 1784 he was created a peer of England and was elected a Fellow of the Royal Society; in 1793 he became a Colonel; he inherited the Baronies of Beauchamp, Bletsoe and Mordaunt of Turvey at the death of Mary Anastasia, Baroness of Mordaunt, in 1819. He married, first, Jane Maxwell; they had two sons and five daughters; he was estranged from her and, before her death in 1812, he lived with Jane Christie (d. 1824), whom he married in 1820, but prior to this they had four children. His eldest daughter by his first marriage, Charlotte, married the fourth Duke of Richmond; on the death of the sitter's eldest son, George, 5th Duke of Gordon (no. 324), she fell heir to the Gordon estates. Portraits of his second wife and her daughter are at the National Gallery of Art, Washington, D.C. (examined), where they are wrongly attributed to Raeburn.

DATE: 1790-1799

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, to left, in a blue coat with a red collar, wearing the breast star of the Order of the Thistle, he has powdered hair.

COLLECTION: Duke of Richmond and Gordon, Goodwood House, Sussex.

PROVENANCE: Unknown.

REFERENCES: Armstrong, p. 103; Pinnington, p. 266; Greig, p. 46.

DISCUSSION: Three versions of this work are known to the compiler.

None of them have been examined. They are of approximately the same size.

323(1). Of the two versions at Goodwood, number 280 in the catalogue of that collection does not show the refinement in handling of 323(2), number 128 in that catalogue.

323(3). Another version passed through the hands of the Newhouse Gallery, New York, at an unknown time. It is probably that version which appeared as the property of the estate of George M. Curtis of Clinton, Iowa, at Sotheby's, New York, 4 April 1973 (128), when the provenance was given as "Major-General Cosmo George Gordon, London."

A portrait attributed to Raeburn of this sitter was in the hands of the Duke of Manchester who lent it to South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1878 (21); Caw (Armstrong, p. 103) describes this work as showing the sitter holding his cap in his right hand but no photograph of it has been found.

Such fastidious, somewhat "crisp-edged", Raeburn portraits as this are very difficult to date. However, the chance of them dating from outwith the 1790s is slight.

324. George, 5th Duke of Gordon (1770-1836) Plate: 45

BIOGRAPHY: Eldest son of the 4th Duke (no. 323) and his first wife, Jane Maxwell (no. 799); as a child he was depicted with his mother by George Romney, now in the collection of the Scottish National Portrait Gallery; he was educated at Eton from 1780 to 1786; in 1788 he was admitted as a nobleman to St John's College, Cambridge; created M.A. in 1791; in 1790, being then the Marquis of Huntly, he entered as an Ensign in the 35th Foot; the following year he raised his own company; he later exchanged from this to the 42nd Highlanders and commanded the Grenadier company of that regiment until 1793 when he transferred to the 3rd Footguards; he fought in many engagements in the campaign in Flanders, including Valenciennes; in 1794 he raised a regiment from the men on his paternal estates in Aberdeenshire; called the 100th

Gordon Highlanders, it was later renumbered the 92nd, then the 2nd; promoted Colonel in 1796; in 1798 he served in Ireland during the Rebellion; Brigadier-General, 1799; Major-General, 1801; as Lieutenant-General he commanded a regiment in the Walcheren expedition of 1809; he was elected M.P. for Eye in 1806 but was called to the Lords in 1807; he was a conservative; despite political office he continued his military career; invested with the Order of the Bath in 1820; he succeeded his father in 1827. He married, in 1813, Elizabeth, daughter of Alexander Brodie of Arnhill; they had no children. Having been predeceased by his brother, who died unmarried, the dukedom became extinct; the title of Marquis of Huntly passed to his cousin, George Gordon, 9th Marquis (1761-1853). John Russell, 6th Duke of Bedford (no. 628) was this sitter's brother-in-law.

DATE: c. 1790

DIMENSIONS: 17 x 12 1/2

DESCRIPTION: Head and shoulders, looking to right, the collar, facing and one epaulette of a military tunic are visible. When at Sotheby's in 1926 the portrait was described as an oval, but it was rectangular, and merely framed as an oval.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family to Miss Raeburn until at least 1884; Sotheby's, 6 May 1926 (4); to Agnew.

EXHIBITIONS: Edinburgh, Exhibition of Scottish National Portraits, 1884 (86); on loan to the Scottish National Portrait Gallery for a period.

REFERENCES: Armstrong, p. 103; Pinnington, p. 231; Greig, p. 46.

DISCUSSION: This is one of a small group of oil sketches known to have been executed by the artist.

324b.

DATE: Exhibited 1820

DIMENSIONS: 93 x 57

DESCRIPTION: Full length, standing, to left, his outstretched right hand supported by a rifle, wearing highland dress, the jacket, waistcoat and kilt of Gordon tartan, in a landscape.

COLLECTION: Duke of Richmond and Gordon, Goodwood House, Sussex.

PROVENANCE: Unknown.

EXHIBITIONS: R.A., 1820 (75 as "The Marquis of Huntly in the Highland Garb and Family Tartan"); Raeburn Exhibition, 1824 (40). Which

versions were exhibited is not clear.

REFERENCES: Obituary, p. 21; Brown, p. 8; Armstrong, p. 105; Pinnington, p. 235; Dibdin, p. 83.

DISCUSSION: It was presumably to one of the two versions of this work that Raeburn was referring when he wrote to William Walker, the engraver, on 16 March 1819 (University of Edinburgh Library, Special Collections, Laing Papers, La.iv.26). The letter reads:

[outside]

William Walker, Kelly Castle, by Pittenweem.

[contents]

Dear Sir,

I wish you could make it convenient to come over, and the sooner the better, as I want to speak to you not only about Lord Huntly's portrait but about another one of perhaps more consequence that I am in hopes of getting you - if you can undertake to.

I am Dear Sir Most faithfully yours,  
[signed] Henry Raeburn.

No engraving after the work is known. In 1820 a version of the portrait was included in the Royal Academy exhibition. It was reviewed in the press at that time. A transcription of the review is preserved in the British Museum, Department of Prints and Drawings, Whitley Papers, vol.x.f.1219, but its source is not given. The transcription reads as follows:

This portrait has some merit, it is distinguished for freedom of hand & a flowing decisive pencil, but it is tarnished by mannerism, like all the works of the same artist. The backgrounds of all his pictures have the same sky, & it is a sky which never existed since the creation except in the unpoetical fancy of Mr Raeburn.

A version of the portrait remained with the artist's family where it was seen hanging in the lobby of their house, Charlesfield, by John Brown in 1873. He said of it:

A head of the Duke of Gordon - finished and noble. There was a comico-tragic story attached to this. The head was once on a full

length body in the Highland dress; there being so little room in the house, or rather so many pictures in it, this, the last Duke of Gordon, the "Cock of the North", was put in the nursery, and my friend the master of the house said, ashamedly, that he and his brother used to send sundry pennies through the person of his Grace, and shot arrows plentifully into his sporran, and all over him, so much so that the body had to be destroyed. Our friend is penitent to this day.

The whereabouts of this fragment is not known. It cannot be established from the material available to the compiler if this fragment is now the portrait at Fyvie (no. 324c) after reworking by another hand.

324c. (Examined)

DATE: c. 1820

DIMENSIONS: 30 1/4 x 25 1/4

DESCRIPTION: Short half length, looking to right, he wears a scarlet military tunic which Thomson has identified as a General Officer's uniform of a type that is later than 1811.

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

PROVENANCE: John Inglis, Lord Glencorse, the Lord Justice General, (1810-1891), by 1876; Agnew; sold at an unknown date to Alexander Forbes-Leith, Lord Leith of Fyvie; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Raeburn Exhibition, 1876 (262); Aberdeen, Art Gallery, Artist and Patron in the North East 1700-1860, 1975 (27); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (33).

REFERENCES: Andrew, p. 123; Armstrong, p. 103; Greig, p. 46; Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 56.

DISCUSSION: Despite the wide differences between this work and the full length at Goodwood (no. 324b) it seems to the compiler that this painting is derived from the larger portrait. The head of the sitter is, if not identical, then extremely close. The sitter is, however, shown in a military tunic and not highland dress. In the compiler's opinion the handling in the tunic is weak and not up to Raeburn's usual standard. See the discussion of no. 324b.

The construction of the head is typical of a portrait from the last decade of Raeburn's career: large, swelling eyes, the orbit deeply

shaded, and a glance that does not engage the viewer.

325. Charles Gordon of Buthlaw, Lonmay and Cairness (1747-1797)  
(Examined) Plate: 46

BIOGRAPHY: Thomson stated that the sitter was the only son of Thomas Gordon, an Aberdeen merchant, and his wife, Jean, daughter of Reverend John Barclay, episcopal minister of Peterhead; in 1775 he succeeded his uncle as the 7th laird of Buthlaw; the following year he succeeded his mother and her sister to the estate of Cairness; in 1776, the year before his death, he purchased the estate of Lonmay. He married, in 1783, Christian Forbes (no. 326); their son, Thomas, took part in the struggles for Greek freedom and in 1832 published his History of the Greek Revolution. The sitter's family papers, which have not been consulted by the compiler, are in the collection of the University of Aberdeen.

DATE: Inscribed 1790

DIMENSIONS: 35 x 27

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

PROVENANCE: Agnew, 1921; Alexander Forbes-Leith, Lord Leith of Fyvie; thereafter by descent until passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (34); Macmillan, 1986, p. 77.

REFERENCES: Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), pp. 56-57.

DISCUSSION: The relining canvas bears an inscription which Thomson thought likely to be a copy of a contemporary inscription now concealed. The inscription reads: "Charles Gordon Esqr./of Buthlaw/Raeburn pinxit A.D.1790." Several stylistic features suggest that this date is correct. The predominant red-brown colouring is typical of this period and so too is the handling in the foliage and the intricately worked neck linen. The markedly geometric form of the head, tightly defined by line and with a smooth porcelain-like

surface, is typical of numerous works of this period. In the latter, the portrait is not dissimilar to James Hutton (no. 418). Thomson believed the frame on this and the companion work to be contemporary with the portrait but in the compiler's view the paintings have been reframed c. 1900.

A photograph of the painting preserved in the Witt Library (Box 1941, G1-Go) states that there is a replica in a private collection in Scotland.

326. Mrs Christian Gordon of Buthlaw, Lonmay and Cairness (sitter's dates not known) (Examined) Plate 47

BIOGRAPHY: Thomson stated that the sitter was Christian, daughter and co-heiress of Charles Forbes of Ballogie and his wife, Christian Cumming; she married Charles Gordon (no. 325).

DATE: Probably 1790

DIMENSIONS: 35 x 27

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

PROVENANCE: As of no. 325.

EXHIBITIONS: Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (35).

REFERENCES: Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 57; Macmillan, 1986, p. 77; Macmillan, 1990, p. 158.

DISCUSSION: There are pronounced stylistic differences between this and the companion work of her husband which led Thomson to suspect that the portraits may not have been painted at the same time.

However, it is common for Raeburn portrait pairs to differ widely and, in the compiler's opinion, this need not indicate a difference in date.

327. Charles Gordon, 4th Earl of Aboyne (c. 1726-1794)

BIOGRAPHY: Son and heir of John, 3rd Earl (d. 1732), and his wife, Grace (d. 1738), daughter of George Lockhart of Carnwath; he inherited

estates which were heavily encumbered with debt, but these he cleared. He married, first, in 1759, Margaret, daughter of Alexander Stewart, 6th Earl of Galloway by his second wife, Catherine (d. 1762), daughter of John Cochrane, 4th Earl of Dundonald; he married, second, in 1774, Lady Mary Douglas (no. 328). He was succeeded by George Gordon (b. 1761), his eldest son by his first marriage.

DATE: Perhaps c. 1795

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, to left, a table to right on which rest papers and writing materials, in an interior, a drape behind and a distant landscape view.

COLLECTION: Memphis Brooks Museum of Art, Memphis, Tennessee.

PROVENANCE: J.H. Brass, Esq., London; his sale, Christie's, 26 May 1906 (120); to Turner; still with Turner in 1908; anon. sale (=Mrs G.L. Bevan) (agent not recorded) 11 May 1923 (92); Mrs M.C. Mortimer, London, 1927; King's Gallery, London, 1927; Warner S. McCall, St Louis, Missouri, 1943; purchased by the Gallery, 1943.

EXHIBITIONS: Exhibited at Balmoral Castle, Aberdeenshire, due to the Recreation and Revision of the title of Richmond and Gordon by H.M. Queen Victoria, c. 1885 - c. 1900.

REFERENCES: Greig, p. 46.

DISCUSSION: This is a somewhat problematic painting. From photographs it appears to be a singularly lifeless work. It conveys, by Raeburn's robust standards, an unusual degree of personal fastidiousness in the sitter's elaborate linen, in the edging to his coat, his white stockings; and the brilliant white of his powdered wig. In all, the portrait has a somewhat affected air that is alien to the artist. The landscape is not characteristic of Raeburn but the still life is in every way his and suggests a date no later than 1795. By the time Raeburn returned from Rome in 1787 the sitter was over sixty years old but in the portrait he does not appear to be of that age. It is probably for this reason that the portrait is dated in the collection to c. 1785. This discrepancy in apparent age, together with the stylistic conflicts the portrait contains, suggest to the compiler the possibility that this is a posthumous work. The deep shadow which,

from photographs, appears to envelope the sitter, would support this conclusion.

328. Mary, Countess of Aboyne (c. 1737-1819)

BIOGRAPHY: Lady Mary Douglas, daughter of James Douglas, 14th Earl of Morton by his first wife, Agatha, daughter of James Halyburton of Pitcur. She married, as his second wife, Charles, 4th Earl of Aboyne (no. 327).

DATE: Perhaps c. 1795

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, to front, looking to right, in a dark grey dress with a black, or dark coloured, band around her neck, and wearing a dark shawl.

COLLECTION: Honolulu Academy of Arts, Honolulu, Hawaii.

PROVENANCE: By descent to the Marquis of Huntly, 1901; Christie's, 1909; French Gallery, 1910; to Sir John D. Milburn Bt.; his sale, Christie's, 10 June 1909 (116); to Fraser; Mrs Ogden Reid; her sale, Parke-Bernet, New York, 22 and 24 March 1951; to Mrs Bayard Dominick; given to the Academy by Mrs Gayer Dominick, 1964.

EXHIBITIONS: Edinburgh, French Gallery, 1909 (14); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1910 (16).

REFERENCES: Armstrong, p. 95 under Aboyne; Pinnington, p. 217; Greig, p. 37.

DISCUSSION: It is almost certain that the sitter is shown in mourning dress, suggesting that the portrait dates from after the death of the sitter's husband in 1794.

(I am grateful to James Jensen, Curator at the Academy, for a photograph of the painting.)

329. Cosmo Gordon (sitter's dates not known)

BIOGRAPHY: Admitted Advocate in 1758; he became Rector of Marischal College in 1780 and held this post until 1787; he had intended that Robert Adam rebuild Cluny Castle for him but the plans came to nothing due to the death of his wife.

DATE: Unknown.

DIMENSIONS: 29 1/2 x 24.

COLLECTION: Trustees of the Cluny Estates.

PROVENANCE: Unknown.

EXHIBITIONS: Aberdeen, Art Gallery, Artist and Patron in the North East, 1700-1860 (30).

REFERENCES: Other than the catalogue of the above mentioned exhibition, the portrait is not recorded in the Raeburn literature.

330. Sir James Gordon of Letterfourie (1779-1843)

BIOGRAPHY: Eldest son of Alexander Gordon of Letterfourie, who left Scotland after the 1745 Rebellion and started a wine business at Madeira, the success of which enabled him to re-establish the family fortunes; in 1806 the sitter assumed the baronetcy of Gordon of Gordonstoun, premier baronetcy in Scotland, dormant since 1795, but the assumption was never taken before the Lord Lyon and hence was neither adjudicated nor confirmed. He married, in 1801, Mary, daughter and heiress of William Glendonwyn of Glendonwyn, (no. 321); they had four sons and two daughters.

DATE: Probably c. 1807

DIMENSIONS: 93 x 59 (sight)

DESCRIPTION: Full length, standing, to left, looking to front, resting his left hand on his horse which stands behind him, its head lowered, in a landscape.

COLLECTION: Cincinnati Art Museum, Cincinnati, Ohio.

PROVENANCE: By descent to Mr Patrick Gordon Shee of Letterfourie; his sale, Puttick and Simpson (auctioneers), London, 26 June 1930 (133); Marquis of Huntly.

REFERENCES: "Banffshire Family Portraits", Glasgow Herald 24 June 1930; not recorded in the Raeburn literature.

DISCUSSION: The portrait, which was unknown until its sale in 1930, probably dates from towards the end of the first decade of the nineteenth century. The portrait is close to Harley Drummond (no. 218) and must be of a similar date.

331. John Gordon of Aikenhead, Cathcart (1753-1828)

BIOGRAPHY: No records of the sitter's life are known. His wife also sat to Raeburn (no. 332).

DATE: Payment 1818

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, in an interior.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: By descent to H.E. Gordon of Aikenhead; his sale, Christie's, 20 June 1930 (103); to Wells (bought in); the Trustees of H.E. Gordon; their sale, Christie's, 12 December 1947 (38); to Mrs Williams; Nell Fetzer Interiors, Baton Rouge, Louisiana, 1969; Mr and Mrs Edward V. Fetzer, 1984; their sale, Christie's, 21 November 1986 (95); bought in.  
EXHIBITIONS: Glasgow, Portrait Exhibition, 1868 (339); Raeburn Exhibition, 1876 (11).  
REFERENCES: Andrew, p. 123; Armstrong, p. 103; Pinnington, p. 231; Caw, 1908, p. 77; Greig, pp. lii, 46; Brotchie, pp. 92-3.

DISCUSSION: When the portrait appeared at Christie's in 1986 it was still accompanied by an autograph letter from the artist, first quoted by Caw, 1908. This letter was dated in the 1986 sale catalogue to 20 April 1818 and was said to be addressed from Edinburgh. Greig gave the following transcription:

To say that the Gentlemen of Glasgow pay like princes would be doing them the highest injustice, for they pay better than any of your great folks that ever I had anything to do with. I have just had the pleasure of your letter, a bill on Messrs. Kinnear and Sons for £147, for which I beg you will accept my best thanks.  
With much esteem and many good wishes for yourself and family.

It has generally been assumed that this payment was for two paintings, this and the companion portrait of the sitter's wife.

332. Mrs John Gordon of Aikenhead, Cathcart (sitter's dates not known)

BIOGRAPHY: Wife of John Gordon of Aikenhead (no. 331).

DATE: Payment 1818  
DIMENSIONS: 50 x 40  
DESCRIPTION: Three-quarter length, seated, to left, a drape behind and a distant landscape view to right.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: By descent to H.E. Gordon of Aikenhead; his sale, Christie's, 20 June 1930 (102); to Wells (bought in); the Trustees of H.E. Gordon; their sale, Christie's, 12 December 1947; Leggatt; anon. sale, 23 November 1966 (74).  
EXHIBITIONS: Raeburn Exhibition, 1876 (10).  
REFERENCES: As of no. 331.

333. Neil Gow (1727-1807) (Examined) Plate: 48

BIOGRAPHY: Son of a plaid weaver at Inver, near Dunkeld, it was intended that the boy follow his father's trade but at the age of nine he started to play the violin; largely self-taught, at the age of thirteen he was given some lessons by John Cameron; his fame as a violinist quickly spread and as his home was near Dunkeld House he became known to the Atholl family and through them he came to be employed by other noble families both in Scotland and London; he lived on terms of easy familiarity with many of those for whom he played, in particular the Duke of Atholl; his repertoire consisted of reels and strathspeys, mostly of his own composition; the first collection of his work was published at Dunkeld in 1784 and three others were published during his lifetime; nearly a hundred airs were included in the volumes published by his son, Nathaniel; to Gow's air Locherroch Side, Robert Burns (no. 792) wrote Oh! Stay, Sweet Warbling Woodlark, Stay. He married twice, first, to Margaret Wiseman; they had five sons and three daughters; one son died young but the others, William, John, Andrew and Nathaniel, became noted violinists. Burns met Gow in 1787, shortly before the musician sat to Raeburn, and described Gow as:

a short, stoutbuilt, honest Highland figure, with his greyish hair shed on his honest social brow; an interesting face, marking strong sense, kind openheartedness, mixed with unmistrusting simplicity.

DATE: Probably close to 1790

DIMENSIONS: 48 1/2 x 38 1/2

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By descent to the artist's son; his gift to Robert Salmond, Glasgow, 1861; sale of his sequestered estate, Dowell's (auctioneers), 13 April 1886 (219); to the Gallery.

ENGRAVINGS: Mezzotint, William Say; mezzotint, W. Sharp, 1807; stipple, R. Scott, 1809; a version without the violin was engraved in line by F. Croll, it is a vignette. The Greig Manuscript contains the

following transcription of a letter concerned with Say's engraving:

Dear Sir,

I am quite in extremity for cash, would you oblige me with the balance for the plate of Neil Gow? It would be of the greatest service to me at this time; or if not convenient for the whole, if you would favour me with ten pounds for the present, it would more than oblige me.

Yours very truly, W. Say.

March 19th, 1816.

To Mr T. Mackdonald [sic], 39, Fleet Street. (Frame maker and publisher.)

EXHIBITIONS: Manchester, Art Treasures, 1857 (616); Glasgow Portrait Exhibition, 1868 (355A); on loan to the Scottish National Portrait Gallery, 1871-1883; Raeburn Exhibition, 1876 (237); Edinburgh, Scottish National Portrait Gallery, Scottish Literary Personalities, 1951; Edinburgh, University of Edinburgh, Masterpieces of Scottish Portraiture, 1981 (19); Edinburgh, Talbot Rice Art Centre and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (102).  
REFERENCES: Brown, pp. 7, 79-80; Andrew, p. 124; R.L. Stevenson, pp. 407, 411; Armstrong, p. 103; Pinnington, p. 231; Caw, Masterpieces, p. 58; Caw, 1908, p. 73; Greig, p. 46-7; Brotchie, p. 88; Dibdin, p. 142; Sanderson, pp. 139, 151; Irwin and Irwin, pp. 157, 223; Macmillan, 1986, pp. 74, 75, 76, 77, 79, 171, 195; Macmillan, 1990, pp. 152,

DISCUSSION: The Minutes of the Board of Manufactures (West Register House, Edinburgh, vol.48,p.295) contain a letter written by the artist's son, Henry Raeburn, dated 28 January 1861, which states that:

... the portrait now in the possession of Robert Salmond Esquire, banker, Glasgow, and which was presented by me to him, is the original portrait painted by the late Sir Henry Raeburn, my father, and that the other portraits of Neil Gow, painted by him, were copies thereof.

There is little agreement on the date of this work. Caw suggested the date of 1787 on the basis of style but he did not elaborate on what he meant by this. In the compiler's view three features suggest a date of c. 1790. At that time Raeburn often favoured tightly constructed geometrical compositions and this tendency is apparent in this work in the pyramidal arrangement of the sitter's arms, the bow and the violin; in addition the red-brown colouring is also common in works of

this period; finally, in the years after Raeburn's return from Rome he painted many sitters engaged in a pursuit such as archery, singing or skating: here the sitter plays the violin. These features, however, cannot be said to be conclusive evidence and do not rule out the possibility of a later date. There is a tradition connected with the portrait that the sitter is shown performing his "famous up bow". The origins of this tradition are not known to the compiler.

There are many versions of this work. Only that at Perth has been seen by the compiler, making it difficult to make any comments on their status. The first listing of the versions Raeburn executed of this portrait was given by Andrew in 1886 (p. 124): one for the County Hall, Perth, which is now in Perth Art Gallery and Museum; one with the Duke of Atholl, which is still with that family; one with Lord Gray, (this may be the version which was recorded by the Photographic Survey as with the Honourable Mr Gray at Kinfauns, alternatively, it may be the version sold by the Earl of Moray at the Moray Sale, Sotheby's, 9 June 1932; to Hepburn); and one for William Maule, afterwards Lord Panmure, the present whereabouts of which is unknown. In addition to these versions Caw (Armstrong, p. 103) stated that one was in the collection of a Mrs Mackenzie; according to Caw, it was presented by the artist to the sitter; it was with the Erich Gallery, New York, in 1908; George G. Benjamin; his sale, American Art Association, 18 March 1913 (64); to Stuart Duncan; its present whereabouts is not known; a note in the Frick Art Reference Library (221-10f) states that it had been cut down and that it was "repainted". Caw also listed a version in the collection of the Earl of Rosebery which remains in the hands of his descendants. The latter

portrait is of a different pattern from the Scottish National Portrait Gallery's version: it shows the sitter in the same costume but without the violin and with his hands supported on a walking stick, holding his hat. A version conforming to the pattern of the Scottish National Portrait Gallery's example, of unknown provenance, appeared at Christie's, New York, 4 June 1986 (16); bought in. Irwin and Irwin (p. 223) state that Robert Napier, the engineer, owned a version.

Macmillan, 1990 (p. 152) is not persuasive in suggesting that in this work Raeburn was influenced by David Deuchar's etching of a violinist. Macmillan also records (p. 162) a miniature copy of the portrait by Andrew Robertson which has not been recorded by any authority on the artist; he does not supply any reference either to the whereabouts of, or to the literature on, such a work. He is possibly confusing it with Robertson's copy after John Tait of Harviestoun (see no. 697).

334. John Graeme of Eskbank, W.S. (c. 1745-1814)

BIOGRAPHY: Youngest son of Robert Graeme, who was the brother of John Graeme of Balgowan; he was apprenticed as a lawyer to James Smyth, W.S. and was admitted a Writer to the Signet on 10 July 1770. He married, in 1781, Mary Scott of Usan, Forfarshire (no. 335); their daughter, Alexina, married, in 1816, Anthony Maxtone of Cultoqhuey. Eskbank is near Edinburgh.

DATE: Possibly as early as 1790

DIMENSIONS: 29 3/4 x 25

DESCRIPTION: Half length, to right, in a powdered wig.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to A. Maxtone Graham, Edinburgh, 1957; anon. sale, Sotheby's, 21 March 1979 (96).

EXHIBITIONS: Raeburn Exhibition, 1876 (40).

REFERENCES: Andrew, p. 124; Armstrong, p. 103; Pinnington, p. 231; Greig, p. 47.

335. Mrs Graeme of Eskbank (1758-1849)

BIOGRAPHY: Mary, first child of Archibald Scott of Usan by his first wife, Elizabeth Renny (d. 1761); when at Sotheby's in 1984 she was said to have been born in 1760 but she was christened on 5 May 1758. She married, in 1781, John Graeme of Eskbank (no. 334). This portrait is better known as "Mary Scott of Usan" but as it post dates her marriage it is more appropriate to use the name Graeme.

DATE: c. 1792

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, seated, to left, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until c. 1960; E. Robertson, W.S., Edinburgh; by descent; anon. sale, Sotheby's, 15 July 1984 (275); to Agnew.

EXHIBITIONS: Raeburn Exhibition, 1876 (158); Manchester, Art Treasures Centenary Exhibition, 1957 (235).

REFERENCES: Andrew, p. 124; Armstrong, p. 103; Pinnington, p. 231; Greig, p. 47.

336. Lady Anne Graham (sitter's dates not known)

BIOGRAPHY: Anne, only daughter of Sir Henry Stirling Bt. of Ardoch. She married, in 1760, William Graham of Airth; they had seven sons and seven daughters; her second daughter, Mary, married, in 1781, John Stirling of Kippendavie (no. 681).

DATE: Possibly c. 1810

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, to right, in a black dress and lace cap.

COLLECTION: Walker Art Gallery, Liverpool.

PROVENANCE: By descent; Agnew, 1912; to Holbrook Gaskell; his sale, Christie's, 11 June 1920 (37); to King; Agnew, 1936.

REFERENCES: Not previously recorded in the Raeburn literature.

337. John Graham of Gartur (d. 1818)

BIOGRAPHY: The sitter married, in 1800, Matilda Erskine, fourth daughter of James Erskine of Cardross (no. 261); the portrait descended in that family. Caw (Armstrong, p. 103) listed a portrait by Raeburn of the sitter's wife but Mrs Steuart Erskine in discussing

that work attributed it to Hoppner. No trace of it has emerged during the time of this study. Gartur is at Cambusbarron, near Stirling.

DATE: c. 1810

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to left, looking to front, in a dark coat with metal buttons. The sitter is identified by an inscription on the upper right, which reads: "John Graham Esq/of Gartur-"; a further inscription on the lower left, only partially legible from photographs, reads: "H. Raeburn/P...t".

COLLECTION: Mrs Bowlby, The Hermitage, Kelso, in 1965.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (48).

REFERENCES: Armstrong, p. 103, as of Gartin; Pinnington, p. 231; Greig, p. 47; Mrs Steuart Erskine, "A Scottish Family Collection", Connoisseur 73 (October 1925)72, 78.

338. Nancy Graham (sitter's dates not known), also called "Innocence"

BIOGRAPHY: Caw listed the work as "Innocence" (Armstrong, 1901, p. 115) but Greig (p. 47) identified the sitter as Nancy Graham who married, at an unknown date, her cousin, Captain Alexander Graham of Cromarty, who served in the Hanoverian Grenadier Guards.

DATE: c. 1815

DIMENSIONS: 37 1/2 x 29

CONDITION: A marked craquelure running left and right, extending throughout the painting, is apparent from photographs. It suggests that the canvas has been rolled. This feature has not been seen by the compiler in any other work by Raeburn.

DESCRIPTION: Full length, seated, to left, in a landscape, holding flowers on her lap.

COLLECTION: Louvre, Paris.

PROVENANCE: Christie's, 13 May 1899; Sedelmeyer, Paris; bequeathed to the Louvre by Mme P. Lebaudy, 1962.

EXHIBITIONS: Paris, Petit Palais, English Romantic Painting and the Preraphaelites, 1972 (386).

REFERENCES: Armstrong, p. 115 under "Innocence"; Greig, pp. 47, 49; Irwin and Irwin, p. 159.

339. Captain Thomas Graham (sitter's dates not known)

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

DATE: c. 1815

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to left, in naval dress.

COLLECTION: Whereabouts unknown.  
PROVENANCE: Unknown.

DISCUSSION: The portrait has not been previously recorded in the literature and the only record of it known to the compiler is a black and white photograph, inscribed on the reverse with the sitter's name and the attribution to Raeburn, given to the compiler by A.-M. Logan of the Yale Center for British Art.

340. Robert Cunningham Graham of Gartmore (d. 1797) (Examined)  
Plate: 49

BIOGRAPHY: In early life he was Receiver-General for Jamaica; M.P. for Stirling; in 1796, on the death of John Cunningham, 15th Earl of Glencairn (b. 1750) he inherited the Cunningham Finlaystoun estate, but not the title, and he took the additional name of Cunningham; the earldom became dormant; he was a great admirer of Charles James Fox (no. 798), of whom a portrait bust is shown in David Martin's painting of Graham (see no. 800); he supported the principles of the French Revolution; was on the side of the Americans in their struggle for independence and attempted to introduce a Bill of Rights which adumbrated the Reform Bill of 1832. He married, first, Anne, daughter of Patrick Taylor of Jamaica and, second, Elizabeth, daughter of Thomas Buchanan of Spital.

DATE: Sitting 1794

DIMENSIONS: 50 3/4 x 40 3/4

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Commissioned by Hugh Innes of Balmacara; the portrait appears to have been returned to the sitter's family; by descent to Mrs E.M.F. Landale; her bequest to the Gallery, 1984.

EXHIBITIONS: R.A., Exhibition of Scottish Art, 1939 (113).

DISCUSSION: A letter from the artist to Hugh Innes of Balmacara, Ross-shire, of 17 November 1794, is on deposit at the National Library of Scotland (Acc. 9499). It reads:

[outside]

Hugh Inness Esq., Allangrange, by Fortrose.

[contents]

Sir

I have been favoured with yours of the 9th Inst. and must confess that you have reason to complain and that your portrait of Mr Graham ought by this time to have been finished. I have painted him as you suggested, leaning on a table, with papers ec beside him. The head is completely finished and so is the body. There remains something to be done about the hands. I was anxious to make it a good picture and flatter myself you will think I have succeeded. In my own opinion it is one of the best I have done and I am glad to find it is likewise the general opinion.

I delayed the finishing in the hope of either seeing you or Mr Graham. He desired me to paint two busts in the picture one of Hambden and another of Washington. I am still ready to do them but I apprehend they will crowd the picture much and destroy the [illegible] of the effect. I would therefore wish to have either your permission or his to keep them out. If you return by the way of Edinr. I beg you will do me the honour to call and look at it.

I am Sir your Most Obed Sevt

[signed] Henry Raeburn.

Geo: Street Edinr.

19th Novr. 1794

A miniature copy of this portrait by Henry Bone R.A. (1755-1834) after Raeburn is in the collection of the University of Glasgow. It bears an inscription on the reverse which gives, among other details, the date of February 1797. A squared drawing for the miniature is in the Bone Sketchbooks (volume 1, p. 83) preserved in the National Portrait Gallery, London. The drawing carries the inscription: "for Mr Innes. - 1797". See also the discussion of Sir Walter Farquhar (no. 270).

Cunningham Graham seems to have had a predilection for portraits with sculpture busts in them: one was also included in Robert Edge Pine's portrait of the sitter (sold, Sotheby's, 17 May 1989).

The personalities to whose portrait busts the letter refers were probably George Washington (1732-1799), first President of the United States (1789-1797) and John Hampden (1594-1743), English statesman, of

whom Clarendon said that everyone enquired "who and what he was that durst at his own charge support the liberty and property of the kingdom, and rescue his country from being made a prey to the court." The Dictionary of National Biography states that a bust of Hampden is in the National Portrait Gallery, London.

340b. A part replica, showing the sitter's head and shoulders, is at Culzean Castle, (National Trust for Scotland). Although seen by the compiler, because of the inaccessible position in which it hangs it has not been possible to establish the status of the work.

(I am grateful to Helen Smailes for a photocopy of Raeburn's letter and to Martin Hopkinson of the Hunterian Gallery for access to his research notes on Bone's miniature copy.)

341. Mrs Robert Grahame of Whitehill (sitter's dates not known)

BIOGRAPHY: Her maiden name was Helen Geddes. The Greig Manuscript states that she married Robert Grahame (1759-1851), solicitor, eldest son of Thomas Grahame and brother of James Grahame, author.

DATE: Probably c. 1800

DIMENSIONS: 49 x 38 1/2

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

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent until at least 1868; Christie's, 23 June 1978 (139); H.J. Joel, Esq., sale (removed from Childwick Bury, St Albans, Hertfordshire), Christie's, 22 June 1979 (119).

EXHIBITIONS: Glasgow, Portrait Exhibition, 1868.

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

342. Called: Alan Grant (sitter's dates not known)

BIOGRAPHY: The biography associated with this portrait states that the sitter was the son of Andrew Grant of Elchies and that he was in the Honourable East India Company's service. However, Burke, under Grant of Carron, formerly of Elchies, does not give an Allan Grant. One Robert Grant is listed, however, and is described as a London merchant

who purchased the estates of Wester Elchies, Carron and Knockando in 1783 from James Grant of Carron. Robert Grant was born in 1720; married Isabella (d. 17 May 1835) daughter of James Campbell of Kirdells by his wife Jane Grant; he died in 1805 and was survived by two sons, Charles and James William.

DATE: Possibly c. 1798

DIMENSIONS: 30 x 25

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Arthur Sanderson, by 1901; Alexander Reid, 1909; Christie's, 10 June 1927 (123); to Williams and Sutch.

EXHIBITIONS: Glasgow, Alexander Reid's Rooms, Raeburn Exhibition, 1909 (7).

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

DISCUSSION: This portrait, which is unusually difficult to date, is reminiscent of French portraiture of the late eighteenth century. This may explain why Alexander Reid was drawn to it. (I am grateful to Frances Fowle for the reference to Reid's ownership.)

### 343. Sir James Grant (1738-1811)

DATE: 1811

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

DISCUSSION: No portrait of this sitter has been traced but its existence is recorded in a letter from the artist to Colonel F. William Grant M.P. which is preserved in the Scottish Record Office (G.D.248.965.1). The letter reads:

Edinburgh, 4th November 1811

Sir,

I beg leave to inform you that I have sent a case containing the copy of Sir James Grant's portrait and Mr Mackenzie's portrait, and also Lady Innes's, directed to you, and to the care of Mr Davidson, Findhorn. I hope it will arrive safe and I beg you will have the goodness to inform me when you get it, as I shall be anxious about it.

I am very respectfully, Sir, your most obedt. Servant,  
[signed] Henry Raeburn.

The Sir James Grant whose portrait is mentioned in the letter was Sir James Grant, 8th Bt., of Castle Grant (1738-1811), eldest son of Sir Ludovick Grant, 7th Bt.; he was M.P. for Elginshire from 1761 until 1768; he wanted to re-enter Parliament in the 1780s due to a desire to gain recompense from the Treasury for sums expended by his ancestors in the government's service but he had little success until returned for Banffshire in 1790; in 1795 he achieved his goal by being appointed Cashier of Excise, a position worth three thousand pounds annually and "tenable during pleasure"; on being awarded this he vacated his seat. His death in February 1811 was the likely cause of the commission recorded in the letter. However, this document does not make the precise nature of the commission clear. Only one portrait of Grant is mentioned, "the copy of Sir James Grant's portrait". This could mean a copy by Raeburn after a portrait by another artist or after one of Raeburn's own works. In either case the implication is that the original painting was not the property of the Grant family. Had it been, it would surely have been included in the despatch.

The portrait of Mr Mackenzie is almost without doubt a version of a portrait of Henry Mackenzie "The Man of Feeling" (no. 501) who was Sir James Grant's brother-in-law. Lady Innes (no. 426) cannot at present be identified with confidence.

The Colonel F. William Grant M.P. to whom the artist's letter is addressed was Francis William Grant (1778-1853), fourth, but second surviving, son of Sir James Grant, 8th Bt; he was M.P. for Elgin

burghs from 1802 until 1806; for Inverness burghs from 1806 until 1807; for Elginshire from 1807 until 1832 and for Elgin and Nairnshire from 1832-1840; he also had a military career and was, together with other ranks, a Colonel in the Inverness Militia from 1803 until 1813; for all practical purposes he was the heir to both his father and their kinsman, Lord Findlater, who both died in 1811: his elder brother, although living, had impaired mental health and another brother had died in 1804.

344. The Honourable Mrs John Grant of Kilgraston (1795-1822)

BIOGRAPHY: Margaret, second daughter and third child of Francis, 14th Lord Gray, (no. 347) and his wife, Anne. She married, in 1820, John Grant of Kilgraston and Pitcaithly, Perthshire, who had succeeded his father to those estates in 1819; she died two years after her marriage and left an only child, Margaret (d. 1878), who succeeded as Baroness Gray in 1869. Her husband married, second, Lady Lucy Bruce, third daughter of Thomas, Earl of Elgin; they had three sons and one daughter.

DATE: Probably c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, wearing a low cut dress with a wide linen frill.

COLLECTION: Whereabouts unknown.

PROVENANCE: Colonel Walter Brown; Agnew, 1905; anon. sale, Christie's, 13 June 1913 (130); Barbizon House, 1925; Sir Joseph Duveen, by 1926; Mr and Mrs Charles T. Fisher, Detroit, by 1931.

EXHIBITIONS: Brighton, Art Gallery, 1902; Agnew, 1905; Edinburgh, French Gallery, 1909; London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (9); Detroit, Institute of Arts, Second Loan Exhibition of Old Masters, 1926 (26), lent by Duveen; London, Sasoon's Gallery, The Four Georges Exhibition, 1931 (27); New York, World's Fair, Masterpieces of Art, 1939 (293).

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, pp. xlvi, 47; Esther Singleton, Old World Masters in New World Collections (New York: Macmillan, 1929), p. 416.

344(2). In addition to the version discussed here there is one

in the collection of Earl of Moray at Darnaway Castle. It may be the Moray version which was exhibited at the R.A. in 1931. The portrait could be as early as c. 1815.

345. Lady Margaret Grant (sitter's dates not known)

BIOGRAPHY: Daughter of Roderick Macleod, W.S. (d. 1784). Her father married twice, first to Isabel, only daughter of Hector Bannatyne of Kames, mother of Sir William Macleod Bannatyne (no. 512); and, second, to Marjory, daughter of John Taylor, W.S. It is not clear which of these women was the mother of the sitter. She married, at an unknown date, John Grant of Kilgraston, Chief Justice of Jamaica, son of Patrick Grant of Glenlochrie, Inverness-shire. A version of Raeburn's portrait of Alexander Fraser Tytler, Lord Woodhouselee (no. 716) has been wrongly identified as this sitter's husband.

DATE: Traditionally 1796

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, wearing a white bonnet and a dark shawl.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Admiral Basil Charles Barrington Brooke, Biel, Dunbar, East Lothian; Sotheby's, 28 October 1987 (244).

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

DISCUSSION: Caw dates the work to 1796 but gives no reason for this.

On the basis of costume, the work could certainly be of that time.

346. David McDowell Grant (sitter's dates not known)

BIOGRAPHY: He was the owner of Arndilly House, Speyside; tradition has it that the portrait was painted there.

DATE: c. 1800

DIMENSIONS: 95 x 58 1/2

DESCRIPTION: Full length, standing, to left, by his chestnut mount on which he rests his right arm, his hat in his left hand, in a landscape. The horse's head is lowered.

COLLECTION: Whereabouts unknown.

PROVENANCE: Menzies of Menzies Sale, Sotheby's, 20 November 1968 (93);

anon. sale, Sotheby's, New York, 17 January, 1985 (139); to Colnaghi.

DISCUSSION: The portrait has not previously been recorded in the literature. It is reported in the notes supplied to the compiler by Messrs. Colnaghi that there are pentimenti suggesting that the horse's head was previously upright. Other changes in the area of the horse's right foreleg are apparent from photographs.

(I am grateful to Donald Gerstang of Colnaghi, London, and Lori A. Roth of Colnaghi, New York, for a photograph and other material relating to this portrait.)

347. Francis, 14th Lord Gray (1765-1849)

BIOGRAPHY: Fifth and youngest son of John, 11th Lord Gray (1716-1790); he succeeded his brother, William John, 13th Lord Gray, who committed suicide in 1807, due, it is said, to disappointment in love; the sitter was a Major in the Breadalbane Fencibles in 1793; on succeeding to the title he became Postmaster General for Scotland and held that office until 1810; elected a Representative Peer from 1812 until 1841, his politics were Tory; elected a Fellow of the Royal Society in 1816; he was President of the Society of Antiquaries from 1819 until 1823. He married, in 1794, Mary Anne, daughter of Lieutenant-Colonel James Johnstone of the 61st Foot; he was succeeded by his first and only surviving son, John.

DATE: Probably c. 1790

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right in a coat with a high collar and metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent; Moray Sale, Sotheby's, 9 June 1932 (60); to Millet.

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

DISCUSSION: Caw (Armstrong, p. 103) dates the portrait, unequivocally, to 1786 but gives no reason. In the compiler's view, the portrait is of c. 1790 on the basis of style, costume and the sitter's apparent age.

347b.

DATE: 1806-1807

DIMENSIONS: 73 x 60

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

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent; Moray Sale, Sotheby's, 9 June 1932 (60); a version appeared at the Baldwin Refugee Sale, Christie's, 24-25 May 1939; to Roland.

ENGRAVINGS: Mezzotint, Thomas Hodgetts, as the painter is referred to as "Sir Henry" the print must date from no earlier than 1822.

REFERENCES: As of no. 347a.

DISCUSSION: Hodgetts engraving is inscribed: "FRANCIS, LORD GRAY,/AET.

42/ Engraved by T. Hodgetts & Son from the original Picture by Sir

Henry Raeburn". As the sitter was born on 1 September 1765 the

portrait must date from between 1806 and 1807. Without the information

from the engraving it would be tempting to date the portrait some five

or six years later on the basis of some similarities to Sir James

Innes-Ker, 8th Duke and 9th Earl of Roxburghe (no. 444), exhibited,

R.A., 1812. Both show the sitter seated in an elaborate garden chair,

in a landscape and, indeed, in conception these two portraits are the

same. This is strong evidence for the idea advanced in this thesis

that there is not the marked division in Raeburn's painting that is

generally believed to be detectable c. 1810.

There is another version of this work in the Fisher Collection at the

University of Southern California, Los Angeles; it passed through the

Newhouse Gallery, New York, at an unknown time; there are a

substantial number of minor differences between the Fisher version and

that engraved by Hodgetts, mostly in the foliage, but there are also

pentimenti on the sitter's boot in the Los Angeles portrait.

348. The Honourable John Gray (1798-1867)

BIOGRAPHY: First and only surviving son of Francis, Lord Gray (no.

347); he succeeded as 15th Lord Gray in 1842; elected a Representative Peer in 1847, he served in this capacity until his death; in politics he was Tory, like his father. He married, in 1833, Mary Anne (d. 1882), daughter of Lieutenant-Colonel Charles Philip Ainslie of the 14th Light Dragoons. It is not clear what relationship there was between that figure and Sir Philip Ainslie, whose portrait by Reynolds was copied by Raeburn (no. 788). The sitter was succeeded by his sister, Madelina, Baroness Gray; eventually the titles passed to the Earls of Moray.

DATE: Traditionally 1814

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, looking to right wearing an open necked shirt with a fur-trimmed cloak tied over his left shoulder.

COLLECTION: Earl of Moray, Darnaway Castle, in 1955.

PROVENANCE: By descent.

ENGRAVINGS: Mezzotint, Thomas Hodgetts.

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

DISCUSSION: In the Photographic Survey's List of the paintings in the collection of the Earl of Moray at Darnaway Castle of 1955 it is stated that the portrait was painted when the sitter was aged sixteen, that is to say c. 1814. On a stylistic basis this is appropriate as the costume is similar to that of Master William Blair of Avontoun (no. 55) which is of a similar date. See also Sir William Elliot Bt. (no. 256).

Caw (Armstrong, p. 103) listed a portrait of John, Baron Gray, which he stated was engraved in mezzotint by Bond: a private plate showing the sitter full length. No other reference to that portrait or engraving has been found and it is not entirely clear if the sitter was the same figure as that discussed here.

349. Mrs Jean Gray of Newholm (sitter's dates not known)

BIOGRAPHY: Said by Sotheby's to be the daughter of John Dickie of Corstorphine. She married, at an unknown date, William Gray of Newholm. This suggests that she was the mother of John Gray of Newholm, W.S. (1731-1811) (no. 350).

DATE: Probably c. 1795

DIMENSIONS: 35 1/2 x 27 1/2

DESCRIPTION: Near three-quarter length, seated, to right, a dark shawl over her arms.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Sotheby's, 14-15 May 1986 (207).

DISCUSSION: To the compiler's knowledge this portrait has made only one appearance, at Sotheby's in 1986, and the limited information relating to this sitter and the painting comes from the catalogue of that sale.

350. John Gray of Newholm, W.S. (1731-1811)

BIOGRAPHY: Eldest son of William Gray of Newholm; he was apprenticed lawyer to John Dickie; he became a Member of the Society of Writers to His Majesty's Signet in 1763 and served as Town Clerk of Edinburgh from 1786 until his death; contemporary accounts state that his knowledge of Council business and procedure was such that he was more often the Council's master than its servant. He married, at an unknown date, Marion, daughter of Reverend James Brown; he was buried in Greyfriars churchyard. See also Mrs Jean Gray of Newholm (no. 349).

DATE: c. 1795

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to front, in an interior, landscape view to left, with a smoking furnace or kiln.

COLLECTION: Whereabouts unknown.

PROVENANCE: Commissioned by the Honourable Company of Edinburgh Golfers; Alexander Cunningham, W.S. by 1876; Agnew, 1936.

ENGRAVINGS: Mezzotint, George Dawe, 1806; the engraving is dedicated to the Royal Company of Golfers.

EXHIBITIONS: Raeburn Exhibition, 1876 (113); on loan to the National Gallery of Scotland by Major-General Alexander Cunningham, at an unknown time; on loan to Aberdeen Art Gallery, c. 1954.

REFERENCES: Duncan, p. 22; Chalnor Smith, 1,150; Andrew, p. 124;

Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47; Dibdin, p. 99; Sanderson, pp. 139, 146, 147.

DISCUSSION: The portrait was commissioned for the Golfers' Hall, Leith Links, and is normally dated to c. 1806, when it was engraved, but on stylistic grounds it is likely to be earlier.

The copy in the Metropolitan Museum, New York (examined) is not by Raeburn; it shows the sitter wearing dark stockings and the smoking kiln in the background is not so obvious; it was in the collection of R. Hall McCormick, Chicago at an unknown time; and passed to Frank Bukeley Smith; his sale, American Art Association, New York, 22-23 April 1920; to W.W. Seaman; Mr and Mrs William R. Timken; Mrs Lillian S. Timken; her bequest to the Museum, 1959; an unnamed Raeburn portrait, possibly this one, was lent by Mr Frank Bukeley Smith to the Worcester Art Museum in 1913; the New York portrait was exhibited at Little Rock, Arkansas, the Arkansas Art Centre, Five Centuries of European Painting, 1963.

351. Reverend John Hamilton Gray of Carntyne, as a Boy (1800-1867)  
(Examined)

BIOGRAPHY: Eldest son of Robert Gray of Carntyne; he was educated at the Universities of Glasgow, Oxford and Edinburgh; admitted advocate in 1825, he did not pursue a legal career; he travelled abroad between 1825 and 1826 with three friends, among whom was Mark Napier, the future historian; in 1829 he took orders in the Church of England, and, in 1833, he became curate at Bolsover, Derbyshire; he was later the Vicar of that parish and, for twenty years, Rural Dean of Chesterfield; he made his home at the partly ruined castle of Bolsover. He married, at Alva, in 1829, Caroline Elizabeth (d. 1887), eldest daughter of James Johnstone of Alva (see no. 437); he was

served heir general to his wife in 1834; they had one child, Maria. Gray published a volume of sermons and his wife published a history of Etruria, a history of Rome for children and prepared for private publication an autobiography left by the sitter which gives important information on numerous portraits he saw in the artist's studio in 1813. For a list of these see Margaret Alwyne, Lady Compton, later Marchioness of Northampton (no. 22). On every occasion when it has been possible to check the material, Gray's account has proved to be accurate.

DATE: Sitting 1813

DIMENSIONS: 50 x 40

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

COLLECTION: Aberdeen Art Gallery.

PROVENANCE: By descent to Sir William Anstruther Gray Bt., M.P.; his estate; accepted by the Exchequer in lieu of tax, 1988; allocated to Aberdeen Art Gallery.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868 (180); The New Gallery, Winter Exhibition 1899-1900; Raeburn Exhibition, 1956 (53).

REFERENCES: Mrs John Hamilton Gray, ed., Autobiography of a Scotch Country Gentleman, the Rev. John Hamilton Gray (Edinburgh: By the Editor, 1868), pp. 55-57; Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47; Raeburn Exhibition Catalogue, 1956, pp. 44-5.

DISCUSSION: This is a somewhat troublesome portrait, the torso and more especially the sitter's hand are not those of a boy of thirteen but of a mature man.

352. Professor James Gregory (1753-1851) (Examined)

BIOGRAPHY: The sitter was a member of a family outstanding in science and medicine; his great-grandfather James Gregory (1638-1675) invented the reflecting telescope and his grandfather was Professor of Medicine at King's College, Aberdeen; the sitter was the son of John Gregory, Professor of Medicine at the University of Edinburgh and his wife, Elizabeth, daughter of the 13th Lord Forbes; educated at the universities of Aberdeen and Edinburgh and at Christ Church, Oxford;

due to his father's death in 1773 he completed his father's lecture course of that year; this he did with such success that the Chair of the Institutes of Medicine at Edinburgh was kept open for him; he graduated M.D. in 1774 and for two years studied medicine on the Continent; he took up the professorship in 1776; with the publication of his Conspectus Medicinae Thoereticae of 1780-1782 he established a European reputation; appointed Professor of Medicine at the University of Edinburgh in 1790; he was from that time in charge of the Edinburgh Medical School; a noted latinist; he owed much of his influence to his lecturing style but contributed nothing of originality or lasting value to medicine; nevertheless, his talents were great but he dissipated them on worthless controversies and violent criticism of his colleagues; in one of his polemics he was charged by the College of Physicians, of which he had been President in 1798, with violation of his oath not to divulge the proceedings of the College and with having made false statements on his Solemn Declaration; after a protracted and public dispute he was, in 1808, found guilty and the following year he was suspended from the rights and privileges of his Fellowship; however, Lord Cockburn (no. 163) believed that Gregory's battles enhanced rather than lessened his popularity. He married, in 1796, as his second wife, Isabella Macleod (no. 353); he had eleven children of whom five sons and two daughters survived him; he was buried in the Canongate churchyard in Edinburgh. It is traditionally stated that Thomas Reid (no. 610) sat to Raeburn at Gregory's suggestion but the origins of this tradition are not known to the compiler. The two men certainly knew one another well and Reid dedicated one of his works to Gregory. See also A Portrait of a

Jew (no. 766).

DATE: Inscribed 1798

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left.

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

PROVENANCE: By descent to Miss Gregory, 1876; bequeathed in 1881 to the sitter's grand-niece, Margaret Forbes, wife of Rear Admiral John Leith; bequeathed to her daughter, Mrs Patrick Stirling of Kippendavie; sold by her son, John, to his uncle, Alexander Forbes-Leith, Lord Leith of Fyvie, at an unknown date; thereafter by descent until it passed to the National Trust for Scotland, 1984.

ENGRAVINGS: Mezzotint, George Dawe, 1805; the engraving is dedicated to Francis Rawdon Hastings, the Earl of Moira (no. 374).

EXHIBITIONS: London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (156); Raeburn Exhibition, 1876 (140); Aberdeen Art Gallery, Artist and Patron in the North East 1700-1860, 1975 (24); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (36).

REFERENCES: Andrew, pp. 124-125; Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47; Sanderson, pp. 139, 147; Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 58; Macmillan, 1986, pp. 79, 80, 129; Macmillan, 1990, pp. 157, 158-160.

DISCUSSION: Thomson records that there is an old label on the back of the frame which states that the portrait was painted by Raeburn "about 1798". This date was later inscribed on the painting without the qualification, it reads: "Dr. James Gregory/1798". There is no reason to doubt this approximate date.

There is a copy, of unknown status, in the collection of the collection of the Royal College of Physicians of Edinburgh.

352b. There is in addition a previously unrecorded part replica of the portrait; measuring 28 x 24; half length, it shows the sitter's left hand but not his right; present whereabouts unknown; it was with Dr Percy Mitchell, London; Scott and Fowles, New York, and Z.G. Simmons, Greenwich, Connecticut, at an unknown times; and passed by descent to Grant Simmons, at some point before 1949. Unlike the Fyvie Castle version, in the part replica the sitter's gaze is directed

towards the spectator.

353. Mrs James Gregory (1770-1847) (Examined) Plate: 50

BIOGRAPHY: Isabella, daughter of Donald Macleod of Geanies, in the parish of Fearn, Easter Ross, by his first wife, Margaret Crawford; the sitter's father was Sheriff of Ross. She married James Gregory (no. 352) on 28 October 1796 in the parish of Canongate.

DATE: c. 1798

DIMENSIONS: 50 x 40

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

PROVENANCE: As of no. 352.

ENGRAVINGS: Modern mezzotint, Joseph Bishop Pratt, 1897/8.

EXHIBITIONS: R.A., 1871 (54); Raeburn Exhibition, 1876 (132); R.A., 1877 (91); London, Grafton Galleries, Scottish Old Masters, 1895 (53); Paris, British Pavilion, 1900; Glasgow, Empire Exhibition, 1938 (17); R.A., Exhibition of Scottish Art, 1939 (116); Aberdeen Art Gallery, Artist and Patron in the North East 1700-1860, 1975 (25); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (37).

REFERENCES: Brown, p. 7; Andrew, p. 125; Armstrong, pp. 90, 91, 103; Pinnington, p. 232; Greig, pp. xlvi, 47; Raeburn Exhibition, Catalogue, 1956, pp. 16-17; Irwin and Irwin, p. 158; Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), pp. 58-9; Macmillan, 1986, pp. 80, 129, 195; Macmillan, 1990, pp. 154, 157, 158-60.

DISCUSSION: Thomson has observed that pentimenti are present in the background of this portrait and he has interpreted them as a landscape background which was painted out to make the work conform better with the companion portrait of the sitter's husband. This alteration has emphasised the linear qualities of the composition. It is this concentration by the artist on outline which prompted Irwin and Irwin (p. 158), surely wrongly, to express the view that the portrait shows the influence of the French portraitist, H-P Danloux (1753-1809), who was working for the Buccleuch family during the 1790s. Thomson has also discussed the discrepancy in scale of the figures: Professor Gregory's figure fills the picture while his wife is set deeper in the picture space. From this he has suggested that the portraits differ

slightly in date. However, few of Raeburn's portrait pairs show much of an inter-relationship and the differences between the Gregory portraits are conventional in the artist's oeuvre.

There are marked similarities between the sitter's costume and that in Lady Carnegie's portrait (no. 138a) for which Raeburn's receipt of 10 October 1798 survives. In the latter the sitter is shown in a landscape setting which softens and makes diffuse the outline of the figure and suppresses the neo-classical qualities which are so marked in the Gregory portrait.

354. Mrs David Greig (1753/7-1844)

BIOGRAPHY: Elizabeth Haig, She is said to have married David Greig of Hallgreig, Kinross-shire, in 1775; she was the mother of Alexander Greig W.S. and the great-aunt of Field Marshall the Earl Haig.

DATE: c. 1822

DIMENSIONS: 51 x 40 1/4

DESCRIPTION: Three-quarter length, seated, to left, looking to front, in a dark dress and an elaborate lace collar and bonnet, both in white, a table to left on which she rests her right hand and upon which lie her cloak and a book.

COLLECTION: Whereabouts unknown.

PROVENANCE: Commander E. Culme-Seymour; his sale, Christie's, 28 May 1948 (120); to Dome; Mrs Ronald Kinsey sale, Christie's, 1 May 1959 (138); Lord Rollo, Duncrub Castle, c. 1963; anon. sale, Christie's, 11 November 1983 (169); bought in.

EXHIBITIONS: One version was included in the Raeburn Exhibition, 1824 (18) as "Mrs Greig".

REFERENCES: Armstrong, p. 103; Pinnington, p. 232; Greig, p. 47.

DISCUSSION: From photographs this version appears to be in better condition than that at Williamstown and more likely to be entirely autograph. There are marked pentimenti running down her right arm which are clearly visible from photographs. A late date is suggested by the costume.

The 1824 Inventory (Document 21) gives under debts received since Raeburn's death: "[1823] December 22 A Greig W.S. £105." Although it is possible that this man sat to Raeburn for his portrait it is more likely that his name appears on the Inventory only because he was paying for his mother's portrait, Mrs David Greig. A. Greig, W.S. was Alexander Greig of Hallgreig, W.S. (1776-1857), eldest son of the lawyer David Greig of Hallgreig; Alexander was apprenticed, first, to William Campbell of Crawfordton and, second, to James Horne; he became a Member of the Society of Writers to His Majesty's Signet in 1801 and Solicitor to the Admiralty in 1807. He married, in 1810, Jane Whittet of Potterhill, Perth.

354b. (Examined)

DATE: c. 1822

DIMENSIONS: 50 x 40

DESCRIPTION: As of 354a but with the sitter's right hand lowered to her lap and not resting on the table.

COLLECTION: Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

PROVENANCE: When sold in 1952 this version was said to have passed by descent to Captain Robert Greig and his wife Camilla Greig; her second husband, C.W. Tremenheere; John Levy Gallery, New York; Mr and Mrs Richard V. Nuttall, Pittsburgh; their sale, Parke Bernet, 21 May 1952 (42); anon. sale, Sotheby's, New York, 18 June 1974 (154); Asbjorn R. Lunde; his gift to the Institute, 1979.

DISCUSSION: The version at Williamstown is not primary and shows signs of another hand.

(I am grateful to Martha Asher, Registrar of the Clark Art Institute, for a photograph of their version.)

355. Called: Henry Grieve D.D. (1736-1810)

BIOGRAPHY: This previously unrecorded portrait is known to the compiler only from a photograph (Tom Scott B/5908). It shows a young man who is unlikely to be out of his twenties, but by c. 1782, the earliest date by which Raeburn could have been working in oils, Henry

Grieve was nearly fifty years old. That figure was licensed to preach by the presbytery of Dunbar in 1759; ordained to Twynholm in 1762; he translated to Eaglesham towards the end of that year and to Dalkeith in 1765; awarded the degree of Doctor of Divinity by the University of St Andrews in 1775; he was Moderator of the General Assembly in 1783; appointed Chaplain in Ordinary to the King in 1784; he was translated to New Greyfriars in 1789 and admitted in 1791. He married, in 1762, Janet Home (d. 1810); they had four children who died in childhood and one son, Henry Home Grieve, who became minister of Crichton.

In the compiler's view this portrait has much in common with the style of David Martin. It may be an independent work by Raeburn dating from a point shortly before Raeburn left for Rome in 1784. It seems clear that the portrait cannot show Henry Grieve D.D. (1736-1810), as the sitter is too young to be that man. It is impossible that the portrait represents Grieve's son, Henry Home Grieve (1768-1801) as he was licensed to preach by the presbytery of Dalkeith only in 1793. He was presented to the parish of Crichton in 1798 and admitted in 1799; he died, unmarried, two years later. On a stylistic basis the portrait represents a man who had graduated in divinity by the mid 1780s. It is the compiler's opinion that the sitter's identity is lost.

DATE: Possibly c. 1782-1784

DIMENSIONS: Unknown.

DESCRIPTION: Half length, seated, to left, in gown and bands and a powdered wig.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

Review, 1987.

The compiler is not aware of how it came to be known to Caw that the portrait was commissioned by John Davidson. Neither are the reasons known for Davidson commissioning the work. The first to give the portrait's provenance was Caw in 1901 (Armstrong, p. 105).

A drawing after the portrait is preserved in the Scottish National Portrait Gallery (PG. 115).

356. Captain Basil Hall (1788-1844)

BIOGRAPHY: Second son of Sir James Hall 4th Bt. of Dunglass and Lady Helen Douglas (no. 357); he entered the navy in 1802; by 1808 he was a Junior Lieutenant on the Endymion; he travelled in Java with Admiral Sir Samuel Hood; by 1813 he was in acting command of the Iheban; he was promoted Commander in February 1814 and Post-Captain in 1817; the portrait probably dates from this period; later in his career he met Napoleon and he wrote that the first "Englishman" Napoleon encountered had been his father, Sir James Hall; elected Fellow of the Royal Society in 1816; he was the author of many books and articles.

DATE: c. 1816

DIMENSIONS: 30 1/2 x 24 1/4

DESCRIPTION: Half length, to left, in naval dress.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to the sitter's grandson; purchased by the Howard Young Galleries, New York, c. 1930; Newhouse Gallery, New York, at an unknown date.

REFERENCES: Not recorded in the literature.

DISCUSSION: A copy by another hand is in the collection of Martin M. Whitlock, London.

357. Lady Helen Hall (sitter's dates not known)

BIOGRAPHY: Lady Helen Douglas, second daughter of Dunbar Douglas, 4th Earl of Selkirk. She married, in 1786, Sir James Hall, 4th Bt. of Dunglass (1761-1832). Her husband paid for this portrait and that of Isabella Hall (no. 358). Sir James entered Christ's College in 1777 but took no degree; he became an eminent geologist and was President of the Royal Society of Edinburgh between 1812 and 1820, in which year Raeburn was elected a member. The sitter was the mother of Captain Basil Hall (no. 356).

DATE: Payment 1791

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, with a landscape background.

COLLECTION: Whereabouts unknown.  
PROVENANCE: By descent.  
DISCUSSION: As of no. 358.

358. Isabella Hall (sitter's dates not known) Plate: 51

BIOGRAPHY: Daughter of Sir James Hall of Dunglass, 2nd Bt.; she was the unmarried sister of Sir John Hall, 3th. Bt. and the aunt and guardian to Sir James Hall, 4th Bt. who commissioned the portrait, together with the portrait of Lady Helen Hall (no. 357).

DATE: Payment 1791  
DIMENSIONS: 29 1/2 x 24  
COLLECTION: Whereabouts unknown.  
PROVENANCE: By descent until at least 1934 when in the collection of Sophia, Lady Hall, London.  
EXHIBITIONS: R.A., Exhibition of British Art, 1934 (279).  
REFERENCES: H. Avray Tipping, "Portraits and Reminiscences of the Halls of Dunglass", Country Life 47 (10 April 1920), 483; Royal Academy of Arts, Commemorative Catalogue of the Exhibition of British Art (London: Royal Academy of Arts, 1934), p. 76.

DISCUSSION: Raeburn's receipt (whereabouts unknown) for the portrait reads:

Edinr. 15th March 1791 Received from Sir James Hall Bart. the sum of twenty four Guineas for a portrait of Lady Helen Hall and another of Miss Hall, with a further sum of twelve Guineas in consideration of some former work.

[signed] Henry Raeburn.  
[Transcription: Country Life]

Presumably the paintings cost twelve guineas each. The portrait is a typical early work in its simple geometric design created by the shawl wrapped around the sitter's shoulders. No portrait by Raeburn of Sir John Hall 4th Bt. is known to the compiler.

(I am grateful to Helen Smailes for the Country Life reference.)

359. Mrs Craigie-Halkett (sitter's dates not known)

BIOGRAPHY: Ann Craigie, daughter and heiress of John Craigie of Dunbarnie, a Lord of Judiciary; she was a granddaughter of the 4th

Earl of Haddington. She married, at an unknown date, Charles Halkett, Colonel in the Dutch Service and one time Governor of Namur; on succeeding to her father's estates she and her heirs assumed the additional name and arms of Craigie.

DATE: Possibly c. 1805

DIMENSIONS: 29 1/2 x 24 1/2

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

COLLECTION: Washington University, St Louis, Missouri.

PROVENANCE: By descent to the sitter's first daughter, Mrs John Lindsay; to her second daughter, Mrs Sands; William W.H.B. Sands; Mrs Lindsay, 1908; Sedelmeyer, Paris, 1913; anon. sale, Hotel Drouot, Paris, 23 November 1927 (40); Van Dieman Gallery, New York, 1929; Newhouse Gallery, New York, 1932; purchased by the University, 1932.

EXHIBITIONS: Raeburn Exhibition, 1876 (13); London, Patterson's Gallery, 1902; Edinburgh, Scottish National Exhibition, 1908; Paris, Sedelmeyer Gallery, Twelfth Series of One Hundred Paintings by Old Masters 1913 (93); Cambridge, Fogg Art Museum, Eighteenth-Century Painting, 1930.

REFERENCES: Andrew, p. 125; Armstrong, p. 104; Pinnington, p. 233; Greig, p. 47.

DISCUSSION: Even by Raeburn's standards this portrait is difficult to date, indeed no earlier commentator on the portrait has advanced a suggestion as to when the portrait was executed.

(I am grateful to Mr David Dangremond and the curator of the Washington University collection for material included in this entry.)

360. Douglas, 8th Duke of Hamilton and 5th Duke of Brandon (1756-1799)

BIOGRAPHY: Second son of James, 6th Duke of Hamilton (d. 1768) and his wife, Elizabeth, second daughter of John Gunning of Castle Coote; he succeeded his elder brother, James George (1755-1769), who died as a boy; educated at Eton from before the age of seven; he lived on the Continent under the care of Dr Moore from 1772 until 1776; he was summoned to the House of Lords as the Duke of Brandon in 1782 after a court case which secured the right of a Peer of Scotland holding a British peerage to sit in the House of Lords in the right of the latter, without election; in politics he was a Tory and was active in

the House; he was a Colonel in the Army in 1798; as a boy, Dr Moore said of him "his foible is a love of show and an uncontrollable desire for every new object."; in later life he was criticised for his fondness for the company of boxers and coachmen: he left all the property that was his to dispose of to an illegitimate daughter. He married, in 1778, Elizabeth Anne Burrell (1757-1794), daughter of Peter Burrell of Langley Park; she divorced him in 1794 and married, in 1800, the 1st Marquess of Exeter. He was succeeded by his uncle.

DATE: c. 1793

DIMENSIONS: 29 x 23 1/2

DESCRIPTION: Half length, to front, looking to right, in the coat of the Caledonian Hunt, wearing a partly concealed breast star.

COLLECTION: Duke of Hamilton, Lennoxlove Castle, East Lothian.

PROVENANCE: By descent; Christie's, 6 November 1919 (47); bought in; thereafter by descent.

EXHIBITIONS: Raeburn Exhibition, 1956 (13).

REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 47; Raeburn Exhibition Catalogue, 1956, pp. 19-20.

360(2). There is a replica; of similar dimensions; bearing the inscription of the upper right: "DOUGLAS 8th DUKE OF HAMILTON/AND BRANDON."; it is in the collection of the South African National Gallery, Cape Town; bequeathed by Abe Bailey, 1940; it is not clear if this is the version listed by Caw (Armstrong, p. 104) as in the collection of Lord Rossmore in 1901. (I am grateful to the staff of the Gallery and to Mr Duncan Bull for information on this version.)

361. Alexander Douglas, 10th Duke of Hamilton and 7th Duke of Brandon (1767-1852) (Examined)

BIOGRAPHY: Eldest son of Archibald, 9th Duke of Hamilton, by his wife, Lady Harriet Stewart, fifth daughter of Alexander, 6th Earl of Galloway; his early life was spent in Italy where he developed a taste for the fine arts; he returned in 1801 and the following year he was appointed Colonel of the Lanarkshire Militia, was made Lord Lieutenant

of the County and was elected M.P. for Lancaster; in politics he was a Whig; Ambassador to the Court of St Petersburg, 1806; the ministry he represented fell in 1807 but he lingered in Russia and Poland until late in 1808; Knight of the Garter, 1836; Trustee of the British Museum; he was Vice President of the Royal Institution for the Encouragement of the Fine Arts in Scotland and must have known the artist through meetings of this body as well as through sitting for this portrait; Fellow of the Royal Society and Fellow of the Society of Antiquities; he accumulated an outstanding collection of works of art, books and manuscripts, most of which were sold at Sotheby's in 1882; he commissioned from Jacques Louis David (1748-1825) the portrait of Napoleon in his study, now at Washington, in 1812, that is to say, in the same year as sittings are recorded for this work by Raeburn; Hamilton was fascinated by Naopleon; his son married Princess Mary of Baden, a member of the Emperor's family; he was chiefly of note for his vanity in his family name; he believed himself to be the descendant of the Regent Arran and, consequently, the true heir to the throne of Scotland; until he succeeded his father in 1819 he bore the courtesy title, Marquis of Douglas. He married, in 1810, his cousin-germain, Susan Euphemia Beckford, second daughter of William Beckford; they had one son, William (no. 362), his heir, and one daughter.

DATE: Begun 1812

DIMENSIONS: 98 x 72

DESCRIPTION: Full length, standing, to left, with a prancing horse behind him, in a landscape. The sitter wears an unidentified uniform.

COLLECTION: Viscount Cowdray, Cowdray Park, Sussex.

PROVENANCE: By descent; Hamilton Palace Sale, Christie's, 6-7 November 1919 (45); to Agnew; Viscount Cowdray; thereafter by descent.

EXHIBITIONS: Raeburn Exhibition, 1824 (47); Edinburgh, Royal Scottish Museum, 1985.

REFERENCES: Duncan, p. 18; Armstrong, p. 104; Pinnington, p. 233; Greig, p. 47; "Letters from Dr Gregory and Sir Henry Raeburn as to Their Fees for Their Respective Services as Physician and Portrait

Painter", Book of the Old Edinburgh Club 21 (1962),173.

DISCUSSION: The portrait was in Raeburn's studio for over a decade. It is first mentioned in a letter of the artist's preserved among the papers of Alexander Young of Harburn W.S., law agent for the 10th Duke of Hamilton, which reads:

EDINR. 8th Sept. 1812.

DEAR SIR,

I have this day been favoured with your letter. My portrait of the Marquisses Horse is not yet finished. As I somehow understood that the Marquis himself was to have been painted either on him or standing beside him. There was a portrait of Coll. Lothian on the Marquisses Horse which appeared in last Edinr. Exhn. painted by Mr Howe.

With respect to the Marchioness, fame has not been silent on her beauty and great accomplishments and it would certainly give me very great pleasure to paint a portrait of her and her son but as my time is completely filled up - having more to do than I can well undertake - I cannot go from home without sustaining considerable loss and soon after I began business I found it necessary to make a rule to which I have invariably adhered never to leave my own house without a reasonable consideration for loss of time, etc. Therefore however desirous I may be to paint the Marchioness I would not go to Hamilton to do it unless that were attended to, for if I broke thro[ugh] my rule in this instances I must also do it in others or give offence. It would make a difference probably of 30 guineas, not more. I have 100 guis. at present for a full length and intend very soon to raise it 20 or 30 more.

If the Marquis should wish me to go to Hamilton I do not think it would be in my power to go sooner than the 25th of this month but it would suit me much better to delay it till the 2nd of Octr.

I beg you will accept of my best thanks for the manner in which you express yourself of my little acquirements in my profession and believe with great Esteme,

My Dear Sir, Your most Obed. Servt,

[signed] HENRY RAEURN.

JOHN RICHARDSON.

[Transcription: Book of the Old Edinburgh Club, 1962]

The artist mentioned was James Howe (1780-1836), an animal painter, some of whose works were recorded at Charlsfield, the house of Raeburn's son, by John Brown.

The finished portrait makes it clear that at some point after writing this letter, Hamilton sat to Raeburn. However, the portrait remained in Raeburn's hands and was included in the Raeburn Exhibition of 1824, which was held in the artist's studio. The sitter's name also appears in the 1824 Inventory (Document 21) under debts outstanding at 9 June 1824: "Duke of Hamilton £315." It is not known when the portrait entered the Hamilton collection.

No portrait of the sitter's wife and child by Raeburn is known. The Library of the Royal Academy of Arts, London, contain two letters from the sitter to Sir Thomas Lawrence. The first, of 11 August 1816, expresses the hope that Lawrence will paint Hamilton's wife when they return from travels abroad for her health (LAW/2/158). The second, of 19 July, year not known, suggests a time for his wife to sit to Lawrence (LAW/2/296). No such work is listed by Garlick.

(I am grateful to Godfrey H. Evans of the National Museums of Scotland for reproductions of this work and to Miss Constance-Anne Parker, for the summaries of the letters in the Lawrence Papers.)

362. William, 11th Duke of Hamilton and 8th Duke of Brandon, as a Child (1811-1863) (Examined)

BIOGRAPHY: Only son of Alexander, 10th Duke of Hamilton (no. 361); he was educated at Eton and matriculated at Christ Church, Oxford, on 2 July 1829; he graduated B.A. in 1832; like his father, he was a Freemason; Knight Marischal of Scotland from 1846 until 1863; he was Lord Lieutenant of Lanarkshire from 1852 until 1863 and President of the Highland and Agricultural Society from 1853 until 1858. He married, in 1843, in the Ducal Palace at Manheim, the Princess Marie Amelie Elizabeth Caroline of Baden (1818-1888), youngest daughter of the Grand Duke of Baden by Stephanie Louise Adrienne, adopted daughter

of the Emperor Napoleon I; they had two sons and one daughter.

DATE: c. 1813

DIMENSIONS: c. 36 x 28

DESCRIPTION: Full length of a child, seated, with two books by his side, in a landscape.

COLLECTION: Duke of Hamilton, Lennoxlove Castle, East Lothian.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48.

DISCUSSION: This is Raeburn's usual format for a portrait of an infant, an approach which he used from c. 1808 to the end of his career.

363. Elizabeth Hamilton (1758-1816) (Examined)

BIOGRAPHY: A writer on religious education; she was born at Belfast; her father, Charles Hamilton, was a member of the Scottish family, Hamilton of Woodhall; he worked in a mercantile house in London and married Katherine Mackay of Dublin; on her father's death in 1759 she went to live in Stirlingshire with her father's sister, a Mrs Marshall, wife of a farmer; her mother died when the sitter was nine years old and she remained in Stirlingshire; in 1785 she published a paper in the Lounger; she was in London in c. 1790-1792 where her literary talents were encouraged; she published Hindoo Rajah in 1796 and Letters on Education between 1801 and 1802; she and her sister settled at Edinburgh in 1804; her most noted work, The Cottagers of Glenburnie, was published in 1808; by this time she preferred to call herself Mrs Hamilton though she was unmarried; her health began to fail c. 1812 and at some later point she left for Harrogate, where she died.

DATE: Probably c. 1812

DIMENSIONS: 35 x 27 1/2

DESCRIPTION: Half length, to left, in a red velvet dress with a white lace frill at the collar, a red scarf around her hair, holding a snuff box in her hands. It is unusual for a portrait of a woman by Raeburn to include an inkwell, no doubt it is a reference to her profession.



COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: The portrait is recorded in the privately published catalogue of the pictures at Dalkeith House, of 1911, p. 9, no. 11 (note in the curatorial file); the entry reads: "This picture, which has been engraved, was bought at Christie's, 7th May, 1877, by the Duke of Buccleuch for £236:5/-.", presumably Walter, 5th Duke (1806-1884); the frame bears the number 17; the sale referred to was the Studio Sale but the portrait cannot be identified in the Sale Catalogue; Buccleuch Sale, Christie's, 1 November 1946 (110); to Hood; purchased by the Gallery, 1947.

ENGRAVINGS: Stipple, H. Meyer, 1814, vignette; stipple, W.T. Fry, 1818, without hands; stipple, J. Hopgood, 1823.

REFERENCES: Brown, pp. 58-9, and possibly p. 7; Armstrong, p. 104; Pinnington, p. 233; Greig, p. 47; Irwin and Irwin, p. 157.

DISCUSSION: The composition shows some similarities to works of c.

1812-1814: the corners of the portrait are subordinated to the central area, creating a vignette. The portrait has a febrile quality: Mrs Hamilton's osseous fingers attempt to open her snuff box and the momentary nature of the passing event is heightened by the fleeting play of light on the fabric of her dress. Her open mouth and protruding tongue have a disconcerting effect.

#### 364. Dr James Hamilton (1749-1835)

BIOGRAPHY: Son of Robert Hamilton (d. 1787), Professor of Divinity at the University of Edinburgh; he studied at Edinburgh and abroad; he was appointed physician to the Royal Infirmary at an early stage in his carrer; to George Heriot's Hospital, where the artist was educated, and to the Trades Maiden Hospital; he was noted in the city for his old fashioned mode of dress and among his colleagues for his old fashioned treatments: profuse blood-letting, purgatives and strong mercurial treatment for syphilis; his most noted publication was Observations on the Utility and Administration of Purgative Medicines, 1805; translated into Italian, French and German it was also published in numerous American editions.

DATE: Completed by 1809

DIMENSIONS: 29 1/2 x 24

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

ENGRAVINGS: Mezzotint, Charles Turner, 1813; line, John Burnet, 1816.

EXHIBITIONS: R.S.A., 1880 (390), lent by W. Hamilton Bell; Raeburn Exhibition, 1876 (230); a version was exhibited at London, Barbizon House, in 1929.

REFERENCES: Andrew, p. 125; Armstrong, p. 104; Pinnington, p. 233; Greig, pp. xxxix, 48; Sanderson, pp. 139, 143; Edwain S. Towill, "The Minutes of the Trades Maiden Hospital", Book of the Old Edinburgh Club 28 (1953), 24-25.

DISCUSSION: The work is first mentioned in a letter from the artist of 24 August 1809. For a transcription of this letter see Robert Blair of Avontoun (no. 53). This letter makes it clear that the portrait was finished by this date and the letter can be read to indicate that the portrait was no longer in Raeburn's hands at that time. However, it is not known who commissioned the version to which Raeburn referred and its subsequent history is unknown.

There are at least two versions of this portrait:

364(1). One version was with the Right Honourable Lord Moncrieff of Tullibole in 1876, in which year it was exhibited at Edinburgh; its history is not otherwise known.

364(2). Another version was commissioned by the Governors of the Trades Maiden Hospital at Edinburgh to whom Hamilton wrote on 20 March 1812 saying:

The portrait for which you did me the honour some time ago to request me to sit to Mr Raeburn is finished and at your disposal. I embrace the present opportunity of making my acknowledgement to you for this flattering mark of your attention, which I own I received not without hesitation, but with a feeling that I ought not to withhold myself from your wishes.

[Transcription: E.S. Towill]

When a version of this portrait appeared at Barbizon House in 1929, its provenance was given as the Trades Maiden Hospital. The provenance

of the version which appeared at Parke-Bernet, New York, on 12 February 1970 it is not known. A marble bust of the sitter is in the collection of the Royal College of Surgeons, Edinburgh. See also Hamilton M.D.

365. Mrs James Hamilton of Kames (d. 1860) (Examined) Plate: 52

BIOGRAPHY: Francis Harriet Wynne of Swanbourne, Buckinghamshire, daughter of Richard Wynne of Folkingham, Lincolnshire; Mrs Alexander Finlay (no. 285) was her sister. She married, in 1808, James Hamilton, W.S. (1776-1849); in 1810 he purchased the lands and barony of Kames on the Isle of Bute from the trustees of William Macleod, Lord Bannatyne (no. 512). The portrait dates from much the same time.

DATE: 1811

DIMENSIONS: 93 x 58 1/2

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent in the artist's family; Studio Sale, Christie's, 7 May 1877 (48); bought in; purchased privately by Sir William Stirling Maxwell of Pollok, Bt.; his gift to the Gallery, 1877.

EXHIBITIONS: R.A., Exhibition of Scottish Art, 1939 (122); Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (59); Raeburn Exhibition, 1956 (52).

REFERENCES: Possibly, Brown, p. 7; Armstrong, p. 104; McKay, pp. 58, 63; Pinnington, p. 233; Greig, p. 47; Raeburn Exhibition Catalogue, 1956, p. 44.

DISCUSSION: The curatorial file contains a note that the portrait was painted before June 1811; this is based on the Wynne Diaries (London: 1935), 3,334. When exhibited in 1956 it was dated to c. 1815; Anne Buck, on the basis of costume, corrected this to c. 1810. When the portrait entered the collection it was thought to represent Elizabeth Hamilton (1758-1816) the writer (no. 363), but the sitter's true identity was supplied by her nephew, Alexander Hamilton, W.S. (I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

The portrait can be viewed as the summation of Raeburn's style during the first decade of the century: the sitter is possessed of a serenity and balance that recalls Winckelmann's phrase "noble simplicity and calm grandure". Many portraits from c. 1811 onwards convey a more intense emotional quality and are more suggestive of movement.

A copy of the portrait, titled Mrs Hamilton; of unknown status; measuring 81.7 x 58 cm; is at the William Humphreys Art Gallery, Kimberley, South Africa; it was donated by William B. Humphreys, 1948. (I am grateful to Mrs R.J. Holloway, Director of the Gallery, for details of this work and a photograph.)

365b. There is a part replica; showing the sitter's head and shoulders; present whereabouts unknown; a photograph of it is preserved in the Witt Library (Box 1943, Ham-Hi); Greig (p. 47) states that it was at one time in the collection of Sir William Ingram Bt., of Westgate-on-Sea.

366. John Hamilton of North Park (1754-1829)

BIOGRAPHY: Son of Reverend John Jamilton, D.D. (1730-1780); he became a merchant at Glasgow and was baillie from 1793 until 1799; elected Lord Provost in 1800, 1801, 1804, 1805, 1810 and 1811; he was also Treasurer and Lord Dean of Guild. He married, c. 1784, Helen Bogle no. 367).

DATE: Probably c. 1817

DIMENSIONS: 29 1/2 x 24 1/2

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

COLLECTION: Private, Melrose.

PROVENANCE: There is insufficient evidence available to the compiler to allow a definitive statement on whether or not there are two versions of this portrait, but it seems unlikely: a version was with Mrs Archibald Hamilton Donald, 33 Lynedoch Street, Glasgow; her sale, Christie's, 12 December 1919 (65); to Lewin; a note in the copy of the sale catalogue among C.H. Collins Baker's papers at the Henry E. Huntington Library and Art Gallery, San Marino (unsorted Raeburn papers) bears the inscription: "Lewin b/i", suggesting the portrait

was bought in; the Photographic Survey's List of the Paintings at Lowood, Melrose, where there is one version of the portrait, expresses the opinion that the portrait in that collection may be identical with that which appeared at Christie's on 12 December 1919 and that it may have been bought in; thereafter passing by descent. EXHIBITIONS: Glasgow Portrait Exhibition, 1868 (131), lent by G.W. Hamilton, the sitter's grandson. REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48.

DISCUSSION: This portrait is not easy to date but it is probably contemporary with the painting of his wife, hence c. 1817.

367. Mrs John Hamilton of North Park (d. 1825) (Examined)

BIOGRAPHY: Helen, daughter of Archibald Bogle. She married John Hamilton of North Park (no. 366).

DATE: c. 1817

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to left, wearing a white turban and collar.

COLLECTION: The Hunterian Art Gallery, the University of Glasgow.

PROVENANCE: There are two versions of this portrait and their provenances cannot be separated with confidence. One was with Mrs Archibald Hamilton Donald; her sale, Christie's, 12 December 1919 (66); to Tooth; Barbizon House, 1920. It is likely that it was that version which appeared at Christie's, 21 June 1974 (66); to Hulms. A letter in the curatorial file states that the Glasgow version was sold by Humphrey Crum-Ewing of Strathleven, Dumbarton; it was presented to the University by the Trustees of W.A. Cargill of Carruth, 1970.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868 (124), it is not clear if this was the Glasgow version; London, Barbizon House, 1920 (31); London, Colnaghi, Glasgow University's Pictures (8).

REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48.

DISCUSSION: Although dated to 1810 by the gallery, both the handling and costume indicate a much later date.

368. Mrs John Hamilton of Pencaitland (sitter's dates not known) (Examined)

BIOGRAPHY: Janet, daughter of Robert Dundas, 2nd Lord President (no. 241), by his first wife Henrietta (d. 1755). She married, at an unknown date, John Hamilton of Pencaitland (1754-1804), second son of W. Hamilton Nisbet of Direlton and Belhaven. A portrait of him was listed by Caw (Armstrong, p. 104) who said there were two versions of

it; one was exhibited at Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (68), when it was dated: "Probably a little before 1790."; it measured 29 x 24; Caw described it as: "Bust portrait, grey costume"; in the collection of G.F.M. Ogilvy of Winton in 1951; no visual record of this work is known to the compiler.

DATE: c. 1793

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Three-quarter length, seated, to left, resting her left arm on a pedestal, in a landscape. Inscribed, lower right: "Raeburn. pt."

COLLECTION: Private, Lothians.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (175); Edinburgh, Talbot Rice Art Centre, and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (103).

REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48; Irwin and Irwin, p. 158; Macmillan, 1986, pp. 77, 195; Macmillan, 1990, p. 153.

DISCUSSION: Another version; of unknown status; described as of an anonymous sitter; measuring 43 x 35; showing more of the figure and a greater expanse of sky over her head; present whereabouts unknown; appeared as an anon. sale, St Gudule Sale, at Brussels, 18 December 1911; a photograph of it is preserved in the Witt Library (Box 1938, Du-Dy).

369. Robert Allan Harden, as a Child (sitter's dates not known)

BIOGRAPHY: Grandson of the banker, Robert Allan (no. 18).

DATE: 1806

DIMENSIONS: Unknown.

DESCRIPTION: Head and shoulders of a young child, to front, looking to left, with angel's wings rising from his shoulders.

COLLECTION: Whereabouts unknown.

PROVENANCE: Miss B.M. Clay, 1 Montague Place, London, at an unknown date.

REFERENCES: Willam Park, "The Journal of Jessy Allan, Wife of John Harden, 1801-11", Book of the Old Edinburgh Club 30 (1959), 106.

DISCUSSION: The portrait was painted during May 1806: Park records that the child's mother, Jessy Harden, wrote in her journal on the 5th

of that month:

don't suppose we are so extravagant as to get this picture painted ourselves: no such thing I assure you. Mr R. offered to do it but who it is for I can't tell.

[Transcription: William Park]

This is one of a group of works which show Raeburn relying on religious imagery in creating portraits. Other examples are William Sinclair as a Child (no. 647) which makes use of the imagery of St John the Baptist and Lady Hume Campbell and Child (no. 130) which is dependent on depictions of the Virgin and Child. The Harden portrait is an early example.

370. Mrs Thomas Hart (sitter's dates not known)

BIOGRAPHY: Anne, third daughter of Sir James Montgomery 1st Bt. of Stanhope (no. 549). She married, at an unknown date, Thomas Hart of Castlemilk, Dumfries.

DATE: c. 1811

DIMENSIONS: Originally 94 x 59 1/2 now 53 x 43

CONDITION: The picture was cut down at some point before appearing at Parke-Bernet, 2 March 1950.

DESCRIPTION: Originally full length, standing, to left, looking to right, resting her right arm on a pedestal, in a landscape; the portrait is now cut on all margins.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to the sitter's grandson, Major R.J. Hotchkis; Trustees of Major Hotchkis, deceased, late of Crookston, Paisley, Sale, Christie's, 14 June 1907 (107); to Agnew; Sedelmeyer, Paris, 1911; sold to a French private collector; the Estate of E.R. Bacon, Sale, Parke-Bernet, New York, 2 March 1950 (38); with the Newhouse Gallery, New York, at an unknown date, but after cutting.

EXHIBITIONS: Paris, Sedelmeyer Gallery, One Hundred Masterpieces, 1914.

REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48.

DISCUSSION: This is a characteristic full length portrait of a woman with many points in common with Mrs James Hamilton of Kames (no. 365).

371. Major Harvey of Castle Semple (sitter's dates not known)

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

DATE: Exhibited 1824

DIMENSIONS: Unknown.

COLLECTION: Whereabouts unknown.

PROVENANCE: A note in the Greig Manuscript states that the portrait was at Christie's in 1905 and later with Agnew; this has not been confirmed.

EXHIBITIONS: Raeburn Exhibition, 1824. The catalogue gives under number 24: "S.H. Stewart, Esq. of Physgill, with a Horse"; "This Portrait will be replaced, in two or three weeks, by that of Major Harvey of Castle-Semple."

REFERENCES: Armstrong, p. 104, as Colonel Lee Harvey, of the Gordon Highlanders; Pinnington, p. 233; Greig, p. 48.

DISCUSSION: No visual evidence for this portrait has been found during the time of this study but Caw (Armstrong, p. 104), under the title "Harvey, Colonel Lee", describes the portrait as: "Full length; standing; in uniform, highland bonnet and sword in hand; sky background".

The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] November 21 Major Harvey Castle Semple £315."

This entry, however, could also be connected in some way with two other commissions from this family: Mrs Lee Harvey and Child (no. 372) and John Harvie of Castle Semple (no. 373).

372. Mrs Lee Harvey and Child (sitters' dates not known) Plate: 53

BIOGRAPHY: No records of the sitters' lives are known.

DATE: Exhibited 1824

DIMENSIONS: 93 1/2 x 60

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to M.J.W. Shand Harvey; anon. sale, Christie's, 25 May 1905; A. Wertheimer by 1908; Sedelmeyer, by 1914; the Metropolitan Museum of Art, New York; the Museum's sale, Christie's, New York, 13 March 1980 (127); withdrawn; and again, 5 June 1980 (133); Colnaghi; still with them, 1983.

EXHIBITIONS: Possibly R.A., 1823 (200); Edinburgh Loan Exhibition, 1901 (158); Berlin, Exhibition of British Art, 1908 (158); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (26); Paris, Sedelmeyer Gallery, Hundred Masterpieces, 1914; New York, Van

Dieman Gallery, January 1928; London, Colnaghi, 1983.

REFERENCES: Armstrong, pp. 83, 104, 120; Pinnington, p. 233; Greig, p. 48.

DISCUSSION: Armstrong (p. 83) believed the portrait to be unfinished.

It is known to the compiler only from photographs but is, in his opinion, complete. The portrait has also been called "Maternal Happiness". A work was exhibited by Raeburn at the R.A. 1822 titled "A Lady and a Child" (see Chapter V, note 18) there is a possibility that the exhibited work was identical with this portrait. See also Major Harvey of Castle Semple (no. 371) and John Harvie of Castle Semple (no. 373).

### 373. John Harvie of Castle Semple (1753-1820)

BIOGRAPHY: He was at one time President of the House of Assembly and of the Council of Grenada; he must have returned to Scotland shortly before 1813 as in that year he bought the estate of Castle Semple from the McDowall family. Castle Semple is a loch and estate in Lochwinnoch parish, Renfrewshire. See also no. 809.

DATE: c. 1820

DIMENSIONS: 87 3/4 x 54 7/8

DESCRIPTION: Full length, standing, to right, his hat in his left hand, a cane in his right, in a landscape.

COLLECTION: Carnegie Institute, Pittsburgh, Pennsylvania.

PROVENANCE: By descent until c. 1906; Sulley, 1906; Sedelmeyer, 1908; E.M. Hodgkins; his sale, Christie's, 29 June 1917 (85); Mrs J. Willis Dalzell; her gift to the Institute, 1926.

EXHIBITIONS: New York, Hodgkins' Gallery, December 1911.

REFERENCES: Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48; Watson R. Van Steenburgh, "Sir Henry Raeburn", Carnegie Magazine, March 1956, p. 85.

DISCUSSION: The portrait is known to the compiler only from photographs but the foliage and landscape seem untypical of the artist. The figure is, however, more convincing of Raeburn's authorship. It may be that the portrait was finished by another hand after Raeburn's death. See also Major Harvey of Castle Semple (no.

371) and Mrs Lee Harvey and Child (no. 372).

A portrait bearing this title was with the King's Gallery, London, in 1930, who advertised it in the February 1929 edition of the Connoisseur. That portrait is not by Raeburn.

374. Francis Rawdon-Hastings, 1st Marquis of Hastings and 2nd Earl of Moira (1724-1826)

BIOGRAPHY: Eldest son of John, Baron Rawdon, afterwards 1st Earl of Moira, by his second wife, Lady Elizabeth Hastings, eldest daughter of Theophilus, 9th Earl of Huntington; educated at Harrow; he was gazetted Ensign in the 15th Foot in 1771; he matriculated at University College, Oxford, in 1771 but did not take a degree; on being appointed Lieutenant in the 5th Foot in 1773 he embarked for America; he served at Bunker Hill, Brooklyn and White Plains and in attacks on Fort Washington and Fort Clinton; he was promoted Lieutenant-Colonel in 1778; he fought with distinction in the American Wars but military historians have said that he acted "as a stern martinet, and was guilty of several acts of impolitic severity", but in addition they have said he displayed remarkable military ability; promoted Colonel in 1782 he was at the same time appointed aide-de-camp to the King and became a close friend of the Prince of Wales whose causes he supported; in 1790 he took the name Hastings in addition to his own surname of Rawdon; in 1793 he succeeded his father as Second Earl and was promoted Major-General; promoted Lieutenant-General in 1798; and General in 1803; in that year he was defeated in his attempt to become Rector of the University of Glasgow; on his mother's death in 1804 he succeeded to four English Baronies including that of Hastings; in 1812 he was invested with the Order of the

Garter, the breast star is visible in the London version of his portrait, and he was made Governor General of Bengal and Commander-in-Chief of the forces in India; previously he had said of the British Government in India that "it was founded on injustice, and had originally been established by force": Hastings was not noted for consistency in his political views; he embarked for India in 1813; he waged war against Nepal between 1814 and 1816; in 1817 he was created Viscount Loudoun, Earl of Rawdon and Marquis of Hastings; in starting the third Mahratta war it is generally agreed that Hastings exceeded his orders; in 1819 the General Court of the Honourable East India Company voted a grant for the purchase of an estate for Hastings and his heirs in return for his services to the Company; after leaving India he was appointed Commander-in-Chief of Malta. He married in 1804 Lady Flora Mure Campbell, Countess of Loudoun, only child of James, 5th Earl of Loudoun who as a child had sat to Raeburn (no. 182); they had six children. Hastings was an extravagant man and left his family badly off; in 1827 the East India Company voted a sum in favour of Hastings' son, then still under age.

DATE: 1812-1813

DIMENSIONS: 93 x 58 1/2

DESCRIPTION: Full length, standing, to right, his sheathed sword supporting his left hand, has hat in his right, a horse behind, an attendant figure in a plumed hat stands behind the horse, in a landscape. The portrait bears an inscription, clearly visible from photographs, which reads, lower left: "FRANCIS MARQUESS OF HASTINGS. K.G." and lower right: "H. RAEBURN".

COLLECTION: National Army Museum, London.

PROVENANCE: Sir Gomer Berry, Bt., later 1st Viscount Kemsley; anon. sale (=1st Viscount Kemsley), Sotheby's, 18 March 1964 (90); bought in; shortly afterwards the portrait was placed on loan at the Museum; at a later date it was purchased by the Museum from Viscount Kemsley.

EXHIBITIONS: London, Olympia, 1928.

REFERENCES: "Francis Rawdon, 1st Marquess of Hastings", Journal of the Society for Army Historical Research 8 (year not known), 202.

DISCUSSION: The curatorial file quotes an article by C. Reginald Grundy

in the Connoisseur of 1929 (an accurate reference to this article is not available to the compiler at the time of writing). In this article Grundy dates the portrait to the period between the sitter's return from India in 1823 and the artist's death in that year. When he set out for India from Portsmouth, Hastings' journey lasted from 14 April 1813 until 4 October of that year, when he arrived at Calcutta: a period little short of six months. As Hastings left India on 1 January 1823 it seems unlikely that he was in Scotland much before Raeburn's death on 8 July 1823. This suggests that Grundy is wrong in dating the portrait to the end of the artist's life. Grundy also felt that the sitter's apparent age supported a date of 1823.

Studies of the uniforms are of little help in dating the portrait. The uniform of the attendant figure was identified in the Journal of the Society for Army Historical Research as a Rifleman in the 95th Foot and the opinion of Captian Oakes-Jones was given: he believed that this figure was an officer as he wears a sword and Officer's Boots. However, the curatorial file states that the uniform cannot be identified as only the headdress is clearly visible. The headdress is stated to be of the pattern worn by officers of Light Infantry before 1803, and Light Cavalry before 1810, but that it was also in use by the Royal Horse Artillery and Volunteer units in the 1820s. Consequently, it is of no use in attempting to establish the date of the portrait. Hastings wears a General's Plain Coatee but the regiment it denotes has not been identified by the Museum. The coat and sword could have been worn both in 1813 and in 1823 but the anonymous compiler of the curatorial file stated that the pattern tended to favour the earlier period, especially since the sword was not of the Mameluke pattern.

In the compiler's opinion the portrait is more likely to date from c. 1812 than c. 1823 for stylistic reasons: the low horizon and vast expanse of sky are similar to a number of portraits of c. 1813, including that of James Duff, Earl of Fife (no. 231), which was exhibited in 1815.

(I am grateful to Jenny Spencer-Smith of the National Army Museum for information on the version in that collection.)

374b. A previously unrecorded version of the portrait; of similar dimensions to the London picture; showing the sitter alone, without the attendant figure or the horse, full length, standing, to right, in a landscape quite different from the London version; present whereabouts unknown; appeared as an anon. sale (property of a nobleman) at Christie's, 26 April 1985 (109). The uniform is slightly different: he does not wear an aiguillette, suggesting that at the time of sitting he was not a member of the Royal Household; neither does he wear the breast star of the Order of the Bath; his hair is shorter and he wears what appears from photographs to be a fob on his right hip, and not the badge which is present in the London portrait. These changes point to the early rather than the later dating.

375. Major-General Andrew Hay of Mount Blairey (1762-1814)  
(Examined) Plate: 54

BIOGRAPHY: Son of George Hay of Mount Blairey and Carnousie House, Forglen, Banffshire; in 1779 he was appointed Ensign in the 1st, or Royal Foot; in 1783 he was given a company in the 88th Regiment but later returned to the the Royals; after a period on half pay he was, in 1794, appointed Major; this is the probable date of the portrait; in 1796 he was placed on half pay in the 93rd Foot; at this period in

his life he raised the Banffshire, or Duke of York's Own, Fencible Infantry and commanded it from 1798 until 1802; appointed Lieutenant-Colonel of the 16th Battalion in 1803; he was later appointed to a battalion of the 72nd Regiment which he commanded until 1807 when he was transferred to the 3rd Battalion of his old regiment, the 1st Royals; he commanded a brigade during the Peninsular War from 1810 until the end of hostilities and served with distinction; promoted Major-General in 1811; he was mortally wounded when General Officer of the Day on 14 April 1814; a monument was erected to him at St Etienne, Bayonne, and another in St Paul's Cathedral. He married, in 1784, Elizabeth Robinson (no. 376); they had seven children. An elder son, Captain George Hay, of the 1st Royals, was mortally wounded at the battle of Vittoria in 1813 when serving as his father's aide-de-camp.

DATE: Originally c. 1794 but reworked c. 1815

DIMENSIONS: 49 1/2 x 39 1/2

COLLECTION: North Carolina Museum of Art, Raleigh, North Carolina.

PROVENANCE: By descent to Commander Thomas E. Hall-Maxwell; Knoedler; sold to Ambrose Monell; his sale, American Art Association, New York, 28 November 1930 (60); Knoedler; sold to Mrs Payne Whitney; her bequest to her son, Mr John Hay Whitney, 1948; his gift to the Museum.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (13); New York, Seligmann, Portraits by Sir Henry Raeburn, 1938 (7).

DISCUSSION: The uniform has been identified by the Museum as that of the 1st Royal Regiment of Foot of c. 1812 and consequently, the portrait has been dated to that time. In the compiler's view, however, the portrait cannot be much later than the mid 1790s. The lighting in particular points to that date. This suggests that the painting was returned to the artist at some point after the sitter's death for the uniform to be changed to reflect the rank the sitter had reached at the time of his death.

(I am grateful to Professor William Chiego, formerly of the North Carolina Museum of Art, for information on the uniform.)

376. Mrs Andrew Hay of Mount Blairey (b. 1762) Plate: 55

BIOGRAPHY: Elizabeth, second daughter of William Robinson (b. 1711) of Gash and Gavel who was in the linen trade; he was murdered in 1771. She married Andrew Hay of Mount Blairey (no. 375) in 1784; the day before her husband's death she and two of her daughters arrived at Bayonne; the following day she was travelling to meet her husband when news of his death was brought to her; later in life she lived on Guernsey.

DATE: c. 1794

DIMENSIONS: 49 1/4 x 39

COLLECTION: Joslyn Art Museum, Omaha, Nebraska.

PROVENANCE: By descent to Commander Thomas E. Hall-Maxwell; the Honourable William Lawther; anon. sale (=the Honourable William Lawther) Christie's, 10 May 1912 (52); to Duveen; sold to E.T. Stotesbury, Philadelphia, before 1914; purchased from his estate through James St. L. O'Toole (dealer, New York) and presented by the Society of Liberal Arts to the Joslyn Memorial, 1941.

EXHIBITIONS: New York, Duveen Brothers, Special Loan Exhibition of Old Masters of the British School, 1914 (16); Detroit, Detroit Institute of Arts, Second Loan Exhibition of Old Masters of the British School, 1926 (27); Philadelphia, Pennsylvania Museum of Art, December 1932; Omaha, Joslyn Memorial, April 1940; New York, James St. L. O'Toole Gallery, Exhibition of Paintings and Works of Art from the Collection of the Late Edward T. Stotesbury, 1941.

REFERENCES: James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 350.

DISCUSSION: The portrait shows the flashing highlights and darks which are characteristic of Raeburn's works of the mid 1790s and in this the portrait has some similarity to Jacobina Anne Copeland (no. 169) of c. 1794.

(I am grateful to Bernard Barryte, Curator of European Art, and Jeannette Lawson, Curatorial Intern, both of the Joslyn Art Museum, and to Nan M. Greatrex for information on the portrait.)

377. Charles Hay, Lord Newton (1740-1811) (Examined) Plate: 56

BIOGRAPHY: Son of James Hay of Cocklaw, W.S. (d. 1771); his father married twice, first, in 1733, to Ann, daughter of Alexander Farquharson, W.S., and second, in 1746, to the sitter's mother, Agnes,

daughter of John Moodie of Ardbikie, Forfarshire; the sitter was admitted advocate in 1768 and was a friend and companion of James Boswell; he was elevated to the bench in 1806; his contemporaries considered him a fine lawyer, a poor speaker yet a good judge; while on the bench he usually appeared to be asleep yet he always manifested an unequalled command of the case before the court; among his friends he was known as "The Mighty Goth", or simply as "The Mighty"; he was a great drinker and main supporter of societies such as the Crochallan Fencibles and the Ante-Manum Club; while a young man he was a member of the Royal Company of Archers. He did not marry and was reported not to have liked female company.

DATE: 1811

DIMENSIONS: 50 x 40

COLLECTION: Earl of Rosebery, Dalmeny House, South Queensferry, Lothians.

PROVENANCE: Sir G. Macpherson Grant sale, Christie's, 12 July 1912 (80); bought by A. Wertheimer for the Earl of Rosebery; thereafter by descent.

EXHIBITIONS: Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1956 (46); Raeburn Exhibition, 1956 (42); Edinburgh, Talbot Rice Art Centre and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (109).

REFERENCES: Brown, p. 6; R.L. Stevenson, p. 411; Greig, p. 55; Irwin and Irwin, p. 148; Macmillan, 1986, pp. 106, 131, 195 (as 1808-1810); Macmillan, 1990, pp. 156, 160 (as before 1806). It is not clear to which version the following references relate: McKay, pp. 48, 53, 59; Pinnington, pp. 166, 183, 196, 199, 201, 202; Greig, pp. xli, xlvi.

DISCUSSION: A wide range of dates have been suggested for this work, from 1805 until the sitter's death in 1811; Caw, when discussing the part replica (Armstrong, p. 74), covered all possibilities when he suggested the date 1806-1811; Greig, also discussing the part replica seemed to favour a date shortly before 1810. According to Mr Mungo Campbell, of the National Gallery of Scotland, the version in the Rosebery collection bears an Excise Stamp on the canvas for the year 1811.

(This was reported to Mr Campbell by the conservation staff of the Tate Gallery and I am grateful to him for passing this information on to me.)

377b. (Examined)

DATE: Engraved 1814

DIMENSIONS: 29 1/4 x 24

DESCRIPTION: A part replica showing the sitter's head and shoulders.

COLLECTION: National Gallery of Scotland.

PROVENANCE: Bequeathed by Mrs Malcolm Laing, 1864.

ENGRAVINGS: Mezzotint, Charles Turner, 1814; modern mezzotint, H.

Macbeth-Raeburn; wood engraving, Timothy Cole, 1898.

EXHIBITIONS: R.S.A., 1863 (265); South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (132); R.A., British Art, 1934 (472); Paris, Louvre, English Painting, 1938 (101); R.A. Exhibition of Scottish Art, 1939 (100); National Gallery of Scotland, Look Alike, 1982.

REFERENCES: Brown, pp. 81-82; Andrew, p. 126; Sir Walter Armstrong, An Anthology of Scottish Painting (London: 1888), p. 15; Armstrong, pp. 74, 76, 92, 109; McKay, pp. 70, 71; Pinnington, p. 244; Caw, Masterpieces, pp. iii, 79; Caw, 1908, p. 79; Greig, pp. xxxviii, 55; Brotchie, pp. 50, 60; Dibdin, pp. 142; Sanderson, pp. 139-141, 162.

DISCUSSION: A version was listed in the Greig Manuscript as in the collection of the Fogg Art Museum, University of Harvard, Cambridge, Massachusetts. The compiler has not been able to trace such a work. The same source quotes an unspecified advertisement by an Edinburgh bookseller of 1913 offering a copy of a version of this portrait by a Mr Roxburgh, deceased. A copy of the pattern at the National Gallery of Scotland was commissioned by the New Club, Edinburgh, c. 1910. A bust length version, of unknown pattern, appeared at the Walker Sale, Sotheby's, 16-18 June 1913; another version appeared at a sale in Berlin, Lepke, 22 November 1904; one was exhibited by Mr Henry Graves at Edinburgh, Exhibition of Scottish National Portraits, 1884; and one was exhibited by Alexander Reid in his rooms at Glasgow, Great English Portraits, February 1909.

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

377c. A version of unknown date; measuring 30 x 25; which the Raeburn Exhibition Catalogue, 1956, p. 39 described as following the

pattern of the version in the National Gallery of Scotland but showing the sitter in black clothes, without legal robes; was in the Novar collection, Raith, in 1956; it had entered that collection by 1901 when it was listed by Caw (Armstrong, p. 109).

378. George Hay, 8th Marquis of Tweeddale (1787-1876), by Raeburn and Colvin Smith (1795-1875) (Examined)

BIOGRAPHY: Son of George, 7th Marquis of Tweeddale (1753-1804) and his wife Hanna Charlotte, fourth daughter of James Maitland, 7th Earl of Lauderdale; he entered the army as an Ensign in June 1804 and succeeded to the title and estates of his father in August of that year; both his parents died in France where they had been held in custody by Napoleon; he fought in the Peninsular War and was wounded at Busaco in 1810; promoted Major in 1812; he was again wounded in 1813; promoted Lieutenant-General in that year; he fought in the American War but saw no more active service after his return in 1814; he remained on the Employed List and his subsequent commissions were: Colonel, 1825; Major-General, 1837; Lieutenant-General, 1846; General 1854; and Field-Marshal, 1875; made Governor of Madras and Commander-in-Chief of the local army in 1842, he retired in 1848. He married, in 1816, Lady Susan Montagu (d. 1870), third daughter of the 5th Duke of Manchester; they had seven sons and six daughters; he was succeeded by his second son.

DATE: Begun c. 1817

DIMENSIONS: 119 1/4 x 81 3/4

CONDITION: There are several extensions to the canvas: the original paint surface measures 296.5 x 180 cm, additions bring the measurements up to 302 x 203.5 cm; previously unprimed edges have been painted over and additions have been made. The original canvas is "S" twill, the additions are "Z" twill. There are many alterations in the composition: to the stance of the horse, the positions of head and harness, legs, hooves, rump and tail. All are covered in overpainting, so too are the additions to the canvas; the background also shows

overpainting.

DESCRIPTION: A full length mounted figure, to right, in military uniform.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By descent; sold with the contents of Yester House to Peter Morris, 1968; sold by him to Gian Carlo Menotti, 1973; purchased from him by the Gallery.

REFERENCES: McKay, p. 55.

DISCUSSION: The portrait can be dated on the basis of uniform: he wears that of the 11th Hussars. As he transferred from that regiment to the 2nd Life Guards in 1817, sittings for the portrait must have begun shortly before this time.

The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Marquis of Tweeddale [sic] £315"; there seems to be no doubt that this is the commission to which the entry refers. An anonymous commentator writing in the curatorial file states that evidence for the portrait being unfinished and undelivered is suggested by an entry in an account book kept by the portraitist, Colvin Smith (M.S., Library of the Scottish National Portrait Gallery, vol.97v.) which reads: "To finishing a full length of the Marquis of Tweeddale. begun by Sir H. Raeburn. £84". This commentator records that £84 was Smith's normal charge for a bishop-s half-length (i.e. a picture measuring 56 x 45 inches or 1.42 x 1.14 cm) and this has been taken to imply that extensive work remained to be done on the unfinished portrait. This is supported by the present state of the painting which betrays Smith's less confident touch throughout. Raeburn is believed to have completed the painting of his sitters' heads before working on other areas of a canvas and this may apply here. However, see Mrs Henry Raeburn Jr. and her Children (no. 600). (I am grateful to Helen Smailes for access to the curatorial file on this work which contains technical and other information by one or more anonymous commentators.)

379. Sir John Hay of Haystoun and Smithfield, 4th(?) Bt. (sitter's dates not known)

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

DATE: Exhibited 1821

DIMENSIONS: Unknown

DESCRIPTION: Full length, standing, to left, a table to left on which he rests his right hand, a paper in his left, in an interior, a drape to right and a landscape view to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Mezzotint, Thomas Hodgetts, no earlier than 1822 as the artists is called "Sir Henry".

EXHIBITIONS: R.A., 1821; Edinburgh, Institution for the Encouragement of the Fine Arts in Scotland, Annual Exhibition, 1822 (167); possibly Raeburn Exhibition, 1876 (269).

REFERENCES: Obituary, p. 21; possibly Andrew, p. 126; Armstrong, p. 104; Pinnington, p. 233; Greig, p. 48. With more confidence: Dibdin, pp. 83, 88; Sanderson, p. 139.

DISCUSSION: There is some confusion over the portraits in this family in the writings of Caw (Armstrong, p. 104) which has not been resolved by later writers and cannot be resolved here. These difficulties amount to conflicts between the work known to have been engraved by Hodgetts: a full length which on a stylistic basis must be very late, and Caw dating that work to c. 1806. In addition there are other matters relating to sitters' dates and biographies as recorded by Caw and others which do not correspond with the dates those writers have associated with the portraits they have listed. The difficulties are compounded by Hodgetts' engraving not stating clearly the identity of the sitter, the inscription gives "Sir John Hay of Haystoune [sic]" and even records the artist's name as "Sir Henry Raeburne". As the family history has proved unobtainable, decisions cannot be made on most of these matters. Some of these difficulties may have been avoided had descriptions been included in the Raeburn Exhibition Catalogue, 1876. The difficulties have been added to because no information has been uncovered on a bust length portrait listed by Caw

which he called: Sir James Hay 4th Bt. of Haystown [sic], in the collection of Mrs Mackenzie in 1901 (Armstrong, p. 104). See also Sir John Hay of Haystoun and Smithfield, 5th(?) Bt. (possibly 1755-1830) (no. 388).

No information has been uncovered on a portrait listed by Greig (p. 48) of Sir James Hay 4th Bt. which he described as follows: "Three-quarter length, to right; looking at spectator; blue black coat, yellow waistcoat, white collar and cravat; red curtain and glimpse of landscape. Engraved by T. Hodgetts." He said that this portrait had been in the collection of C.J. Mackenzie of Portmore and was for a time on loan to Brighton Art Gallery.

380. Sir John Hay of Haystoun and Smithfield, 5th(?) Bt. (possibly 1755-1830)

BIOGRAPHY: The fifth baronet married, in 1785, Mary Elizabeth (d. 1803), second daughter of James, 17th Lord Forbes.

DATE: Probably 1805-1815

DIMENSIONS: 36 x 28

DESCRIPTION: Three-quarter length, seated, to right, his legs crossed, a table to right on which rest some books.

COLLECTION: George L. Bagby, Faywood Farm, Versailles, Kentucky; planned gift to the Henry E. Huntington Library and Art Gallery, San Marino, California.

PROVENANCE: Newhouse Gallery, New York, 1953.

EXHIBITIONS: Possibly: Raeburn Exhibition, 1876 (41).

REFERENCES: Possibly: Andrew, p. 126; Armstrong, p. 104; Pinnington, p. 234; Greig, p. 48.

DISCUSSION: The portrait is an austere image with much in common with work of the first decade of the new century. See also the discussion of Sir John Hay of Haystoun and Smithfield, 4th(?) Bt. (sitter's dates not known) (no. 379).

381. Captain Robert Hay of Spot (sitter's dates not known)

BIOGRAPHY: The Louvre suggests that the sitter may perhaps be Robert Hay of Lawfield and Spot (d. 1844) or his brother William (d. 1795).

DATE: Probably c. 1795

DIMENSIONS: 94 x 58

DESCRIPTION: Full length, standing, looking to left, in a uniform, resting both hands on a rifle, in a landscape.

COLLECTION: The Louvre, Paris.

PROVENANCE: Purchased 1908. The Greig Manuscript states that the portrait was in the collection of A. Sanderson; that it appeared at Christie's in 1908; to Agnew.

DISCUSSION: On the basis of photographic evidence, the portrait appears to be close in date to Sir John Sinclair of Ulbster (no. 646). See also Mrs Robert Hay of Spot (no. 382).

382. Mrs Hay of Spot (sitter's dates not known) (Examined) Plate: 57

BIOGRAPHY: Thought by the Gallery to be the wife of William Hay of Lawfield and Spot. The latter is a village and parish formerly described as in East Haddingtonshire, three miles south-west of Dunbar. Groome (1882) says that one of the owners had been James Sprot Esq. (1804-1882) but he does not mention the Hay family. No mention has been found of Lawfield in any of the gazetteers consulted.

DATE: Probably c. 1805

DIMENSIONS: 49 x 40

COLLECTION: Hunterian Art Gallery, the University of Glasgow.

PROVENANCE: Arthur Sanderson by 1901; His Sale, Christie's, 3 July 1908 (78); Alexander Reid, Glasgow; sold to W.A. Coats, February 1909; not in the W.A. Coats Sale, Christie's, 10 June 1927; Ian MacNicol; purchased from him by Dr Charles Hepburn, 23 June 1960; his bequest to the University, 1971.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (172); Glasgow, Alexander Reid's Rooms, Raeburn Exhibition, 1909 (15); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (24).

REFERENCES: Armstrong, p. 104; Pinnington, p. 234; Greig, pp. xlvi, 48.

DISCUSSION: Several features suggest a date of c. 1805. These are: the somewhat cool, classical composition; the handling, which is smooth, refined and anonymous; and finally the canvas, which is unusually fine grained and straight weave. Raeburn seems to have flirted briefly with

the idea of an enamelled, neoclassical finish at about this time.

(I am grateful to Frances Fowle for the reference to the portrait being in the hands of Alexander Reid.)

383. Robert Hay of Drumelzier and Duns Castle (1731-1807)

BIOGRAPHY: Photographs of this portrait from the Howard Young Gallery, New York, copies of which are preserved in numerous photographic archives, bear an inscription by William Roberts, dated 19 February 1929. He says of the sitter: that he was the grandson of John, 1st Earl of Tweeddale and son of Alexander Hay of Drumelzier and Whittinghame; born on 18 April 1731; he was in the East India Company's Service for thirty-eight years; he married, on 7 February 1787, Janet, eldest daughter of James Erskine of Cardross; he succeeded to his father's estates in 1789 and died on 21 August 1807.

DATE: Payment 1806

DIMENSIONS: 30 x 24 1/4

DESCRIPTION: Half length, to left.

COLLECTION: Boston Museum of Fine Arts, Boston, Massachusetts.

PROVENANCE: Barbizon House, London, 1923; Sir William Raeburn, 1925; Howard Young Galleries, New York, 1929; to Mr and Mrs William Archer Gallup, Boston; their gift to the Museum, 1929.

EXHIBITIONS: London, Barbizon House, (37) 1923.

REFERENCES: Dibdin, p. 64.

DISCUSSION: Raeburn produced several works for this family, among them portraits of the mother and father of Robert Hay's wife: Lady Erskine of Cardross (no. 262) and James Erskine of Cardross (no. 261).

Raeburn's receipt for payment made by the sitter for these and his own portrait survives and is dated 7 March 1806. See the entry on James Erskine of Cardross for a transcription. For Robert Hay, Raeburn also produced a copy of William Hay of Edington, 1706-1760 (no. 802) after Dupra's portrait.

384. Alexander Henderson (sitter's dates not known)

BIOGRAPHY: When sold by Morrison McChlery & Co. in 1956 the sitter was said to have been a silversmith and to have held many political positions in the City of Edinburgh: Governor of the Goldsmiths, 1815-1816; Dean of Guild, 1817-1818; Senior Magistrate, 1821 and Lord Provost, 1823-1825. He married, at an unknown date, Mrs Henderson (no. 395).

DATE: 1810-1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs J.M. Burn, 93 Sydney Place, Bath; Christie's, 1911; J.G. Couper Collection Sale, Morrison, McChlery & Co., Glasgow, 29 June 1956 (32); Christie's, 18 June 1976 (20).

REFERENCES: Greig, p. 48.

385. Mrs Alexander Henderson (sitter's dates not known) (Examined)

BIOGRAPHY: Wife of Alexander Henderson (no. 384). No other records of the sitter's life are known.

DATE: 1810-1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, wearing a white turban and a gold chain.

COLLECTION: The Fine Arts Museum of San Francisco, California.

PROVENANCE: Mrs J.M. Burn, Bath; Christie's, 1911; Mildred Anna Williams Collection Gift to the Museum, 1940.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (14).

REFERENCES: Greig, p. 48.

386. Lady Margaretta Henrietta Buchan-Hepburn (sitter's dates not known) Plate: 58

BIOGRAPHY: Daughter of John Zacharias Beck of Saxe Gotha; she was the widow of both Captain Alexander Grant of the Honourable East India Company's Service and of Second Brigadier-General Simon Fraser, who was killed at the battle of Saratoga in 1777; she married, in 1781, Sir George Buchan-Hepburn (1738-1819), 1st Bt. of Smeaton-Hepburn, Haddington, as his second wife. Sir George Buchan-Hepburn had assumed

the additional name of Hepburn on succeeding to the Barony of his maternal uncle in 1764; admitted advocate in 1763; he was a solicitor to the Lords of Session from 1767 until 1790; Judge of the Admiralty Court from 1790 until 1791 and Baron of the Exchequer from 1791 until 1814. He was created a baronet in 1815 and was succeeded by the eldest son, John, by his first wife, Jean, daughter of Alexander Leith of Glenkindie.

DATE: c. 1790

DIMENSIONS: 48 x 40

CONDITION: As early as 1910 when the portrait was exhibited in London, the freely painted background drew the comment from Grundy that the portrait was unfinished. It is the compiler's view that the portrait was completed by Raeburn before leaving the studio.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir George Buchan-Hepburn; Mary Hanna, Cincinnati and Knoedler, London, at unknown dates; J. Horace Harding, by 1925; bequeathed to Mrs J. Horace Harding, by 1930; bequeathed to Mr William B. Harding, by 1938; James St. L. O'Toole Galleries (agent), The J. Horace Harding Collection, 1939; J. Horace Harding Sale, Parke-Bernet, 1 March 1941 (61); the Frick Art Reference Library (222-5b) gives: to Gerard Smith, while Christie's New York, 1990, gives: John Thomas Smith, 1941; anon. sale, Christie's, 13 March 1970 (109); to Leadbeater; anon. sale, Christie's, New York, 10 January 1990 (166).

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1910 (23); New York, Knoedler, Loan Exhibition of Pictures by Raeburn, 1925 (10); Cambridge, Fogg Art Museum, Eighteenth-Century English Painting, 1930 (65); Pittsburgh, Carnegie Institute, A Survey of British Paintings, 1930 (30); New York, Jacques Seligmann, Portraits by Sir Henry Raeburn, 1938 (9); James St. L. O'Toole Galleries, New York, Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, 1939 (16); San Francisco, The California Palace of the Legion of Honour and the M.H. de Young Memorial Museum, Seven Centuries of Painting, 1939-1940 (97).

REFERENCES: Greig, p. 48; C. Reginald Grundy, "A Raeburn Exhibition" Connoisseur 29 (February 1911), 109.

DISCUSSION: The portrait probably dates from only a short time after the artist's return from Rome. Its closest parallel in his oeuvre, at least in costume and hair style, is Peneolpe Macdonald, Lady Belhaven (no. 478); both possess an unusual degree of courtly elegance. Lady Hepburn's animate appearance, created by the vigorous brushstrokes around her head, and, in addition, the elaborate gilt

table on which she rests her elbow, are features reminiscent of contemporary French painting. Elizabeth Louise Vigee-le-Brun's portrait of Louis XVI Chief Minister of Finance, Calonne, of 1784 (collection H.M. the Queen, on loan to the National Gallery, London), is the type of portrait Raeburn might have seen in Paris, a city Gavin Hamilton tells us Raeburn intended to visit on leaving Rome.

387. Principal George Hill (1750-1819)

BIOGRAPHY: Son of Reverend John Hill of St Andrews, by his second wife, Jean M'Cormick (d. 1796); educated at the grammar school and the University of St Andrews; he graduated at the age of fourteen; he was a distinguished student and had by that age attracted the attention of several important figures who would assist him in his career, among them the 10th Earl of Kinnoull, Lord Lyon King of Arms; on his father's sudden death he had to leave the Divinity School of the University and, on the recommendation of Principal Robertson (no. 618), he became tutor to the eldest son of Pryse Campbell M.P.; he was able to finish his studies some years later, at Edinburgh, where he studied with his charge; while still only twenty-two he was appointed Joint Professor of Greek at the University of St Andrews; inducted one of the ministers of St Andrews in 1780, he held this charge together with his Chair; awarded the degree of Doctor of Divinity in 1787; the following year he was appointed Professor of Divinity in St Mary's College at the University of St Andrews; made Principal in 1791; he received the Deanery of the Chapel Royal in 1799; for these and other promotions at this time he was indebted to Henry Dundas, 1st Viscount Melville (no. 240). He married, in 1782, Harriet Scott (no. 388); they had seven sons and five daughters.

DATE: Unknown.

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Caw (Armstrong, p. 104) gives: Mrs Baillie; sold at Fraser's (auctioneers), Inverness, 1900. Greig gives the buyer as Wallis and Son (French Gallery). Thereafter unknown.

REFERENCES: Duncan, p. 19; Obituary, p. 12; Cunningham, p. 219; Armstrong, pp. 9, 104; Pinnington, pp. 131, 234; Greig, pp. xxx, 48.

DISCUSSION: This lost portrait is included in the catalogue because the painting was listed by the artist's early biographers. Duncan gives no clue as to the appearance of the work or its date but Cunningham tells us that it was early: "Principal Hill, of St Andrews, another early portrait, is one of great beauty combined with depth and vigour." As this comment follows Cunningham's discussion of Raeburn's first portrait of John Clerk (no. 157a) it is tempting to conclude that a date in the vicinity of 1790 is implied.

388. Mrs George Hill (d. 1825) (Examined)

BIOGRAPHY: Harriet, daughter of Alexander Scot, merchant of Edinburgh, and his wife Elizabeth, daughter of David Doig, Provost of Brechin.

She married Principal George Hill (no. 387); among their numerous children were: John, died at Jamaica in 1800; Elizabeth, married her cousin, John Cook, D.D., Professor of Hebrew at the University of St Andrews; Alexander, Professor of Divinity at the University of Glasgow; and David, Chief Secretary in the Honourable East India Company's Service at Madras.

DATE: Probably c. 1793

DIMENSIONS: 38 1/8 x 30 1/8

CONDITION: Covered in a heavy discoloured varnish.

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

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

PROVENANCE: By descent to Sheriff John Hill, of Dingwall (d. 1900); his sale; Fraser's (auctioneers), Inverness; French Gallery; Knoedler, New York, 1900; purchased by Andrew W. Mellon; his gift to his daughter, Ailsa Mellon Bruce (d. 1969); her bequest to the Gallery,

1970.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (16); Pittsburgh, Carnegie Institute, Paintings by Old Masters from Pittsburgh Collections, 1925 (58).

REFERENCES: Armstrong, p. 104; Pinnington, p. 234; Greig, p. 48. (I am grateful to Ms Denna Jones Anderson of the Office of Curatorial Records at the Gallery for information used in this entry.)

389. Professor John Hill. (27 April 1747-1805) with his Son (sitter's dates not known) (Examined)

BIOGRAPHY: Son of Reverend John Hill of St Andrews, by his first wife, Elizabeth (d. 22 May 1747), daughter of John Gowdie, D.D., minister of Earlston and afterwards Principal of the University of Edinburgh; he was a half-brother of Principal George Hill (no. 387); educated at the grammar school and the University of St Andrews, where he matriculated in 1761; he had intended to follow a career in the church; instead, he became Professor of Humanity at St Andrews in 1773; he occupied the same position at the University of Edinburgh from 1775; his major contribution to the literature on his subject was Latin Synonyms; he also wrote the Life of Dr Hugh Blair (see no. 52) which was published in 1807, two years after the sitter's death. No records of his son's life are known.

DATE: Shortly after 1790

DIMENSIONS: 49 x 39

DESCRIPTION: Near full length, seated, to right, in an academic gown; his son to right with his hand on his father's left arm, his right hand behind the Professor's shoulder, a table to left on which lie books and papers.

COLLECTION: Placed on extended loan to the University of Edinburgh, 1952.

PROVENANCE: By descent to Henry J.D. Cook, W.S.

EXHIBITIONS: Raeburn Exhibition, 1876 (171); University of Edinburgh, James Hutton and some of his Friends, 1976.

REFERENCES: Andrew, p. 127; Armstrong, pp. 11, 104; Pinnington, p. 234; Greig, p. 48; University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice, (Edinburgh: University of Edinburgh Press, 1957), pp. 102-3.

DISCUSSION: This is not a particularly successful double portrait. As in Sir Alexander Don With His Daughter (no. 206), to which it is

close in form and in date, there is no psychological link between the sitters. D. Talbot Rice has suggested that the figure of the boy was added later, but in the compiler's view there is no reason to suspect a delay between sittings as this portrait type was common with Raeburn at this time. He abandoned it shortly afterwards. (I am grateful to Joe Rock for a photograph of this work.)

390. Mr William Hobson of Markfield (1750-1840)

BIOGRAPHY: The only known records of the sitter's life are in the form of family traditions. They were recorded by Basil S. Long of the Victoria and Albert and passed to James Greig who recorded them in the Greig Manuscript. This states: William Hobson of Markfield, Stamford Hill, Tottenham; a civil engineer; he built Martello Towers and a now replaced building for Newgate Prison; he was a partner in Reid's Brewery. He married, c. 1799, Ann (no. 391), daughter of Caleb Rickman of Selborne, Hampshire; he is stated to have had thirteen daughters and three or four sons; and to have been the first man to leave a million pounds at his death. The same source records that he consistently refused to have his portrait painted but said that he would, if one day he came across Raeburn. On a visit with two of his daughters to Edinburgh they insisted that he carry out his promise.

DATE: Probably c. 1816-1819

DIMENSIONS: 51 3/8 x 40 3/8

DESCRIPTION: Three-quarter length, seated, to right, in a blue coat with metal buttons, a table to right on which lie what appear from a photograph to be architectural plans.

COLLECTION: Victoria and Albert Museum, London.

PROVENANCE: By descent to Henry Pulsford Hobson; his bequest to the Museum; received on the death of his widow, 1920.

REFERENCES: The portrait was published in the Connoisseur 80 (January 1928), 41.

391. Mrs William Hobson of Markfield (c. 1759-1831)

BIOGRAPHY: Ann Rickman, wife of William Hobson (no. 390).

DATE: Probably c. 1816-1819  
DIMENSIONS: 50 7/8 x 40 1/16  
DESCRIPTION: Three-quarter, seated, to left, holding a book and spectacles in her left hand.  
COLLECTION: Victoria and Albert Museum, London.  
PROVENANCE: As of no. 390.  
REFERENCES: Reproduced by Dibdin, facing p. 82.

392. Miss Jane Hodgson (sitter's dates not known)

BIOGRAPHY: Greig described her as the sister of Colonel James Hodgson of the Honourable East India Company and cousin of Lord Ellenborough. She married, at an unknown date, William Giles.

DATE: c. 1820  
DIMENSIONS: 29 1/2 x 24 1/2  
DESCRIPTION: Half length, slightly to left, in a dark dress with an elaborate white ruff and wearing a veil. It is possible that she is dressed in mourning.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Christie's, 15 June 1933 (63); Pawsey and Payne, London.  
EXHIBITIONS: Birmingham Art Gallery, 1903.  
REFERENCES: Greig, p. 48.  
DISCUSSION: The date given here is based on costume.

393. Alexander Home, as a Boy (1785-c. 1869)

BIOGRAPHY: Son of Rodham Home of Longformacus, Berwickshire; little is known of his early life but he is shown in the uniform of a Midshipman; the Frick Art Reference Library (221-14x2) states that at the age of forty-one he entered the 2nd (The Queen's) Regiment of Dragoon Guards as a Hospital Assistant; in 1843 he was gazetted Assistant Surgeon.

DATE: c. 1800  
DIMENSIONS: 30 x 25  
DESCRIPTION: Half length, to left, looking to right.  
COLLECTION: Brooks Museum of Art, Memphis, Tennessee.  
PROVENANCE: By descent to H.W.H. Sams; anon. sale (=H.W.H. Sams), Christie's, 25 July 1952 (24); to Agnew; Hugo N. Dixon, by 1962; his gift to the Gallery, 1962, with life interest to his wife.

394. George Home of Wedderburn and Paxton, W.S. (1735-1820)  
(Examined)

BIOGRAPHY: Second son of Alexander Home of <sup>J</sup> Gardenfield, Berwickshire;

he was apprenticed to James Purves; he became a Writer to the Signet in 1763; he inherited Paxton House from his brother, Ninian, in 1795, and the Wedderburn estate in 1812; he was Principal Clerk of Session from 1781 to 1808; shortly after he inherited the Wedderburn estate he extended Paxton House by adding a library and picture gallery; he commissioned other works from Raeburn for the new gallery: Admiral Sir David Milne (no. 539) and Master William Blair (no. 55(2)); he was also offered Lord Frederick Campbell (no. 113), which he declined. He died unmarried.

DATE: c. 1814

DIMENSIONS: Unknown.

DESCRIPTION: Head and shoulders, seated.

COLLECTION: The Paxton House Trust, Berwickshire

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 104, as of Branxton; Pinnington, p. 338; Greig, p. 48.

395. Reverend John Home (1722-1808)

BIOGRAPHY: Son of Alexander Home, town-clerk of Leith, and his wife, Christian Hay; he was educated at the grammar school of Leith and the University of Edinburgh; among his early friends was William Robertson (no. 618); licensed a probationer of the kirk in 1745: he fought on the Government's side during the Rebellion of that year and was present at the battle of Falkirk; inducted minister at Athelstaneford in 1747, he aligned himself with Robertson in church affairs; at Athelstaneford he began to write the first of his tragic dramas, Agis, which was rejected by Garrick; his second drama, Douglas was praised by David Hume, among others, a relative of the sitter; Home took it to London in 1755 and it too was rejected by Garrick; first performed publicly at Edinburgh in 1756, it outraged churchmen who were on principle opposed to the theatre; the next year it was

produced at Covent Garden; Home's involvement with the theatre forced his resignation from his living but he was appointed private secretary to Lord Bute and tutor to the Prince of Wales, the future George III; these connections enabled him to have his works staged; in 1763 Bute made him Conservator of Scots Privileges at Campvere, Holland, which gave Home a seat in the General Assembly, a position he used to support his friend Robertson; Home's theatrical writings were not over: in 1769 Garrick produced Fatal Discovery at Drury Lane; Alonzo in 1773; and Alfred in 1778; the latter was a failure, as indeed were most of Home's works apart from Douglas. He married Mary, daughter of William Home, minister of Foggo; the lady was considered plain and David Hume is said to have asked him "how he could ever think of such a woman?", to which Home replied: "Ah! David, if I had not, who else would have taken her?" Home's collected works were edited and published in 1822 by Henry Mackenzie (no. 501). Although Home's great successes were long past by the time Raeburn started his career, he sat to the artist for numerous portraits.

DATE: One version exhibited 1792

DIMENSIONS: Most versions following the Warrender pattern measure approximately 35 1/4 x 27 and show the sitter's right hand truncated; one version of this pattern appeared at the Fearon Gallery without the truncation and measured 41 x 32 1/2.

REFERENCES: Andrew, p. 127; Armstrong, p. 104; Pinnington, p. 234; Greig, p. 48; Dibdin, pp. 43-4; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), p. 171.

DISCUSSION: The compiler's notes on portraits of Home either by or relating to Raeburn fall into eleven groups. This does not mean that there are eleven separate portraits, but simply that the histories of the portraits of Home are fragmentary. These notes include a reference to one miniature. In addition there are references to seven engravings. The information surrounding these works was in a state of

complete confusion causing impossible claims to be made regarding the provenances of the many versions. It has not been possible to solve all the problems presented by the surviving records.

Two portrait patterns can be identified from the available material: the Warrender pattern which is the most commonly repeated, apparently the earliest and the most often engraved; the second is the London pattern as shown in the example in the National Portrait, London.

The earliest reference to a portrait of Home by Raeburn is from the catalogue of the Royal Academy Exhibition of 1792 (6) which lists a portrait of this sitter by Raeburn. This was the first occasion on which the artist showed works at the Royal Academy. The subsequent history of this portrait cannot be traced and the painting cannot be identified among the surviving examples. It is not known to which pattern the portrait belonged.

Another portrait was recorded by Whitley. It had been in the collection of the London based Scottish writer on art, Caleb Whitefoord, and appeared at his sale (agent not recorded) at some point in 1810; it was sold for £2. 12. 6. The subsequent history of this portrait cannot be traced and the painting cannot be identified among the surviving examples. It is not known to which pattern the portrait belonged.

It is interesting that a work by Raeburn should have been in Whitefoord's collection. Whitley was of the opinion that Whitefoord was the author of the anonymous newspaper article of 1792 which praised Raeburn's portrait Sir John and Lady Clerk of Penicuik (no. 158).

395b(1). Plate: 59

More extensive documentation is available on the version previously owned by the Warrender family, the only portrait in this group which has been examined by the compiler. The Warrender family also owned the other early Raeburn portraits James Hutton (no. 418) and Joseph Black (no. 51). Those paintings are known to have been commissioned by John Davidson of Stewartfield and Haltree W.S.; they passed to Davidson's pupil and successor in business, Hugh Warrender W.S. (d. 1820) and then descended in the Warrender family until their sale at Christie's, 18 April 1986. This does not prove that the portrait of Home in the Warrender collection was also commissioned by John Davidson, but it does suggest that possibility. In 1787 Davidson also commissioned Robert Dundas, 2nd Lord President (no. 241) but gifted it to the sitter's family.

The portrait sold at Christie's in 1986 showed the sitter half length, seated, looking upwards and to left, a red drape behind and a landscape view, both hands of the sitter are truncated. This portrait of Home was engraved in line and published in 1822. The engraving bears the inscription: "Engd. by Jas. Stewart/JOHN HOME ESQR./Engraved from an original Picture in the possession of Sir G. Warrender Bart." However, the engraving, which is clumsy and not of high quality, shows a table by the sitter's right, on which rest books, an inkwell and a quill. These elements are not present in the Warrender oil portrait and there is no landscape view in the engraving but there is in the oil. Engravers of Raeburn portraits are known, however, to have made alterations to the painted image on numerous occasions.

The portrait at Christie's in 1986 was much copied and engraved and represents the most widely known pattern of the Raeburn portraits of

Home. This pattern of the portrait is hereafter termed the Warrender pattern. It is an unusual portrait in several ways: the sitter's eyes look upwards in a strangely distracted manner, his right hand seems arrested in movement and the drape above his head is peremptorily brushed. In all, the portrait has a sense of energy and activity.

395b(2). A version following the Warrender pattern was in the collection of Lord Binning by 1868; measuring 36 x 28; present whereabouts unknown; Caw (Armstrong, p. 104) recorded that it was in the collection of the Earl of Haddington in 1901 and that it had been exhibited at London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (823), and again at London, at the Grafton Galleries, Scottish Old Masters, 1895; the Greig Manuscript states that it passed from the collection of the Earls of Haddington when it appeared at Christie's, 18 March 1921 (51); sold to Peacock.

395b(3). A version following the Warrender pattern appeared as an anon. sale, Christie's, Monaco, 15 May 1990 (34); measuring 91 x 68.5 cm; it showed the normal truncations of the sitter's hands; the provenance given was: Lady Holland, Galerie Charpentier, 17 May 1950 (11); Duc de Treviso; the sale catalogue claimed that it had been exhibited R.A. 1792 (6), but this is difficult to accept, and at Paris, Galerie Charpentier, English Masters of the Eighteenth-Century, 1934 (73).

(I am grateful to Margie Christian of Christie's, London, for the information in this entry.)

395b(4). A version following the Warrender pattern appeared as an anon. sale, Christie's, 23 November 1973 (22); the provenance offered was: Sir John Warrender; Lord Binning: this is difficult to believe; it was

purchased by Barclay.

395b(5). Most versions of the Warrender pattern show the sitter with the fingers of both hands truncated. One exception to this is recorded in the line engraving by Andrew Birrell; the engraving carries the inscription:

H. Raeburn Pinxt. From an Original Picture in the Possession of Professor Ferguson. A. Birrell Sculpt./JOHN HOME ESQR./AUTHOR of the Tragedy of DOUGLAS &c. &c./To his Excellency Lord Adam Gordon, this Plate is with permission dedicated, by his Lordship's/much obliged and grateful humble Servt./Andw. Birrell/Pub: according to Act of Parliament, May 9th 1799, by A. Birrell, No. 53 Rosoman Street, Clerkenwell.

The ownership recorded in the inscription on the print strongly suggests that it is the portrait which had passed to Mrs Admiral Ferguson by 1876, when it was lent by her to the Raeburn Exhibition (175) of that year; it was listed by all the early commentators on Raeburn, of whom Caw (Armstrong, p. 104) gave the fullest account: that it was included in the Exhibition of Scottish National Portraits at Edinburgh in 1884, and that it was sold at Christie's, 25 May 1895; according to the Greig Manuscript it passed into the hands of Spink and Sons; according to some notes in the Frick Art Reference Library (221-7c) the Ferguson version was exhibited at Paris, Sedelmeyer's Gallery, Twelfth Series of One Hundred Paintings by Old Masters, 1913 (92) and was with the Fearon Gallery, New York, 1924; the Frick notes record its dimensions as 41 x 32 1/2, making it the largest recorded version, commensurate with the absence of truncations to the image. Its condition could be taken to indicate that it was the primary version.

395b(6). Another version following the Warrender pattern was

engraved in stipple by Caroline Watson; it too shows the sitter's right hand without the truncation; the engraving is a vignette and the image does not extend as far as the left hand; the engraving bears the inscription:

JOHN HOME, ESQR./From an original Picture in the Possession of Sir John Macpherson, Bart./Drawn by W. Evans, Engraved by Caroline Watson/PUBLISHED JANU. 30, 1816, BY T. CADELL & W. DAVIES, STRAND, LONDON

this inscription indicates that the early provenance of the portrait is the same as the version of Professor Adam Ferguson (no. 271) in the collection of the University of Edinburgh: both were owned by Sir John Ferguson Bt. (1745-1821); the subsequent history of this portrait cannot be traced and the painting cannot be identified among the surviving examples.

To conclude the discussion of examples following the Warrender pattern, two further engravings following this pattern must be mentioned: a line engraving by Henry Haig, published by Robert Cadell, Whittaker & Co., London, 1835; it shows the normal truncation of the sitter's right hand; and a stipple engraving by J. Rogers for Chamber's Dictionary of Eminent Scotsmen; this engraving does not show the landscape and a drape hangs over the entire background: this is likely to be an alteration on the engraver's part and need not indicate yet a further version of the portrait; this engraving also omits the sitter's right hand. One engraving has not been seen by the compiler and no written description of it has been found, consequently it cannot be stated which pattern is followed: it is a stipple engraving by W. Ridley, published by J. Asperne in the European

Magazine of 1804; a copy of the engraving is catalogued as part of the holdings of the British Museum.

395c. The portrait in the collection of the National Portrait Gallery, London, measures 29 x 24; it shows the figure half length, turned slightly to right, looking left, wearing a dark costume, against a plain background; the portrait is not included in the published catalogues of the collection and, as a result, information on this work is limited; it was engraved in line by J.G. Mitchell; no dated example of the engraving has been seen but as the artist is described in the inscription as "Sir Henry", it must date from no earlier than 1822, fourteen years after the sitter's death; the inscription gives:

From an Original Picture by Sir Henry Raeburn in the possession of Geo. Home Esqr./Dedicated with Permission to His Grace the Duke of Buccleuch/By His Grace's most Obligated and very humble Servant, John G Mitchell

Beyond the statement in this inscription, the provenance of the portrait is not known to the compiler. This portrait shows the sitter somewhat older than in the Warrender pattern and must be in the vicinity of a decade later, perhaps c. 1800, it shows the sitter in a more meditative mood.

A version of this portrait, of unknown status, appeared at Christie's, 12 February 1926.

A portrait of Home attributed to Raeburn appeared as an anon. sale, Christie's, 22 March 1974 (78); it was not reproduced but was described as a "half length, seated wearing a green coat, a buff waistcoat, and a white stock, 35 x 26 1/2".

The International Studio of February 1930 contained an advertisement for the firm of J.B. Bennett and Sons, Glasgow, which showed a photograph of a portrait identified as the Reverend John Home, which the seller attributed to Raeburn. It was described as an oil on panel, a technique unknown in the artist's oeuvre, and measuring 14 x 12; it showed a man's head and the upper part of his chest, his neck linen and the collar of his coat, the figure is slightly to left, almost full face, looking at the spectator, the shoulders are not shown. The photographic evidence is too slight to enable a firm decision to be made on the attribution to Raeburn or even on the identification of the sitter. It should be borne in mind that a number of small oil sketches from Raeburn's hand are known and it seems likely that others will emerge.

Finally, there is a reference in the Greig Manuscript to a miniature of John Home, there attributed to Raeburn. No visual evidence relating to this work is known to the compiler but it deserves to be included here for the sake of completeness. The Manuscript states that: the miniature measured 9 1/2 x 7 1/2; that had been in the collection of Mr R.D. Home, the sitter's great grandson; that it had appeared at Christie's in 1926; and that it was with Barbizon House, London, no date for this was given; the Manuscript then gives the name "Mr Robert Brough, of Perth", which may be intended to indicate the owner of the work after it had been with Barbizon House.

396. Sir William Honyman, Bt., Lord Armadale (1756-1825)

BIOGRAPHY: Son of Patrick Honyman of Graemsay, Orkney; he was admitted advocate in 1777; appointed Sheriff-Depute of Lanarkshire in 1786; he

was raised to the bench in 1797 and succeeded to a place in the Court of Justiciary in 1799; created a Baronet in 1804; he retired in 1811. He married, in 1777, Mary Macqueen (no. 397), daughter of Robert Macqueen, Lord Braxfield (no. 518); the engraving after Raeburn's portrait of Lord Braxfield was dedicated to Honyman, suggesting that he may have been the owner; he was succeeded by his eldest son.

DATE: Probably close to 1800

DIMENSIONS: 35 1/2 x 27 1/2

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs Catherine Dallas by 1876; anon. sale, Christie's, 29 June 1917 (104); Tooth, 1928; anon. sale (a Massachusetts collector), Parke-Bernet, New York, 8 May 1957 (33); and again (a New York collector), 19 October 1960 (39); Richard H. Rush by 1971.

EXHIBITIONS: Raeburn Exhibition, 1876 (224); Toronto Art Gallery, Canada, Loan Exhibition, 1920; Frick Museum, New York, The Richard H. Rush Collection, 1971 (45).

REFERENCES: Andrew, p. 127; Armstrong, p. 95; Pinnington, p. 218; Greig, pp. 38, 48.

397. Lady Mary Honyman (c. 1758-1846)

BIOGRAPHY: Daughter of Robert Macqueen, Lord Braxfield (no. 518) and his first wife, Mary, daughter of Major James Agnew of the 7th Dragoon Guards. She married Sir William Honyman, Bt., Lord Armadale (no. 396).

DATE: Probably c. 1795

DIMENSIONS: 36 3/4 x 26 3/4

CONDITION: The photogravure in Christie's catalogue of 1917 differs from the photograph supplied to the compiler by the Gallery: as the portrait now stands, the sitter has a larger band tied in her hair suggesting that there is some overpainting.

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

COLLECTION: Art Gallery of Hamilton, Hamilton, Canada, currently on offer as a donation.

PROVENANCE: A booklet on the portrait by Algernon Graves gives the following provenance: by descent to the sitter's eldest daughter Catherine Johnstone Honyman, who married, in 1830, Alexander Dallas; Mrs Catherine Dallas, by 1876 (this seems highly questionable on the basis of the sitter's date of birth, it is more likely that it was the sitter's granddaughter, rather than her daughter, who married in 1830); anon. sale, Christie's, 29 June 1917 (103); A. Wertheimer, London, at an unknown date; Tooth, 1921. When at Sotheby's, New York, in 1982, the portrait was said to have been with: Herbert C. Cox, Ennis Clare, Canada from 1917 until 1949 and at an auction sale (agent

and lot number not recorded), 3 May 1949; Sotheby's, 17 June 1982 (35).

EXHIBITIONS: Raeburn Exhibition, 1876 (220).

REFERENCES: Andrew, p. 127; Armstrong, p. 104; Pinnington, p. 234; Greig, p. 48.

DISCUSSION: Caw (Armstrong, p. 104) dated the portrait to c. 1800 but as Lady Honyman has powdered hair, the portrait is unlikely to date

from much later than 1797 and is probably somewhat earlier.

(I am grateful to Jennifer C. Watson of the Art Gallery of Hamilton for some information included in this entry.)

398. Dr Hope (sitter's dates not known)

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

DATE: Payment 1823

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (6).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A. Now Exhibiting in no. 32 York Place (Edinburgh: J. Ruthven & Son, p. 3, but not otherwise recorded in the literature.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] October 15 Dr. Hope £105."

The portrait has not been seen since it was exhibited in 1824.

However, see also Professor Thomas Charles Hope (no. 405) which could be identical with this work.

399. General the Honourable Charles Hope of Waughton (1768-1828)

BIOGRAPHY: Son of John, 2nd Earl of Hopetoun (no. 803) by his third wife, Lady Elizabeth Leslie, second daughter of 5th Earl of Leven and Melville. He married, in 1807, Louisa Anne (d. 1875), eldest daughter of George Finch of Hatton, afterwards Earl of Winchilsea; they had one daughter.

DATE: c. 1810

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, in the tunic of a Lieutenant-General.  
COLLECTION: Marquess of Linlithgow, Hopetoun House, South Queensferry.  
PROVENANCE: By descent.  
EXHIBITIONS: Raeburn Exhibition, 1876 (26); Birmingham Museum and Art Gallery, Loan Collection of Portraits, 1900 (54).  
REFERENCES: Andrew, p. 128; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49.

DISCUSSION: The portrait is listed in Hopetoun Manuscript 388 (date unknown, but later than 1822), List of Paintings in Hopetoun House, entry number 157, described as "Portrait of the Honble. Charles Hope of Craighall [sic], 7th Son of John. 2nd Earl of Hopetoun, a General in the Army, Raeburn".

400. The Right Honourable Charles Hope of Granton (1763-1851) when Lord Advocate (Examined)

BIOGRAPHY: Eldest son of John Hope M.P. (1739-1785) by his wife, Mary, only daughter of Eliab Breton of Forty Hill, Enfield; he was educated at Enfield grammar school and afterwards at the High School of Edinburgh; there he was Latin Dux in 1777; after studying law at the University of Edinburgh he was admitted advocate in 1784; appointed Depute Judge-Advocate in 1786; he became Sheriff of Orkney in 1792; appointed Lord Advocate in 1801; his contemporaries did not consider his legal gifts to be conspicuous but his talent for public speaking was great and of benefit to the Tory party; Lord Cockburn (no. 163) thought that only Sarah Siddons (no. 643) had a better speaking voice; in 1802 he was elected M.P. for Haddington but on Henry Dundas, 1st Viscount Melville (no. 240) being raised to the Upper House, he stood in Melville's old constituency of Edinburgh and was returned unopposed in January 1803; in November 1804 he was appointed a Lord Ordinary of Session and also Justice Clerk; he took his seat on 6 December 1804; in 1811 on the death of Robert Blair of Avontoun (no. 53) he became Lord President; appointed Lord Justice General in 1836; he retired in

1841. The Dictionary of National Biography says of him that he was "a violent political partisan, and greatly wanting in tact and judgement", but his candour and kindness gained him many friends. He married, in 1793, his cousin, Lady Charlotte Hope (no. 401), second daughter of John 2nd Earl of Hopetoun (no. 803), by his third wife, Lady Elizabeth Leslie; they had four sons and eight daughters. The sitter's grandfather had added the name Vere to the family name but not all descendants used it.

DATE: Engraved 1804

DIMENSIONS: 49 5/8 x 39 1/2

DESCRIPTION: Three-quarter length, seated, to left, holding his spectacles in his hands, a table to left.

COLLECTION: On loan to the Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: The Misses Hope, by 1876; by descent to H.J.D. Cook.

ENGRAVINGS: Mezzotint, George Dawe, 1814.

EXHIBITIONS: Raeburn Exhibition, 1876 (154); Birmingham Museum and Art Gallery, Loan Collection of Portraits, 1900.

REFERENCES: Andrew, p. 128; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49; Sanderson, p. 152.

DISCUSSION: The portrait was probably completed only shortly before it was engraved in 1804. In its austere colouring and the stark contrasts in lighting it is typical of a portrait executed in the artist's York Place studio during the first years of the new century.

Sanderson records that the engraving first appeared when the sitter was Lord Advocate; that it appeared in the usual states and that it was signed by G. Dawe. After the sitter became Lord President, Sanderson records copies of the engraving with both open and filled letters but now the engraver was given as the brother of G. Dawe, H. Dawe. Sanderson stated that he believed the engravings to have been taken from the same plate, after some retouching, and claimed that he had seen an impression in a transitional stage where the engraver was

recorded simply as "Dawe", without any initial.

A part replica; showing the sitter's head and shoulders; measuring 30 1/4 x 24 1/2; of uncertain status; is at the Boston Museum of Fine Arts, Boston, Massachusetts; it was bequeathed to the Museum by Mrs Robert D. Evans, with a life interest to her sisters, the Misses Hunt.

400b. The Right Honourable Charles Hope of Granton, as Lord President

DATE: Payment 1809

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, to right, in the robes of the Lord Justice Clerk, a drape behind.

COLLECTION: Marquess of Linlithgow, Hopetoun House, South Queensferry.

PROVENANCE: Commissioned by James, 3rd Earl of Hopetoun (d. 1817); thereafter by descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (22).

REFERENCES: Cunningham, p. 266; Andrew, p. 128; Armstrong, p. 105; Pinnington, p. 234; Greig, p. 49.

DISCUSSION: Cunningham mentioned one portrait of the sitter and although he did not state which example he was discussing, he dated it close to Professor John Playfair (no. 590) and this suggests that he was referring to the Hopetoun House portrait. He said of it: "The Lord President Hope was painted about the same time [as Playfair]; and a more lofty specimen of the dignified judge was never, I think, produced." The artist's receipt for fifty guineas, dated November 1809 is in the Hopetoun Archives. This portrait suggests that Raeburn's bankruptcy, which was heard before the Court of Session in 1808, had no influence on patronage coming from that quarter. Although little is visible of it, Raeburn's sitters' chair, which appeared in many works of the 1790s, reappears in this portrait, before making a final appearance in John Francis Erskine, 7th Earl of Mar (no. 268) of 1813.

401. Lady Charlotte Hope (c. 1772-1834)

BIOGRAPHY: Second daughter of John, 2nd Earl of Hopetoun. She married her cousin, Lord President Charles Hope of Granton (no. 400).

DATE: c. 1814-1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, slightly to left, in a fur trimmed mantle.

COLLECTION: Whereabouts unknown.

PROVENANCE: The Misses Hope, by 1876; Adrian Hope, by 1901; Knoedler, New York; Gifford A. Cochran; his sale (deceased), American Art Association, New York, 12 November 1931 (41); to E.H. Russell (agent).

EXHIBITIONS: Raeburn Exhibition, 1876 (261).

REFERENCES: Andrew, p. 128; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49; Frank Rinder, "A Raeburn Weathers the Storm", Glasgow Herald, 18 January 1832.

DISCUSSION: Although traditionally dated to 1811 in the Raeburn Exhibition Catalogue, 1876, it is possible that it could be as late as 1820.

#### 402. Hugh Hope (1782-1822) (Examined)

BIOGRAPHY: Second son of Sir Archibald Hope 9th Bt. of Craighall by his second marriage; he served in the Bengal Civil Service. His first wife was Isabella Gray, daughter of Aenas Mackay of Scotston; he married, second, in 1819, Elizabeth Patoun of Inveresk.

DATE: Probably no later than c. 1805

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Cleveland Museum, Cleveland, Ohio, on loan.

PROVENANCE: According to the Letter-Book of James Brownlee Hunter (Scottish National Portrait Gallery, Library) the portrait was still in the family hands at Pinkie House in 1923; Mrs James G. Dartt by April 1928; anon. sale, Sotheby's, 16 May 1928 (73); to Knoedler; still with them, 1930.

EXHIBITIONS: Cambridge, Massachusetts, Fogg Art Museum, Harvard University 1930 (63).

REFERENCES: Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49.

#### 403. Mrs John Hope (d. c. 1813)

BIOGRAPHY: Margaret Scott of Logie. She married, in 1806, General Hope, later Lieutenant-General Sir John Hope G.C.H., as his first wife. Their third daughter, Margaret Sophia, married, in 1842, John

Cook, W.S. (1813-1891), son of Walter Cook, W.S.

DATE: Probably c. 1806

DIMENSIONS: Unknown.

DESCRIPTION: Three-quarter length, standing, looking to right, her left arms rests on a balustrade.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mr Henry Cook by 1901; James Cook, W.S., by 1951.

EXHIBITIONS: Edinburgh, National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951 (65).

REFERENCES: Armstrong, p. 105; possibly, McKay, pp. 45, 58 (as A. Sanderson collection); Pinnington, p. 235; Greig, p. 49.

404. John Hope, 4th Earl of Hopetoun (1765-1823)

BIOGRAPHY: John Hope was a man of extraordinary courage and great military ability; son of John Hope, 2nd Earl of Hopetoun (no. 803) and his second wife, Jane, daughter of Robert Oliphant of Rossie; he was educated at home, Hopetoun Palace, and travelled in Europe with his brother, Alexander, and their tutor, Dr John Gillies (1747-1836); his military career began with his appointment as Coronet in the 10th Light Dragoons in 1784; promoted Lieutenant five years later; Major in 1792; and Lieutenant-Colonel the following year; he was elected M.P. for Linlithgowshire in 1790; and re-elected in 1796; during most of this time he was active as a military officer: from 1795 he was in the West Indies; in 1799 he was in North Holland under Ralph Abercromby and in that year he was promoted Colonel; Adjutant-General to Abercromby in the Mediterranean in 1800 and during the Egyptian Campaign; he was promoted Major-General in 1803 and Lieutenant-General in 1808; in that year he was second in command of the troops sent to Sweden under Sir John Moore; he landed in Portugal during the same year and commanded the British left at Corunna; for his services he received the thanks of Parliament and was made K.C.B.; he commanded a division in the Walcheren expedition and, in 1812, was commander of

forces in Ireland but the following year he returned to the Peninsula; during this time Wellington described him as: "the ablest man in the Peninsular army"; at the peace he was raised to the peerage as Baron Niddry; in 1816 he succeeded his elder half-brother as 3rd Earl Hopetoun; he was promoted full General in 1819; he had been wounded many times by this date, and, although only fifty-four, he was in poor health; his last public duty was to attend George IV during his visit to Scotland in 1822 when Raeburn was knighted in the sitter's house. Hope married twice, first, in 1798, Elizabeth (d. 1801), daughter of the Honourable Charles Hope-Vere of Craigie Hall; they had no children; second, Louisa Dorothea (d. 1836), daughter of Sir John Wedderburn Bt., they had eleven children.

DATE: Sitting February 1817

DIMENSIONS: Unknown.

DESCRIPTION: Full length, standing, to left, in military uniform, his sword in his left hand, his right rests on his chestnut mount, it stands with its head raised, to left, in a landscape.

The frame carries two labels, the upper reads:

THE COUNTY OF LINLITHGOW/ The place of his Birth & which he had represented/in two successive Parliaments/Place his Portrait here/To record their deep and grateful sense/of his Public services and his Private virtues./1817

and the lower:

RIGHT HONOURABLE JOHN EARL OF HOPETOUN,/viscount Airthrie, LORD HOPE BARON HOPETOUN, BARON NIDDRY./Lord Lieutenant of the County of LINLITHGOW./KNIGHT GRAND CROSS of the MOST HONOURABLE MILITARY ORDER OF THE BATH./LIEUTENANT GENERAL./COLONEL OF THE SECOND REGIMENT of HIGHLAND INFANTRY./As a SOLDIER his name will be classed with those of ABERCROMBY, MOORE and WELLINGTON, under the two former of these illustrious GENERALS,/he distinguished himself in high and important Commands in the West Indies, Holland, Egypt, Spain and Portugal,/with the latter he was associated with the Gallo Spanish Campaign, 1813-14 which shed so much Glory on British Arms,/and gave to Europe its deliverance from the Gigantic Ambition and Tyranny of France./To his Country the value of his Achievements was known; and he received from Parliament/and from his Sovereign the highest testimonies, and the most honourable rewards/of

Military Skill and Valour.

COLLECTION: Linlithgow District Council, Linlithgow.  
PROVENANCE: Commissioned by the County of Linlithgow.  
EXHIBITIONS: Either this or the Cupar version was exhibited,  
R.A., 1820 (18); Edinburgh, Raeburn Exhibition, 1876 (34).  
REFERENCES: Obituary, pp. 11-12; Brown, pp. 6-7; Andrew, p. 129;  
Armstrong, p. 105; McKay, p. 55; Pinnington, p. 235; Greig, p. 49.

DISCUSSION: Nothing is known of the circumstances surrounding the commissioning of this portrait beyond some references to it in the extensive documentation connected with the version of the portrait commissioned by the Noblemen and Gentlemen Freeholders of the County of Fife. In a letter from the Earl of Kellie to the Earl of Leven of 7 February 1817, transcribed in the entry on that portrait, he records his "understanding that the Linlithgow picture was begun". It is not known who the figures were who commissioned the portrait, when it was commissioned, or when delivered.

404b. The Version at Cupar, Fife

DATE: Commissioned 1817  
DIMENSIONS: Unknown  
DESCRIPTION: Similar to the Linlithgow version except that in this version his mount is grey and has its head is lowered.  
COLLECTION: The County Hall, Cupar, Fife.  
PROVENANCE: Commissioned by the Noblemen and Gentlemen Freeholders of the County of Fife, remaining the property of their successors.  
ENGRAVINGS: Mezzo-Stipple, William Walker, 1822.  
EXHIBITIONS: Edinburgh, Institution for the Encouragement of the Fine Arts, 1821 (140).  
REFERENCES: Allan Cunningham, Life of Sir David Wilkie; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49; Sanderson, pp. 134-6; Frederick Daniell, "William Walker and his Family", Print Collectors' Quarterly 19 (October 1932), pp. 322, 323-5, 327; Hamish Miles, "Raeburn's Portrait of the 4th Earl of Hopetoun", Scottish Arts Review 14 (1973), 30-36; Hamish Miles, "Raeburn's Portraits of the 4th Earl of Hopetoun: A Postscript", Scottish Arts Review 14 (1974), 28; Irwin and Irwin, pp. 160-1.

DISCUSSION: A quantity of documentary material connected with the commissioning of a second portrait of John Hope was first made public in 1956 at an exhibition of documents connected with Raeburn and some

of his sitter held at the Scottish Record Office, Edinburgh. The most important parts of this material were published by Hamish Miles in 1973. He omitted to record the whereabouts of the documents; their reference number is: Scottish Record Office, G.D.26.13.297.ff.1-13. The transcriptions which follow are by Miles unless otherwise stated.

At a meeting of the Noblemen and Gentlemen Freeholders of the County of Fife, held on 19 May 1814, the Earl of Kellie, chairman, proposed that the Meeting should:

solicit that Lord Niddry be requested, ...to sit for his Picture to the first Artist in London, that it may be drawn as a full length Portrait and finished in the most complete and Elegant stile [sic, and] placed in the County Hall at Cupar as a memorial of their Esteem.

The clause demanding that the foremost London portraitist be employed was to result in much futile argument and delay. But it was resolved to commission a portrait and a committee was established "to carry those resolutions into effect". Two weeks later the sum of 285 guineas had been contributed. Some subscriptions were later returned as it was "thought that the Names [of these subscribers] would not be agreeable to his Lordship".

Nothing appears to have happened from this point until early in 1817. It is clear, however, that one of Lord Kellie's first actions was to approach Raeburn to enquire as to the cost of a portrait. That the sitter was in ill health at this time and unable to attend an artist in London may have prompted Lord Kellie to consider Raeburn.

At a date which is not clearly established the Earl of Leven took charge of the affair and wrote to John Hope, probably early in January

1817. His letter has not survived but on the 28 January 1817 the Earl of Hopetoun, as John Hope had by this point become, replied to Lord Leven, saying:

...the only disposition I feel in regard to the proposed picture is to do whatever be most agreeable to the Earl of Leven [and] the Gentlemen who do me the honour to wish to have it.

About two years ago I understood that it was their wish that Mr Raeburn should be employed, to which I then readily assented. If the wish to employ Mr Raeburn no longer exists, I will cheerfully attend any other artist in Edinburgh or in London, where I shall probably be in the Spring.

The Earl of Leven had clearly set his heart on Lawrence being employed and he intended to pursue the letter of the resolution: to employ the first artist in London. At the Meeting of the Noblemen and Gentlemen Freeholders of 23 January 1817 Lord Leven took this line. The Minutes of that meeting have not survived but one week later, on 30 January 1817, he wrote to Lord Kellie in the following terms:

...Be assured it gives me always pain to differ even in opinion with your Lordship, but in a case in which I feel myself correct, supported by an instruction from a general meeting, I hope you will forgive me for adhering to the instruction, viz "To employ the first London artist to paint Lord Hopetoun's picture."

I am also assured...that being in possession of a portrait...of so fine a subject as Lord Hopetoun is, by Lawrence, we shall have one of the finest in Scotland if not in Europe to boast of. With a high respect for the merits and talents of Raeburn as a man and an artist, I regret that our picture has been named to him, the more so being engaged by Lithgow Shire for a duplicate, which ought to satisfy him.

In my turn I have applied to Sir Thomas T. Lawrence for his terms, Lord Hopetoun having imparted to me his willingness to sit this Spring in London. The Subscription is ample....

Lord Leven's belief that there were sufficient funds to commission Lawrence was to prove his downfall: Lawrence was both too busy to

undertake the commission and charged more than the sum available. When Leven said that he had enquired of Lawrence's terms he had, in fact, asked his son, Leslie Melville, to ascertain the artist's charges. The outcome of his enquiries is given below.

Some of the events up to this time are elucidated by Lord Kellie's letter of reply to Lord Leven's, transcribed above. Kellie wrote on 7 February 1817:

I received your Lordship's letter - I must confess that my feelings were not a little hurt by what you said to me at the meeting the 23rd past - knowing that it has always been my wish to do what I conceived was agreeable to your Lordship.

Permit me to state that at the passing of the Resolution for Lord Niddry's Picture, or soon after, your Lordship expressed an opinion that there should be a preference for having it done in Scotland by Mr Raeburn - from Lord Hopetoun's state of health - at length I was spoken to by some of the subscribers to stir in it - I accordingly wrote to Lord Pitmilley [David Monypenny, judge of the Court of Session] to converse with Mr Raeburn if he would undertake it & his terms, this [I] certainly did from the opinion you had given - The answer I communicated to all the Gent[lemen] who were named to carry the Resolution of the County meeting into effect....

Your Lordship returned me no answer, which I confess I considered as an approbation - understanding that the Linlithgow Picture was begun - I again wrote to Lord Pitmilley on the subject - his letter in answer was not an hour with me at Cupar, when I handed it to your Lordship, it was returned without any observation which I again conceived to be an approbation; and I thought it was my duty to state to the Subscribers then present the particulars of both Lord Pitmilley's Let[ter] and of what I had done - Your Lordship knows what you expressed on the subject!!

Your Lordship is undoubtedly a far superior judge, to what I can pretend to, in paintings - and from the misunderstanding that has happened - I regret very much that I stirred in the Business, after I had moved the Resolution.

I have only to add - that it will afford me very great pleasure to see the picture compleated, in the very best stile - as your Lordship now proposes....

Among other points this letter indicates that sittings for the Linlithgow portrait (no. 404a) were taking place by early 1817.

When Lord Leven stated that he had applied to Lawrence for his prices what he had in fact done was to request that his son do this for him.

On 24 February 1817 Leslie Melville wrote to his father saying:

You will have thought me very dilatory in replying to your queries as to Sir Thos. Lawrence's terms... The fact is Sir Thos. is hardly come-at-able he was out of Town for a week & since tho' I have made Russell Sq. [Lawrence's address] my way into the City or out nearly every day for the last seven I have never succeeded in getting an audience - I have however seen his paintings at his House in numbers & I know not w[hic]h most to admire the stile of painting or the very admirable likenesses of the portraits of some whose faces were familiar to me - I saw a sort of assistant he has [identified by Myles as probably Samuel Lane], who let me enough into terms &c to put I should suppose all chances of your applying to him to paint Lord H[opetoun] out of the question - A full length of full size would cost without the frame 500 gns & with a horse an immense deal more on account of the additional size of the picture & the labor of painting it - on horseback it would require to be 13 or 14 feet high & about 9 to 10 wide...If the expense & size do not alarm you I fear another objection would & that is that the man would not tell me how many years Sir Thos. would require to paint it - He is famous for keeping his performances long on hand which he does not so much mind as he has half the money paid down, & when he is hurried to finish a picture report says that he occasionally employs an inferior painter for the ground work &c as soon as he has painted the figure.

Not only had Leslie Melville been asked to lend assistance the Scottish painter, David Wilkie (1785-1841) was sounded for advice and went in company with Leslie Melville to visit various studios in London.

Wilkie wrote to Lord Leven on 8 March 1817 saying:

I had the pleasure of receiving a note from your Lordship by the hand of Mr Melville who did me the honour to call upon me yesterday.

On learning that from what had passed your Lordship was not quite satisfied with Sir Thos. Lawrence I proposed that as the next best Mr Owen might be applied to...both in point of high talent as a portrait painter and correctness in fulfilling his engagements....

Mr Melville expressed...a wish to make an effort again to see Sir Thos. Lawrence and at all events to learn exactly his terms for your Lordship's information. Mr M. expressed great doubts of his getting the picture done within a reasonable time if he should be

employed, but in a commission of such importance as this would be to Lawrence himself, I think he might be depended on.

Your Lordship has mentioned several other names of high character in London, all of whom would do it with credit, but if Mr Raeburn is to be passed over, your Lordship will feel that it must be for one of first rate excellence, and if the above objections can be got over, then there is no one so capable in this respect as Sir Thos. Lawrence.

In a letter of this time from David Wilkie to his cousin at Cupar, published by Allan Cunningham, Wilkie wrote, somewhat forthrightly:

I have heard that a portrait of the Earl of Hopetoun has been voted for the County Hall at Cupar. This is quite right, and is the first thing of the kind they have ever thought of...and I hope the example will be followed...I observe that the little town of Alost in Flanders, not half the size of Cupar, has two or three fine pictures by Rubens in its church. Our country gentlemen should know this.

On the same day that Wilkie wrote to Lord Leven, 8 March 1817, Leslie Melville also wrote to him, saying:

I have done the best I can for you about the Picture. Yesterday I found my way to Kensington to consult Wilkie. He feared the report of Sir T. Lawrence's idleness in finishing off a picture was too true, but still he thinks he would be likely to exert himself for his own credit[']s sake, if he undertook to finish by a given time; besides the character of the man to be painted, & the eclat of being employed for such a work is not despicable. I have again been to Sir Thos. but without finding him at home, so I wrote him a note & desired to have an answer by 4 o'clock today, which I hope to enclose. Next to him Wilkie recommends [William] Owen [Portrait Painter to the Prince Regent]...for colouring he reckons him superior to Lawrence but not for the tout ensemble, or elegance of style. Wilkie met...[me] at Owen's this morning; we examined his works but voted them very inferior to Lawrence. His likenesses are good, but there is a sort of want of grace, & he paints the most frightful stiff hands I ever saw. I enclose his terms.

William Smith [M.P.], who is a good judge, intended to have employed Lawrence in preference to any for a picture which the City of Norwich had done for him, but he found the chance of getting it finished so small within 2 years that he went to [Henry] Thomson [his portrait of Smith was exhibited at the R.A. in 1814]. He is certainly a good hand, tho' I forgot him when talking to Wilkie, & conclude he does not admire him as he never even mentioned his name. Wilkie decidedly thinks Raeburn (at least

so far as I could collect his ideas) equal to Sir Wm. Beechey who is yet alive, & also to [Thomas] Phillips. The latter is very successful, & Wm. Smith thinks him a very rising Painter, but he painted a picture of Mr [Samuel] Thornton [M.P.] two years ago [exhibited at the R.A. in 1815] which does him no credit in my opinion, & indeed I have heard few favourable remarks made upon it by any one. I wish I knew Thomson's terms, but this it is too late now to get, & this is the last day on which such information can be of use to you. Wilkie is to answer your letter today; he is much interested that the picture should do credit to the County as well as to the Painter.

In this letter Leslie Melville also gave information regarding the prices of Lawrence and William Owen. The order of the prices has been rearranged:

	Sir T. Lawrence.
Whole Length	500gns
Do. Small Size	400
Large Half Length	300
Small Do.	200
Kit Cat	150
Three quarters	100
	Mr Owen's terms
Whole length	200gns
Large half length	120
Half length	100
Kit Cat	75
Three quarters of head	50

Both Lawrence and Owen demanded that half the total price be paid at the first sitting.

This information was sent to Lord Leven to prepare him for a meeting of the Noblemen and Gentlemen Freeholders of the County which was held at Cupar on 13 March 1817. The meeting had been called chiefly at the behest of Robert Lindsay of Balcarres to quieten concern among the subscribers regarding the progress of the portrait. The Minutes recount that after Lindsay had addressed the meeting:

There was then laid before the Meeting a communication from Lord Kellie stating that upon a communication with Mr Raeburn his Lordship found that that Gentleman[']s terms for a full length portrait of the Noble Lord were £105 without a Horse and 150

Guineas with a Horse. That the frame might cost £40 of £50 which with other incidents would make the portrait with a horse about £200;...his Lordship understood it was equally agreeable to Lord Hopetoun to have the portrait executed in Scotland as in London;...and [this arrangement] would leave a sufficient fund from the Subscriptions to have a Print executed for each Subscriber....

Lord Leven then stated...that being early consulted in devising a becoming tribute to the services and virtues of the Noble Lord it was agreed that with a Pyramid, Obelisk, Bust and Statue all in view, a Portrait was fixed on as combining the wishes of all the Subscribers.... With a high respect for the talents of Mr Raeburn the important instruction to your Committee to employ the first Artist in London instantly pointed out Sir Thomas Lawrence as the present Raphael of Britain if not in Europe; accordingly Lord Leven...undertook to learn particulars as to terms, size, &c...;... Lord Leven further stated that it might not be improper to mention that our Fife -- -- [blank in the manuscript] Wilkie writes to his Lordship that if an Artist of first rate excellence is to be employed, there is no one so capable as Sir Thomas Lawrence, accompanied with a becoming compliment to Mr Raeburn.

Lord Leven then laid before the Meeting the following Card..."Sir Thomas Lawrence presents his Compliments to Mr Leslie Melville and is sorry that he was prevented from personally answering the favour of his enquiries - The price of a whole length without a Charger and of the usual size is 400 Guineas - The size of the former Picture is 7 feet 10 inches by 4 feet 10, the other is 8 feet 10 by 5 feet 10 - Sir Thomas Lawrence begs to express his sense of the honor done to him by any application to paint so distinguished an individual...but he fears that the time which would necessarily elapse before the Picture could be completed must deprive him of that honor - He is now finishing a Portrait of Lord Lynedoch [Garlick number 521b] for the ensuing Exhibition [R.A. 1813], begun upwards of two years since for the County of Perth; and although excited...[with] high respect for Lord Hopetoun...he knows that from the number of [his] engagements he could not undertake the completion of such a Portrait within a less period...Russell Square, 8 March 1817."

[The Secretary] then presented to the Meeting a Letter...from Mr [Henry] Wedderburn [Deputy Lieutenant of Fife]...: 'Sir - Edin[burgh], 3 March 1817 - I am favoured with your Letter...calling a Meeting...at Cupar on the 13th inst....I certainly will not attend...but cannot avoid observing that this is the first time I have heard of a Committee having been appointed although I was one of the first promotors, besides having been an early and prompt Subscriber - That being the case I am entitled to give my opinion...that no time ought to be lost in employing Mr Raeburn, an Artist of our own Country of distinguished merits, of which there is at present sufficient proof from the Picture he made of his Lordship [Lord Hopetoun] for West Lothian.'

This letter could be taken to mean that the Linlithgow portrait was

finished by this date.

The sum available was a subscription of £409 10/-of which £330 15/- had been paid. The discussion concluded and the meeting did "unanimously agree to employ Mr Raeburn to execute the Picture and recommend to the Committee formerly named to make the necessary arrangements".

The frame bears an inscription identifying the sitter as a Lieutenant-General which one might expect to indicate that the portrait was completed before August 1819 when Hopetoun was promoted full General. However, there is considerable evidence to indicate that this is not the case. A letter from Raeburn of 1 March 1821 to the engraver, William Walker, in the National Library of Scotland (9819.ff.217-8) indicates that the Cupar portrait was still with the artist. It reads:

1821 Mr Raeburn 1 March [To] Mr Willm. Walker Ec. Kellie Castle

Dear Sir

It is necessary as I mentioned to you once before that Lord Hopetoun's portrait should be varnished before it is entirely out of my hand and I wish to take this opportunity to put it into our Exhibition which opens next week - I mean it must be in next week - I suppose you can be going on with the background in the time - or you can bring up the background to a certain length on one of the impressions so as to enable you to go on. I send you Mr Alison's portrait. I will write you again what time I want our Lord Hopetoun's portrait.

I am Dear Sir, yours Most faithfully,

[signed] Henry Raeburn.  
[Transcription: compiler]

Work was completed by 22 May 1821 when Raeburn wrote once more to Walker (National Library of Scotland, 9819.ff.219-220):

1821 Mr Raeburn 22 May [To] Mr Willm. Walker Ec Kellie Castle  
Pittenweem

Dear Sir,

I regret having kept Lord Hopetoun's portrait so long from you but I could not venture to send it sooner. It has now received its last touch and varnished and I therefore hope you will take the utmost care of it - if any dust should get upon it do not allow it to be rubbed off but merely blown off with the wind of a soft silk han[d]kerchief.

I am Dear Sir very truly yours

[signed] Henry Raeburn.

P.S. I wrote this in expectation of your sending for the picture - and it would let you know that it is now ready for you. Excuse haste.

[Transcription: compiler]

Both letters to Walker were first published by Frederick Daniell in 1932 in his article on the Walker family. Daniell recounts that it was through the introduction of the Earl of Kellie that Walker received the commission to engrave the portrait. He further recounts that Walker received £500 for engraving the picture and "retained the plate after giving a proof impression to each of the subscribers to the testimonial to the Earl." The figure quoted by Daniell seems excessive; his source is not recorded. See also Daniell's discussion of Walker's late portrait of Sir Walter Scott (no. 640c).

The last known contemporary reference to the portrait is in an undated letter, but one which must have been written before 29 August 1822, from Sir Walter Scott to Henry Raeburn. Raeburn or Walker must have contacted Scott to find out if it would be possible for the engraving after the Hopetoun portrait to be dedicated to George IV, who was at that time visiting Scotland. Only Scott's reply survives:

I fear I never answered your letter about Lord Hopetoun's print (which is most admirable). Your request respecting the dedication would have been instantly granted but there is an unlucky point of Etiquette which prevents the portrait of a subject being dedicated to the King. I am sorry that he is thus deprived of attaching his loyal name to so fine a piece of art.

[P.S.] The King admired your portrait [of Hopetoun?] very much.

For the comments in the Obituary on Raeburn's equestrian portraits see The Right Honourable General Sir David Baird (no. 30).

A part copy of the portrait; showing the Earl alone, half length, with his right hand at his waist; is at Abbotsford, collection of Mrs Maxwell Scott; it was discussed in Armstrong (p. 62) who said that it was signed on the reverse by John Watson.

405. Professor Thomas Charles Hope (1766-1844)

BIOGRAPHY: Third son of Dr John Hope (1725-1786), first Regius Professor of Botany at the University of Edinburgh; he was educated at the High School of Edinburgh and later at the University there; he graduated in 1787; in the same year he was appointed Professor of Chemistry at the University of Glasgow; and in 1789 he was appointed Professor of Medicine; he was elected Joint Professor of Chemistry at the University of Edinburgh in 1795, becoming sole Professor in 1799; he held the Chair for over fifty years; he had studied under both Lavoisier and Dalton and was noted for his clarity as a lecturer; his experiments almost always worked; he did not encourage the teaching of practical chemistry; this was begun by his assistant, Dr Anderson, only in 1823; among his important works were papers on the element strontium, 1791-1792, and one which established that water achieved its maximum density at a point above freezing.

DATE: Probably c. 1820

DIMENSIONS: Originally 51 x 39 1/2; now 30 x 25

CONDITION: Cut down.

DESCRIPTION: Originally, as shown by Hodgetts' engraving, the figure was nearly whole length, seated, to right, with a book in his right hand, a table to his left; the portrait now shows the sitter's head and shoulders together with a fragment of his hand and the book.

COLLECTION: Detroit Institute of Arts, Detroit, Michigan.

PROVENANCE: John Hope, by 1876; Christie's, 20 December 1929; to Asscher; Howard Young Gallery, New York, at an unknown date; bequeathed to the Institute by Mr and Mrs Lawrence P. Fisher.  
ENGRAVINGS: Mezzotint, Thomas Hodgetts, no dated example has been recorded but as the engraving gives the artist's name as "Sir Henry", it must date from no earlier than 1822. The engraving is dedicated to the Earl of Hopetoun. The plate was reworked to celebrate the visit to Scotland of George IV in 1822. See the discussion of George IV (no. 787).

EXHIBITIONS: Possibly Raeburn Exhibition, 1824 (6); Raeburn Exhibition, 1876 (57).

REFERENCES: Brown, p. 9; Andrew, p. 128; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49; Sanderson, p. 152; Dibdin, p. 97; Sanderson, p. 152.

DISCUSSION: See also the discussion of Dr Hope (no. 398) for a portrait which may be identical with this work.

#### 406. Benjamin Horne (1793-1815)

BIOGRAPHY: The sitter is said to have had a naval career.

DATE: Possibly c. 1807

DIMENSIONS: 30 x 20

DESCRIPTION: Half length, to left, in a jacket with metal buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: The Greig Manuscript gives: by descent Colonel E.W. Horner of Thurster, Caithness; sold by him to D. Croal Thomson [Barbizon House]; with Mr William A. Fisher, Detroit, date not given. The portrait was with the Howard Young Gallery, New York, in 1926.

REFERENCES: Not recorded in the literature.

#### 407. Francis Horner (1778-1817)

BIOGRAPHY: Eldest son of John Horner, a merchant and linen manufacturer at Edinburgh, and his wife, Joanna, daughter of John Baillie, W.S.; educated at the High School of Edinburgh by Dr Alexander Adam (no. 8); he matriculated at the University of Edinburgh in 1792 and graduated in 1795; intent on becoming an advocate, he was put under the care of Reverend John Hewlett at Shacklewell, Middlesex, to eradicate his Scottish accent; he returned to Edinburgh in 1797 and shortly afterwards became a member of the Speculative Society; admitted advocate in 1800, he was not satisfied

with the Scottish courts; in 1802 he was admitted a student of Lincoln's Inn; with his friends Francis Jeffrey (no. 432) and Sydney Smith he founded the Edinburgh Review; the first issue appeared in November 1802 containing four articles by Horner; the majority of his writing appeared in this journal; in politics he was a Whig; elected M.P. for St Ives in November 1806; this parliament was shortlived and he lost his seat at the next election; in 1807 he was called to the English Bar; the next year he was returned at a by-election at Wendover; he spoke repeatedly on the question of bullion and the issue of paper currency but with little effect; due to the obligations of his political patrons, among them Lord Minto, he was not a candidate at the election of 1812 but he was once more returned at a by-election, at St Mawes, in 1813; in this parliament he opposed any attempts to prevent the import of corn and urged the abolition of the slave trade; by 1815 he was one of the most noted parliamentary speakers of the day; he spoke for the last time in June 1816 urging a quick settlement of the question of the claims of Catholics; his health broke in the summer of 1816 and he left for Italy, arriving at Pisa towards the end of the year; he died there in February of the year following and was buried in the Protestant Cemetery.

DATE: 1812

DIMENSIONS: 50 5/8 x 40

DESCRIPTION: Three-quarter length, seated, to left, a table to his right on which rests a volume held open by his clenched right hand, a drape behind.

COLLECTION: National Portrait Gallery, London.

PROVENANCE: Commissioned by the sitter's brother, Mr Leonard Horner (d. 1864) and his wife; by descent to their daughters: Miss Susan Horner, Lady Lyell and Madame Perty; given by them to the Gallery, at the behest of their late father, 1877. Leonard Horner was the owner of 18 Ann Street, Edinburgh, which was built by Raeburn, see Andrew Kerr A History of Ann Street (Edinburgh: By the Author, 1982), p. 17.

ENGRAVINGS: Mezzotint, Samuel William Reynolds, 1818. The inscription on the engraving makes it clear that it is after the version now in the National Portrait Gallery.

EXHIBITIONS: One version exhibited, Edinburgh Exhibition Society, 1815; London, South Kensington Museum, Third and Concluding Exhibition of National Portraits, 1868 (53), lent by Sir Charles Lyell.

REFERENCES: Cunningham, p. 226; Armstrong, p. 105; Pinnington (version not stated), pp. 158, 166, 211, 235; Greig, p. 49; Dibdin (version not stated), pp. 78, 143; Sanderson, pp. 139, 150; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), p. 287; National Portrait Gallery, R. Walker, ed., Regency Portraits, 2 vols., (London: National Portrait Gallery, 1985), 1, 263-4.

DISCUSSION: The compiler has notes and references which allow the identification of more than a dozen portraits of Horner either by or relating to Raeburn. They conform to three basic patterns: the London portrait in the collection of the National Portrait Gallery, under discussion here, and part replicas thereof; the Edinburgh portrait in the collection of the Scottish National Portrait Gallery which shows a half length figure turned to right; and a similar half length pattern showing the sitter turned to left.

There can be no doubt that the London portrait is the primary version. When exhibited in 1868 the catalogue stated that it bore an inscription on the reverse which was recorded in the catalogue as: "There are three copies of this picture, but this is the original for which my brother sat, for my wife and myself. - LEONARD HORNER." The portrait now carries on the reverse of the relining canvas the following inscription in ink: "copied from original Canvass [sic]/Francis Horner Esqre., born at Edinrg./12 August 1778. Painted by Henry Raeburn/Edinbrg. Sept 1812" and an old label: "...Painted by Sir Henry Raeburn at Edinburgh 1812/ there are three copies of this picture, but this is the original for which my brother sat for my wife and myself/Leonard Horner".

There are, however, more versions than the three to which the inscription refers.

407(2). One version of the London portrait was commissioned by the Speculative Society in 1817, for their rooms in the Old College of the University of Edinburgh. Henley records that on 25 March 1817 it was resolved by the Speculative Society of Edinburgh:

That to express and perpetuate the respect of the Society for the memory of Francis Horner, Esq., a member of this Society, a portrait of Mr. Horner be procured, to be hung up in the Society's Hall, with an appropriate inscription."

The frame of this version bears the inscription:

"PLACED IN THE YEAR 1820,/BY THE/SPECULATIVE SOCIETY./IN HONOUR OF/FRANCIS HORNER ESQ.M.P./FIRST THE ORNAMENT OF THIS INSTITUTION/AND THEN OF HIS COUNTRY/BORN A.D. 1778. DIED A.D. 1817.

This version was exhibited at the Raeburn Exhibition, 1876 (213); it is referred to in the literature as follows: Andrew, p. 129; Henley, no. 9; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49.

Walker was of the opinion that the version commissioned by the Speculative Society passed into the collection of the Marquis of Lansdowne. This is not the case. A separate version of the portrait was recorded in that collection by the Photographic Survey at Meikleour in 1954. Its provenance is not clear. However, Lord Lansdowne and Lord Auckland were responsible for commissioning Chantrey's statue of Horner, discussed below.

407(3). A replica of the London portrait was with Scott and Fowles, New York, at an unknown date; present whereabouts unknown; the Greig Manuscript states that it appeared as an anon. sale, Christie's, in 1913. The best source on this version are the notes supplied by Scott and Fowles which are preserved at the Henry E. Huntington Library and

Art Gallery (Raeburn portraits, Male, B2 + 3/4, A-H) and in the Frick Art Reference Library (221-7A2), the latter dates them to 1931. These notes state that the portrait was commissioned by Leonard Horner as a consequence of his satisfaction with the portrait he commissioned in 1812 (now at the National Portrait Gallery, London). This copy, it is said, was commissioned by him for his daughter, Frances, who presented it to her neice, Frances Joanna Horner on 31 December 1841. None of this can be confirmed. It appears that the portrait was sold by Scott and Fowles to Francis Drury.

407b. Part Replicas. Walker mentions that a version was formerly at Holland House and says of it that it was a "cut-down studio version", and that it was recorded in Holland House Catalogue as no. 34. Walker does not seem to be entirely accurate in this. The Earl of Ilchester, in The Home of the Hollands, 1605-1820 (London: John Murray, 1937), pp. 318-9, states that:

A portrait of Horner, head and shoulders, hangs at Holland House, founded on the picture now at the National Portrait Gallery, and slightly smaller than it. Whishaw, in a letter to Lady Holland on May 17, 1817, wrote, 'Leonard Horner desires me to tell you that he has been watching the progress of the picture, and that Raeburn is bestowing great pains upon it, and it is likely to be very successful.'

This surely indicates that the Holland House version of the part replica is largely autograph.  
(I am grateful to Mr Joe Rock for this reference.)

407b(2). Another head and shoulders portrait, thought to have been based on the London pattern, was formerly in the Rosebery Collection at Dalmeny House; it is not known how it entered that collection but it was sold in the Rosebery Sale, Christie's, 5 May 1939 (111); reappearing as an anon. sale, Christie's, 19 November 1965 (102); and again, 17 March

1967 (153).

It is possible that it was the Rosebery version which was with the Newhouse Gallery, New York, at an unknown time; measuring 30 1/4 x 25; it showed the sitter's head and shoulders and part of his right hand resting on a book, unlike the full size versions, the drape behind the sitter's head is patterned; present whereabouts unknown; it is known to the compiler from a black and white photograph given to him by Newhouse, it shows little sign of being from Raeburn's hand.

A further copy was recorded by Walker in the collection of Sir Henry Bunbury; it was destroyed in a fire at Barton Hall, West Suffolk, in 1914. No description of that work is known to the compiler.

A version passed by descent in the Raeburn family until the Studio Sale, Christie's, 7 May 1877 (21). No description of the work was given in the sale catalogue and the buyer is not known to the compiler. This is probably the version which was exhibited at the Raeburn Exhibition, 1824 (41) and certainly the portrait shown at the Raeburn Exhibition, 1876 (145) and was almost certainly the version known to Cunningham, whose comments on it are recorded at the end of this discussion. It was also listed: Obituary, pp. 12, 21; Brown, pp. 6, 10.

407c. The version in the Scottish National Portrait Gallery, Edinburgh (examined), shows the second pattern. The provenance of this portrait goes back no further than 1889, it has universally been accepted as autograph but cannot be dated with accuracy; measuring 30 x 25; it shows the sitter's head and shoulders, to right, against a

plain background; it was bequeathed to the National Gallery of Scotland by Lady Murray but was transferred to the Portrait Gallery in 1889; it was exhibited at Edinburgh, Talbot Rice Art Centre and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (114); and is referred to in the literature by Armstrong, p. 105; Pinnington, p. 235; and Greig, p. 49; Macmillan, 1986, pp. 134, 196. Macmillan dated it to no later than 1817, in which year Horner died, but it could be a posthumous work.

Walker recorded an oil by Owen in the collection of Sir Robert Peel which he described as head size "to right in the style of Raeburn"; he thought it possible that this portrait was identical with one sold by Mrs Tancred at Sotheby's, Gleneagles, 27 August 1971 (174); and he further believed that the portrait(s) to which he referred were based on the pattern of the Edinburgh painting.

A further version of the portrait (examined) follows the pattern of the Edinburgh painting; measuring 30 1/2 x 25 1/2; it is in the collection of the Art Institute of Chicago; it bears the provenance: James Abercrombie, 1st Lord Dunfermline (1776-1858), Speaker of the House of Commons; Executors of Hardy Richards sale, Christie's, 18 July 1924 (52); Doig Wilson & Wheatley, Edinburgh, 1924; Stewart Barn sale, Christie's, 3 December 1926 (117); Knoedler, London, 1929; R.L. Skofield Sale, Parke-Bernet, New York, 1 February 1940 (74); it is not known when the work entered the collection at Chicago, but they made an unsuccessful attempt to sell the portrait at Christie's, New York, in January 1988 (56). In the compiler's view, it is largely by a studio hand.

407d. The final version known to the compiler is recorded in a photograph preserved in the Witt Library (Box 1944, Hoo-Hor); the portrait was reproduced in Memoirs and Correspondence of Francis Horner, M.P. edited by Leonard Horner, 1843; of unknown date; it measures 30 x 25; it shows the sitter turned to the left against a red background; whereabouts unknown; the Witt Library records that it came from the collection of Kennedy of Blairquhan, a family of Whig politicians (see no. 443); with Knoedler, New York, at an unknown date; it last appeared, as an anon. sale, Parke-Bernet, New York, 19-20 January 1940.

Cunningham said of Raeburn's portrait that "the likeness was very successful; it aided Chantrey in modelling the head of his fine statue of that lamented statesman." The version to which he was referring is not clear but it is most likely to have been that formerly in the hands of the Raeburn family, listed above, which cannot now be identified with confidence.

Regarding the Chantrey busts: in 1817 Lords Lansdowne and Auckland ordered a statue of Horner which was completed by Chantrey six years later and is now in the north transept of Westminster Abbey. Lord Lansdowne also owned a version of the London portrait of Horner; it is catalogued above. In addition to the Westminster monument, Chantrey's Ledger, preserved in the library of the Royal Academy, records orders for three marble busts:

1817, November	from Mr Murray, Edinburgh plus 8 plaster casts	completed 1818
1818	from Lord Minto	completed 6 Jan 1820
1818	from Leonard Horner	completed 31 Oct 1820

For each marble Chantrey made a charge of 100 guineas and 5 guineas for a plaster cast. The bust commissioned by Murray is now in the Scottish National Portrait Gallery and has the same provenance as the Edinburgh painting of Horner. Chantrey also made a medallion of Horner used in the sitter's monument at Pisa. It was a gift from Chantrey to Leonard Horner. (One version of the marble was exhibited at Colnaghi, London, 1986 and discussed in the catalogue, Colnaghi and Co., The British Face, A View of Portraiture, 1625-1850 (London: By Colnaghi and Co., 1986), pp. 131-2.)

Whitley records that a marble bust by Chantrey was exhibited R.A. 1818 (1075) and that it was mentioned in reviews of that year's exhibition but he did not quote them. He said that the bust was posthumous and that "it is stated to have been modelled from Raeburn's portrait of Horner with the assistance of Horner's brother who sat to Chantrey for the purpose". Whitley did not state his source.

#### 408. Alexander Houston of Clerkington (c. 1752-1822)

BIOGRAPHY: Third son of Alexander Houston of Jordanhill, Glasgow; he became a West India Merchant and for a time was Governor of the Island of Grenada. Clerkington is near Haddington.

DATE: Probably 1795-1798

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Half length, to right, almost full face, in the coat of the Caledonian Hunt, red with green lapels. The portrait is inscribed on the upper right: "GOVR. ALEXR. HOUSTOUN of CLERKINGTON.; Ob. 1822."

COLLECTION: Whereabouts unknown.

PROVENANCE: Robert Alexander Houston, by 1876; Major Houston, by 1901; with Knoedler at an unknown time; Andrew T. Reid by 1938; Christie's, 27 March 1942 (112); to Freeman.

EXHIBITIONS: Raeburn Exhibition, 1876 (103); Glasgow, Empire Exhibition, 1938 (24); R.A. Exhibition of Scottish Art, 1939 (108).

REFERENCES: Andrew, p. 129; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49.

409. Mrs Alexander Houston of Clerkington (sitter's dates not known)

BIOGRAPHY: Helen, wife of Alexander Houston of Clerkington (no. 416).

DATE: Probably 1795-1798

DIMENSIONS: 27 1/2 x 35 1/2

DESCRIPTION: Three-quarter length, seated, looking to left, in a landscape at evening, her arms folded on her lap.

COLLECTION: Whereabouts unknown.

PROVENANCE: Robert Alexander Houston, by 1876; Major Houston, by 1901; with Knoedler, 1921.

EXHIBITIONS: Raeburn Exhibition, 1876 (194).

REFERENCES: Andrew, p. 129; Armstrong, p. 105; McKay, p. 58;

Pinnington, p. 235; Greig, p. 49.

DISCUSSION: This and her husband's portrait do not relate to one another in any obvious way but they are probably of the same date.

410. Miss Betsy Hume (sitter's dates not known)

BIOGRAPHY: The Greig Manuscript records that she was the daughter of Colonel David Hume, Governor of Chester Castle, and that she married Captain Patrick Brown of the 25th Regiment.

DATE: c. 1795

DIMENSIONS: 35 x 27

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

COLLECTION: Whereabouts unknown.

PROVENANCE: James Ross, Montreal; his sale, Christie's, 8 July 1927 (15); Knoedler.

REFERENCES: Not recorded in the literature.

411. David Hume (1756-1838) (Examined)

BIOGRAPHY: Second surviving son of John Hume, of Ninewells by Agnes, daughter of Robert Carre of Cavers, Roxburghshire; he was nephew to David Hume the philosopher; admitted advocate in 1779; he became Sheriff of Berwickshire in 1784 and later held the same office in West Lothian; he was appointed Professor of Scots Law at the University of Edinburgh in 1786; Sheriff of Linlithgow in 1793; he held that office until 1811 when he was appointed Principal Clerk of Session; in 1822 he was made Baron of Court of Exchequer of Scotland and retired in

1834 on the abolition of the Court; for a period he was curator of the Advocates' Library. He made the most important contributions to Scots Criminal Law of anyone of his generation: in 1790 he published Commentaries on the Law of Scotland Respecting Trials for Crimes and in 1797, Commentaries on the Law of Scotland Respecting the Description and Punishment of Crimes; Lord Cockburn (no. 163) said of the latter that before its publication that "though a system of law existed, it lay something like the statue in the quarry" (from the Edinburgh Review, 1846).

DATE: c. 1822

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, a table to left and a pilaster behind.

COLLECTION: Faculty of Advocates, Parliament Hall, Edinburgh.

PROVENANCE: Thought to have been commissioned by the Faculty.

EXHIBITIONS: Raeburn Exhibition, 1876 (155).

REFERENCES: Andrew, p. 130; Armstrong, p. 105; Pinnington, pp. 183, 235; Caw, 1908, p. 78; Greig, pp. lii, 49; Macmillan, 1986, p. 134.

DISCUSSION: According to Caw (Armstrong, p. 105), a replica of this portrait was commissioned by the Society of Writers to the Signet. Caw, returning to the discussion of this work in 1908, recorded that the Society paid one hundred guineas for the portrait in 1822. He did not give his source.

411b. Another version of the portrait; of unknown dimensions; showing the sitter three-quarter length, to right, his hands folded, a table to right on which rest books and a quill; whereabouts unknown; and of unknown provenance; was engraved in mezzotint by Charles Turner in 1823; no copy of the engraving has been seen by the compiler.

412. William Hunt of Pittencrieff (1781-1812) (Examined)

BIOGRAPHY: Eldest son of William Hunt of Pittencrieff (dates not

known) and his wife, Janet, daughter of James Alexander of Balrudery; he died, unmarried, on 12 May 1812 and was succeeded by his brother, James (1785-1858). The estate of Pittencrieff was purchased by William Hunt, the sitter's father, in 1800 from Captain George Phin for £31,500. See also George Chalmers of Pittencrieff (no. 147).

DATE: No later than 1811

DIMENSIONS: 77 x 60

DESCRIPTION: Full length, seated, looking to left, dressed as a huntsman, with a dog, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (186); University of Edinburgh, Masterpieces of Scottish Portrait Painting, 1981 (22).

REFERENCES: Andrew, p. 130; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49; Thomson, Duncan, "Raeburn - Stylistic Change", Paper presented at the Centenary Celebrations of the Watson Gordon Chair of Fine Art, University of Edinburgh, Edinburgh, April 1981. (Typewritten.). The Chrysler version was discussed by Denys Sutton, "Bright as New Sovereigns", Apollo 194 (April 1978), 240.

DISCUSSION: The portrait has much in common with Sir Walter Scott (no. 640a), which was commissioned in 1808. As discussed by Duncan Thomson (oral, 1981), the Hunt portrait has a less intense emotional quality than the Scott portrait but all commentators are in agreement that the Hunt portrait is the later of the two: when exhibited in 1876 it was dated 1810 but no reason for that date was given.

412(2.) A version of the portrait, showing numerous minor alterations from the version discussed above, is in the Chrysler Museum, Norfolk, Virginia; it passed by descent in the family of Harrower of Inzievar: the sitter's sister, Christian, married James Harrower of Inzievar, advocate; it was listed by Caw (Armstrong, p. 105) as in the collection of a Mr Macfarlane in 1901; it was in the Coats Collection by 1908 and appeared at the W.A. Coats Sale, Christie's, 10 June 1927 (121); by 1908 the portrait had lost its identity and was called "James Harrower", a photograph of the work from the 1927 sale and

bearing that title is preserved in the Witt Library (Box 1945, Hos-Hoy); at some later date the sitter's true identity was restored to the portrait; it was purchased by Walter P. Chrysler Jr. at an unknown time; his gift to the Museum.

413. Reverend Andrew Hunter, 9th of Abbotshill and 1st of Barjarg, D.D., (1744-1809)

BIOGRAPHY: Eldest son of Andrew Hunter of Park, and his wife, Grizel, daughter of General Maxwell of Cardoness, Kirkcudbright; he was educated at the University of Edinburgh in Arts and Divinity and at the University of Utrecht in Theology; although licensed as a preacher by the presbytery of Edinburgh in 1767, caring for his father prevented him leaving Edinburgh to take up a charge; instead he was engaged in the city in various literary and theological societies; ordained and inducted as minister of Dumfries in 1770, he purchased the nearby estate of Barjarg shortly afterwards; translated to New Greyfriars, Edinburgh, in 1779, he was at the same time appointed Professor of Divinity at the University, for which, as he was wealthy, he did not accept payment; translated to the Tron Church in 1786; in 1792 he was Moderator of the General Assembly where he was a member of the Evangelical party. He married, in 1779, Marion Schaw, eldest daughter of William, 6th Lord Napier. He was succeeded by his eldest son, William Francis, who took the additional name, Arundel.

DATE: c. 1806

DIMENSIONS: 30 x 25

CONDITION: There is a marked difference between the portrait as recorded by the photograph published by Greig, plate 28, and that taken by the Photographic Survey at Barjarg Tower in 1962 (B/7605), which suggests that during the intervening years the portrait has been cut on all margins.

DESCRIPTION: Half length, to left, in wig, clerical gown and bands.

COLLECTION: W.A. Hunter-Arundell, Barjarg Tower, Dumfriesshire.

PROVENANCE: By descent.

ENGRAVINGS: Mezzotint, George Dawe and Thomas Hodgetts in collaboration, 1810.

EXHIBITIONS: Edinburgh, John Marnoch's, Looking Glass Manufactory, 1809; Raeburn Exhibition, 1876 (276).

REFERENCES: Andrew, p. 130; Armstrong, p. 105; Pinnington, p. 235; Greig, p. 49; Sanderson, pp. 147, 150.

DISCUSSION: In the Caledonian Mercury, 22 July 1809, the following advert appeared in connection with this work:

PORTRAIT of the late Reverend DR ANDREW HUNTER OF BARJARG Professor of Divinity in the University of Edinburgh. In a few weeks will be Published a fine print of the above Gentleman, from a picture painted by Mr Henry Raeburn, which will be exhibited for a few days only, and Subscriptions received at John Marnoch's, Looking Glass Manufactory, No. 12, Princes' Street, Edinburgh.

The portrait is likely to have been completed only a few years before the sitter's death.  
(I am grateful to Helen Smailes for the reference to the advertisement.)

414. David Hunter of Blackness, Dundee (d. 1809) (Examined)  
Plate: 60

BIOGRAPHY: Little is known of the sitter's life. Anne Hunter (1750-1852) who married, first, Colonel Fletcher of Balinshoe and, second, Thomas Mylne of Mylnefield (no. 569), was some relation, possibly his sister. Presumably the sitter was the father of Alexander Gibson Hunter of Blackness (1771-1812) who was described by the History of the Society of Writers to Her Majesty's Signet (p. 105) as the eldest son of David Hunter of Blackness, Linlithgowshire; that figure was apprenticed to John Anderson; became a member of the Society on 7 June 1797; and married, on 29 August 1800, Ann, daughter of Alexander Gibson Wright of Clifton Hall, Midlothian. It has been suggested by Mr Bill Taylor of Grove Academy, Broughty Ferry, that the sitter may be the David Hunter, landowner, who gave the name to Hunter's Court at the foot of what is now Blackness Road, Dundee (correspondence in the

curatorial file). The sitter died at Eskmount on 19 October 1809.

DATE: Traditionally 1788

DIMENSIONS: 29 7/8 x 24 1/4

CONDITION: A large area of paint in the sky to the left of the sitter's hat has been made good.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to H.H. Russell, Jedburgh, at an unknown time; to Mrs Elizabeth Adeline Powell (maiden name Russell); her bequest to the Gallery, 1977.

EXHIBITIONS: Dundee Art Gallery, 1867 (139).

REFERENCES: C.A. Sebag-Montefiore informed the Gallery that the portrait was listed as number 49 in the Catalogue of Paintings by Old Masters in the Gallery at Blackness, published by J.B. Brechin in 1867.

DISCUSSION: The family tradition connected with the portrait is that it was painted in 1788 and, according to the curatorial file, the portrait was listed in the Inventory of Pictures at Blackness House dated to that year. Several stylistic features displayed by the portrait are characteristic of this time: the opposition of the figure against a great distance, the manipulation of the lighting and the treatment of the landscape are all characteristic of works from the vicinity of 1790. However, it is worth noting that in handling and colour the portrait is quite different from Coronet Lyon (no. 474) which is also of 1788.

#### 415. John Hunter, LL.D. (1745-1837)

BIOGRAPHY: The sitter has been wrongly identified both by Held and in the Greig Manuscript. Not the surgeon, John Hunter (1728-1793), he was the classical scholar, John Hunter (1745-1837). Born at Closeburn, Dumfriesshire, his father is thought to have been a farmer; left an orphan at an early age; he studied at the University of Edinburgh where he supported himself through private teaching; elected Professor of Humanity at the University of St Andrews in 1775; he held the post until 1835 when appointed Principal of the United Colleges of St

Salvator's and St Leonard's; in 1796, at St Andrews, he published a complete edition of Sallust; it was followed two years later by a complete edition of Horace; in 1809 he published Caesar's De Bello Gallico et Civili Commentarii; followed the next year by a new edition of his Virgil, which he had first issued in 1797; in 1820 he issued a version of Ruddiman's, Latin Rudiments which went to twenty-two editions; his edition of Livy's Historiarum Libri quinque Priores came out in 1822; in addition he was involved in Municipal work at St Andrews which included bringing piped water to the town; he died of cholera. He married twice, first, to Elizabeth Miln; they had seventeen children; he married, second, Margaret Hadow, daughter of Professor Hadow of St Andrews.

DATE: Traditionally c. 1820

DIMENSIONS: 49 1/2 x 39 1/2

DESCRIPTION: Three-quarter length, seated, to left, wearing black robes and holding a snuffbox (?) in his right hand, a table to left and a drape behind.

COLLECTION: Museo de Arte, Ponce, Puerto Rico.

PROVENANCE: By descent to Major R.H. Barton; anon. sale, Christie's, 21 December 1928 (147); Levy Gallery, New York; Anderson Gallery, Chicago; and Hiram J. Halle, at unknown times; Sotheby's, New York, 17 March 1961 (281).

EXHIBITIONS: Ryde, Isle of White, at an unknown time.

REFERENCES: Obituary, pp. 20-1; Julius S. Held, Museo de Arte de Ponce, Catalogue of the European and American Works (Ponce: Museo de Arte de Ponce, 1965), p. 136.

DISCUSSION: The identity of the sitter is confirmed by a portrait in the collection of the University of St Andrews (examined), where it hangs in the Senate Room. It clearly shows the same man and bears the inscription on the frame: "JOHN HUNTER/PROFESSOR OF HUMANITY/1775-1835 and PRINCIPAL of the UNITED COLLEGE/of St. SALVATOR and St. LEONARD/1835-1836". That portrait is attributed to Sir J. Watson Gordon and is to some degree dependent on Raeburn's painting.

The Raeburn portrait is mentioned in the artist's obituary which says "the pictures of his [Raeburn's] two or three last years are unquestionably the best that he ever painted", and, among other examples mentioned is "Dr Hunter of St. Andrews".

(I am grateful to Dr Walter Perrie and Mr Nicholson, Servitor at the University of St Andrews, for enabling me to see the sitter's portrait in that collection.)

416. Mrs Margaret Hunter of Burnside (b. 1770) (Examined) Plate: 61

BIOGRAPHY: Before her marriage she was Margaret Douglas of Brigton. No other records of her life are known but she was, presumably, a relative of Mrs Douglas of Brigton (no. 211).

DATE: Probably c. 1793

DIMENSIONS: 36 x 28

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs Cox, 1901; Sedelmeyer, Paris, 1905; Wallis and Son [French Gallery], 1910; anon. sale, Sotheby's, 18 June 1987 (58); anon. sale, Christie's, New York, 2 June 1988; to Professor John Spike (dealer), New York.

EXHIBITIONS: Sedelmeyer, Paris, One Hundred Paintings by Old Masters, 1905 (84); Paris, Carnavalet, Major Works from Parisian Collections, 1950.

REFERENCES: Armstrong, p. 105; Pinnington, p. 235; Greig, p. 43.

DISCUSSION: The interest in profile which is manifest in this portrait is a feature of Raeburn's painting in the early years after his return from Rome; the costume, hair and setting all point to such a date. So too does the compact nature of this portrait which, in its small scale and near full length format, is reminiscent of the miniaturist's art.

417. Dr Thomas Hunter of Edinburgh (sitter's dates not known)

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

DIMENSIONS: 28 1/2 x 23 1/2

DESCRIPTION: Half length, to left, looking to front, his hair curls behind his ears and falls down his neck.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Christie's, 16 April 1926 (93); to Croal Thomson [Barbizon House, London].

DISCUSSION: This portrait, which has not been recorded in the literature, is difficult to date. It could be from as early as c. 1806 or be as much as ten years later.

418. James Hutton (1726-1797) (Examined)

BIOGRAPHY: One of the greatest geologists of all time; he was born at Edinburgh, the son of William Hutton, merchant and City Treasurer; after his father's early death his mother sent him to the High School of Edinburgh and later to the University there, which he entered in 1740 and where he studied chemistry; three years later he was apprenticed to a Writer to the Signet but he was dismissed; from 1744 until 1747 he studied medicine at the University of Edinburgh and continued his studies abroad for two years, graduating M.D. at Leyden in 1749; abandoning medicine he took up farming; in 1752 he went to study under John Dybold, a Norfolk farmer, and during this time he began to study mineralogy and geology; he travelled through the Low Countries pursuing his geological studies, returning to Scotland to settle on his family's farm, Sligh Houses, Berwickshire, in 1754; he went into partnership with James Davie to produce sal ammoniac from soot; this laid the basis for his considerable fortune; he was a member of the Royal Society of Edinburgh and in 1785 he contributed to it a sketch, his "Theory of the Earth, or an Investigation of the Laws observable in the Composition, Dissolution, and Restoration of Land upon the Globe" which was the basis for his later work, The Theory of the Earth, with Proofs and Illustrations, published at Edinburgh in 1795; prior to that publication he began touring Scotland for evidence to support his theories; he published in 1792 his Dissertations; in 1794 he published his Investigation of the Principles of Knowledge

and of the Progress of Reason from Sense to Science which follows a Berkeleian view; it has had no influence; the last years of his life were occupied in preparing The Elements of Agriculture which was not published; his great contribution to science was his Theory of the Earth but it received little attention at first, due, it is said, to its extreme compactness and the author's assumption of too much knowledge on the reader's part; it was only after John Playfair (no. 590) published Illustrations of the Huttonian Theory at Edinburgh in 1802 that Hutton's writings received the attention they deserved. Hutton never married but lived with his three unmarried sisters; a sociable figure, he had many friends in the scientific and literary community of Edinburgh.

DATE: c. 1790

DIMENSIONS: 49 1/4 x 41 1/4

DESCRIPTION: Three-quarter length, seated, to right, a table by his left upon which rest books, papers and some geological specimens which have been identified by C.Y. Craig as: "a scallop shell from the Chalk, probably a red haematite vein from Salisbury Crags, possibly granite veins with fragments of darker country rock (right background and left background), a druse (a cavity in rock filled with crystals), and in the right foreground a septarian nodule (a concretion with irregular radiating cracks)." Hutton's collection of fossils was given by him to Joseph Black (no. 51) who presented them to the Royal Society of Edinburgh; they cannot now be traced.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Commissioned by John Davidson of Stewartfield and Haltree, W.S. (d. 1797); his successor in business, Hugh Warrender W.S. (d. 1820): Warrender was the second son of George Warrender of Bruntsfield; he had been apprenticed to John Davidson and was admitted W.S. on 8 May 1798; he became Deputy-Keeper of the Signet in 1797 and Crown Agent in 1800, holding both posts until his death. Thereafter, the portrait passed by descent in Warrender's family; to Lady Bruntsfield; anon. sale (=Lady Bruntsfield), Christie's, 18 April 1986 (129B); purchased by the Gallery. The portrait has the same provenance as one version of Reverend John Home (no. 395) and Joseph Black (no. 51).

EXHIBITIONS: Raeburn Exhibition, 1876 (160); University of Edinburgh, James Hutton and Some of His Friends, 1976; University of Edinburgh, Masterpieces of Scottish Portrait Painting, 1981 (17); London, National Portrait Gallery, The Portrait in British Art, 1993 (38).

REFERENCES: John Kay, A Series of Original Portraits and Caricature Etchings by the Late John Kay, Miniature Painter, Edinburgh, with Biographical Sketches and Illustrative Anecdotes, new edition, 2

vols. (Edinburgh: Adam and Charles Black, 1877), 1, 55, 56, 247, plates 24, 25 and 49; Andrew, p. 130; R.L. Stevenson, p. 411; Armstrong, pp. 9, 89, 105; James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes, 2 vols. (Edinburgh: T.C. & E.C. Jack, 1903), 2, 54-5; Pinnington, p. 235; Caw, 1908, p. 73; Greig, p. 49; National Trust for Scotland, Raeburns and Eighteenth-Century Silver, Edinburgh: National Trust for Scotland, 1951, p. 5; C.Y. Craig, James Hutton and Some of His Friends, an Exhibition of Raeburn Portraits in the Old Senate Hall, (Edinburgh: University of Edinburgh Press, 1976), pp. 8-9; Macmillan, 1986, pp. 75, 79; National Art Collections Fund, Review (London: National Art Collections Fund, 1987), p. 141; Macmillan, 1990, 151; John Hayes, The Portrait in British Art, Masterpieces Bought with the Help of the National Art Collections Fund (London: National Portrait Gallery, 1993), p. 112.

DISCUSSION: The portrait is universally dated to c. 1780. The first occasion on which a date was given was in Caw's article of 1903. That article is the only significant contribution to our understanding of the painting apart from the comments of C.Y. Craig who gave an assessment of Hutton's career and identified the mineral samples shown in the painting but did not discuss the work. All other commentators have followed Caw without hesitation, most recently, Hayes, who dated the painting to c. 1783.

In the 1903 article Caw was more cautious in dating the work than the later commentators who relied on him seem aware. He said that the portrait "was painted by Raeburn almost certainly before he went to Italy". By 1951, when the portrait was mentioned in the catalogue of the Raeburn exhibition organised by the National Trust for Scotland, the anonymous author said: "Dr Black [no. 51] and Dr Hutton were certainly done before he set out for Italy".

To return to the earlier source. Caw raised four points to support his tentative dating of the portrait to c. 1780. 1) The face of the sitter in Raeburn's painting was thought by Caw to be "younger and the head less bald than in Kay's portraits". John Kay (1742-1826) produced a

large series of engraved portraits of his contemporaries, among them are two of Hutton dating from 1787. These, however, are caricatures and were not intended to flatter the sitter but to exaggerate his features; baldness, size of nose or whatever. They cannot be taken as realistic likenesses and cannot therefore be taken as a sound basis on which to make estimates of apparent age. 2) Caw said of the portrait that it was "clearly of his [Raeburn's] pre-Italian period." At no stage in Caw's writings did he describe what he thought constituted this period in Raeburn's art. For many years the only portrait he discussed from what he believed to be that point was Mrs Ferguson and her Two Children (no. 274). But his dating of that work was based on the date of birth of the boy in that painting who has since been reidentified and the portrait is now universally accepted as dating from after the trip to Rome. There is not one securely dated work by Raeburn from before the trip to Italy with which stylistic comparison might be made. 3) Hutton was born in 1726 and Caw suggests that in the portrait it appears that he "cannot be much over fifty". He thereby arrived at a date of c. 1780. Assessing apparent age is notoriously difficult but it is hard to disagree with Caw on this point as Hutton has a smooth and untroubled face. It would even be possible to argue on these grounds that Hutton appeared younger than fifty. 4) Caw also argues that the portrait "seems to occupy a place between Raeburn's miniatures and his mature work in oil". Caw never described Raeburn's style as a miniaturist and his listing of the miniatures leads one to suspect that he ascribed to Raeburn several works which were copies in miniature by other hands after Raeburn portraits in oil. However, dating the portrait to after the Roman trip still makes it one of the artist's earliest portraits after stopping work as a miniaturist.

There is, in the compiler's view, rather strong evidence for dating the portrait to after the artist's return from Rome. The other portraits commissioned by this patron: Robert Dundas, 2nd Lord President (no. 241), inscribed 1787; Reverend John Home (no. 395), exhibited 1792; and Professor Joseph Black (no. 51), are all accepted as dating from after the Italian visit. Even the portrait of Black is now accepted as dating from after Raeburn's stay in Italy although it was given to the period before the Italian trip by the writer of the 1951 catalogue. As these portraits were a series, this is some slight evidence for giving a post-Italian date to Hutton's picture as well.

There are many stylistic points which favour a date of c. 1790: The painting of the books and papers on the table by Hutton's side are extremely close to the treatment of the papers in Coronet Lyon (no. 474) of 1788. The treatment of the sitter's head is also strong evidence for dating the work to c. 1790. The sharply defined geometrical form of the head, with its smooth, unlined surface, is found in: Coronet Lyon, of 1788; Patrick Miller of Dalswinton (no. 535), of c. 1788; Charles Gordon of Buthlaw (no. 325), inscribed 1790; and in Dr Benjamin Bell (no. 38), engraved in 1791. In addition, it must be borne in mind that Raeburn formed a drawing school in 1782. This indicates that he was a very junior artist at that date. This point alone would seem to rule out the possibility of the work dating from before the trip to Italy. The weight of evidence does seem to indicate a date after the artist's travels. For an alternative point of view see the National Art Collections Fund

Review, 1987.

The compiler is not aware of how it came to be known to Caw that the portrait was commissioned by John Davidson. Neither are the reasons known for Davidson commissioning the work. The first to give the portrait's provenance was Caw in 1901 (Armstrong, p. 105).

A drawing after the portrait is preserved in the Scottish National Portrait Gallery (PG. 115).

419. Rear-Admiral Charles Inglis (1730-1791) (Examined)

BIOGRAPHY: Identified by an inscription, lower left, it reads:

"Admiral Charles Inglis/5th son of Sir J. Inglis and Anne Cockburn."  
(no. 805) and lower right: "Sir H. Raeburn. pinxt."; he was the youngest son of Sir John Inglis of Cramond, 2nd Bt. and brother of Sir Patrick Inglis, 5th Bt. (no. 423); he entered the navy in 1745; was promoted Captain in 1761; received command of the frigate Lizard in 1770; the Salisbury in 1778 and thereafter the St Albans; made Rear-Admiral of the Blue on 21 September 1790, he died shortly afterwards. Although unmarried he had a son, by one Nelly Finlayson, and he too became a captain in the Royal Navy.

DATE: Originally 1787-1790 but reworked after 1795

DIMENSIONS: 49 1/2 x 41

CONDITION: Cleaned and relined before 1956. At the time of relining the portrait was x-rayed revealing that the uniform had been changed by the artist. Evidently, Inglis first sat to Raeburn when he was a captain, wearing full dress uniform with slashed cuffs and gold braiding on both the front of the jacket and the pockets. His hand previously rested on a cannon. At a date after Inglis' death, it was decided to show him in the uniform of a Rear-Admiral but the uniform used was the new Undress Uniform for that rank as authorised in 1795, that is to say with gold epaulettes on the jacket. Clearly, the changes must have been made at least four years after the sitter's death. Other changes were introduced at the same time, such as the substitution of the cannon by a signal manual in the sitter's hand. It has been suggested that this may signify his promotion from active to strategic command. However, the artist has not achieved accuracy in the alterations. The jacket should have nine buttons on each side, not

five on the left and four on the right, and the waistcoat and breeches should be white, not buff, which indicates that they were part of the earlier uniform.

DESCRIPTION: Three-quarter length, to left, standing, a book in his right hand with a seascape behind.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By family descent to Sir D. John Don-Wauchope, Bt., of Edmonstone; his bequest to the Gallery, 1951.

EXHIBITIONS: Raeburn Exhibition, 1876 (126); Raeburn Exhibition, 1956 (7).

REFERENCES: Andrew, p. 131; Armstrong, p. 105; Pinnington, pp. 137, 236; Greig, p. 49; Raeburn Exhibition Catalogue, 1956, p. 7; Macmillan, 1986, p. 77; notes by an unknown author in the curatorial file have also been used.

420. Henry David Inglis (1757-1806)

BIOGRAPHY: He had a varied career becoming first an apothecary, then Depute Clerk to the Bills and a lawyer before becoming an advocate in 1789; later he spent his spare time as a writer and Baptist preacher. He married Helen Edgar, sister of Raeburn's wife. After the sitter's death Raeburn and William Inglis of Middleton (no. 425), the sitter's younger brother, were trustees for Inglis' son.

DATE: Before 1806

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

ENGRAVINGS: Mezzotint, Charles Turner, 1807; stipple, S. Freeman; stipple, Scott.

REFERENCES: Armstrong, p. 105; Pinnington, p. 236; Greig, p. 49; Dibdin, p. 25; Sanderson, pp. 139, 143.

DISCUSSION: The portrait is known to the compiler only from Turner's mezzotint. It is possible that he sat more than once to Raeburn as a completely different work, a miniature, has been ascribed to the artist and was published by Dibdin (facing p. 24).

421. Henry Raeburn Inglis, also called "The Boy and Rabbit"  
(Examined)

BIOGRAPHY: The sitter, who was both deaf and dumb, was the son of the

artist's elder step-daughter, Ann Leslie; she married Captain James Philip Inglis, R.N. who died at Calcutta in 1807. According to Greig (p. xli) in 1809, when the artist purchased St Bernard's and left Deanhaugh House, the widowed Mrs Inglis and her children remained in the latter.

DATE: Exhibited 1816

DIMENSIONS: 40 x 31

DESCRIPTION: Full length of a child, kneeling, his right arm around a rabbit, his left hand picking a dandelion leaf, in a landscape.

COLLECTION: Diploma Collection, the Royal Academy of Arts, London.

PROVENANCE: Raeburn's Diploma Work, presented by him to the Royal Academy, 1816.

ENGRAVINGS: Coloured mezzotint, E. Jowett and J.C. Webb, 1902.

EXHIBITIONS: R.A. 1816, "Portrait of a Boy" (31); Manchester, Art Treasures, 1857 (182); London, International Exhibition, 1862 (162); R.A. Works of the Old Master: Works of Deceased Masters of the British School, 1873 (226); R.A. Exhibition of British Art, 1934 (457); R.A. Scottish Art, 1939 (87); R.A. The First Hundred Years of the Royal Academy, 1769-1868, 1951-2 (270); Raeburn Exhibition, 1956 (45).

REFERENCES: Cunningham, p. 232; Armstrong, pp. 47 and 115; McKay, p. 55; Pinnington, p. 236; Greig, pp. xlviv, xlvii (as 1821), 39; Brotchie, pp. 63, 75; Dibdin, pp. 43, 82, 145; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), p. 240; Raeburn Bicentenary Exhibition Catalogue, p. 40.

DISCUSSION: On his election to full academician in 1815, Raeburn submitted a self-portrait (no. 597) as his Diploma Work. Self portraits were, however, not admissible and so he sent this portrait as a substitute. These matters are recorded in the Council Minutes of the Royal Academy, 6 April 1816, (C.V. 269):

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

This disproves the assertion by Allan Cunningham that the diploma work was submitted in 1821, a belief which became established in the modern literature when it was repeated in Caw's list.

422. Miss Margaret Inglis (sitter's dates not known)

BIOGRAPHY: The Greig Manuscript states that she became the wife of Thomas Alves, Dean of Guild Clerk, and that they lived in George Street, Edinburgh.

DATE: Probably c. 1820

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, in a high waisted brown dress with lace collar.

COLLECTION: National Museum, Havana, Cuba.

PROVENANCE: By family descent to Dr Thomas Inglis, H.E.I.C.S.; sold by his trustees, Christie's, 20 June 1930 (107); Paterson and Morris, and Scott and Fowles, New York, at unknown dates; Parke-Bernet, New York, 24 February 1949.

REFERENCES: Not recorded in the literature.

423. Sir Patrick Inglis, 5th Bt. of Cramond (d. 1817) (Examined)  
Plate: 62

BIOGRAPHY: An Edinburgh merchant, he succeeded two of his elder brothers to become the 5th Bt.; Rear-Admiral Charles Inglis (no. 419) was his younger brother. On the sitter's death the title became extinct. He employed the Adam brothers to build Sunnyside, his home outside Edinburgh.

DATE: Probably 1790-1793

DIMENSIONS: 49 3/8 x 39 3/8

CONDITION: Cleaned 1955.

DESCRIPTION: The portrait is inscribed, lower left: "Sir Patrick Inglis of Cramond/4th son of Sir J. Inglis & Anne Cockburn/Sir H. Raeburn, pinxt."

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By family descent to Sir John D. Don-Wauchope, Bt., of Edmonstone; his bequest to the Gallery, 1951.

EXHIBITIONS: Raeburn Exhibition, 1876 (96).

REFERENCES: Andrew, p. 131; Armstrong, p. 105; Pinnington, p. 236; Greig, p. 49; National Gallery of Scotland Shorter Catalogue (Edinburgh: National Gallery of Scotland, 1978), p. 81.

DISCUSSION: Dated by the Gallery to 1785-90. A date before 1790 seems unlikely. On the death of his elder brother in 1799 the sitter succeeded to the baronetcy. He sat again to Raeburn and this later portrait most probably commemorates that event:

423b. Plate: 63

DATE: c. 1800

DIMENSIONS: 49 x 39

DESCRIPTION: The portrait formerly bore an inscription, lower left:

"Sir Patrick Inglis Bart./by Raeburn", removed after January 1986.

COLLECTION: The Minneapolis Institute of Arts, Minneapolis, Minnesota.

PROVENANCE: Blakeslee Gallery, New York, 1898; Mrs James M. Johnston, Washington, by 1924; John Levy Gallery, New York, 1952; Sotheby's, New York, 17 January 1986 (143); Colnaghi, New York; to Minneapolis.

EXHIBITIONS: Jacques Seligmann, New York, Portraits by Sir Henry Raeburn, 1938 (15).

REFERENCES: Not recorded in the literature.

424. William Inglis (1712-1792) (Examined) Plate: 64

BIOGRAPHY: Like his father, Alexander Inglis, he became a surgeon; he was Captain of the Honourable Company of Edinburgh golfers from 1782 until 1784; President of the Royal College of Surgeons in 1772, 1782 and 1790; and member of the Harveian Society. He married, at an unknown date, Margaret, a daughter of Thomas Spens.

DATE: Shortly after 1787

DIMENSIONS: 48 1/2 x 41

COLLECTION: Scottish National Portrait Gallery, Edinburgh, on loan from the Honourable Company of Edinburgh Golfers.

PROVENANCE: Almost certainly commissioned by the Harveian Society; purchased by the Company from the Drummond-Hays of Seggieden in 1961.

REFERENCES: Duncan, p. 15; Armstrong, p. 59 (text, but not in Caw's list); Pinnington, pp. 130, 236; Greig, pp. xxx, 49; Brotchie, p. 61.

DISCUSSION: A portrait by Raeburn of William Inglis was mentioned by Andrew Duncan when discussing works executed by the artist after his return from Rome: "very soon after he [Raeburn] settled here, we employed him to draw a picture of one of the original members of this Institution [the Harveian Society], the late William Inglis, Esq." It seems probable that this is the portrait to which Duncan refers as, on a stylistic basis, it clearly dates from shortly after 1787. Both the palette and the gauche composition suggest this. Duncan records that Inglis was "the chief restorer of the Ludi Apollinares", annual games

held at Leith Links, and this portrait celebrates his sporting interest as a document lies with the golf clubs and balls on the table by his side which reads: "Gymnastic Club/W. Inglis. Founder". David Allan painted a full length portrait of Inglis in 1787, also in the Scottish National Portrait Gallery.

425. William Inglis of Middleton, W.S (d. 1830) (Examined)

BIOGRAPHY: Described by Lindsay as one of the most widely known Scottish Masons of all time, he was Master of St Luke's Lodge from 1792 until 1805 when elected Substitute Grand Master for Scotland, an office he held until 1828 when he left for Le Havre for reasons of health; he was by profession a lawyer. He married, at an unknown date, a daughter of James Stein of Kilbagie. He was a brother of Henry David Inglis (no. 421) and related to Raeburn through marriage.

DATE: Commissioned 1816

DIMENSIONS: Unknown.

DESCRIPTION: Full length, standing, slightly to left, with masonic apron and rod, a chair behind.

COLLECTION: The Grand Lodge of Scotland, Freemasons' Hall, Edinburgh.

PROVENANCE: Commissioned by the Grand Lodge of Scotland.

REFERENCES: R.S. Lindsay, A History of the Mason Lodge of Holyrood House (St Luke's), No. 44, Holding of the Grand Lodge of Scotland with Roll of Members, 1734-1934, 2 vols. (Edinburgh: University Press, 1935), 2, 269-273, 312-313.

DISCUSSION: The minutes of Lodge 44 (St. Lukes) record that on 4

November 1816, several members wished:

to mark the unwearied efforts of the Substitute Grand Master [Inglis]...and unanimously agreed to solicit Mr. Inglis to sit to Mr Raeburn, the first artist of his time...a subscription was raised sufficient to cover all expense.

[Transcription: Lindsay.]

The work has some similarities, particularly in its setting, to Jaques Louis David's portrait Napoleon in his Study, of 1812, in the National Gallery of Art, Washington, which was commissioned by a

patron of Raeburn's, Alexander, 10th Duke of Hamilton (no. 361). This tempts one to speculate on the extent to which Raeburn might have been aware of David.

426. Lady Innes (sitter's dates not known)

BIOGRAPHY: As the sitter cannot be identified, no biographical records can be given.

DATE: Dispatched 1811

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

DISCUSSION: The dispatch of this previously unrecorded portrait from the artist's studio is recorded in a letter (Scottish Record Office G.D. 248.965.1) from Raeburn to Colonel F. William Grant, M.P., of 4 November 1811, which states that it had been sent, care of Mr Davidson of Findhorn, along with portraits of Sir James Grant (no. 343) and a Mr Mackenzie (no. 501). For a discussion of the patron and the likely identities of the other two sitters, see the entry on Sir James Grant.

427. Ralph Anthony Ironside of Tannochside (sitter's dates not known)

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

DATE: c. 1808

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in a blue coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Wallis and Son; to Henry Sayles; his sale, American Art Association, New York, 14-15 January 1920 (141).

REFERENCES: Greig, p. 49.

DISCUSSION: The Witt photograph (Box 1945, I-Ji) gives: "Presented by Mr Ironside as a wedding gift to my father, Mr Kinderley, in the year

1808 or 1809. [signed] Elizabeth M. Hildgard". On stylistic grounds  
and on the evidence of the costume, this date could well be correct.

428. Mrs Jameson (sitter's dates not known) (Examined)

BIOGRAPHY: Her maiden name was Haig but no other records of the sitter's life are known.

DATE: c. 1818

DIMENSIONS: 43 x 26 1/2

DESCRIPTION: Half length, looking to left, her right arm resting on a table.

COLLECTION: Irish Distillers Group.

PROVENANCE: John Jameson; John Jameson and Son Ltd.

EXHIBITIONS: Dublin, 1957; Edinburgh, Talbot Rice Art Centre, and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (112).

REFERENCES: Armstrong, p. 105; Pinnington, p. 236; Greig, p. 50; Macmillan, 1986, pp. 134, 196.

DISCUSSION: On the basis of costume the portrait dates from some point after 1816.

429. William Jamieson Jr. (d. 1826)

BIOGRAPHY: Son of William Jamieson Sr., he was admitted a member of Merchants' House, Glasgow, in 1795 as a Home Trader. He did not marry.

DATE: c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Glasgow Museum and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: Greig states that the portrait was painted in 1805 as a gift for his god-daughter, Catherine Rowand. However, the curatorial file records that his will of 1817 contained a codicil, dated 1821, by which he left the portrait to Miss Catherine Hamilton, daughter of the late Archibald Hamilton of Overton. Purchased by the Gallery, 1897.

REFERENCES: Armstrong, p. 105; Pinnington, p. 236; Greig, p. 50.

430. Professor George Jardine (1742-1827)

BIOGRAPHY: Born at Wandel, Lanarkshire; he was educated at the parish school until he transferred to the University of Glasgow in 1760; there he studied both divinity and arts and passed with distinction; he was licensed to preach by the presbytery of Linlithgow; in 1770 he was appointed tutor to the family of Baron Mure of Caldwell and went with Mure's sons to Paris; he had introductions to Helvetius and

D'Alembert which were obtained for him by Mure from David Hume; back in Scotland by 1773, he failed in that year to become Professor of Humanity at the University of Glasgow but was appointed Professor of Greek and Assistant Professor of Logic the following year; he became sole Professor of Logic in 1787; he was a successful and popular teacher and published Outlines of Philosophical Education at Glasgow in 1818; he was also a successful administrator and is credited with resolving the financial problems of the University; a founder of the Royal Infirmary at Glasgow in 1792 he was its Secretary for twenty years and also represented the presbytery of Hamilton at the General Assembly for thirty years; he retired from the Chair of Logic in 1824. He married, in 1776, a Miss Lindsay of Glasgow; she survived him by about a dozen years; there are some references to a portrait of her by Raeburn: it was exhibited as number 319 in the Glasgow Portrait Exhibition of 1868, but the work has not been traced by the compiler; their only son, John, became an advocate and was Sheriff of Ross and Cromarty.

DATE: Probably c. 1810

DIMENSIONS: Unknown.

DESCRIPTION: Half length.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to 1868.

ENGRAVINGS: Mezzotint, Thomas Hodgetts, 1827.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868 (317).

REFERENCES: Brown, pp. 6, 7; Armstrong, p. 105; Pinnington, p. 236; Greig, p. 50.

DISCUSSION: The Faculty Minutes of the Universtiy of Glasgow (vol.84, p. 55) record that a copy of the portrait was commissioned by the University on 8 March 1827, shortly after the sitter's death. The copy was executed by John Graham Gilbert who also produced copies of a Professor Young and of Professor William Richardson (see no. 615) at

that time. The name of the owner of Raeburn's portrait was not recorded in the Minutes but permission for making payment for the copies was recorded in the Faculty Minutes of 4 January 1828 (vol.84, p. 155).  
(I am grateful to Martin Hopkinson of the Hunterian Art Gallery for information on this copy.)

431. Sir Henry Jardine

BIOGRAPHY: No records of the sitter's life are known; his dates were given by the French Gallery as 1776-1821.

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, shoulders slightly to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: The Greig Manuscript gives: Miss Cullen; Colonel Home-Drummond; Wallis and Son (French Gallery), 1910; Tooth, 1921.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (28).

REFERENCES: Armstrong, p. 105; Pinnington, p. 236; Greig, p. 50.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] December 29 H. Jardine Esq. K.K. [C.?] £26. 5." This entry may refer in some way to this sitter's portrait.

432. Francis Jeffrey, later Lord Jeffrey (1773-1850)

BIOGRAPHY: Son of George Jeffrey, Deputy-Clerk of the Court of Session and his wife Henrietta Loudon; he was educated at the High School of Edinburgh by Alexander Adam (no. 8); Jeffrey was one of the subscribers to Adam's portrait by Raeburn; thereafter he attended the University of Glasgow and studied at Oxford for one year but disliked it there; he was admitted advocate in 1794 but as a Whig he had little chance of success at the Bar; founder of the Edinburgh Review and first editor, he numbered among his friends Sir J. Gibson-Craig (no. 172), Henry Cockburn (no. 163), Francis Horner (no. 407) and Henry

Erskine (no. 266); by the late 1820s his political party was more successful so that in 1829 he was elected Dean of the Faculty of Advocates and became an M.P., but he was glad to accept a judgeship in 1834; he was famous in his day as a literary critic but did not favour Romanticism and severely criticised Scott (no. 640), Coleridge, Wordsworth and Shelley but Cockburn and Carlyle hailed him as the greatest of English critics; he is now largely forgotten.

DATE: Shortly before 1812

DIMENSIONS: 35 x 27

DESCRIPTION: Three-quarter length, seated, to right, a glove in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the artist's family to the Misses Raeburn, but not in the studio sale; Earl of Rosebery, by an unknown date; Rosebery Sale, Christie's, 5 May 1939; to Barbizon House; anon. sale, Sotheby's, New York, 4 June 1980 (159).

ENGRAVINGS: Stipple, S. Freeman, 1812.

EXHIBITIONS: Raeburn Exhibition, 1876 (319); Edinburgh, Exhibition of Scottish National Portraits, 1884.

REFERENCES: Obituary, p. 21; Cunningham, p. 226; Brown, p. 8; Andrew, p. 131; Armstrong, p. 106; James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes, 2 vols. (Edinburgh: T.C. & E.C. Jack, 1903), 2, 119-123; Pinnington, pp. 159, 166, 236; Greig, p. 50.

DISCUSSION: In the artist's obituary this, or perhaps another version of the picture, is mentioned as part of the Raeburn's own collection of portraits which he executed "for his private gratification".

Because of this comment it is difficult to explain the appearance of the sitter's name in the 1824 Inventory (Document 21) under debts recovered since Raeburn's death: "[1823] November 10 Francis Jeffrey £31. 10." It is possible that the entry refers to another portrait commissioned by this sitter.

433. James Johnston of Straiton and Champfleurie (sitter's dates not known) (Examined)

BIOGRAPHY: No records of the sitter's life are known. For his wife, see

no. 434.

DATE: c. 1800

DIMENSIONS: 35 1/2 x 27 1/4

DESCRIPTION: Three-quarter length, seated, to left, with an open book on his lap.

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: Lady Mary Baillie, of Polkemmet, the sitter's granddaughter; anon. sale, Christie's, 16 June 1911 (117); to Knoedler, New York; purchased by Mr Arthur Lehman (d. 1936), 1911; bequeathed to his wife, Mrs Arthur Lehman; her bequest to the Museum, in memory of her husband, 1965.

ENGRAVINGS: A modern engraving, on wood, Henry Wolf.

EXHIBITIONS: Raeburn Exhibition, 1876 (282); Knoedler, New York, Old Masters, 1912 (25); Knoedler, New York, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (17).

REFERENCES: Andrew, p. 131; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; Claus Virch, The Adele and Arthur Lehman Collection, pp. 58-9.

434. Mrs James Johnston of Straiton and Champfleurie (sitter's dates not known)

BIOGRAPHY: Second daughter of William Baillie, Lord Polkemmet (no. 29)

and wife of James Johnston (no. 433).

DATE: c. 1800

DIMENSIONS: 35 1/2 x 27 1/2

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

COLLECTION: Memorial Art Gallery, Rochester, New York State.

PROVENANCE: Lady Mary Baillie of Polkemmet, the sitter's granddaughter; Christie's, 16 June 1911; to Knoedler, New York; to Mr George Eastman by 1912; his gift to the Gallery.

EXHIBITIONS: Raeburn Exhibition, 1876 (228); Knoedler, New York, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (18); Rochester, Rochester Memorial Art Gallery, A Group of Eighteenth-Century Portraits, 1939-1940; and again, The George Eastman Collection of Paintings, 1948-1949; and again, The George Eastman Collection, 1979-1980.

REFERENCES: Andrew, p. 132; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50.

(I am grateful to Bernard Barryte for some information included in this entry.)

435. Lucy Johnston, later Mrs Oswald of Auchincruive (c. 1768-1798)  
(Examined) Plate: 65

BIOGRAPHY: Daughter of Colonel Wynne Johnston of Hutton Hall,

Berwickshire. She married, in April 1793, Richard Alexander Oswald of

Auchincruive; shortly afterwards she developed pulmonary consumption

and left Scotland for her health; she died at Lisbon.

DATE: c. 1793

DIMENSIONS: 48 1/2 x 40 7/8

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: By family descent to Richard Alexander Oswald (d. 1921); Lewis and Simons, New York, 1923; Sir Alfred George Temple, London, by 1926, when on consignment to Agnew; P. Jackson Higgs Gallery, New York, by 1927; Mr and Mrs Paul Moore, New York; gift of Mrs Paul Moore to the Museum, 1980.

ENGRAVINGS: Stipple, H.T. Ryall, 1844.

EXHIBITIONS: Raeburn Exhibition, 1876 (28); Paterson's Gallery, London, 1902.

REFERENCES: Andrew, p. 144; Brown, pp. 94-6; Armstrong, pp. 106, 109; Pinnington, p. 237; Greig, pp. 50, 55; F.E.W. Freund, "Sir Henry Raeburn", The Sketch Book Magazine June 1926, p. 34.

DISCUSSION: On a stylistic basis the portrait dates from the first half of the 1790s. Armstrong mistakenly lists a replica of the portrait, formerly in the Gibson-Craig collection, when in fact there are two quite different portraits, see no. 435b. Greig lists only no. 435b, wrongly stating that there is a replica of that work and that Ryall's engraving is after one of those versions. Someone in her husband's family commissioned from Raeburn a copy after Opie of Charles James Fox (no. 798).

435b.

DATE: c. 1793

DIMENSIONS: 24 1/2 x 29 1/2

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: James T. Gibson-Craig by 1876 (died 1886); his sale, Christie's, April 23 1887 (26); to Graves; Edward Majoribanks, 2nd Baron Tweedmouth; Tweedmouth Sale, Christie's, 3 June 1905 (35); to Charles Davis; Colnaghi, at an unknown date; Tooth by 1911; Brunswick Sale, Parke-Bernet, New York, 22 January 1948.

EXHIBITIONS: Raeburn exhibition, 1876 (238).

REFERENCES: Armstrong, p. 109.

DISCUSSION: This sitter does not appear to resemble in any way the sitter in the New York portrait.

436. Reverend David Johnstone (1734-1824)

BIOGRAPHY: Second son of John Johnstone, minister of Arngask; he was educated at the University of Edinburgh and became minister for North Leith Parish in 1765; he was awarded the degree of Doctor of Divinity in 1781 and became Chaplain in Ordinary to George III in 1793; in the same year he became the Secretary of the Asylum for the Industrious Blind at Edinburgh; it is often said he was the founder of that institution. He married Elizabeth Todd and of their nine children two daughters survived, Mrs Elizabeth Penney (d. 1869) and Mrs Jane Macbrair (d. 1818), and it is to them that two versions of the portrait are traced by all commentators.

DATE: Probably 1809

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in clerical robes and bands.

PROVENANCE: There appear to be three versions of this portrait:

436(1). One commissioned for the Blind Asylum, always described in the literature as "a replica"; it remains in that collection.

436(2). Two other versions have family provenances but the records of their early histories are, unfortunately, identical. On the basis of photographs, the finest is that at Broadlands which was purchased at Christie's, 10 July 1914.

436(3). The other appeared at Parke-Bernet, New York, 21 March 1963 (34); to Newhouse; it was last seen at Christie's, 18 April 1986 (127).

ENGRAVINGS: Mezzotint, G. Dawe, 1810.

EXHIBITIONS: Raeburn Exhibition, 1876 (297), which version is uncertain, but it was lent by D.J. Macbrair. A version was exhibited at London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1910 (8).

REFERENCES: Smith, 1,150; Andrew, p. 132; Armstrong, p. 106; Pinnington, p. 236; Greig, p. 50; Sanderson, pp. 137, 139, 147, 152.

437. John Johnstone of Alva (1734-1795), with his Sister, Dame Betty, and his Niece, Miss Wedderburn (Examined) Plate: 66

BIOGRAPHY: Fifth son of James Johnstone of Westerhall, Bt. and brother of both Commodore George Johnstone (no. 807) and Sir William Johnstone Pulteney (no. 594); he was in the Civil Service of the East India Company but commanded artillery at the battle of Plassey in 1757;

Johnstone was a member of the ruling council at Calcutta and Lord Macaulay described him as "one of the boldest and worst men in the assembly"; he retired from India after a career of unrestrained greed and settled himself in three Scottish estates and a parliamentary seat; in the early 1790s he employed Robert Adam to extend the house at Alva; Adam also built him a mausoleum, which alone survives. He married Elizabeth-Caroline Keene of Northamptonshire. See also no. 357.

DATE: No later than 1795

DIMENSIONS: 39 x 46

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

PROVENANCE: By family descent to Major Johnstone, R.E.; anon. sale, Christie's, 26 May 1906 (92); to Wood; Mrs P. Nelke; anon. sale, Christie's, 9 July 1926 (131); to Samuel; Lewis and Simmons, Paris, July 1928; Mr Robert W. Schuette, New York; Mrs Robert W. Schuette; her gift to the Gallery, 1945.

EXHIBITIONS: Chicago, The Art Institute of Chicago, Century of Progress, 1933 (201); Pittsburgh, Carnegie Institute, Survey of British Painting, 1938 (37); New York, World's Fair, Masterpieces of Art, 1940 (146).

REFERENCES: Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; Thomas Babington Macaulay, Lord Clive, (London: J.M. Dent & Sons, n.d.), p. 114.

DISCUSSION: This, Raeburn's earliest surviving conversation group, shows Miss Wedderburn reading aloud to her aunt and uncle. The gallery dates the portrait to 1806, but this is more than ten years later than is possible as Johnstone died in December 1795. It is characteristic of Raeburn during the first half of the 1790s to show a figure in profile and to depict sitters engaged in an activity.

438. Called: Robert Ramsay June of Maxton (1761-1814) (Examined)

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

DATE: c. 1805

DIMENSIONS: 51 x 30

DESCRIPTION: Near full length, seated, to right, in an interior.

COLLECTION: Private, Philadelphia, Pennsylvania.

PROVENANCE: Sir Robert Mackenzie, Bt., sale, Christie's, 20 November

1970 (206); and again, anon. sale, 18 June 1971 (22).

DISCUSSION: No portrait with this identity has previously appeared in the literature. On a stylistic basis the portrait dates from c. 1805. However, the date of birth of the sitter given when the work appeared at Christie's means that he would have been in his mid-forties at the time of sitting, but clearly he is much older. The traditional identity must therefore at least be questioned. The sitter is identified as "Mackenzie of Coul" in a photograph in the archives of the Library of the National Gallery of Scotland (Raeburn photographs) but this is also unlikely to be correct as Sir Alexander Mackenzie of Coul, 6th Bt. died in 1796 and this sitter is much too old to be Sir George Mackenzie of Coul (1780-1848) (no. 500).

439. Alexander Keith of Ravelston and Dunottar (1737-1819)  
(Examined)

BIOGRAPHY: Eldest son of Alexander Keith of Ravelston (1705-1792) and Joanna Swinton, he was a man of very wide interests, but, by profession, a lawyer. He was apprenticed to Hew Crawford and later to John Mackenzie of Delvine, and married Margaret, youngest daughter of Lawrence Oliphant of Gask, in 1811. He clearly knew the artist well as he was listed as a creditor at the time of the artist's bankruptcy (Document 21). Mason pointed out that the sitter wrote to the Trustees' Committee in 1796, attempting to influence the manner of selecting a Master of the Trustees' Academy after David Allan's death. Raeburn advocated the same method of selection. The sitter was interested in horticulture and holds in his hand a spud, a gardening tool.

DATE: Possibly c. 1805-1810

DIMENSIONS: 94 x 58

DESCRIPTION: Full length, standing, to left, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: John Murray of Gartshore, Esq., of Ravelston, by 1876; by descent in the Murray of Ochtertyre family; Sotheby's, 11 March 1987; to Colnaghi.

EXHIBITIONS: Raeburn Exhibition, 1876 (29); Edinburgh Loan Exhibition, 1901 (165).

REFERENCES: Andrew, p. 132; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; John Mason, "The Edinburgh School of Design", Book of the Old Edinburgh Club, 27 (1949), pp. 67-96.

440. Colonel Kelso (dates not known)

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

DATE: Probaby close to 1800

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, in military uniform.

COLLECTION: Whereabouts unknown

PROVENANCE: There appear to be two versions of this portrait: one was with Tooth, London, in 1944; the other was with the Newhouse Gallery, New York, in the same year, 1944.

REFERENCES: Not recorded in the literature.

DISCUSSION: A photograph of the portrait formerly with Tooth is preserved in the Witt Library (Box 1946, K). The version with Newhouse

is known to the compiler from a photograph given to him by that Gallery.

441. Thomas Kennedy of Dunure and Dalquharan (d. 1819) (Examined)

BIOGRAPHY: The sitter had some interest in the Whig party in Ayrshire and in 1803 was considered by Lord Cassillis as a candidate for the county, but it came to nothing. He married Jean Adam (no. 442); they had one son, Thomas Francis Kennedy (no. 443); the sitter separated from his wife in 1808 and relations with his son were strained thereafter. He employed Robert Adam to build Dalquharan Castle.

DATE: Traditionally c. 1812

DIMENSIONS: 50 x 40

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

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By family descent at Dalquharan Castle until after 1911; Elspeth, Lady Invernairn (Mrs Thynne); presented to the Gallery (accepted after her death), 1956.

EXHIBITIONS: Raeburn Exhibition, 1876 (324).

REFERENCES: Andrew, p. 133; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50.

DISCUSSION: This and the portrait of his wife appear to be companions: the sitters face one another, compositionally they are similar and they both contain views of Dunure Castle. However, by 1812, the traditional date of the portrait, husband and wife had separated. This date was first given to the portrait at the Raeburn Exhibition of 1876.

A part replica, half length, of uncertain status, was with the Newhouse Gallery, New York, at an unknown date.

442. Mrs Thomas Kennedy of Dunure and Dalquharan (sitter's dates not known) (Examined)

BIOGRAPHY: Jean, daughter of John Adam of Blairadam, elder brother of Robert Adam the architect. She married Thomas Kennedy (no. 441) in 1779.

DATE: Traditionally c. 1811

DIMENSIONS: 50 x 40

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

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: As of no. 449.

EXHIBITIONS: Raeburn Exhibition, 1876 (68).

REFERENCES: Andrew, p. 133; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; National Gallery of Scotland, National Gallery of Scotland, Catalogue (Edinburgh: 1957), p. 209; National Gallery of Scotland, Shorter Catalogue (Edinburgh: 1978), p. 82.

DISCUSSION: As with her husband's portrait, the traditional date associated with this painting was first recorded at the Raeburn Exhibition of 1876.

442(2.) A replica (examined) is in the same collection (accession no. 626); measuring 49 1/4 x 39 1/2; it passed by descent in the artist's family; appeared at the Studio Sale, Christie's, 7 May 1877 (37); where it was purchased by John Heugh; it was presented to the Royal Scottish Academy in 1877 and was transferred to the Gallery in 1910.

443. Right Honourable Thomas Francis Kennedy, M.P. of Dunure (1788-1879)

BIOGRAPHY: Son of Thomas Kennedy (no. 441); he was educated privately by James Pillans (no. 587) and later went to the universities of Glasgow, in 1805, and Edinburgh, in 1807 where he attended the lectures of Dugald Stewart (no. 672, and studied law; he did not graduate but was called to the Bar in 1811; after the separation of his parents in 1808 he had difficulties with his father and had to look to his uncle, William Adam of Blairadam (no. 11), for assistance with his political career; he was M.P. for the Ayr burghs between 1818 and 1834; in 1819 he attempted to reform the Scottish Poor Law, but failed; he was a friend of Francis Horner (no. 407), Francis Jeffrey (no. 432) and Henry Cockburn (no. 163); he quickly became the leader

of the Whigs in Scotland; his politics may be summarised by saying that he supported the extension of the franchise, the reduction of corn duties and the removal of religious disabilities on voters; his retirement from politics in 1834 was forced by him adopting responsibility for the debts of his father; to the irritation of Sir Walter Scott (no. 640) he was elected to the Bannatyne Club in 1830. He married, in 1820, Sophia, daughter of Sir Samuel Romilly; they had one son.

DATE: c. 1822

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, to left, wearing a cloak, against a background of sky.

COLLECTION: Whereabouts unknown

PROVENANCE: By family descent until at least 1901; Leggatt, 1954.

EXHIBITIONS: Raeburn Exhibition, 1876 (241).

REFERENCES: Andrew, p. 133; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; Connoisseur 134 (September 1954), 49.

DISCUSSION: The portrait has many similarities to Spencer Joshua Alwyne, The Earl Compton, later 2nd Marquis of Northampton (no. 21) and John Crichton Stuart, 2nd Marquis of Bute (no. 689), which can both be dated to the early 1820s. That the sitter was patronising the artist at this date is supported by a record in the 1824 Inventory (Document 21) which gives under debts recovered since Raeburn's death: "[1824] April 13 T H. Kennedy Esq M.P. £78." However, according to Armstrong (p. 109) and the surviving documents, this family also owned Sir John Archibald Murray (no. 565) together with other Raeburn portraits, for example a version of Francis Horner (no. 407d). This leads one to be cautious in associating the entry in the 1824 Inventory with Kennedy's own portrait.

444. Sir James Innes-Ker, 5th Duke and 9th Earl of Roxburghe (1736 or 1738 -1823)

BIOGRAPHY: Second, but eldest surviving, son of Sir Harry Innes of

Innes, 5th Bt.; the sitter was a Captain in the 88th Regiment of Foot in 1759 and of the 58th Regiment in 1779; he succeeded to the baronetcy in 1762 but sold the family lands in 1767; in 1805 he was one of four claimants to the Roxburghe titles; a decision was made in his favour in 1809; litigation continued until May 1812 when the House of Lords finally granted him the title. He married, in 1769, Mary (d. 1807), eldest daughter of Sir John Wray, Bt.; eight days after her death he married Harriet (no. 445), daughter of Benjamin Charlewood of Windlesham; together they had one son.

DATE: Exhibited 1812

DIMENSIONS: 79 1/8 x 60 7/8

DESCRIPTION: Full length, seated, to left, an ornate table and urn to right, a drape behind and a landscape view.

COLLECTION: The Duke of Roxburghe, Floors Castle, Kelso.

PROVENANCE: By family descent.

EXHIBITIONS: R.A., 1812; Edinburgh, Associated Society of Artists, Annual Exhibition 1812 (188); R.A., Exhibition of Scottish Art, 1939 (92); Raeburn Exhibition, 1956 (49); R.A., British Portraits, 1956-7 (403).

REFERENCES: Scots Magazine, 1812, p. 350; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; Dibdin, p. 69; Raeburn Exhibition Catalogue, 1956, p. 42.

DISCUSSION: When exhibited in Edinburgh in April 1812 a critic writing in the Scots Magazine of that year said of the work:

We cannot omit mentioning a trifling circumstance in this picture, the bronze figure supporting the table, as it shows that the artist can execute every part of his pictures with equal care and address.

Raeburn was frequently criticised for his lack of finish, see for example the Duke of Buccleuch's comments when planning to commission a portrait of Sir Walter Scott (no. 640). Anne Buck suggested that the costume in the Roxburghe portrait could be a year or two earlier than 1812. The portrait has much in common with Francis, 14th Lord Gray (no. 340) of 1806-1807.

(I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

There is a half length portrait of this sitter of unknown status but attributed to Raeburn in the Denver Art Museum, Denver, Colorado.

445. Lady Innes-Ker, Countess of Roxburghe (d. 1855)

BIOGRAPHY: Harriet Charlewood, 2nd wife of Sir James Innes-Ker, 5th Duke and 9th Earl of Roxburghe (no. 444); after her husband's death she married Lieutenant-Colonel Walter Frederick O'Reilly of the 41st Regiment of Foot (d. 1844).

DATE: Exhibited 1812

DIMENSIONS: 79 x 60

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

COLLECTION: As of no 444.

PROVENANCE: By family descent.

EXHIBITIONS: R.A., 1812; Edinburgh, Edinburgh, Associated Society of Artists, Annual Exhibition, 1812 (186).

REFERENCES: Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; Dibdin, pp. 69 and 76.

DISCUSSION: The critic writing in the Scots Magazine of 1812,

mentioned in the entry on her husband's portrait, said of this work:

This picture does the highest honour to Mr Raeburn as a man of genius, and deserves our most unqualified praise. The attitude is extremely easy and natural, and the drapery beautifully disposed. The picture is entirely free from any affectation of light and shadow, and the colours of the background are broke in that masterly manner, in which Raeburn surpasses most of the artists of the present age. In looking at such a picture, we regret the small field of action offered to such an artist in our city, and believe that had he commenced his career in the Metropolis, instead of in this place, he would ere now have ranked with any master of the present.

446. William Innes-Ker, also called William Herries Ker of Kinmonth (sitter's dates not known) (Examined)

BIOGRAPHY: As the sitter is not securely identified no records of his life can be given.

DATE: Probably c. 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Malcolm Innes Gallery, Edinburgh.

PROVENANCE: Tooth, 1916; anon. sale, Phillip's, London, 10 May 1983 (61); to Malcolm Innes Gallery; Charles Skilton, 1984; Innes, again, 1991.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is of a young man of about twenty, of uncertain identity. When the portrait was with Tooth, the sitter was described as "William Herries"; when with Innes, the sitter was described as "William Herries-Ker of Kinmonth". A reproduction in the Scottish National Portrait Gallery photographic archive states that the portrait is of an unknown sitter.

447. Charles Henry Kerr (sitter's dates not known)

BIOGRAPHY: The sitter's biography is not known but see Mrs Charles Kerr of Calderbank (no. 448).

DATE: Probably c. 1800-1810

DIMENSIONS: 29 x 24

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Sotheby's, New York, 30 May 1979 (117).

REFERENCES: Not recorded in the literature.

448. Mrs Charles Kerr of Calderbank (b. 1778)

DATE: 1805

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, seated, to left, in a white dress and fur trimmed shawl.

COLLECTION: Whereabouts unknown.

PROVENANCE: Colonel Stevenson; sold to Colnaghi, c. 1907; George Salting (d. 1909), rejected by the Trustees of the National Gallery, London, when selecting works for the Salting Bequest; Salting's niece, Lady Binning; Earl of Haddington and Trustees of the Mellerstain Trust Sale, Sotheby's, 28 and 29 September 1987 (569).

REFERENCES: Greig, p. 50.

DISCUSSION: On the back of the portrait is an old label stating:

"Painted in 1805 when she was 27". The portrait is thought to

represent Elizabeth, wife of Charles Beauchamp Kerr (1775-1816) who

was the second son of William, 5th Marquis of Lothian. See also no. 447.

449. William Kerr, 6th Marquis of Lothian (1763-1824)

BIOGRAPHY: He was known through most of his life as the Earl of Ancram. He married, first, in 1793, Henrietta Hobart (1762-1805), daughter of John, 2nd Earl of Buckinghamshire; they had three sons and four daughters; he married, second, in 1806, Harriet Montagu (1780-1833), youngest daughter of Henry, 3rd Duke of Buccleuch; they had three sons and five daughters.

DATE: c. 1790

DIMENSIONS: 35 x 27

DESCRIPTION: Half length, seated, to left, in a landscape. It bears the inscription, lower left: "252".

COLLECTION: Marquis of Lothian.

PROVENANCE: The Inventory of Pictures at Newbattle Abbey of 1833, quoted by the Photographic Survey, states that the portrait, listed as no. 252, was: "Bequeathed by Prof. Dugald Stuart [sic]" (no. 672); thereafter by family descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (193).

REFERENCES: Andrew, p. 134; Armstrong, p. 107; Pinnington, p. 238; Greig, p. 51.

450. Mrs King of Dunira (sitter's dates not known)

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

DATE: c. 1805

DIMENSIONS: 39 x 24 (sight)

DESCRIPTION: Half length, to left, wearing a hat and spotted shawl.

COLLECTION: Lord Cowdray, Cowdray Park, Sussex.

PROVENANCE: Unknown.

REFERENCES: Greig, p. 50.

451. Thomas King of Drums, Gledoch and Park Erskine (c. 1772-1802)  
(Examined)

BIOGRAPHY: Thomson states that he was the son of James King of Drums, in the parish of Erskine, Renfrewshire, and younger brother of Thomas (d. 1793); he became an advocate; in 1795 he purchased lands on the south bank of the Clyde-Gledoch; in 1801 he bought the estate of Park

Erskine but died the following year; at the time of his death his father was still living. He married, in 1797, Christian Wallace.

DATE: Possibly c. 1794

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to right, a table to left.

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

PROVENANCE: The Dowager Lady Napier; Christie's, 10 June 1899; Agnew, 1899; sold at an unknown date to Alexander Forbes-Leith, Lord Leith of Fyvie; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Edinburgh Loan Exhibition, 1910 (146); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (38).

REFERENCES: Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50; Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 59.

DISCUSSION: Raeburn has painted the grain of the wood in the chair.

This minute representation of detail, together with the sitter's use of hairpowder, are indicative of a date some years before 1800. It is possible that the portrait, which has a scholarly theme, celebrates the sitter's admission as advocate in 1794. Thomson, however, favoured a date close to 1800.

#### 452. Captain David Kinloch (1736-1818)

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

DATE: Probably c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: The portrait is not recorded in the Raeburn literature. When exhibited in 1942 it was stated in the catalogue that the portrait had hung at Gourdie House, Perthshire, until the sitter's great-grandson, Mr Charles Kinloch, took the painting to Canada in 1919; Erich Galleries, New York; Mr A.W. Erickson; bequeathed to his wife, 1936; anon. (=Mrs A.W. Erickson) sale, Parke-Bernet, 15 November 1961 (23). Gourdie estate and house, the Kinloch home, were formerly in a detached portion of Clunie Parish, Perthshire, until 1891 when transferred to the Parish of Caputh.

EXHIBITIONS: Montreal, Museum of Fine Art, Loan Exhibition of Masterpieces of Painting, 1942 (92), from the Erickson collection.

#### 453. Mr George Kinnear (1751-1823) (Examined)

BIOGRAPHY: A banker in Edinburgh. He married, at an unknown date,  
Fearne Gardner (no. 454).

DATE: Traditionally c. 1805  
DIMENSIONS: 34 1/2 x 26 3/4  
DESCRIPTION: Half length, seated, to left.  
COLLECTION: National Gallery of Scotland, Edinburgh.  
PROVENANCE: By family descent to Miss Kinnear; presented to the  
Gallery, 1919.  
REFERENCES: Apart from catalogues of the collection, the portrait is  
not recorded in the Raeburn literature.

DISCUSSION: Although conventionally dated to 1805, a later date is  
certainly possible.

454. Mrs George Kinnear (1771-1846) (Examined)

BIOGRAPHY: Fearne, daughter of Dr Gardiner (no. 315) and wife of  
George Kinnear (no. 453).

DATE: Traditionally c. 1805  
DIMENSIONS: 34 1/2 x 26 3/4  
DESCRIPTION: Three-quarter length, seated, to left, looking to right,  
in a landscape.  
COLLECTION: National Gallery of Scotland, Edinburgh.  
PROVENANCE: As of no. 453.  
ENGRAVINGS: Modern etching, W. Burn-Murdoch.  
EXHIBITIONS: London, Grafton Gallery, Scottish Old Masters, 1895  
(141), lent by Lord Kinnear; Edinburgh Loan Exhibition, 1901 (173).  
REFERENCES: Henley, no. 14; Armstrong, pp. 67 and 106; McKay, p. 60;  
Pinnington, p. 172; Greig, p. 50.  
DISCUSSION: It is difficult to accept the traditional date of this  
portrait. It could be as late as 1815.

455. John Lamont of Lamont (1741-1814) (Examined) Plate: 67

BIOGRAPHY: Chief of Clan Lamont. He married, in 1773, Helen, daughter of D. Campbell of Louth Hall.

DATE: Shortly before 1814

DIMENSIONS: 30 x 25

COLLECTION: Private, New York.

PROVENANCE: Agnew; Lewis and Simmons, Paris, and Knoedler, New York, at unknown times; Judge Elbert H. Gray; his sale, American Art Association, New York, 20 April 1928 (27); to Bernet (agent); Joseph A. Banigan sale, American Art Association, 11 May 1934 (21); to A. Rudert (agent); Emil Winter, New York, 1942; Major Edward J. Bowes Collection Sale, Kende Gallery, New York, 1 November 1946 (39); Morris Schapiro, Baltimore; anon. sale, Sotheby's, New York, 30 May 1979 (118); to the present owner.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (19).

REFERENCES: "Unrecorded Raeburns", Connoisseur 85 (June 1930), 350; Helen Comstock, "Raeburn in the Auction Room", Connoisseur 94 (August 1934), 127-9; Hector McKechnie, The Lamont Clan, 1235-1935, Seven Centuries of Clan History from Record Evidence (Edinburgh: 1938), pp. 313, 353.

DISCUSSION: Another version of this portrait, of uncertain status, was reproduced by McKechnie; it was in a London collection in 1938.

456. Miss Lamont of Greenock (sitter's dates not known) (Examined)

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

DATE: c. 1810-1815

DIMENSIONS: 29 3/4 x 24 1/2

DESCRIPTION: Three-quarter length, seated, to left, leaning against a tree trunk, in a landscape.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: Presented to the Gallery by Mr Robert Miller of London, through the offices of his widow, Mrs Agnes Duncan Miller, 1937.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (25).

REFERENCES: Cursiter, p. 56.

457. Sir Colin Lauder of Fountain Hall (sitter's dates not known)

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

DATE: c. 1790.

DIMENSIONS: Not known.

DESCRIPTION: Half length, with his hands folded.

COLLECTION: Whereabouts unknown.

PROVENANCE: Not known.

REFERENCES: The portrait is not recorded in the literature.

DISCUSSION: The chair in which he sits is similar to that found in Sir William Johnstone Pulteney (no. 594), suggesting a date of c. 1790.

458. Mrs Henry William Lauzun (1776-1861) (Examined)

BIOGRAPHY: Anne Neale Tucker, daughter of Henry Tucker of St George's, Bermuda, and his wife Frances Bruere, daughter of the Governor of the Bermudas; born in the Bermudas, where the sitter spent her youth, she went to Edinburgh in 1792. Lieutenant (later Captain) Henry William Lauzun (d. 1828) was sent to the Bermudas by the British Government c. 1790-1; they married at Edinburgh on 2 May 1796.

DATE: c. 1795

DIMENSIONS: 29 1/4 x 24

CONDITION: There is some damage and restoration in the painting of the flesh.

DESCRIPTION: Nearly three-quarter length, to right, in a landscape.

COLLECTION: Tate Gallery, London.

PROVENANCE: By descent to the sitter's youngest daughter, Henrietta Frances Tod Lauzun; her bequest to the Gallery; a life-interest in the portrait was reserved for her sister, Charlotte B. Lauzun (who appears to have pre-deceased her) and for her cousin, Charlotte Tod Tucker; the portrait entered the collection in 1901.

ENGRAVINGS: Modern mezzotint, E. Pinkerton.

REFERENCES: Armstrong, p. 106; Pinnington, p. 237; Caw, Masterpieces, p. 22; Greig, p. 50; Dibdin, p. 146; Tate Gallery, Catalogue of the British School (London: His Majesty's Stationery Office, 1946), pp. 108-9.

DISCUSSION: Stylistically the portrait is of c. 1795 and it could be a marriage portrait; a damaged label on the back gives the date "179-" but the writing is recent.

There is a copy of the portrait in the collection of Amherst

College, Springfield, Massachusetts.

(I am grateful to Professor David Nolta for information on this copy.)

459. James Law of Elvingston (d. 1830 or 1839)

BIOGRAPHY: Son of William Law of Elvingston (no. 461) he became an

eminent surgeon and Fellow of the Royal College of Surgeons of

Edinburgh. He married, at an unknown time, Jane Robinson (no. 460).

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mr Maurice Ruffer, London; his sale, Christie's, 29 April 1932 (24); to Tatham; John Levy Gallery, New York, by December 1932.

ENGRAVINGS: Mezzotint, A. Hay, 1836.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., and Others, 1909 (13).

REFERENCES: Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50.

DISCUSSION: It is stated by some comentators, including the Frick Art Reference Library (221-14b2), that the portrait was engraved in 1830 but the only impression seen by the compiler is that in the Scottish National Portrait Gallery (S.P.V. 149-1) which was published by Hugh Paton in 1836. There are so many unconfirmed entries in the provenance given for this work in the Greig Manuscript that it may be that another version exists.

460. Mrs James Law of Elvingston (c. 1767-1846)

BIOGRAPHY: Jane Robinson, wife of James Law of Elvingston (no. 461).

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in a dark dress, a watch and fob at her waist.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs Riddell, Edinburgh, at an unknown time.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., and Others, 1909 (3).

REFERENCES: Greig, p. 58.

DISCUSSION: From photographs, the handling in this work appears unusually free; it is tempting to conclude that it was not finished by Raeburn.

461. William Law of Elvingston (1714-1806), in Private Dress

BIOGRAPHY: The sitter was an advocate and Sheriff Depute of the county

of Haddington; he was the father of James Law, of Elvingston (no. 459).

DATE: c. 1795

DIMENSIONS: 30 x 25

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

COLLECTION: Kunsthistorisches Museum, Vienna.

PROVENANCE: The provenance records of this work are not known to the compiler. A version was in the hands of the Gibson-Craig family by 1876.

EXHIBITIONS: A version of the portrait was included in the Raeburn Exhibition, 1876 (5) and a version was shown at London, French Gallery, Pictures by Sir Henry Raeburn, R.A. and Others, 1909 (11).

REFERENCES: Andrew, p. 133; Armstrong, p. 106; Pinnington, p. 237; Greig, p. 50.

DISCUSSION: A replica, of low quality and in poor state, was with the Newhouse Gallery, New York, at an unknown time. On the upper right hand corner that work bore the inscription: "Aet:81", which, if accurate, allows the work to be dated to 1795. The portrait certainly has many points in common with William Galloway (no. 314) of 1798.

A version, which could be that which was with Newhouse, appeared at

Christie's, 25 July 1952 (95), sold to Bellesi.

(I am grateful to Helen Smailes for bringing the latter version to my attention.)

The sitter sat again to Raeburn in robes:

461b.

DATE: c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in legal robes.

COLLECTION: East Lothian District Council.

PROVENANCE: Unclear. The engraving is dedicated to the Earl of Haddington.

ENGRAVINGS: Mezzotint, George Dawe, 1806.

REFERENCES: Sanderson, pp. 139, 147.

DISCUSSION: There is no reason to think that this is of a different date to the versions showing the sitter in private dress as there appears to be a custom of legal sitters being portrayed in both private dress and legal robes. See for instance the portraits of Robert Dundas, 2nd Lord President (no. 241a and b).

462. Miss Janet Law (sitter's dates not known) (Examined)

BIOGRAPHY: Sister of Mrs George Makgill of Kemback (no. 488).

Concerning their family history see the entry on that portrait. A note in the Metropolitan Museum's curatorial file states that there was a label on the stretcher of Miss Janet Law's portrait which gave: "Sir H. Raeburn R.A./Miss Janet Law-/afterwards/Mrs Berry/of Tayfield/Fife." Another note in the curatorial file states that the sitter married, as her first husband, Walter Wemyss and that she later married Colin Lauder, M.D. The latter note states that it was Janet Law's sister, Isabell, who married John Berry of Tayfield, giving the date of this marriage as 1770. The information available to the compiler does not allow these contradictions to be resolved.

DATE: c. 1795

DIMENSIONS: 35 1/4 x 27 1/4

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

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: John A. Holms, by 1909; his sale, Christie's 12 July 1912 (85); A. Wertheimer, London; Adolph Hirsch; E.H. Cuthbertson; his sale, Christie's, 14 May 1926 (105); Palmer; Scott and Fowles, New York, 1927; Francis Neilson, Chicago, 1927-1945; Helen Swift Neilson; her bequest to the Museum, 1945.

EXHIBITIONS: Glasgow, Alexander Reid's Gallery, Raeburn Exhibition, 1909 (2); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (2).

(I am grateful to Frances Fowle for information concerning Alexander Reid's ownership of the portrait.)

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Greig, p. 51.

463. Called: Mr Laurie (or Lawrie) of Woodlea, Castle Douglas (sitter's dates not known) (Examined)

DATE: c. 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

PROVENANCE: W.B. Paterson; Agnew; purchased by John H. McFadden, 19 August 1910; his gift to the Museum.

EXHIBITIONS: A Raeburn portrait of a sitter named Mr Laurie was exhibited at Glasgow, Alexander Reid's Gallery, Raeburn Exhibition, 1909 (5).

REFERENCES: Dorment, pp. 276-7.

DISCUSSION: On the basis of an old label on the back of the frame the sitter has been identified as Mr Laurie (or Lawrie) of Woodlea, Castle Douglas, but Dorment was not able to find any record of such a family owning Woodlea House in Castle Douglas, nor of any family of Lawrie, or Laurie, of Woodlea, in the Scottish Record Office. He did, however, trace a William Kennedy Laurie of Woodhall, Laurieston, Kirkcudbright. Laurieston is a village seven miles west-north-west of Castle Douglas. Dorment was further able to establish that the owner of the estate of Woodhall during the period 1810-1819 was one Walter Kennedy Lawrie. In 1819 the estate of Woodhall passed to the son of Walter Kennedy Lawrie, also called Walter Kennedy Lawrie, suggesting that the father died in that year. Dorment persuasively argues for identifying the sitter in this portrait as Walter Kennedy Lawrie of Woodhall, Laurieston, near Castle Douglas (d. 1819). He dates the portrait to c. 1815.

(I am grateful to Mr Colin Bailey for a photograph of this portrait together with photographs of other works at Philadelphia, and to Mrs Frances Fowle for information concerning Alexander Reid's ownership of it.)

464. Jacobina Leslie (sitter's dates not known) Plate: 68

BIOGRAPHY: Daughter of James Leslie, sometimes called Count Leslie, and Ann Edgar, later Mrs Henry Raeburn; she was the artist's step-daughter. She married Mrs Daniel Vere of Stonebyres. See no. 727 for a later portrait of this sitter.

DATE: Probably c. 1790

DIMENSIONS: 21 7/8/ x 19 1/4

COLLECTION: Norton Gallery and School of Art, West Palm Beach, Florida.

PROVENANCE: By descent in the Raeburn family until at least 1870 when seen by Brown; anon. sale, Christie's, 23 April 1887; W.A. Coats; his sale, Christie's, 10 June 1927 (124); Raeburn Gallery, London, 1927-8; Arthur U. Newton Gallery, New York, 1928; the work may have entered another collection before appearing again in the Arthur U. Newton Gallery, New York, in May 1966.

EXHIBITIONS: London, Paterson's Gallery, 1900 (15); and again, 1901

(6); Glasgow, Kelvingrove, 1901 (562); and again, 1911 (58); London, Suffolk Galleries, Coats Collection, 1927; Atlanta Museum, 1939; Bermuda Art Association, 1955.

REFERENCES: Brown, p. 10; Greig, p. 62; Dibdin, p. 42; "Notable Works of Art Now on the Market", Burlington Magazine 102 (June 1960), p. 278.

DISCUSSION: A myth has developed that the sitter was originally shown sitting at the piano, singing, and that the painting was later cut down; this was entered in the notes on the portrait in the National Gallery of Scotland by E.K. Waterhouse. The earliest record of this assessment of the portrait known to the compiler is in an unidentified advertisement for the sale of the painting preserved in the Raeburn files of the National Gallery of Scotland. A traditional, and surely more accurate, description of the portrait was recorded by John Brown who saw the painting in 1873, still in the hands of the artist's family at their home, Charlesfield. Brown described the portrait in the following terms: "Mrs Vere of Stonebyres, Sir Henry's step-daughter, her head on a pillow - a very fine study". In the artist's work dating from shortly after his return from Rome he displayed great interest in depicting the sitter in profile, as here. Even by Raeburn's standards the handling is remarkably free.

465. Mrs John Liddell (1736-1805) (Examined) Plate: 69

BIOGRAPHY: Jane Hubbuck, wife of John Liddell of North Shields. Her daughter, Frances, married Judge Robert Hodson Cay of Charlton Hall (no. 146).

DATE: Probably 1783-1784

DIMENSIONS: 30 x 25

COLLECTION: The Hunterian Art Gallery, University of Glasgow.

PROVENANCE: By family descent to Sholto Montgomery Cay; his sale, Christie's, 8 July 1910 (118); Agnew; to Otto Beitt, 11 July 1911; Christie's, 14 December 1928 (54), unsold; Ian MacNicol (dealer), Glasgow, from whom purchased by the Gallery, 21 December 1946.

EXHIBITIONS: Raeburn Exhibition, 1876 (264).

REFERENCES: Andrew, p. 133; Armstrong, p. 106; Pinnington, p. 238;

Greig, p. 51.

DISCUSSION: The sitter and artist are identified by an inscription on the lower right which reads: "Jane Liddell (nee Hubbuck) B. 1736 D. 1805/Raeburn Pinxt." As discussed in chapter II of the text, it is the compiler's view that this is the only identifiable oil portrait by Raeburn dating from before his trip to Rome.

466. Dr Alexander Lindsay of Pinkieburn (c. 1742-1820) Plate: 70

BIOGRAPHY: In the biographical notes available to the compiler it is said that he was brother of Reverend James Lidsay (no. 467) but this seems improbable as thirty years separates their dates of birth.

Lindsay received his commission as surgeon in the Royal Artillery in September 1781; he resigned in October 1796 and retired to the small estate of Pinkieburn near Mussellburgh; he was buried at Inveresk.

DATE: Traditionally c. 1807

DIMENSIONS: 92 1/2 x 58 1/2

CONDITION: Now in two fragments: the dog and, it is reported, a three-quarter length figure of Dr Lindsay. It was reduced when in the Ryan collection, c. 1937.

COLLECTION: The location of the fragment showing the figure of Dr Lindsay is unknown; the fragment showing the dog was with Catherine E. Burns (dealer), California, in 1988. (I am grateful to Ms Burns for biographical information on the sitter.) See also A Portrait of a Dog (no. 785)

PROVENANCE: By descent to W. Lindsay Alexander, his sale, Christie's, 26 June 1914 (86), lot 87 was Raeburn's portrait of Reverend James Lindsay of Pinkieburn (no. 475), from the same collection; to Agnew; to Knoedler, New York, 1916; Clendenin J. Ryan, 1937. The area of the canvas showing the figure alone, appeared at Parke-Bernet, New York, 19-20 January 1940 (205). No reproduction of that fragment has been seen by the compiler.

EXHIBITIONS: Raeburn Exhibition, 1876 (39); Detroit, Detroit Institute of Arts, Loan Exhibition, 1920 (13); London, Loan Exhibition of Scottish Art and Antiquities, 1931 (119).

REFERENCES: Andrew, p. 133; Armstrong, p. 106; Pinnington, p. 238; Greig, p. 51.

467. Reverend James Lindsay of Pinkieburn (1711-1796) (Examined)

BIOGRAPHY: Licensed to preach by the Presbytery of Edinburgh in 1732; he

became in that year a tutor at Thirlstane Castle, Lauder; ordained to Lauder in 1736; he transferred to Dunbarney in 1746; to Lochmaben in 1750 and, finally, to Kirkliston in 1765. Dr Alexander Lindsay of Pinkieburn (no. 466) was a relative of this sitter.

DATE: Shortly before 1796

DIMENSIONS: 36 x 28

DESCRIPTION: Three-quarter length, seated, to right, looking to front, wearing a wig, a table to left on which lies an open book.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Reverend Lindsay-Alexander D.D., by 1876; Christie's, 26 June 1914 (87), lot 86 was Raeburn's portrait of Alexander Lindsay of Pinkieburn (no. 466), from the same collection; to Wallis; Erich Galleries, New York, 1919; Mrs John Washburn; Dr F.T. Washburn Freund, by 1926; Minneapolis Institute of Art, Minneapolis, Minnesota; their sale, Christie's, New York, 15 January 1988 (123); Heim Gallery, London, 1990; anon. sale (Heim?) Christie's, 12 July 1990 (55); bought in.

EXHIBITIONS: Raeburn Exhibition, 1876 (51).

REFERENCES: Andrew, p. 134; Armstrong, p. 106; Pinnington, p. 238; Greig, p. 51.

DISCUSSION: The portrait is clearly of the 1790s and must date from only shortly before his death in 1796.

Some of the compiler's material on this portrait was first published

by Christie's on 12 July 1990.

(I am grateful to both Mr Kennedy, formerly of Christie's, New York, and to Michael Bellamy, formerly of Messrs. Heim, for access to the work while in their hands and for reproductions before and after conservation.)

#### 468. Mr E. Livingstone (sitter's dates not known)

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

DATE: Exhibited 1820

DIMENSIONS: Not known.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Commissioned by the 17th Earl of Morton; thereafter unknown.

EXHIBITIONS: R.A. 1820 (369); possibly Raeburn exhibition, 1824.

REFERENCES: Armstrong, p. 106; Pinnington, p. 238; Greig, p. 51; Dibdin, p. 83.

DISCUSSION: This portrait was included in the R.A. exhibition of 1820

but has not been seen since that time.

There is a letter in the Scottish Record Office (G.D. 150.3515.f.65) from the artist's son, Henry to George Douglas, 17th Earl of Morton (1761-1827) which mentions this portrait of Livingstone and discusses its possible inclusion in the Raeburn Exhibition of 1824. It is not listed in the catalogue of that exhibition.

A head and shoulders portrait appeared at Christie's, 13 February 1981 (46), bearing the name of this sitter. That portrait, however, was a part replica, showing only the head and shoulders, of a portrait which in the three-quarter length version bears the questionable title "Andrew Wauchope of Niddrie" (no. 735).

469. Peter Van Brugh Livingston (c. 1793-1868) (Examined) Plate: 71

BIOGRAPHY: Eldest son of Philip Livingston and his wife Cornelia Van Horne; he graduated from Columbia College in 1811; he made the Grand Tour of Europe between 1816 and 1819 in the company of Albert Gallatin; he was in Edinburgh in 1819; early in October of that year he sailed for New York on the Euphrates; he served on diplomatic business to the Republic of Ecuador in 1848. He married the widow of Sir Patrick Houston of Georgia; they had ten children.

DATE: 1819

DIMENSIONS: 30 x 25

COLLECTION: Wadsworth Athenaeum, Hartford, Connecticut.

PROVENANCE: Given by the artist to the American Academy of Fine Arts, New York, in 1819, after his election as an honorary member on 5 July 1817. Their rooms were originally in The New York Institution and the portrait hung there until 1831; in that year the Academy moved to 8 Barclay Street, New York; the building went on fire in April 1839 resulting in the dissolution of the Academy and the sale of its collections to pay debts; this took place on 23 December 1841; the circumstances surrounding the acquisition by the Wadsworth Athenaeum of the portrait are not clear: a bill of sale for the Raeburn and other pictures from the Academy's collection was made to Alfred Smith of Hartford, dated 22 February 1842; the portrait, however, bears a

label which states that it was purchased in 1855. M.C. Weaks concluded that the Athenaeum did not take ownership of the portrait until 1855 although being in possession of it before that date.

REFERENCES: Mabel C. Weaks, "Works by Raeburn in America", The Connoisseur, 97 (May 1936), 275-7.

DISCUSSION: There are two versions of this work, widely different in appearance but sittings were separated only by days. The commission resulted from Raeburn being elected an honorary member of the American Academy of Fine Arts. Weaks was the first to give the accurate date when this occurred: she stated that he was proposed an honorary member on 5 July 1817. The letter informing Raeburn of this has not survived but Raeburn's reply has. Weaks's transcription of the letter, which, in 1936 was in the collection of the Library of the New York Historical Association, gives the circumstances relating to these two portraits. It reads:

Edinr. 10th Augt. 1819

SIR,

I duly received your letter intimating to me that the American Academy of the Fine Arts had done me the honour of electing me an Honorary Member, of that Institution, and I beg to assure you, that altho[ugh] I have been thus long of replying to it, the delay did not proceed from any want of deference or respect for the communication you made me, on the contrary I do acknowledge with much gratitude the honour they have conferred upon me - The delay arose from a wish to send along with my acknowledgement some small specimen of my own painting, and that it might have an interest with you beyond any thing that I could give it, I wished it to be the portrait of some Gentn. of your own country on whose own account it might be held in some estimation and I have at last had the good fortune to meet with a young Gentn. Vanbrugh Livingston Esq. who during the short time he was here acquired the good will, esteem and respect of every person who had the honour of his acquaintance. I now send you a small portrait of that Gentn. wishing that he will be equally popular with you and that a regard for him will be a passport for my picture and secure it a favourable reception - the Case contains two portraits of Mr Livingston - the one without the frame which I like the best and wish it had been for you, was done for his mother who resides at New York - and which I hope you will have the goodness to send her, the other which is in the frame is for the Academy and which I hope they will do me the honour to accept of.-

I have now to beg that you will convey in the best terms my sincere thanks to the President and the other members of the Society for

the honour they have done me and assure them of my best wishes for the the success and prosperity of this new Institution.-

I have the honour to remain, Sir, Your most Obedt. & faithful servant,

[signed] Henry Raeburn.

To Alexr. Robertson Esq.  
Secretary to the American Academy &c.

[Transcription: Weaks]

The sitter's account of how he came to be painted by Raeburn is given in an excerpt of a letter of Peter Van Brugh Livingston's to his mother, written from Harrogate, Yorkshire, on 27 July 1819. The letter was in the collection of Mrs Charles J. Welch, New York, in 1936.

Weaks published the following transcription:

I believe also, I have never yet told you that, when at Edinburgh, I had my portrait taken by the celebrated artist Raeburn, who in point of professional merit, is considered second only to the famous Lawrence. I first became acquainted with Mr R. at a dinner party with the Revd. Mr Alison, who in the course of conversation mentioned that Mr Raeburn was desirous of making my acquaintance for a reason which he would explain to me. When introduced, he observed that he had lately been made a member of the New York Society of Arts and Sciences, and as he wished to present them with a specimen of his portrait painting, he begged, that as I was a New York gentleman, I would do him the favor to give him a sitting for that purpose. I of course readily complied, and from the picture being considered by all who saw it, an uncommonly striking likeness I was induced to give him another sitting for a portrait which I intended as a present to you. This is considered as even better than the former, and Mr R. was very desirous that I should make an exchange, but I would, by no means consent to it. Mr R., indeed, went so far as to say that he considered it the best likeness and painting he had ever executed.

[Transcription: Weaks]

Weaks recorded that the Hartford version was copied by Thomas Sully in 1828. A copy appeared at Christie's, New York, 2 June 1988 (27) when the provenance was recorded as: James Lenox, New York; Henry Cary; Charles Pelham Curtis, Boston. For another copy of a Raeburn portrait by Sully see the entry on the late portrait of Dugald Stewart (no. 672b). The Reverend Alison mentioned in the letter was most probably

Archibald Alison, a sitter to Raeburn (no. 15).

469b. Plate: 72

DATE: 1819

DIMENSIONS: 30 x 25

COLLECTION: New York Public Library, New York.

PROVENANCE: Commissioned by the sitter for his mother; by descent to the sitter; sold by him to his son, also called Peter Van Brugh Livingston, on 23 May 1856; sold by him to Alexander Maitland, Treasurer and Trustee of the Lenox Library, New York, on the understanding that it would be placed in that Library; presentation was made during 1889; the Lenox Library was incorporated with the New York Public Library in 1895 and ownership passed to the latter institution at that time.

DISCUSSION: The significance of these portraits lies in the wide difference between the view of the sitter achieved after only a brief gap between sittings. In the absence of documentation, it would be tempting to conclude that two different sitter's were represented in these portraits and that the works were separated by some years.

Weeks recorded the following copies of this version: one by Fred W. Wright made in May 1920 for a Mrs Welch; two copies made by Adrian Lamb, one of them for W. and J. Sloane; she also mentioned one in the hands of an unnamed New York theatre.

470. Master Loch (sitter's dates not known)

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

DATE: c. 1795

DIMENSIONS: Unknown.

DESCRIPTION: Half length, seated, to right, holding his hat in his right hand, under a tree, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir George Marjoribanks, by 1931.

ENGRAVINGS: Modern mezzotint, Marjorie Bacon, c. 1931.

EXHIBITIONS: London, Grosvenor Square, Scottish Art and Antiquities, 1931 (number not recorded in compiler's notes).

REFERENCES: "Master Loch", Apollo 13 (March 1931), 191.

471. Reverend John Lockhart, D.D. (1761-1842)

BIOGRAPHY: Second son of William Lockhart and his wife Violet Inglis

of Corehouse, Lesmahagow; educated at the University of Edinburgh; he was licensed to preach by the presbytery of Stirling in 1785 and was ordained to Cambusnethan the following year; he transferred to the College Kirk, Glasgow, where he passed the remainder of his career; he was the first president of the Glasgow Astronomical Society. He married, first, in 1786, Elizabeth (d. 1791), daughter of Robert Dinwiddie; they had three sons; he married, second, in 1793, Elizabeth (d. 1834), daughter of John Gibson, minister of St Cuthbert's Church, Edinburgh, where for most of his life the artist worshipped; she was a grand-daughter of Lord Cardrose; they had six sons and three daughters; their eldest son was John Gibson, advocate, son-in-law and biographer of Sir Walter Scott (no. 640).

DATE: Probablay c. 1805

DIMENSIONS: 29 3/4 x 23 1/2

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Alfred H. Mulliken Collection, Sale, American Art Association, New York, 3-5 January 1933 (69); to Daniel Sickles; Fox Sale, Kende Galleries, New York, 1-2 December 1942; Newhouse Gallery, New York, at an unknown time.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is difficult to date. The sitter is viewed somewhat from below and, based on rerproductions, the colour is extremely austere. These are features common in the artist's work of c. 1805 and such a date accords well with the sitter's apparent age.

472. Adam Low of Fordel (c. 1733-1817) (Examined)

BIOGRAPHY: Low was Provost of Dunfermline during the years 1787 and 1788, at which time he was described as a merchant; he was also well known as a bone-setter; he died in his house at the top of Crosswynd on 19 September 1817 when he was eighty-four years old. The designation suggests that he owned Fordel Castle which is to the east

of Dunfermline.

DATE: c. 1790

DIMENSIONS: Not known.

DESCRIPTION: Full length, seated, a crimson drape behind and a landscape view.

COLLECTION: Dunfermline District Council, Dunfermline, Fife.

PROVENANCE: Commissioned by the gentlemen of the town and neighbourhood.

EXHIBITIONS: Raeburn Exhibition, 1876 (223).

REFERENCES: Armstrong, p. 107; Pinnington, p. 238; Greig, p. 51;

Ebenezer Henderson, The Annals of Dunfermline and Vicinity from the Earliest Authentic Period to the Present Time, A.D. 1069-1878

(Glasgow: John Tweed, 1879), pp. 519, 512, 517.

DISCUSSION: The portrait bears the following inscription:

A Testimony By a number of Gentlemen in the town and neighbourhood, of the high sense which they entertain of the disinterested and eminently successful manner in which Adam Low, of Fordel, Esquire, formerly Provost of this Borough has for a long period of years devoted himself to the relief of afflicted humanity, by reducing dislocations.

There is nothing to suggest that he sat for the portrait before the end of his last period in office.

473. Mrs Henry Lumsden of Tilwhilly, Auchindor and Invery (sitter's dates not known) (Examined)

BIOGRAPHY: A letter of 14 June 1934, from Miss Violet U. Fraser, Montreal, a great-granddaughter of the sitter, to the Librarian of the Frick Art Reference Library (222-201), gave the following biography of the sitter: Catherine Tower, daughter of John Tower of Santa Cruz and Elizabeth Cruger, eldest daughter of Nicholas Cruger of Santa Cruz and New York and his wife Ann De Nully, daughter of Count Bertrand Pierre de Nully, of a Huguenot family who lived on the island of Martinique; Nicholas Cruger was a friend of George Washington; Catherine Tower married Henry Lumsden in Scotland. Miss Fraser's sources are not recorded.

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, looking to front, in a low cut white dress and a russet shawl, she wears a brooch in the centre of her chest and a watch with a fob at her waist.

COLLECTION: The Hunterian Art Gallery, University of Glasgow.

PROVENANCE: The Honourable Alexander Shaw, at an unknown time; Hugh C. Lumsden Sale, Christie's, 31 May 1935 (41); to Lord Craigmyle; his sale, Robert McTear & Co., Glasgow, 19-20 May 1964 (179); to Ian MacNicol (dealer); bequeathed to the University by Dr Charles Hepburn, 1971. There is as yet no evidence to support the suggestion which has been made that this is the portrait sold by Alexander Reid (dealer), Glasgow, to J.A. Holm, c. 1906; it certainly was not included in the John A. Holm Sale, 17-20 October 1938 and on this basis Holm's ownership seems improbable.

DISCUSSION: The portrait was reproduced by Greig, plate 18, when it was said to be of an anonymous sitter. The Greig Manuscript records that the sitter's great-grandson, Mr Hugh P. Lumsden of Lickley Castle, Inch, Aberdeenshire, identified the sitter in 1912 but it is not clear on what this identification was based. The Greig Manuscript refers to letters from him and from a later owner, the Honourable Alexander Shaw, Chairman of P. & O. but they are not known to the compiler.

474. Coronet George Lyon (sitter's dates not known) (Examined)

Plate: 73

BIOGRAPHY: The identification of the sitter rests on the interpretation of an old label on the reverse which reads: "Colonel Lyon, Father of Capt. Lyon who went to the North Pole. Painted by Sir Henry Raeburn." It has been convincingly argued on this basis that the sitter was George Lyon (dates not known); he entered the 11th Light Dragoons as a Coronet on 5 March 1788; was promoted Lieutenant in 1792; Captain in 1793; Major in 1795 and Lieutenant-Colonel in 1798; his name is absent from the Army Lists after 1801. He married, on 15 January 1798, at Chichester, Louisa Hart, of that city. Their son, George Francis Lyon was born at Chichester in 1795; he entered the

Navy and rapidly rose to be Captain; he made two voyages of exploration to the Arctic, one under Parry, from 1821 until 1823; the second, in 1824, saw him in independent command of the brig Griper; he published accounts of both journeys.

DATE: 1788

DIMENSIONS: 35 1/2 x 27

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: David Smith by 1876; by descent to Lord Kinnear; bequeathed to the Gallery by Miss Kinnear, 1919.

EXHIBITIONS: Raeburn Exhibition, 1876 (248), lent by David Smith; London, Grafton Galleries, Scottish Old Masters, 1895 (49); Edinburgh, National Gallery, Ramsay, Raeburn and Wilkie, 1951 (55); Raeburn Exhibition, 1956 (10).

REFERENCES: Andrew, p. 135; R. L. Stevenson, p. 407; Armstrong, p. 107; Pinnington, p. 425; Greig, p. 51; Raeburn Exhibition Catalogue, 1956, p. 17; F. Irwin, p. 240; Irwin and Irwin, p. 152; Macmillan, 1986, p. 77.

DISCUSSION: The portrait can be dated accurately to 1788 because the sitter entered the service in that year and the following year, 1789, a new Dress Coat replaced the type shown in the portrait. The portrait is discussed in chapter I of the text.

475. Quintin McAdam, as a Child (1805-1826) (Examined)

BIOGRAPHY: Only son of Quintin McAdam of Craigengillan and his wife, a Miss MacEwen.

DATE: c. 1812-1817

DIMENSIONS: 61 x 47 1/4

DESCRIPTION: Full length, standing, to right, a whip in his right hand with a hat in his left, in a landscape.

COLLECTION: Yale Center for British Art, New Haven, Connecticut.

PROVENANCE: Family tradition, which is repeated in all the literature on the portrait and in the curatorial file, states that after the death of the sitter's father the portrait descended in the family of the sitter's mother, MacEwen of Camlarg, Craigengillan, Ayrshire; sold to Agnew, 1926; Alfred W. Erickson; bequest to his wife, 1936; her sale, Parke-Bernet, New York, 15 November 1961 (21); Agnew; Mr and Mrs Paul Mellon; their gift to Yale, 1981.

EXHIBITIONS: Richmond, Virginia, Virginia Museum of Fine Art, Painting in England, 1700-1850 (282).

REFERENCES: E. Singleton, Old World Masters in New World Collections, (New York: Macmillan, 1929), p. 416; W.R. Valentiner, Das Unbekannte Meisterwerk in Oeffentlichen und Privaten Sammlungen, (1930), no. 101.

DISCUSSION: Stylistically the painting could date from any time after c. 1808. Dating the portrait is dependent on assessing the sitter's age from his appearance and on the accuracy of the sitter's identity and biographical information. All commentators have repeated that the portrait dates from 1817, which means he would have been twelve years old at the time of sitting to Raeburn, but he seems younger.

476. Miss Macartney (sitter's dates not know) (Examined)

BIOGRAPHY: As the sitter's identity is not clearly established no records of her life can be given.

DATE: Traditionally 1794

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, seated, to left, in a landscape.

COLLECTION: The Burrell Collection, Glasgow Museums and Art Galleries.

PROVENANCE: Christie's, July 1912 (77); purchased by Burrell, at an unknown date, from F. Patridge, London.

EXHIBITIONS: A portrait titled "Miss Macartney" was exhibited at the Guildhall, London, 1894, lent by F.C. Pawle; it is not clear if it was the Glasgow work that was shown. The same can be said for the portrait exhibited at London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (21), also titled "Miss Macartney".

REFERENCES: Armstrong, p. 107; Pinnington, p. 238; Greig, p. 51.

DISCUSSION: The description of the portrait listed in Armstrong suggests that it is identical with the Burrell portrait. Greig describes the sitter as the daughter of Sir John Macartney and his wife Anne Scriven, daughter of Edward Scriven; this suggests that in this Greig was following the entry in the French Gallery's catalogue, 1910. It is clear from this that the biographical source being followed must have been Burke's Peerage under Macartney of Nish. In the history of that family, however, there is no young woman who might have sat to Raeburn at that time and, consequently, this biography must be dismissed. No biography is given in the other references. However, the traditional date associated with the portrait is likely to be accurate. Collins Baker's copy of the French Gallery's catalogue, 1910, at the Henry E. Huntington Library and Art Gallery, San Marino, California (unsorted Raeburn papers) bears the inscription "1889 110 gns" which probably refers to a London auction sale in that year.

477. Mrs John McCall of Ibroxhill (1780-1871) (Examined)

BIOGRAPHY: The biographical details given by Dorment do not tally with those given for the family, Smith of Jordanhill, of which the sitter was a member. Dorment states that she was Isabella, only surviving daughter of Archibald Smith of Craigend (1747-1820), a West India Merchant in Glasgow, and his wife Isobel Ewing (1755-1855); that the sitter spent her childhood at addresses in Glasgow's High Street and Buchanan Street; nearby lived the McCalls, Tobacco Merchants in Glasgow; Dorment believed that Isabella knew her husband, John McCall (1778-1833), from childhood, that they married in 1806 and that after

their marriage they lived on Miller Street, Glasgow, before buying the small estate of Ibrox in 1816, which they renamed Ibroxhill. The sitter continued to live there after her husband's death. They had no children. On such biographical matters as these Dorment is usually reliable but see Archibald Smith of Jordanhill (no. 653).

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, shoulders to left, looking to right, in a dark dress, with a watch on a ribbon around her neck.

COLLECTION: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

PROVENANCE: Bequeathed by the sitter to her brother, 1871; his bequest to the sitter's nephew, Thomas Denroche-Smith of Meigle, 1883; Scott and Fowles, New York, at an uncertain time but after 1911; George W. Elkins; his bequest to the Museum, 1923.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (163).

REFERENCES: Armstrong, p. 107; McKay, p. 60; Pinnington, p. 238; Caw, p. 75; Greig, p. 52; Dorment, pp. 280-1.

DISCUSSION: Several members of her family sat to Raeburn in the last years of his career, including Archibald Smith of Jordanhill (no. 653) who was most probably her brother. On a stylistic basis this portrait comes from the same period.

A version of this portrait, of uncertain status but possibly a copy by another hand, appeared at Dowell's, Edinburgh, 15 August 1958 (69).

#### 478. Penelope Macdonald, Lady Belhaven (d. 1816)

BIOGRAPHY: Penelope Macdonald, youngest daughter of Ronald Macdonald of Clanranald (d. 1777) by his second wife, Flora Mackinnon; the sitter's father was one of the earliest supporters of Prince Charles Edward Stuart. She married, in 1789, William Hamilton of Wishaw (1765-1814) who, in 1784, had succeeded his father to the estates in Lanarkshire; he established his claim as 7th Lord Belhaven and Stenton in 1799; they had two sons and five daughters. Her eldest son, Robert (d. 1868), succeeded his father in 1814. Lady Belhaven's nephews by

her elder brother, John, also sat to Raeburn, Ranald (or Reginald)

George Macdonald of Clanranald and his Brothers (no. 479).

DATE: c. 1789

DIMENSIONS: 35 x 27

DESCRIPTION: Half length, looking to left, her arms folded on her lap, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: A.R. Wilson Wood, by 1912; anon. sale (=A.R. Wilson Wood), Christie's, 14 May 1920 (48); Ashburton; the Honourable T.S. Astor, later Lord Astor of Hever; sold by him at an unknown time.

EXHIBITIONS: The French Gallery, 1909 (12); and again, Pictures by Sir Henry Raeburn, 1910 (17); Dundee, Central Art Gallery, British Association Fine Art Exhibition 1912 (238a).

REFERENCES: Brown, pp. 10, 13, 16; Armstrong, p. 96; Pinnington, p. 219; Greig, pp. xlvi, 38; C. Reginald Grundy, "A Raeburn Exhibition", Connoisseur 29 (1911), 106; Brotchie, p. 98; Raeburn Exhibition Catalogue, 1956, p. 21; Dorment, pp. 256-7.

DISCUSSION: This is a unique work in Raeburn's oeuvre. The costume, with its looped-up sleeve and rope of pearls is not normal dress. In Anne Buck's view it showed the influence of eighteenth-century ideas on seventeenth-century dress, but she thought it is best described as the work of the artist's imagination. The date of c. 1790, suggested by Anne Buck (oral, 1956) on the basis of the hairstyle and aspects of the costume, would place it among that inventive group of portraits, experimental in nature, that Raeburn executed in the years immediately following his return from Rome. This date also suggests that the portrait celebrates the sitter's marriage. The portrait has some features in common with Lady Margaretta Henrietta Buchan-Hepburn (no. 386).

(I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

John Syme based Mary Jane Inglis (d. 1897), on Raeburn's composition. Syme's portrait was in the collection of Sir R. Inglis, Bt., Milton Bridge, in 1975. Syme may have known the version of Raeburn's portrait which passed by descent in the Raeburn family until

it appeared at the Studio Sale, Christie's 7 May 1877 (48). That portrait was described in the printed catalogue as Mrs Hamilton, but the entry is corrected to Lady Belhaven in the auctioneer's annotated copy of the catalogue of which there is a photocopy in the library of the National Gallery of Scotland. The version at Philadelphia (examined) is thought to come from that source. In the view of the compiler, the version at Philadelphia is not by Raeburn. There is also a version, of unknown status, in the New York Public Library in which Lady Belhaven has dark hair and wears a wedding ring. It was acquired by the Lenox Library in 1877.

479. Ranald (or Reginald) George Macdonald of Clanranald (1788-1873) and his Younger Brothers, Robert Johnstone Macdonald (d. 1864) and Donald Macdonald (d. 1837), who holds a dog

BIOGRAPHY: The children were the sons of John Macdonald of Clanranald, the 18th Chief, and Katherine Macqueen, daughter of Robert Macqueen Lord Braxfield (no. 518). Their father's health went into sharp decline in 1793 and, anticipating his death, he appointed guardians for his family; he died two months later. There are substantial differences between accounts of the family history. The eldest son is described as Ranald on the inscription on the portrait, but, according to Burke, that child died in infancy; the biography given in the History of Parliament describes him as Reginald; he was educated in Edinburgh and at Eton from 1799; in 1844 he wrote to Sir Robert Peel requesting financial aid, stating that his inheritance had been taken from him fraudulently by the trustees of his father and he claimed that he inherited severely indebted estates; Peel refused to help; subsequent histories of the family have tended to blame his

extravagance for the loss of his inherited lands; by 1813 he had began to sell his property: the Small Isles, Arisaig, Moidart, South Uist; by 1838 nothing remained but the ruin of Castle Tirrim on an islet in Loch Moidart. He married, first, in 1812, Lady Caroline Edgcumbe (d. 1824), second daughter of the 2nd Earl of Mount Edgcumbe; through his father-in-law's support he was elected one of the two M.Ps. for Plympton Earl, Devon, in 1812, and sat until 1824; they had four daughters and a son, Admiral Sir Reginald Macdonald of Clanranald, K.C.B., R.N., 20th Chief; he married, second, Anne (d. 1835), daughter of William Cunningham of Lainshaw and widow of Richard Barrey (Dunning), 2nd Baron Ashburton; he married, third, in 1855, Elizabeth Rebecca Newman; he had no other children by these marriages. His two brothers did not marry. Donald entered the Civil Service. The three boys in the portrait were the nephews of Penelope Macdonald, Lady Belhaven (no. 478).

DATE: c. 1800

DIMENSIONS: 58 1/2 x 48 1/2

DESCRIPTION: Three full length figures, the two elder boys hold one another around the waist, their free arms raised in the air; the youngest child sits at a lower level, looking upwards at his brothers, while he holds a dog, in a landscape. The portrait is inscribed, lower left: "Sir Henry Raeburn, P.S.A. pinxt." and lower right: "Ranald [sic] Macdonald of Clanranald and two younger Brothers"

COLLECTION: The National Trust, Bearsted Collection, Upton House, Banbury, Warwickshire.

PROVENANCE: The Greig Manuscript states that the portrait was sold by Sir Cuthbert Quilter to Frank Ernest Hills by 1895; his sale, Christie's, 2 July 1920 (39); Davis Brothers; Viscount Bearsted by 1929; his gift to the National Trust, 1948.

ENGRAVINGS: Modern colour mezzotint, Arthur Hogg.

EXHIBITIONS: R.A., Winter Exhibition of Old Masters, 1895 (17); London, Guildhall Corporation Art Gallery, Loan Exhibition of Turner and a Selection of Pictures by Some of his Contemporaries, 1899 (174); Brussels, Royal Museums of Fine Art, Exhibition of English Painting of the Eighteenth and Nineteenth Centuries, 1929 (127); R.A., Exhibition of British Art, 1934 (197); R.A., Exhibition of Scottish Art, 1939 (97); R.A., European Masters of the Eighteenth Century, 1954-5 (401); Raeburn Exhibition, 1956 (18).

REFERENCES: Armstrong, pp. 90, 91, 107; Pinnington, p. 278; Caw, Masterpieces, p. 73 (as 1800); Greig, pp. xxxiv, 51; Dibdin, p. 139;

Raeburn Exhibition Catalogue, 1956, pp. 23-4; Irwin and Irwin, p. 159.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "McDonald of Clanranald £78. 15." It is not clear to what this entry refers.

480. Major Robert MacDonald, R.H.A. (sitter's dates not known)

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

DATE: c. 1822

DIMENSIONS: 50 x 40

DESCRIPTION: The only record of the appearance of the portrait is found in the Greig Manuscript which states that the sitter is "in uniform, holding hat."

COLLECTION: Whereabouts unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (54).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A., Now Exhibiting in no. 32 York Place, (Edinburgh: J. Ruthven & Son, 1824), p. 7; Armstrong, p. 107; Pinnington, p. 239; Greig, p. 51.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824": "Major McDonald £105". The Raeburn Exhibition Catalogue, 1824, gives the sitter's name as "Major Robert MacDonald, R.H.A." Greig states that the portrait was with Fischhoff in 1908; it has not been possible to confirm this.

481. William Macdonald of St Martins (1732-1814)

BIOGRAPHY: Eldest son of James Macdonald of Falside, Sheriff-Substitute of Kincardine; the sitter was apprenticed as a lawyer to Robert Grant and became a Writer to the Signet in 1762; he became Principal Secretary of the Royal Highland and Agricultural Society of Scotland on its foundation in 1784, a position which he held until 1804 when he became their Honorary Treasurer; he held that position until his death; in 1803 he chaired the committee which examined the maltreatment of emigrants from Scotland after the Highland Clearances; the committee produced a report entitled, "First Report of a Committee

of the Highland Society of Scotland on Emigration", 12 January 1802 (Scottish Record Office G.D. 51.5.52.1-7). This report helped to pass the act entitled: "An Act for Regulating the Vessels Carrying Passengers from the United Kingdom to His Majesty's Plantations and Settlements Abroad, or to Foreign Parts, with Respect to the Number of Such Passengers", 24 June 1803. He married Cecilia, daughter of David Kinloch of Kilry, Perthshire, in 1772.

DATE: Commissioned 1800

DIMENSIONS: 82 1/2 x 58 1/2

DESCRIPTION: Full length, seated, to left, a table by his right on which rest a seal, books and papers, there is an inscribed document in his right hand.

COLLECTION: The Royal Highland and Agricultural Society of Scotland, Edinburgh.

PROVENANCE: Commissioned by the Society.

EXHIBITIONS: Raeburn Exhibition, 1876 (12); Edinburgh Loan Exhibition, 1901 (174).

REFERENCES: Andrew, p. 135; Alexander Ramsay, History of the Agricultural Society of Scotland with Notices of Anterior Societies for the Promotion of Agriculture in Scotland, (Edinburgh: William Blackwood & Sons, 1879), pp. 512-5; Armstrong, p. 107; Pinnington, p. 238; Greig, p. 51; Dorment, pp. 265-7.

DISCUSSION: At the General Meeting of the Society on 1 July 1799 Henry Mackenzie (no. 501) proposed that William Macdonald's efforts for the Society should be acknowledged and "that it would be highly becoming the dignity of the Society to bestow some lasting mark of peculiar gratitude on their Secretary". The meeting unanimously agreed and instructed the Directors to carry this motion into effect. At the General Meeting of the Society on 30 June 1800, when Macdonald retired as Principal Secretary, the gift of a piece of silver to the value of fifty guineas was voted and "for the more effectually testifying the Society's sense of these services, that he should be requested to sit for his picture to Mr Raeburn."

In the resulting portrait the sitter holds a document in his right

hand with a partially legible inscription: "AN ACT FOR", which must be a reference to the emigration Act of 24 June 1803, the passage of which was aided by the sitter's report on emigration. The portrait carries an inscription:

William Macdonald, Esq. of St Martins, Secretary of the Highland Society of Scotland. Painted at the desire of the Society as a mark of their regard and esteem, and of the high opinion they entertain of his services to the Institution. 1803.

This indicates that the commission took some three years from being mooted by the committee to the completion of the portrait. It is often assumed by commentators on the artist that his portraits were rapidly finished. There is little evidence to support this widely held view.

He sat again to Raeburn at a later date:

481b. (Examined)

DATE: c. 1812

DIMENSIONS: 78 x 60

DESCRIPTION: Full length, to right, seated in an armchair, a table and window to his left.

COLLECTION: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

PROVENANCE: By family descent; Dowell's, Edinburgh, 10 June 1893; Grafton Gallery, New York; purchased for the W.P. Wilstach Collection, 7 December 1895.

EXHIBITIONS: The portrait exhibited at the Raeburn Exhibition, 1824 (57) cannot be identified with certainty but as that exhibition was composed predominantly of late works, it was most probably this, the later of the two portraits, which was shown.

REFERENCES: Armstrong, p. 107, as "Colonel Macdonald of St Martins"; Pinnington, p. 239, as the same; Greig, p. 51, as the same; Dorment, pp. 265-7.

DISCUSSION: On the basis of dress, the Philadelphia work was dated by the costume historian at the museum to no later than 1803. However, on a stylistic basis, the painting dates from a minimum of ten years later than that date.

482. Alastair Macdonell of Glengarry (1771-1828) (Examined)

BIOGRAPHY: Eldest son of Duncan Macdonell of Glengarry (d. 1788) and

his wife, Marjory, second daughter of Sir Ludovick Grant of Dalvey; he lived in a theatrical manner, dressed in tartan and was followed by many similarly dressed attendants who were popularly known as "Glengarry's Tail"; he was a man of wide contradictions: he supported Gaelic culture yet evicted his tenants to make way for sheep; passionately Scottish, in 1794-5 he raised a company for the British Army, the Glengarry, or British, Highland Fencible Infantry in which he became Major; it was disbanded in 1801. He married, in 1802, Rebecca, daughter of Sir William Forbes of Pitsligo (no. 293 or 294). After his death in a shipwreck, at Corran, near Fort William, his heavily indebted estates were sold by his only surviving son to the Marquis of Huntly. The sitter's younger brother, Somerled, also sat to Raeburn (no. 483). The sitter's character is traditionally said to be the basis for Fergus MacIvor in Scott's Waverley.

DATE: Exhibited 1812

DIMENSIONS: 95 x 59

DESCRIPTION: Full length, standing, in an interior, wearing the Macdonell tartan, his outstretched right hand rests on a musket.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: Mrs H.F. Maclean, the sitter's granddaughter, by 1876-7; it was later with John Cunninghame of Balgownie, the sitter's great-grandson; purchased by the Gallery from him, 1917, via the French Gallery.

ENGRAVINGS: Mezzotint, Thomas Hodgetts; modern colour mezzotint, H. Macbeth-Raeburn R.A.

EXHIBITIONS: R.A., 1812 (1); Raeburn Exhibition, 1876 (164); R.A., Old Masters, 1877 (271); R.A. 1834 (453); Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (56); R.A., 1951-2 (56); Raeburn Exhibition, 1956 (46); Madrid, Prado, British Painting from Hogarth to Turner, 1988 9 (39).

REFERENCES: Obituary, p. 12; Brown, p. 43; Andrew, pp. 135-6; Armstrong, pp. 76, 107; Pinnington, p. 239; McKay, pp. 45, 49, 51, 54, 63, 65, 66-8; Greig, pp. xxxii, 51; Brotchie, pp. 74, 76, 83; Dibdin, pp. 75, 135, 137; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), p. 20; Sanderson, pp. 139, 150, 152, 154; James Greig, "Masterly Portrait by Raeburn, Fresh Information About His Art", Apollo 11 (June 1930), 412; Collins Baker, p. 163; Raeburn Exhibition Catalogue, 1956, pp. 40-1; Irwin and Irwin, p. 159; Macmillan, 1986, pp. 132, 196; Macmillan, 1990, p. 160. Further information on this work is preserved in three letters which

were published in an unidentified newspaper on 14, 21 and 23 July 1917; the correspondents were respectively W.D. McKay, J. Brownlee Hunter and Kenneth Sanderson; cuttings of these newspapers are preserved in the archive of the Royal Scottish Academy; as the papers are unsorted, it is impossible to give an accurate reference to them in that collection; these letters relate to differences between the portrait and the engraved image.

DISCUSSION: When exhibited in 1876 the portrait was dated to 1800, but there is no evidence to support that date. On the basis of style, sitter's age and the time at which the portrait was exhibited a date of c. 1811 is more likely, shortly before it was exhibited at the R.A. The Morning Post mentioned the portrait in its review of the exhibition. It said:

A fine whole length of a Highland chieftain in his tartan dress is full of character and of considerable novelty. Much of its force, however, is lost from being sunk deeply in shade. A coat of varnish would bring the figure forward, and add infinitely to the effect it is calculated in every respect to produce.

The origin of the commission is not known but Hodgetts' engraving was dedicated by its publisher, David Hatton of Edinburgh, to the Duke of Gordon, that is to say, Alexander, 4th Duke of Gordon (no. 323). The portrait was seen in the studio by Rev John Hamilton Gray in 1813 (see Margaret Alwyne, Lady Compton, later Marchioness of Northampton (no. 22)), a year after the portrait was exhibited. This is difficult to explain but it might indicate that the portrait was the property of the artist.

The engraving raises many questions. In the inscription the sitter is called "Colonel Ranaldson Macdonell", a title which has not been adopted in the writings on Raeburn. There are minor variations between the engraving and the portrait. In the engraving the composition has been extended on the left hand side, the targe hanging on the wall and

the sword handle are cut. There are further differences between the painting and engraving in the top of the pilaster. These alterations between the painted and the engraved image are difficult to explain. The sitter wears his skean dhu on the wrong leg. There is a tradition, recorded in some notes on the portrait in the Royal Scottish Academy (unsorted Raeburn papers), that on being questioned on this point, Raeburn had replied that he was aware of this solecism, but that he had moved the weapon to the other leg to prevent it being concealed. In this way he was able to display the entire highland dress. The origin of this tradition is not known.

McKay believed the lighting in this portrait to be untypical, coming as it does from the side rather than from above. This led him to suggest that the portrait was not executed in Raeburn's York Place studio but in the sitter's house. However, William Macdonald of St Martins (no. 481b) is of similar date to this work and is also illuminated from the side; a small number of other portraits from this period also display this feature. There is no reason to think that the portrait was painted anywhere other than York Place.

The exhibition of this work as number one at the R.A. in 1812 is likely to have had some influence on Raeburn's election as an associate member of the Royal Academy; Dibdin was of that view. It would be interesting to know if David Wilkie, Raeburn's supporter in London, had some influence in the hanging of works in that year.

This portrait is one of Raeburn's most popular works but it remains an enigma. Until the patron is known and his purpose in commissioning the portrait is established, the cultural significance of the portrait

cannot be discussed with confidence.

There is a small oil copy of the portrait in a private collection. It relates closely to Hodgetts' engraving, and the suggestion has been made that this copy may have been the basis of the mezzotint. However, as the Edinburgh portrait was exhibited in London in 1812 there seems to be little reason for a copy to have been made for the purpose of engraving. The small oil may have been copied from the print.

483. Admiral Somerled Macdonell (sitter's dates not known)

BIOGRAPHY: Fifth son of Duncan Macdonell of Glengarry, he was therefore the younger brother of Alexander Macdonell of Glengarry (no. 482); it is said that he had a career in the Royal Navy and died, unmarried, at Curacao, but the standard naval biographies are silent on this figure.

DATE: c. 1800

DIMENSIONS: 49 39 3/4

DESCRIPTION: Three-quarter length, standing, to left, his hat in his right hand, his left hand on his hip, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Miss Gregory, by 1876; John Cunninghame of Balgownie, by 1908; Duveen, 1923; Mr and Mrs Marshall Field, by 1938.

EXHIBITIONS: Raeburn Exhibition, 1876 (139); Scottish National Exhibition, 1908; New York, Jacques Seligmann, Portraits by Sir Henry Raeburn, 1938 (4).

REFERENCES: Andrew, p. 136; Armstrong, p. 107; Pinnington, p. 239; Greig, p. 51.

484. Lieutenant-General Hay MacDowall (1759-1809)

BIOGRAPHY: Sixth son of William Macdowall of Garthland and Castle Semple and his wife Elizabeth Graham; he was appointed Ensign in the 25th Foot in August 1774; promoted Lieutenant in the 2nd/71st (Fraser's) Highlanders in September 1776; Captain in the 42nd in September 1779; Major in the 2nd/42nd (afterwards 73rd) in March 1784; Lieutenant-Colonel in the 57th in April 1791; he was transferred at

the same rank to the 36th on 19 August 1795; promoted Brevet-Colonel on 21 August 1795; Lieutenant-Colonel, 78th in May 1797; Colonel-Commandant in the 40th in March 1802; Major-General in June 1798; Lieutenant-General in October 1805 and Colonel in the 41st in May 1808; he served in the American War of Independence and, from 1782 to 1783, in the Mysore War; in 1793 he was in command of the 57th Regiment; he landed at Ostend; and served under the Duke of York; during the following year he took part in the Dutch Campaign; from 1804 he served in India where he was on the staff at Madras; in September 1807 he became Commander-in-Chief of the Madras Army; he had poor relations with the Court of Directors at Madras and was removed from his command in the early months of 1809; the White Mutiny took place shortly thereafter and he was called to London to give evidence at a Court of Enquiry; the ship on which he took passage, the Lady Jane Douglas, was lost with all hands; military historians have tended to blame Macdowall for the mutiny. The relationship, if any, between this sitter and Mrs Day Hort Macdowall of Walkinshaw (no. 485) is not clear.

DATE: Probably 1810-1815

DIMENSIONS: 93 x 59

COLLECTION: The Eastman Collection, Memorial Art Gallery of the University of Rochester, Rochester, New York State.

PROVENANCE: By family descent at Garthland, the MacDowall family home; anon. sale, Christie's, 12 December 1919 (60) (lot 61 was Mrs Day Hort Macdowall of Walkinshaw (no. 485)); to Sully, in partnership with Agnew; Lewis and Simon; Knoedler, New York; George Eastman by 1930; presented to the Gallery, 1968, previously on loan.

ENGRAVINGS: Modern colour mezzotint, H. Macbeth-Raeburn.

EXHIBITIONS: Wildenstein, New York, Treasures from Rochester, 1977 (not numbered).

REFERENCES: Armstrong, p. 107; Pinnington, p. 239; Greig, p. 51; Collins Baker, p. 166; Mrs Steuart Erskine, "A Scottish Family Collection", Connoisseur 73 (October 1925), 78; Collins Baker, p. 163 (as 1805); W.Y. Baldry, "Military Portraits in the Cardross Collection", Journal of the Society for Army Historical Research 14 (Winter 1935), 154-5.

DISCUSSION: The uniform worn by the sitter is identified by Baldry as that of a Field Officer of the 57th Regiment. Macdowall was a Lieutenant-Colonel in that regiment between 6 April 1791 and 19 August 1795 and this has led to the portrait being dated to that time. On stylistic grounds, however, the portrait can be little earlier than 1810. The portrait has much in common with works such as Thomas Robert Hay Drummond, 11th Earl of Kinnoull (no. 222), exhibited in 1815, and Alistair Macdonell of Glengarry (no. 482), exhibited in 1812. All three portraits show the sitter full length, standing, and illuminated from the side. As Macdowall left Scotland in 1804 and never returned, he cannot have sat to Raeburn during the years that are indicated by these stylistic considerations. Clearly, the portrait must be posthumous. This raises the question of what record of the sitter's appearance was used by Raeburn as a model for the portrait. A miniature of the sitter, showing only his head and shoulders, was in a private collection in 1966 (Tom Scott photograph, B/9274). The miniature shows Macdowall's features, his uniform, the arrangement of his hair and the disposition of his upper body in a manner similar to that given in Raeburn's oil. However, the authorship of the miniature is not established and neither is its date. Although it is feasible that the miniature served as the source for the oil, the converse could also be true. It is also difficult to explain why Macdowall was depicted in a uniform he would have worn fifteen years before his death, and not the uniform of the rank he achieved at the end of his career. Perhaps his involvement in the White Mutiny has influenced these matters in some way. Certainly the style of the portrait is somewhat propagandistic.

484(2). There is a further version of the portrait in the South African National Gallery, Cape Town, Plate: 74. That version does not show the change in the position of the sword, which can be clearly seen in the Rochester portrait, and which points to the Rochester version being primary. The version at Cape Town came from the Erskine of Cardross family, and was most likely commissioned by David Erskine of Cardross. Baldry records that Macdowall was godfather to David Erskine's fifth son, Reverend Hay Macdowall Erskine, but gives the child's date of birth as 1810, the year after Macdowall's death. Unless this is wrongly recorded, Macdowall cannot have acted as godfather. Nevertheless, the naming of the child indicates a link between Macdowall and Erskine. The portrait passed by descent in the Erskine family and was in the hands of Leggatt in 1932, when it appeared at the exhibition of the British Antique Dealers' Association in that year. Where Leggatt acquired the portrait cannot be established as their business records for that period were destroyed during the Second World War. Leggatt sold the portrait to Sir Abe Bailey who bequeathed it to the Gallery in 1947. It was the Cape Town version of the portrait which was listed by Armstrong. Regarding other portraits done by Raeburn for the Erskine of Cardross family see James Erskine of Cardross (no. 261).

485. Mrs Day Hort Macdowall of Walkinshaw (c. 1773-1849)

BIOGRAPHY: Wilhelmina Graham was one of fourteen children (sixth daughter), of William Graham of Airth Castle, Stirling. She married Day Hort Macdowall (dates not known), third son of William Macdowall of Castle Semple and Garthland in 1791. Her husband spent his career in the Bengal Civil Service. On their return from India they purchased

Walkinshaw, near Paisley.

The relationship, if any, between this sitter and Lieutenant-General Hay Macdowall (no. 484), is not clear. See also Called: William Macdougall of Castle Semple (no. 809) for a sitter who may have been a member of the Macdowall of Castle Semple family.

DATE: c. 1800

DIMENSIONS: 50 x 39

CONDITION: An uncatalogued photograph in the Frick Art Reference Library, New York, (Raeburn Supply File), indicates that the portrait has been extensively retouched.

DESCRIPTION: Almost full length, to right, beneath a tree, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Christie's, 12 December 1919 (61) (lot 60 was Lieutenant-General Hay Macdowall (no. 484)); Knoedler, New York, 1921; Howard Young, New York, 1928

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1911 (10).

REFERENCES: William Roberts, Mrs MacDowall, by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1920); Alfred M. Frankfurter, Mrs Macdowall and Colin Mackenzie, Two Portraits by Sir Henry Raeburn, R.A. (New York: By the Author, 1934), p. 5.

486. William MacFarlane (sitter's dates not known)

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

DATE: c. 1822

DIMENSIONS: Unknown

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

COLLECTION: Whereabouts unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (56).

REFERENCES: Catalogue of Portraits by the Late Sir Henry Raeburn, R.A. Now Exhibiting in no. 23 York Place (Edinburgh: J. Ruthven & Son, 1824), p. 7.

DISCUSSION: This portrait was exhibited in the Raeburn Exhibition of 1824 but apart from the entry in the catalogue of that exhibition nothing is known of the work. Most of the portraits in that exhibition were from the last years of Raeburn's career, they tended to be large in scale and were of sitters of some local eminence.

487. Captain George Makgill of Kemback and Fingask, de jure 7th Bt. (1723-1797) Plate: 75

BIOGRAPHY: The sitter joined the army of Charles Edward Stuart after the battle of Prestonpans; was wounded at Culloden and escaped to France; he was later pardoned and attained the rank of Captain in the 12th Foot. He married, at an unknown date, his cousin Janet Law (no. 488).

DATE: c. 1795

DIMENSIONS: 35 x 27

COLLECTION: Whereabouts unknown.

PROVENANCE: With the Makgill family until at least 1901; William Thorburn, by 1908; L. Harper Gow, Glasgow, at an unknown time; property of a Trust, Sotheby's, 20 November 1985 (56).

EXHIBITIONS: French Gallery, Edinburgh, 1909 (16); and again, London, Pictures by Sir Henry Raeburn, R.A., 1910 (14), lent by Thorburn.

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Gowans, Masterpieces of Raeburn, a Book of Reproductions, Gowans' Art Books, no. 15, (London: Gowans and Gray Ltd., 1908), p. 27; R.S. Clouston, Sir Henry Raeburn (London: George Newnes Ltd., [1908]), reproduced p. 23 and described as the portrait of an unknown sitter; Greig, p. 53.

DISCUSSION: Armstrong describes this work and the two related portraits, Mrs George Makgill of Kemback (no. 488) and Miss Janet Law (no. 462), as measuring 43 x 36. Those measurements are not correct. The cursory entries in Armstrong on these works suggest that the compiler of the 1901 list, James L. Caw, did not have a first hand knowledge of these portraits. In spite of the cut composition, which is especially apparent in Captain Makgill's portrait where only a fragment of the sitter's hat can be seen, there is nothing to suggest that the paintings have been reduced in size. Much of the immediacy of Captain Makgill's portrait is dependent on the compression which is achieved by the truncated composition.

A second version of Captain Magkill's portrait; measuring 35 1/2 x 27 1/4; appeared at Christie's, New York, 2 June 1988 (156) (examined);

this version had been relined, making it impossible to determine the age of the support; when seen by the compiler it was also covered in a layer of discoloured varnish. Despite this, the portrait seemed to be unusually thinly painted. In retrospect, it seems to the compiler that the portrait which appeared at New York may have been a copy after Raeburn. It was with the Howard Young Gallery, New York, in January 1937 and George Haardt, New York, in 1939.

488. Mrs George Makgill of Kemback (sitter's dates not known)

BIOGRAPHY: Her origins are not clear but all accounts agree that her maiden name was Law. When her husband's portrait, Captain George Makgill of Kemback (no. 487) appeared at Sotheby's, 20 November 1985 (56), it was stated in the catalogue that she was a descendant of the financier John Law of Lawrison, and first cousin to her husband. Janet Law (no. 462) was her sister.

DATE: c. 1795

DIMENSIONS: 35 x 26

DESCRIPTION: Three-quarter length, seated, in a white muslin dress, with a brown shawl lying on her chair, in a landscape at twilight.

COLLECTION: Whereabouts unknown.

PROVENANCE: With the Makgill family until at least 1901; William Thorburn; his sale, Christie's, 12 July 1912.

EXHIBITIONS: French Gallery, London, Pictures by Sir Raeburn, R.A., November-December 1910 (12), lent by Thorburn.

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53.

DISCUSSION: Regarding the difference between the dimensions of this work as recorded by Armstrong and those given here, see the discussion of Captain George Makgill of Kemback (no. 487).

489. Reverend Stevenson Macgill, D.D. (1765-1840) (Examined)

BIOGRAPHY: Son of Thomas Macgill, a shipbuilder at Glasgow, and his wife, Frances Welsh; he was educated in theology at the University of Glasgow; after acting as private tutor to the Earl of Buchan (possibly

no. 267) he was licensed to preach by the presbytery of Paisley in 1790 but after a short time he was offered the chair of Civil History at the University of St Andrews, together with a living; this he declined: throughout his career in the Church of Scotland he was opposed to what was termed "plurality": holding two offices at one time; he was translated to the parish of Eastwood, Renfrewshire, in 1791, where he attempted to counter the ideas of the French Revolution which were spreading among his parishoners; he was translated to the Tron Church in Glasgow in 1797 and during his time there he worked actively among the poor and the insane; in 1803 he was awarded the degree of Doctor of Divinity by the University of Aberdeen; elected Professor of Divinity at Glasgow in 1814; in 1823 he objected to the new Principal of the University, Reverend Dr Patrick Macfarlan, being awarded the livings of both St Mungo's and the High Parish Church of Glasgow together with the Principalship - this he viewed as an extreme form of plurality; after a long contest Macgill lost; his views, however, were later supported by a Royal Commission on the Universities of Scotland; he was unanimously elected Moderator of the General Assembly of the Church of Scotland in 1828; and became Chaplain to the King in 1834 and Dean of the Chapel Royal in the following year; he published both religious tracts and works on social institutions, such as Thoughts on Prisons, of 1809.

DATE: c. 1815

DIMENSIONS: 42 1/8 x 34

CONDITION: A note in the curatorial files states that the portrait has been damaged by fire.

DESCRIPTION: Three-quarter length, seated, to left, a table to left on which lie some books, the sitter wears a black gown.

COLLECTION: University of Glasgow.

PROVENANCE: By descent to Miss D. Taylor-Connell; her sale, Christie's, 2 May 1958 (41); Charles Hepburn; his gift to the University.

REFERENCES: The only references in the literature appears to relate to the part replica rather than this version.

DISCUSSION: Pentimenti are present in the books: the closed volumes can be seen through the open volume which lies on the desk.

489b. Part replicas.

DATE: c. 1815

DIMENSIONS: 23 1/2 x 19 3/4

DESCRIPTION: A Part replica of the above: head and shoulder, to left, wearing bands and an academic gown.

COLLECTION: Whereabouts unknown.

PROVENANCE: Alexander Reid, 1909; to W.A. Coats.

ENGRAVINGS: Mezzotint, possibly by Thomas Hodgetts.

EXHIBITIONS: Glasgow, Alexander Reid's Gallery, Raeburn Exhibition, March 1909 (16) as "Portrait of a Divine".

REFERENCES: R.S. Clouston, Sir Henry Raeburn, (London: George Newnes Ltd., n.d.), plate 37, as "Portrait of a Divine"; Gowans, Masterpieces of Raeburn, a Book of Reproductions, Gowans' Art Books, no. 15, (London: Gowans and Gray Ltd., 1908), p. 62, as "Portrait of a Divine"; Sanderson, p. 154.

DISCUSSION: The only comment in the literature on Raeburn relating to this work is by Sanderson in connection with the engraving. Sanderson said of it: "I have seen a proof before letters, so that the engraver is unknown. It is obviously, however, fairly late, possibly by Hodgetts, or even someone after him." No other commentator on prints after Raeburn has listed this engraving and the compiler has not been able to trace an example. The scarcity of this print suggests that it may have been a private plate.

There are clearly two versions of this part replica. One version was sold by Alexander Reid to W.A. Coats, as recorded in the Stock Book of that firm. That version, which had lost its identity, was subsequently reproduced by both Gowans and Clouston and the owner's name was stated but not the sitter's. Of the two known versions, it is clearly of the higher quality. The other version retains the sitter's identity but is of lower quality and its whereabouts is unknown. It appeared at Sotheby's, 19 February 1986 (315); to Colnaghi; Sotheby's, anon. sale (=Colnaghi) 29 October 1986 (238).

(I am grateful to Frances Fowle for supplying me with the information from Reid's Stock Book. An accurate reference to that source is not possible.)

490. Major-General Alexander Murray MacGregor, as a Captain (1778-1827)

BIOGRAPHY: Second son of Alexander MacGregor Murray (1746-1822) of the Honourable East India Company's Service who was also a Colonel in the Clanalpine Fencibles; the name of his mother is not recorded but his parents married in 1773, at Madras, and it is likely that the sitter was born in India; the sitter started in the army calling himself "Alexander Murray", then his records give "Alexander MacGregor Murray"; and then, from 1822, "Alexander Murray MacGregor"; there are gaps in the records of his career; he became a Captain in the 2nd Battalion 90th Foot on 21 May 1794; he transferred to the 1st Battalion in 1796; at an unknown date he was promoted Lieutenant in the 78th; he was a Major in the Clanalpine Fencibles by 1 June 1800; that Regiment was disbanded early in 1802; he was listed as a Major in the 67th Foot on 13 May 1802; Lieutenant-Colonel, 6th Foot on 24 April 1808; Lieutenant-Colonel, 4th Celon Regiment, 17 September 1812; Colonel in June 1814; he was on half-pay from September 1816 until 1825; promoted Major-General in 1825; he died two years later. He married, on 21 May 1810, Lady Charlotte Sinclair, daughter of James, 12 Earl of Caithness; she outlived him and they had issue.

DATE: Probably 1794

DIMENSIONS: 35 x 26 1/2

DESCRIPTION: Three-quarter length, seated, to right, wearing the uniform of a captain, in a landscape, supporting his sword in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: E.H. Dawkins sale, Christie's, 28 February 1913 (107); Agnew; Leggatt, 1961; the Earl of Inchcape by 1961; anon. sale (=Inchcape), Sotheby's 23 November 1977 (28).

REFERENCES: Luke Herrmann, "From Marco Zoppo to Claude Monet, Pictures

from the Collection of the Earl of Inchcape", Connoisseur 148 (October 1961), 151. There is some correspondence on the sitter's career preserved in the Witt Library (Box 1948, Mac).

DISCUSSION: It is not known when the sitter was in Scotland but, as indicated by the uniform, it must have been shortly after 1794 when he became a Captain.

491. Sir Ewan Murray MacGregor of MacGregor, 2nd Bt., K.C.B., K.C.H., as a Boy, (1785-1841)

BIOGRAPHY: Only son of General Sir John Murray, 1st Bt. (d. 1822) and his wife, Anne Macleod, daughter of Roderick Macleod of Bernera, W.S.; he entered the army in 1803 and became a Lieutenant in the 15th Dragoons; he served on the staff in the Peninsular War and later in India and reached the rank of Major-General in 1837; from 1831 until his death he was Governor-General and Commander-in-Chief of the Barbadoes, the Leeward Islands and the Windward Islands; in December 1822 he resumed, by Royal licence, the previously proscribed family name of MacGregor. He married, in 1808, Lady Elizabeth Murray, daughter of John, 4th Duke of Atholl, and in the same year he became a member of the Royal Company of Archers; they had five sons and four daughters.

DATE: c. 1797

DIMENSIONS: 60 x 44

DESCRIPTION: A child, full length, to left, wearing tartan dress, in landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: R.A., Exhibition of Scottish Art 1939 (94); Raeburn Exhibition, 1956 (31).

REFERENCES: Raeburn Exhibition Catalogue, 1956, p. 32.

DISCUSSION: The portrait can be dated only on the basis of the sitter's apparent age. It is in every way similar to Sir John Sinclair of Ulbster (no. 646a) of c. 1794 in which Raeburn established the form of his standing full length portraits.

492. Major Robert MacGregor (d. 1803)

BIOGRAPHY: He was a younger son of John MacGregor, Captain in the 60th Foot and brother of James Murray MacGregor; his date of birth is not known but he arrived in India in 1779; he started as a Lieutenant in an Invalid Company in Guernsey, 1778; was made Coronet in the 1st Regiment of Cavalry in 1779; he served in the First Mahratta War under Colonel Thomas Goddard and was promoted Lieutenant in the 1st Battalion of Sepoys in 1781; he was Adjutant and Quartermaster at Midnapore from 1784 until 1785; listed as Lieutenant in the 14th Battalion in 1787, he served with them in the Third Mysore War, Seringapatam and in the expedition to Assam between 1793 and 1794; he served under Captain Thomas Welsh before being transferred to the 15th Native Infantry, when he acted as Persian translator and secretary in the field to Lord Lake in 1803; he took part in the Second Mahratta War, Koil and Aligarth; he fell at the Battle of Delhi on 11 September 1803 when he was acting as Persian interpreter in the field to the Commander-in-Chief. His will was dated Cawnpore, 19 January 1803 and proved in December 1803. He married, in 1799, Sarah, daughter of John Graham of Brednock House and Duchary Castle (she died at Edinburgh in 1833); they had two sons and on the sifter's death they were each paid an annual pension of fifty pounds until they were sixteen years old.

DATE: After 1803

DIMENSIONS: 49 1/2 x 39 1/2

DESCRIPTION: Three-quarter length, to left, with white hair, in military uniform, his right hand holding a hat and resting on drawn sword, his left hand at his waist.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Christie's 14 June 1907 (109); to Wykers; Leggatt, at an unknown time; Vicars, London 1927; Newhouse Gallery, New York, 1961.

REFERENCES: Greig, p. 51, lists a portrait of a "Major Macgregor", measuring 49 x 38, which could be this work.

DISCUSSION: The portrait is known to the compiler from a black and

white photograph given to him by the Newhouse Gallery, New York, and from another photograph in the Frick Art Reference Library (221-uk), taken at an unknown date by Wallace Heaton (neg. no. LB 33) when the portrait was in the hands of Leggatt, London. It has not been possible to view these photographs together. Consequently, it has not been possible to establish if these photographs are of the same painting, or if there are two version of the portrait. The photograph in the Frick showed the portrait with an inscription on the lower right hand corner which is not present in the Newhouse photograph. The inscription reads: "In the Honbl. East India/Company's Service, Major/Robt. McGregor secretary/and Persian Inter-/preter in the Field./Fell in the Battle of/Dheli [sic] in Septr. 1803."

This inscription has, understandably, led to the portrait being dated by the Frick Art Reference Library to: "before 1803". This, however, is a unusual portrait. It shows Raeburn's hand in many areas and uses a typical Raeburn pose: his authorship is not in question. But the portrait does not reach Raeburn's usual standards of characterisation and it does not communicate a sense of human presence. The doll-like face is unconvincing and the sitter's hesitant expression is at variance with the resolute, military stance. It is the opinion of the compiler that this is a posthumous portrait. In the absence of documentation it is impossible to prove this suggestion but there is no mention of the sitter's return to Scotland at any point after going out to India in 1779.

493. Mrs Louisa Mackay of Bighouse (b. 1750)

BIOGRAPHY: Only daughter of Colin Campbell of Glenure; she married

George Mackay of Bighouse, a Lieutenant-Colonel in the Reay  
Highlanders.

DATE: c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, wearing a dark dress, a white blouse and  
ruff and a white turban fastened with a jewel in the shape of a  
crescent moon.

COLLECTION: No version has been traced.

REFERENCES: Not recorded in the literature.

DISCUSSION: This entry is based on some uncatalogued correspondence  
between D. Mackay and A.D. Pilington of July 1947 in the files of the  
Scottish National Portrait Gallery and a photograph of one version.

Family tradition has it that the sitter's daughter, Alexandrina,  
married, in 1840, Gabriel Reed (b. 1775) tacksman of Gordonbush, who,  
it is said, commissioned the portrait of his mother-in-law as a gift  
for his wife. It is further claimed that four replicas were  
commissioned from Raeburn by various members of the family. The  
details relating to these versions is in a confused state. It concerns  
only three canvases:

493(1). One version of the portrait was bequeathed by the sitter to  
her eldest son, George Mackay of Bighouse; he bequeathed it to his nephew  
Colin Campbell Mackay; it was sold by him to his brother, Duncan  
Lachlan MacPherson Mackay; he bequeathed it to his son James B.  
Mackay, who owned the portrait in 1930.

493(2). Another is said to have descended to a Mrs Buckley and to  
have been sold at Christie's in 1912.

493(3). Another is said to have been with a Major Honeyman McQueen  
Mackay and to have passed to his niece, Aeneasina Fern.

494. Lieutenant-Colonel Alexander Mackenzie (1768-1796)  
(Examined)

BIOGRAPHY: When at Christie's in 1933 the sitter was described as the second son of Alexander Mackenzie of Portmore and his wife, Anne Mackenzie of Kilcoy. This, however, is contradicted by Burke's Landed Gentry, 1937, where he is described as the eldest son who died unmarried and without issue; he had a military career, first in the 12th and later the 21st Light Dragoons in which he became a Lieutenant-Colonel; he is said to have commanded his regiment at the age of twenty-six.

DATE: Presumably c. 1795

DIMENSIONS: 95 x 61

DESCRIPTION: Full length, standing, to right, in military uniform, resting his left arm on back of his mount, his hat in this left hand, his right hand holding a pair of gloves. Christie's, 1933, described the military tunic as grey with yellow facings, the epaulettes and braid of silver.

COLLECTION: Perth Museum and Art Gallery, Perth.

PROVENANCE: By descent to Colin J. Mackenzie (d. 1896, the estate of Portmore was sold in 1897); Christie's, 31 March 1933 (82); Gooden and Fox; given to the Museum by the daughters of the late Mrs Mary Alice Calder, Ardargie, 1963.

EXHIBITIONS: Raeburn Exhibition, 1876 (290); on loan for a period to Brighton Art Gallery.

REFERENCES: Andrew, p. 136; Armstrong, p. 107; Pinnington, p. 239; Greig, p. 52.

DISCUSSION: The portrait carries a traditional date of 1800 but earlier writers were not aware that the sitter died in 1796. It is a dull work: the sitter is inanimate and the face lacks Raeburn's usual expression of character, but the horse is painted with great sympathy.

495. Alexander Mackenzie of Portmore, as a Boy (d. 1822)

DATE: c. 1822

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, wearing a dark green coat and yellow waistcoat with a loose white collar open at the neck.

COLLECTION: William Rockhill Nelson Gallery of Art, Kansas City, Kansas.

PROVENANCE: By descent; Colin J. Mackenzie Sale, Christie's, 22 March 1918 (142); Agnew.

EXHIBITIONS: Raeburn Exhibition, 1876 (169); on loan for a period to Brighton Art Gallery.

REFERENCES: Andrew, p. 136; Armstrong, p. 107; Pinnington, p. 239; Greig, p. 52, as "Colin Mackenzie"; William Roberts, Master Alexander Mackenzie, by Sir Henry Raeburn, R.A. (London: By the Author, 1920); "How Raeburn at Age Sixty-seven Painted Youth", Art Digest 8 (December 1933), 18.

DISCUSSION: All commentators on this portrait agree that the sitter was one of the sons of Colin Mackenzie of Portmore his wife Elizabeth (nos. 496 and 497) and, with the exception of Greig who calls him Colin, they give his name as Alexander. Burke's Landed Gentry, 1937, does not give details of Colin Mackenzie's twelve children. Caw (Armstrong, p. 107) recorded that the sitter died at the age of seventeen and repeated the claim made in the catalogue of the 1876 Raeburn Exhibition that the portrait was painted in 1822. On a stylistic basis this date is likely to be correct.

At the artist's death in 1823 the name of Colin Mackenzie was listed in the 1824 Inventory (Document 21) under debts outstanding at 9 June 1824: "Colin McKenzie Esquire £70". This entry could refer to the portrait under discussion here, but see also the discussion of Colin Mackenzie of Portmore (no. 496).

496. Colin Mackenzie of Portmore, W.S. (1770-1830) (Examined)

BIOGRAPHY: Second son of Alexander Mackenzie of Portmore and his wife Anne, daughter of Colin Mackenzie of Kilkoy, by his wife Martha (see no. 503), eldest daughter of Charles Fraser of Inverallochy; he trained as a lawyer, served his apprenticeship to his father and became a Writer to the Signet in 1790; on the death of his brother, Lieutenant-Colonel Alexander Mackenzie (no. 494) in 1796 the sitter became heir to their father and succeeded in 1805; he became Principal Clerk of Session in 1804 and was Deputy Keeper of the Signet from 1820

until 1828; he was a friend of Sir Walter Scott (no. 640). He married, in 1803, Elizabeth (no. 497), daughter of Sir William Forbes of Pitsligo, 6th Bt. (no. 293); they had six sons and six daughters.

Portmore is near Peebles.

DATE: c. 1805

DIMENSIONS: Originally 50 x 40

CONDITION: The portrait has been considerably reduced in size. Caw (1903) gave the dimensions as 50 x 40; when it was photographed by the Howard Young Gallery in 1943 the portrait was still the original size. However, its present dimensions are not known to the compiler. Originally three-quarter length, seated, to left, in a landscape, the portrait has been reduced at the upper, lower and left hand margins, and possibly also on the right. The composition is now cut at the sitter's knee.

COLLECTION: Yale University Art Gallery, New Haven, Connecticut.

PROVENANCE: By descent to Colin J. Mackenzie of Portmore; Christie's 22 March 1918 (141); Rothschild; Howard Young Gallery, New York, 1933; and again, 1943.

EXHIBITIONS: Raeburn Exhibition, 1876 (147); on loan for a period to Brighton Art Gallery.

REFERENCES: Andrew, p. 136; Armstrong, p. 107; James L. Caw, The Scott Gallery, A Series of One Hundred and Forty-Six Photogravures, together with Descriptive Letterpress (Edinburgh: T.C. & E.C. Jack, 1903), plate 76; Pinnington, p. 239; Greig, p. 52; Alfred M. Frankfurter, Mrs Macdowall and Colin Mackenzie, Two Portraits by Sir Henry Raeburn, R.A. (New York: By the Author, 1934), pp. 4-7.

DISCUSSION: It has been long known that the sitter married in 1803 and this led Frankfurter to ascribe this and the companion portrait of the sitter's wife to that year.

This portrait and that of his wife are unusually closely related compositions: the sitters face one another, they are similarly composed and lit. Portraits such as these, which might be termed interactive, are rare with Raeburn who tended to concentrate on the individual sitter, an approach which was antipathetic to the creation of matched portrait pairs.

Colin Mackenzie's name appears in the 1824 Inventory (Document 21) under debts outstanding 9 June 1824: "Colin McKenzie Esquire £70". It

is not clear to which portrait this entry refers. However, the list of works by Raeburn owned by Mackenzie's grandson suggests that Raeburn worked for Mackenzie with some regularity. Colin J. Mackenzie of Portmore (d. 1896), Mackenzie's grandson, lent the following ten works to the 1876 Raeburn Exhibition: Sir William Forbes of Pitsligo, 6th Bt. (no. 293), Mackenzie's father-in-law, the version cannot be identified; Sir William Forbes of Pitsligo, 7th Bt. (no. 294), Mackenzie's brother-in-law; Lieutenant-General Alexander Mackenzie Fraser, of Castle Fraser (no 312), Mackenzie's uncle, the version cannot be identified with complete confidence; Alexander Mackenzie of Portmore, described in the 1876 catalogue as "painted before Raeburn went to Rome", presumably representing Mackenzie's father, but untraced during the time of this study; a portrait described as Mrs Mackenzie which may have represented Mackenzie's mother, and is probably identical with the portrait listed by Armstrong, p. 107, described there as: "Head size; lent to Raeburn exhibition, 1876, was lost when Portmore was burned in 1883", the compiler has no other information on that portrait; Lieutenant-Colonel Alexander Mackenzie of Portmore (no. 494), Mackenzie's elder brother; Alexander Mackenzie (no. 495), Mackenzie's son and probably the work to which the entry in the 1824 Inventory refers; Colin Mackenzie of Portmore, the portrait here under discussion; Mrs Colin Mackenzie (no. 497), Mackenzie's wife; and, finally, Sir James Montgomery of Stanhope, Bt. (no. 550), the portrait now at Detroit, Stanhope's daughter married William Mackenzie of Portmore, Mackenzie's son and heir.

497. Mrs Colin Mackenzie (d. 1852) (Examined)

BIOGRAPHY: Elizabeth, daughter of Sir William Forbes of Pitsligo, 6th

Bt. (no. 293) and wife of Colin Mackenzie (no. 496).

DATE: c. 1805

DIMENSIONS: 49 3/4 x 39 1/2

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

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By descent to Colin J. Mackenzie of Portmore; Christie's, 22 March 1918 (136); Lord Dundas (d. 1922); Colonel James Dundas of Ochtertyre, Stirling; bequest to the Gallery of Lieutenant-Colonel J.C. Dundas, of Ochtertyre, Stirling, 1967.

EXHIBITIONS: Raeburn Exhibition, 1876 (185 or 323); on loan to the National Gallery of Scotland from c. 1922 until 1930.

REFERENCES: Andrew, p. 136; Armstrong, p. 107; Pinnington, p. 239; Greig, p. 52.

DISCUSSION: For a discussion of the date of this work see Colin Mackenzie of Portmore, W.S. (no. 496).

498. The Honourable Francis Humberston Mackenzie, Baron Seaforth and Mackenzie, M.P., F.R.S. (1754-1815)

BIOGRAPHY: Second son of Major William Mackenzie and nephew of William 5th Earl of Seaforth; his elder brother succeeded their uncle to the Seaforth estates; after the death of his elder brother in 1793 the sitter succeeded to those estates; despite deafness, Seaforth had a parliamentary career; for the most part he supported Whig policies and was M.P. for Ross-shire from 1784 until 1790, in which year he surrendered his seat to his friend, William Adam of Blairadam (no. 11); Mackenzie sat again in the Commons from 1794 to 1796; at the outbreak of war with France he raised a regiment of Foot (numbered the 78th, the original 78th was renumbered the 72nd) and was appointed Colonel; he never joined the regiment and surrendered command in 1796; after resigning his seat in the Commons he was created Lord Seaforth and Baron Mackenzie of Kintail in 1797; he was Governor of Barbados from 1800 to 1806 and through his influence a law was passed by the island's assembly allowing the death penalty for any white found guilty of killing a slave, if convicted on the evidence of white

witnesses; prior to this the punishment was a fine of fifteen shillings; he was financially extravagant and interested in painting and science: he was elected a Fellow of the Royal Society in 1794, he lent money to Sir Thomas Lawrence in 1796, sat to Lawrence the following year (Garlick no. 709) and commissioned Alexander III of Scotland Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald (National Gallery of Scotland) from Benjamin West, a painting which celebrated the exploits of one of the first chiefs of Seaforth. He married Mary Proby, daughter of the Dean of Lichfield; they had four sons and six daughter. Mackenzie's last years were filled with sorrow; he was predeceased by his sons, including his third son, William (no. 505); he died at Edinburgh a disappointed and broken man. His sister married Alexander Mackenzie Fraser (no. 312).

DATE: Exhibited 1813

DIMENSIONS: Unknown

DESCRIPTION: Full length, seated, to left, a drape behind and a landscape view with a castle, a dog at his feet.

COLLECTION: Queen's Own Highlanders, Regimental Museum, Fort George.

PROVENANCE: Unknown.

EXHIBITIONS: Edinburgh Exhibition Society, Annual Exhibition, 1813 (55); R.A. 1814 (43); Raeburn Exhibition, 1824 (19).

REFERENCES: Cunningham, p. 231; Armstrong, p. 111; Pinnington, p. 185 (but not in his List); Greig, pp. xliv, 59; Dibdin, p. 69.

DISCUSSION: The portrait of Mackenzie was exhibited at the R.A. along with three other works: a lady, a gentleman and General Sir David Baird (no. 30). During the year following the exhibition of this work Raeburn was elected a full Royal Academician. (I am grateful to Elizabeth Ferro for locating this work for me.)

499. Lady Katherine Mackenzie of Coul (sitter's dates not known)  
(Examined) Plate: 76

BIOGRAPHY: Katherine Ramsay, daughter of Robert Ramsay of Camno, Perthshire. She married, in 1778, Alexander Mackenzie of Coul, later

6th Bt.; her husband was a Major-General in the Bengal Army and Provincial Commander-in-Chief at Bengal from 1790 until 1792; he succeeded to the family estate in Ross-shire in 1792 but died in 1796 when he was succeeded by his sole surviving son, George Steuart Mackenzie (no. 500).

DATE: c. 1793

DIMENSIONS: 34 1/2 x 26

COLLECTION: Private collection, Philadelphia.

PROVENANCE: The Raeburn Exhibition Catalogue, 1956, stated that the portrait had passed by descent until 1956, when it was owned by Sir Robert Mackenzie Bt.; his sale, Christie's, 20 November 1970; to the present owner.

EXHIBITIONS: Raeburn Exhibition, 1876 (315); London, Grafton Gallery, Scottish Old Masters 1895 (16); Raeburn Exhibition, 1956 (21).

REFERENCES: Andrew, p. 137; Armstrong, p. 108; Pinnington, p. 239; Greig, p. 52; Raeburn Exhibition Catalogue, 1956, pp. 25-6.

DISCUSSION: As the sitter is not in mourning, the portrait must date from before the death of her husband in 1796. It is probably of c. 1793. It is a unique work in the artist's oeuvre, one of a large number of experimental and highly varied portraits executed by Raeburn in the first years after his return from Rome.

500. Sir George Steuart Mackenzie Bt., as a Boy (1780-1848)

Plate: 77

BIOGRAPHY: Only son of Major-General Sir Alexander Mackenzie of Coull and his wife Katherine (no. 499); he succeeded his father in 1796; he devoted his life to science and first attained note by proving that the chemical composition of diamond was carbon: he is said to have burnt his mother's jewels; his main interest was mineralogy but his account of a trip to Iceland included much material on the social and economic structure of the country. He married, first, Mary, fifth daughter of Donald Macleod of Geans; they had seven sons and three daughters; he married, second, Katherine, second daughter of Sir Henry Jardine of Harwood and widow of Captain John Street, R.A.; they had a

son. In 1820 the sitter was one of Raeburn's three sponsors in his election to the Royal Society of Edinburgh.

DATE: c. 1794

DIMENSIONS: 63 1/2 x 46 1/4

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir Arthur G.R. Mackenzie; Scott and Fowles; William Ziegler Jr., New York, at unknown times.

REFERENCES: Armstrong, p. 107; Pinnington, p. 239; Greig, p. 52.

He sat again to Raeburn as an older man:

**500b.**

DATE: Exhibited 1813

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Reverend John Mackenzie, by 1876.

EXHIBITIONS: R.A. 1813 (52); Raeburn Exhibition 1876 (111).

REFERENCES: Andrew, p. 137; Armstrong, p. 107; Pinnington, p. 240; Greig, p. 52; Dibdin, pp. 81-2.

DISCUSSION: No new information on this portrait has been uncovered during the time of this study and no visual record has been seen by the compiler. The entry in Caw's list (Armstrong, p. 107) did not include a description and this suggests that Caw had not seen the painting. At the Raeburn Exhibition of 1876 it was dated to c. 1811, but the basis for that date is not known. The portrait of Mackenzie was the only work shown by Raeburn at the R.A. in 1813. See also Robert Ramsay June of Maxton (no. 438).

A further entry in Armstrong records a half length portrait of this sitter, measuring 35 1/2 x 26 1/2, then (1901) in the collection of Sir Arthur G.R. Mackenzie, Bt. No description of that portrait was given.

**501. Henry Mackenzie (1745-1831) Plate: 78**

BIOGRAPHY: Son of Joshua Mackenzie, an Edinburgh doctor, and his wife

Margaret, daughter of Hugh Rose of Kilravock; he was educated at the High School of Edinburgh and at the University there; he was apprenticed to an Edinburgh lawyer in order to learn Exchequer business and afterwards went to London to learn the English methods in that field; eventually he became Attorney for the Crown in Scotland; he began to write and produced The Man of Feeling which was published anonymously in 1771 and was a major success; with friends he established the Mirror, which appeared weekly from January 1779 to May 1780, and from February 1785 to January 1787 he edited the Lounger; he was credited by Sir Walter Scott (no. 640) with introducing German Romantic writers to the Scottish reading public through a paper Mackenzie delivered before the Royal Society of Edinburgh; he was actively involved in the Highland and Agricultural Society of Scotland and chaired the committee of that society set up to investigate the origins of Macpherson's Ossian; he was a close friend of Henry Dundas, 1st Viscount Melville (no. 240) who assisted in his appointment as Comptroller of Taxes for Scotland, a well paid office that Mackenzie held until his death; many of Mackenzie's friends sat to Raeburn and Mackenzie was himself instrumental in having the Highland and Agricultural Society of Scotland commission a portrait of William Macdonald of St Martins (no. 481a) from the artist. Mackenzie married Penuel Grant, daughter of Sir Ludovick Grant, of Grant, by whom he had eleven children; a sister of Panuel Mackenzie, Helen Grant (d. 1830) married, in 1773, Sir Alexander Penrose Cumming, 1st Bt., who, Mackenzie recorded, commissioned a portrait of Mackenzie from Raeburn (no. 509f).

DATE: 1802

DIMENSIONS: 30 x 25

COLLECTION: Whereabouts unknown.

PROVENANCE: Chester Johnson Gallery, Chicago; Horatio Seymour Rubens, Sale, The Kende Gallery, New York, 12-14 February 1942 (12); to John Nicholson.

ENGRAVINGS: Line, J. Neagle; caryon method, C. Picart.

REFERENCES: O'Donoghue, 3,127; Armstrong, p. 107; Pinnington, p. 240; Greig, pp. xxxix, 52; Dibdin, p. 143; H.W. Thomson, ed., The Anecdotes and Egotisms of Henry Mackenzie (London: Oxford University Press, 1927), pp. 214, 285; Irwin and Irwin, p. 147.

DISCUSSION: The portraits by Raeburn of Mackenzie fall into three patterns. There are in addition numerous records of works for which no visual evidence has appeared.

The earliest portrait known was recorded in a partly legible letter from the sitter to his son Hugh of 28 September 1802 (National Library of Scotland, MS.6364.ff.35-6). It reads:

The picture, though not gay, was thought here very like. My friends Messrs. Cadell and Strahan forget, perhaps, that the original is neither so gay nor so young as when they first knew him. I know, however, that Raeburn, our first painter here and of very great merit, who painted it, was rather hurried in its execution, and that it would be much mended if now that the bookseller's job is served, Mr Strahan could send it back again in a Berwick smack for another sitting or two, which, for Raeburn's credit as well as Mr Strahan's satisfaction, I could wish done. Mr Raeburn's charge was his customary one of 15 guineas which if Mr Strahan will pay to you I shall pay to the painter....

The outside of this manuscript bears an inscription "Return as it concerns Uncle Holt's Raeburn".

According to O'Donoghue, this portrait was engraved in 1802 by J. Neagle for Chambers' British Essayists. The next reference to a Raeburn portrait of Mackenzie is found in a letter from the artist of 24 August 1809 in which he says that he has a portrait of Mackenzie ready for dispatch. For a transcription of this letter see Robert Blair of Avontoun (no. 53). The portrait which was eventually engraved for Cadell and Davies by C. Picart was the same as that

previously engraved by Neagle. This suggests that the portrait might have been returned to the artist, as the sitter had suggested in his letter of 1802, but from the photographs and engravings known to the compiler there is no evidence that the portrait was altered. entry on Raeburn's copy after a portrait of Robert Burns (no. 792). It is at least feasible that that record of dispatch relates to this portrait of Mackenzie.

**501b.**

DATE: Dispatched 1811

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Formerly with the Countess of Seafield, Cullen House, Banffshire.

PROVENANCE: By descent.

EXHIBITIONS: Exhibited, Elgin, Scotland, 1955, by the Countess of Seafield.

REFERENCES: H.W. Thomson, ed., The Anecdotes and Egotisms of Henry Mackenzie (London: Oxford University Press, 1927), p. 214.

DISCUSSION: A letter of 4 November 1811 from Raeburn to Colonel William F. Grant, M.P., in the Seafield papers (Scottish Record Office G.D. 248.965.1) announced the dispatch of three portraits. One was a portrait of a Mr Mackenzie. Mackenzie's fame during his lifetime was so great that he was frequently referred to in this brief manner and it is likely that this reference is to a portrait of the figure under discussion. A portrait of Mackenzie was photographed in the Seafield Collection at Cullen House, Banffshire, in 1956 by the Photographic Survey (negative no. B/3537); it is possible that it is identical with the portrait mentioned in the letter of 1811.

The pattern of the Mackenzie portrait in the Seafield collection is the same as the portrait in the Burrell Collection. Both portraits shows marked changes in the sitter's appearance from the portrait of 1802.

One of the other portraits mentioned in the letter was: Sir James

Grant, 8th Bt., (1738-1811) (no. 343), only son of Sir Ludovick Grant of Grant. This man was Henry Mackenzie's brother-in-law. A note published by H.W. Thomson quoted Mackenzie as saying: "I sat to him [Raeburn] several times, and he certainly made one good picture from me". He went on to say that the portrait was in the collection of his brother-in-law. It was almost certainly this portrait to which Mackenzie referred.

501c. (Examined)

DATE: c. 1811

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Burrell Collection, Glasgow Museums and Art Galleries, Glasgow.

PROVENANCE: Unknown.

EXHIBITIONS: Edinburgh, A Hotbed of Genius, The Scottish Enlightenment, 1730-90 July to September 1986 (6.e.26).

DISCUSSION: The portrait is similar to that in the Seafield collection (509b).

501d.

DATE: After 1810

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: The provenance of this work given when sold at Sotheby's, New York, 13 March 1985 (178), does not inspire confidence as little of it can be substantiated. The provenance does accord with other records of Raeburn portraits of Henry Mackenzie, but they are portraits which cannot be traced: Stewart Mackenzie did indeed lend a Raeburn portrait of Henry Mackenzie to the National Portrait Exhibition 1867 (711) but there is nothing to support the suggestion that it was the version in the hands of Sotheby's; Robert Horn did lend a Raeburn portrait of Henry Mackenzie to the Raeburn Exhibition, 1876, but the catalogue number was 281 and not number 207 as stated by Sotheby's catalogue and again there is nothing to support the suggestion that the version exhibited in 1876 was the version in Sotheby's hands in 1985. The provenance record given by Sotheby's continues, stating that the portrait was with Agnew, but gives no date; that it was at Christie's, London, 16 May 1952 (27) and that it reappeared, six months later, at Parke-Bernet, New York, 12 November 1952 (83). The inevitable conclusion is that the provenance is bogus. There is every probability that the portrait at Parke-Bernet in 1952 was the same as that which appeared 13 March 1985 (178) but there is

no reason to accept any of the preceding information.

501e.

DATE: c. 1810

DIMENSIONS: 29 1/2 x 24 3/4

DESCRIPTION: Half length to right.

COLLECTION: National Portrait Gallery, London.

PROVENANCE: By descent within the Raeburn family; Studio Sale, Christie's, 7 May 1877 (15); purchased by the Gallery.

EXHIBITIONS: Raeburn Exhibition, 1876 (150).

REFERENCES: Cunningham, p. 227; Brown, p. 9; Henley, no. 3; Armstrong, p. 107; Pinnington, pp. 159, 160, 166, 240; Greig, p. 52; National Portrait Gallery, R. Walker, ed., Regency Portraits, 2 vols. (London: National Portrait Gallery, 1985), 1,328-9.

DISCUSSION: The sitter looks younger in this version than in that which appeared at Sotheby's, New York, in March 1985. As the portrait was described by Cunningham in 1832 as being in Raeburn's own collection it is surely autograph and the likely source of many of the other versions.

501f.

DATE: 1816

DIMENSIONS: Unknown

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

DISCUSSION: A receipt for a portrait by Raeburn of Mackenzie was recorded in a catalogue, Autograph Letters and Historic Documents by Maggs Brothers, Ltd., London, no. 877, 1961 p.3, item number 653. It read: "(Sir) Henry Raeburn 1765-1823. Autograph Receipt. Signed":-

Edinburgh 3RD May. 1816.

Received from Lady Hood Mackenzie Thirty guis. for the portrait of Henry Mackenzie Esq.

No other record of this work can be cited with confidence but the portrait may be identical with one of the versions listed above.

(I am grateful to Mr Joe Rock for this reference and transcription.)

502. Mrs Mackenzie of Drumtochty (sitter's dates not known)

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

DATE: c. 1793

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, to left, wearing a dark cloak, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 3 July 1908 (77).

REFERENCES: Probably Greig, p. 52.

DISCUSSION: This portrait seems to have made only one appearance, when sold at Christie's in 1908 at which time it was illustrated in the catalogue. The sitter's costume has much in common with that of the elderly lady in John Johnstone of Alva with his Sister and Niece (no. 447), which cannot be later than 1795, and a similar costume is worn by Mrs Austin of Kilspindie (no. 28), a sitter who died in 1793.

503. Mrs Martha Mackenzie (d. 1803)

BIOGRAPHY: When at Christie's in 1928 the sitter was described as Martha Mackenzie, wife of the Honourable William Mackenzie of Seaforth. No record of such a figure is known. The Honourable William Mackenzie of Seaforth (1791-1814) (no. 504) was not only too young to have been that sitter's husband, he was never married. However, another Martha Mackenzie appears in the family history of the Mackenzie Frasers of Castle Fraser, in which family the portrait passed by descent until 1928. That figure was Martha, daughter of Charles Fraser of Inverallochy and of Castle Fraser, who married Colin Mackenzie of Kilcoy, Ross-shire. She was the mother of Lieutenant-General Alexander Mackenzie Fraser (1756-1809) (no. 312), her third child, who is known to have been born after her husband's death which, based on the date of birth of their son, presumably occurred in 1755-6. Certainly the sitter in this portrait appears to have been a widow,

as suggested by the dark outer clothing she wears in the portrait. On the death of Martha Mackenzie in 1803 her estate of Inverallochy passed to her son, Alexander Mackenzie Fraser.

DATE: Probably c. 1795

DIMENSIONS: 37 x 27

DESCRIPTION: Half length, seated, to left, wearing a white dress, short black cloak and grey gloves, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Colonel Mackenzie Fraser of Castle Fraser; his sale, Christie's, 13 July 1928 (92); to Leggatt; with them still in 1933.

504. The Honourable William Frederick Mackenzie (1791-1814)  
(Examined)

BIOGRAPHY: Third son of Francis Humberston Mackenzie (1754-1815) (no. 498), he was educated at Harrow, from 1806, and Trinity College Cambridge, from 1808; by 1810 his two elder brothers had died and he was heir to his father; he stood successfully as parliamentary candidate for Ross-shire in 1812 and during his short career as a member of parliament he exhibited a liberal and tolerant nature, as had his father: he voted for Catholic relief, on 2 March and 24 May 1813, and condemned the moratorium on French involvement in the slave trade conceded by the Treaty of Paris on 27 June 1814. The sitter died on 25 August 1814. His death was described by Lord Holland:

He was to have gone down with Maitland but was obliged to stay a day later, and went straight through in the mail coach. The day after his arrival he was seized with a violent fever which was attributed to the heat and jolting he had been exposed to. In the course of his illness however his headaches were so excruciating and the symptoms so singular that they thought it right to open his head when there appeared a bone in the shape of a lancet that had grown from the inner surface of his skull and pressed upon his brain. This, Gregory says, must have killed him at all events and thinks that the journey had little share even in expediting it.

The sitter's younger brother John Francis Mackenzie (d. 1813, aged

seventeen), a Midshipman in the Navy, is said to have sat to Raeburn and a portrait identified as that sitter was exhibited at the Raeburn Exhibition in Edinburgh of 1876 (244) but no other information on that work is available to the compiler.

DATE: Payment 1815

DIMENSIONS: 30 3/8 x 25 1/4

DESCRIPTION: Half length, to right.

COLLECTION: Private, San Diego, California.

PROVENANCE: Purchased by William Nelson Mitchell in 1895; thereafter by descent. It appears that the portrait was sold at the exhibition Scottish Old Masters, held at the Grafton Galleries in that year.

EXHIBITIONS: London, Grafton Galleries, Scottish Old Masters, 1895.

REFERENCES: Armstrong, p. 107; Pinnington, p. 240; Greig, p. 52.

DISCUSSION: Raeburn's receipt for this portrait and a replica is preserved in the muniment room of Castle Fraser, Aberdeenshire. Sent from Edinburgh and dated 1 August 1815 it reads:

Received from Willm. Mackenzie Esq., W.S. Sixty Gns. for two portraits of the late Honble. Willm. Mackenzie at 31 gns each.  
[signed] Henry Raeburn.

As the sitter died on 25 August 1814, it seems that the sitter must have been painted by Raeburn only shortly before his death.

The version at San Diego shows evidence of being autograph but no obvious sign of pentimenti. This suggest that it is not the primary version. A fragment of a label from the Grafton Galleries of 1895, now detached from the back of that portrait, states that it came from the Mackenzie Fraser collection.

505. William Mackenzie (sitter's dates not known)

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

DATE: c. 1815-1823

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, wearing a dark coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: With the New House Gallery, New York, at an unknown time.

DISCUSSION: The only record of the portrait is a black and white photograph of the painting given to the compiler by the Newhouse Gallery in 1988. It is clearly a late work by Raeburn.

506. Sir Alexander Muir Mackenzie of Delvine, 1st Bt. (1764-1836)

BIOGRAPHY: Born Alexander Muir, he was the eldest son of George Muir of Cassencarie, and Margaret, daughter of Alexander Mackenzie of Delvine; he assumed the additional name of Mackenzie when he succeeded to the estates of John Mackenzie of Delvine, his mother's uncle; the sitter was created a baronet in 1805. He married, in September 1787, Jane (no. 507), eldest daughter of Sir Robert Murray of Clermont; they had one son and eight daughters.

DATE: c. 1787-1790

DIMENSIONS: 48 3/4 x 38 1/4

DESCRIPTION: Three-quarter length, seated, to left, the head of a horse on the left, he uses both hands to pull on his left boot, in a landscape.

COLLECTION: Private, England.

PROVENANCE: By family descent to Sir Robert Cecil Muir Mackenzie, 5th Bt.; Agnew, 1913; to the family of the present owner; thereafter by descent.

REFERENCES: Armstrong, p. 107; Pinnington, p. 239; Greig, p. 52.

DISCUSSION: This has every sign of being an early post-Roman work. The brushwork in the trees, the detailed rendering of the sitter's neck linen and the depiction of the sitter engaged in an activity, pulling on his boots while out riding in the country, his horse is by his side, are all typical features of a work dating from the late 1780s. As the sitter and his wife married in September 1787 the portraits were probably commissioned shortly thereafter and commemorate their marriage.

507. Lady Muir Mackenzie of Delvine (sitter's dates not known)

BIOGRAPHY: Eldest daughter of Sir Robert Murray of Clermont and wife of

Sir Alexander Muir Mackenzie of Delvine, 1st. Bt. (no. 506).

DATE: c. 1787-1790

DIMENSIONS: 48 1/2 x 38 1/2

DESCRIPTION: Three-quarter length, seated, to right, a table by her left, in an interior, resting her hands on a fur muff.

COLLECTION: As of no. 506.

PROVENANCE: As of no. 506.

REFERENCES: As of no. 506.

DISCUSSION: The portrait has many points in common with Henrietta Margaretta, Lady Hepburn (no. 386).

508. Mrs Maclean of Kinlochaline (sitter's dates not known)

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

DATE: c. 1790

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, without hands, to left.

COLLECTION: Museo del Prado, Madrid.

PROVENANCE: Christie's, 1 February 1946; and again at some point in 1951 when it was said to be from the collection of Captain B. Pott; unsold.

DISCUSSION: This somewhat problematic portrait is not recorded in the literature. The very beautiful and free handling in the background of the painting is often encountered in works by Raeburn that are not the primary version. However, only one version of this portrait is known to the compiler. The provenance given above could, however, conceal another version. The costume suggests a date of c. 1790, but it would be normal for a sitter at that time to have her hair powdered.

509. Major-General Sir Donald Macleod, K.C.B. (d. 1843)

BIOGRAPHY: Son of Donald Macleod of Bernara, Inverness-shire; he joined the Bengal Army as a Cadet in 1781, having been admitted on 10 April of that year; promoted Ensign in 1781; Lieutenant in 1783; he took part in the Third Mysore War between 1790 and 1792 and the siege of Seringapatam; during the Second Rohilla War he was wounded at the

Battle of Bitaurah; promoted Captain in 1800 and Major in 1810; he was on furlough for private affairs between 1810 and 1813 and in January of that year he married, at Stirling, Mary (d. 1841), eldest daughter of John Mackenzie of Kincaig; promoted Lieutenant-Colonel in 1815; he was made Commandant of the Fortress of Agra in 1819; the strain of his career was said to have begun to affect his health: in January 1824 he was placed on furlough on a Sick Certificate which lasted until his death almost twenty years later; made a Companion of the Bath in October 1818; he was invested with the insignia of Knight Commander of the Order of the Bath in February 1838.

DATE: 1810-1813

DIMENSIONS: Unknown.

DESCRIPTION: Described by O'Donoghue as: "bust, to l[eft], in private dress." Only the sitter's head and coat collar are shown in the print. The inscription is as follows: "Dond MLeod [facsimile of autograph]/Sir H. Raeburn R.A. pinxt. Josh Slater Delt. Isaac W. Slater lith./Printed by C. Halimandel".

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Lithograph, Isaac W. Slater, date not known but later than 1822 as the artist's is described as "Sir Henry".

REFERENCES: O'Donoghue, 3,132.

DISCUSSION: This portrait has not appeared in the Raeburn literature and the only reference connected with the painting is that of O'Donoghue concerning the engraving. The only known copy of the engraving is preserved in the British Museum (Register no.: 1852-6-14-1336, Location: C.vi.Pv). It is recorded that the sitter was on furlough from July 1810 and that he returned to India in 1813 after his marriage in Scotland in January of that year. As he was in India until 1826, three years after Raeburn's death, the portrait must date from the period 1810-1813.

(I am grateful to Ms Sheila O'Connel of the British Museum for a reproduction of the print and its registration number in that collection.)

510. Major-General Norman Macleod, 23rd Chief (1754-1801) (Examined)

BIOGRAPHY: Son of John Macleod (d. 1767) and his wife, Amelia, only daughter of Alexander Brodie of Brodie; the sitter succeeded his grandfather as chief of Macleod at an unknown date; he served with distinction in India and was appointed Major-General in 1794; he served as M.P. for Inverness-shire from 1790 until 1796. He married, first, Mary Mackenzie of Suddie (d. 1782), by whom he had a son, who died in the wars with France, and a daughter; he married, second, in 1784, Sarah (no. 511), daughter of N. Stackhouse, Second Member of Council at Bombay; they had three daughters and one son, who succeeded his father.

DATE: c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Dunvegan Castle, Isle of Skye.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 108; Pinnington, p. 240; Greig, p. 52.

DISCUSSION: Writers on Raeburn from Cunningham to the present have too often assumed that the artist always painted highland chiefs wearing tartan, it was in fact rare for Raeburn to do so. This sitter is from a family which supported the Government at the time of the 1745 Rebellion. He is depicted in the uniform of a Major-General in His Majesty's forces. The tunic he wears was in use from 1794 until 1800 and the portrait was probably painted shortly after its introduction.

511. Mrs Norman Macleod (1767-1829) (Examined)

BIOGRAPHY: Sarah Stackhouse, wife of Major-General Norman Macleod (no. 510).

DATE: c. 1795

DIMENSIONS: 30 x 25

CONDITION: There is a badly repaired tear in the canvas to the left of the sitter's head, level with her eyes.

DESCRIPTION: Half length, to left, a white band in hair, in a landscape.

COLLECTION: As of no. 510.

PROVENANCE: By descent.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, 1911 (4).

REFERENCES: Armstrong, p. 108; Pinnington, p. 240; Greig, p. 52.

DISCUSSION: The portrait is unusually monochromatic for this point in Raeburn's career and the lower part of the figure is in deep shadow, another unusual feature from this period. Extensive changes were made by the artist in the background of the portrait: a tree on the left hand side has been painted out.

511(2). A second version of the portrait, which, in photographs, does not show these changes, was at Christie's, 2 July 1920 (26) and appeared again at Sotheby's at some point in 1954 when it was said to come from the Sonne collection.

512. Sir William Macleod, Lord Bannatyne (1743-1833)

BIOGRAPHY: Son of Roderick Macleod, W.S. (d. 1784), by his first wife Isobel, only daughter of Hector Bannatyne of Kames; admitted advocate in 1765, Macleod was raised to the bench in May 1799 and resigned in 1823, in which year he was knighted; in 1787 he inherited the lands and barony of Kames, on Bute, from his uncle, James Bannatyne of Kames; it is said in the Dictionary of National Biography that he adopted the name of Bannatyne at that time, but that has not been followed in the Raeburn literature; Macleod was an extravagant man and extended the fourteenth-century tower by adding a new wing but in 1804 advancing debts forced him to surrender the estate to trustees; they sold the lands and barony in 1810 to James Hamilton, husband of Mrs Hamilton of Kames (no. 365); Macleod's main interests were literary and he was involved with Henry Mackenzie (no. 501) in the

Mirror and the Lounger; in 1784 he was an original member of the Highland Society and Agricultural Society for Scotland; he was also an original member of the Bannatyne Club; many of his close colleagues sat to Raeburn including Hugh Blair (no. 52), William Craig, Lord Craig (no. 171) and Henry Erskine (no. 266); Macleod died at Whiteford House, Ayr.

DATE: Probably 1800-1805

DIMENSIONS: 34 1/2 x 26 3/4

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

COLLECTION: National Trust, Polesden Lacey, Surrey.

PROVENANCE: Sir Daniel Macnee, P.R.S.A., by 1876; William McEwan by 1901; Honourable Mrs Ronald Greville, by 1920; part of her estate bequeathed to the National Trust in 1946.

EXHIBITIONS: Raeburn Exhibition, 1876 (120); London, Grafton Galleries, Scottish Old Masters, 1895; Edinburgh, Exhibition of Scottish National Portraits, 1884; London, Burlington Fine Arts Club, 1921 (17).

REFERENCES: Andrew, p. 101; R.L. Stevenson, pp. 407, 411; Armstrong, p. 96; Pinnington, pp. 196, 202, 219; Greig, p. 38.

DISCUSSION: There is little to suggest at what point in the artist's career the portrait was painted but it cannot have been before Macleod's elevation to the bench in 1799. He probably sat at some point during the next few years.

513. Francis MacNab, 12th Laird of MacNab (1734-1816) (Examined)  
Plate: 79

BIOGRAPHY: Eldest son of Major John MacNab of MacNab and his wife, Jean Buchanan, the sitter became 16th Chief of the Clan MacNab; the family had been major owners of land in central Perthshire but when MacNab succeeded his father he inherited accumulated debts and foolishly instituted numerous suits of law which were to prove costly; this was only one aspect of his difficult personality but, in spite of this, he was popular. He never married but is reputed to have boasted that he had fathered twenty-four illegitimate children. He was

succeeded by his nephew who was forced to sell all that remained of the family estates, including their burial ground.

DATE: c. 1812

DIMENSIONS: 95 x 60

COLLECTION: Distillers Plc., London.

PROVENANCE: Marquis of Breadalbane by 1857; by descent to Lady Elizabeth Pringle; the Honourable Mrs Baillie Hamilton, by 1901; Major the Honourable Thomas Breadalbane Morgan-Grenville-Gavin; his sale, Christie's, 6 July 1917; Sir Thomas Dewar; Messrs. John Dewar & Sons Ltd.; their successors in business.

EXHIBITIONS: Possibly R.A., 1819 (212); Manchester, Art Treasures (252); Raeburn Exhibition, 1876 (135); London, Grafton Galleries, Scottish Old Masters, 1895 (4); Edinburgh Loan Exhibition, 1901 (180); Rome, 1911; London, Grafton Galleries, Exhibition in Aid of the National Art Collections Fund, December 1911; London, Wembley, British Empire Exhibition, 1924 (W.2); Raeburn Exhibition, 1956 (41); on loan to the National Gallery, London, 1986 - c. 1989.

REFERENCES: Obituary, p. 12; John Morrison, "Reminiscences of Sir Walter Scott and Sir Henry Raeburn", Tait's Edinburgh Magazine n.s. 11 (1844), 17; Armstrong, pp. 73, 76, 79, 108; McKay, pp. 45, 52, 54; Pinnington, pp. 90, 162, 166, 195, 196, 205, 207, 240; "Sir Henry Raeburn", Masters in Art 6 (1905), p. 40; Greig, pp. xxxi, xxxii, xxxiii, liv, lv, 52; "A Raeburn Masterpiece at the Grafton Galleries", Morning Post 7 December 1911; "Raeburn's M'Nab Bought by Sir T. Dewar", Glasgow Herald, 7 July 1917; "The MacNab, 24,000 gns for a Raeburn", Daily Telegraph, 7 July 1917; "Raeburn's M'Nab Bought by Sir T. Dewar", Glasgow Herald, 7 July 1917; "The M'Nab and Glasgow", Glasgow Herald, 9 July 1917; "Homeric MacNab", Glasgow Herald, 17 October 1918; Brotchie, pp. 76, 92; Dibdin, pp. 136, 137; William T. Whitley, Art in England, 1800-1820 (Cambridge: University Press, 1928), pp. 301-2; Mrs Charles McNab, "Francis McNab", Apollo 38 (September 1943), 74; Raeburn Exhibition Catalogue, 1956, pp. 38-9; Collins Baker, p. 163; Irwin and Irwin, pp. 147, 148, 159; John Telfer Dunbar, History of Highland Dress (London: B.T. Batsford Ltd., 1979), p. 185; Ian Grimble, Clans and Chiefs (London: Blond and Briggs, 1980), p. 24; Bruce Lenman, Integration, Enlightenment and Industrialization, Scotland, 1746-1832 (London: Edward Arnold, 1981), p. 144; Macmillan, 1986, p. 160.

DISCUSSION: There are few hard facts associated with this portrait. It was seen in the studio by Rev John Hamilton Gray in 1813 (see Margaret Alwyne, Lady Compton, later Marchioness of Northampton (no. 22)) and it appears that the portrait was finished or nearly completed by that date. It was dated in the Greig Manuscript to c. 1801 and numerous commentators including Brotchie, have accepted that date. In the compiler's view, stylistic features point to a date of c. 1810-

1814. In particular, it should be noted that the corners of the portrait are cast in impenetrable shadow so as to form a vignette, a device Raeburn favoured at this time.

It is not known how MacNab came to sit for this portrait. As he died in 1816 in a state of financial embarrassment it is unlikely, but not inconceivable, that MacNab himself commissioned the work. The painting seems to have remained on the artist's hands for some years as there is a limited amount of evidence which points to it having been exhibited at the R.A. in 1819, and the portrait was clearly known to the authors of the artist's obituary. The available documentary evidence indicates that Raeburn's standard practice was to dispatch a portrait on completion and render his account. There is no known instance of Raeburn waiting for payment before sending out a portrait. If the portrait was still on Raeburn's hands in 1819, three years after the sitter's death and six years after the portrait was described as in a finished state, the indication would seem to be that the portrait was Raeburn's property.

The suggestion that the portrait was exhibited at the R.A. in 1819 was first introduced in the literature in a somewhat tentative manner by W.T. Whitley (1933); by the time of the Raeburn Exhibition, 1956, it was stated without hesitation that the portrait had been exhibited at the R.A. at that date. However, it cannot be taken as proven.

Preserved in the British Museum, Department of Prints and Drawings, Whitley Papers, vol.x.f.1219 is a transcription of a review of the R.A. exhibition of 1819. The precise source of this transcription is unclear as a full citation is not given, merely that it was a newspaper article of 1819. The review described number 212 in the exhibition in

the following terms: "The portrait of a Highland Chief by Raeburn is a whole length figure in which the national character and costume are represented with great truth and vigour." In a letter of W.T. Whitley's to Frank Rinder of 31 July 1918 preserved in Collins Baker's unsorted Raeburn papers at the Henry E. Huntington Library and Art Gallery, San Marino, California, Whitley states that he found in the Literary Gazette for 1819 (precise date not given) another mention of number 212 at the R.A. exhibition of 1819, but it tells us little: "a full length, a capital work; the slightest relief would throw out its massive and broad forms and render it a chef d'oeuvre of this able artist". These references establish the authorship of the portrait and its form: full length in highland dress. They do not indicate the sitter's identity beyond stating that he was a Highland Chief. It is not established that the MacNab was exhibited at the R.A. in 1819.

The portrait was mentioned by Sir Thomas Lawrence in the conversation recorded by John Morrison. Lawrence was quoted as saying: "His [Raeburn's] portrait of the Highlander M'Nab, is the best representation of a human being that I ever saw. Mr Raeburn's style is freedom itself." This indicates that Lawrence knew the portrait of MacNab first hand and this may be taken to indicate that the portrait was exhibited in London at some point.

The provenance records are not clear. The next recorded owner of the portrait after it was seen in Raeburn's hands was the 2nd Marquis of Breadalbane who lent the work to the exhibition at Manchester in 1857. There is no evidence to suggest that the Breadalbane family

commissioned the portrait. The 1st Marquis (no. 119) commissioned a portrait from Raeburn in the artist's last years and a payment was made by Campbell on 6 January 1824 as recorded in the 1824 Inventory. There is no reason to connect that transaction with the portrait of MacNab. The only record we have concerning the acquisition of the portrait by the Breadalbane family dates from 1917. When the portrait was sold at Christie's in that year it was stated in a newspaper report on the sale that the painting "was in the collection formed by the second Marquis of Breadalbane" (Daily Telegraph, 7 July 1917). However, the 2nd Marquis of Breadalbane died in 1862, fifty-five years before this information was recorded. It is consequently difficult to know to what extent this information can be relied upon. Furthermore, it does not tell us when the 2nd Marquis purchased the portrait or his reasons for buying a portrait of a man who was a neighbour but not a relative. His reasons for purchasing the portrait may have had something to do with the sitter's dress, which has for long been incorrectly described as that of the Breadalbane Fencibles. MacNab never served in that company. In 1803 he was commissioned Major in the 1st Battalion (or Breadalbane Highlanders), 2nd Royal Perthshire Brigade, otherwise known as the Breadalbane Volunteers. As J. Telfer Dunbar has pointed out, the sitter is not shown wearing the uniform of the Breadalbane Fencibles as had often been claimed prior to the exhibition of 1956. Indeed, MacNab is not wearing a military uniform. Dunbar states that only the feathered bonnet is military but that it does not conform to any standard pattern; it is taller. Dunbar concludes "the military significance of the MacNab portrait is very slight". Unfortunately, Grimble repeats the old assertion that MacNab is depicted wearing "all his finery as a Lieutenant-Colonel of the

Royal Breadalbane Volunteers".

In spite of our limited knowledge regarding this work, many have insisted on viewing it as a typical, indeed an archetypal, Raeburn. Of the early decades of the Nineteenth Century Lenman says: "In the field of the visual arts Henry Raeburn also upheld a deeply romantic vision of Scotland" and as proof of this, cites MacNab's portrait. The portraits showing sitters in tartan are far from typical of the artist.

The gaps in our knowledge need to be stressed: the patron is not known; the history of the portrait is a blank between 1813 and 1857 with the exception of a highly questionable suggestion that it was exhibited at the R.A. in 1819; and what determined the costume the sitter wears is not known. The little evidence we have seems to point to the portrait having been either finished or substantially completed by 1813. The possibility that it was done at Raeburn's own initiative and to fulfil his own ambitions cannot be ruled out. Until more is known of the portrait its cultural significance cannot be assessed.

514. Roderick MacNeill of Barra (d. 1822) Plate: 80

BIOGRAPHY: Son of Roderick Macneil of Barra (d. 1759) and Anne, daughter of Donald Macneil of Vatersay. He married, in 1787, Jane (no. 515), second daughter of Sir Ewen Cameron, Bt. of Fassifern (no. 99); they had two sons and five daughters.

DATE: 1787-1790

DIMENSIONS: 48 x 40

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 25 May 1895 (82 or 84); Wigzell; Cathcart Sale, Gurr, Johns and Co. (auctioneers), London, 24 April to 3 May, 1933 (794); Sotheby's, 30 November 1960; Mrs Signe Strelelskie (dealer), Stockholm; in the hands of her executor, Lennart Maller,

June 1961.

REFERENCES: Armstrong, p. 108; Pinnington, p. 240; Greig, p. 52.

DISCUSSION: He was considered the clan chief but as with most sitters with a claim to that role he is not depicted in highland dress. The handling in the foliage and the sitter's neck linen suggest a date shortly after the artist's return from Rome. As the sitter married in 1787 it is possible that sittings took place shortly after that time and that the portraits of him and his wife commemorate their marriage.

515. Mrs Roderick MacNeill of Barra (sitter's dates not known)

BIOGRAPHY: Jean Cameron, she married Roderick MacNeill of Barra (no. 514).

DATE: 1787-1790

DIMENSIONS: 47 1/2 x 40

DESCRIPTION: Three-quarter length, seated, to right, in a white dress with a blue shawl around her waist, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 25 May 1895 (83); Wigzell; Colnaghi, London, June 1895; R. Hall McCormick Collection, Sale, American Art Association, Plaza Hotel, New York, 15 April 1920 (71); Mr and Mrs Cyrus H. McCormick, by 1933; anon. sale (a private collector from Pennsylvania), Sotheby's, New York, 20 November 1978 (92).

EXHIBITIONS: Chicago, Chicago Art Institute, 1895; Pittsburgh, Carnegie Institute, 1898; Chicago, The Art Institute of Chicago, 1919; Boston, Copley Hall, Boston Art Students' Association, 1900 (31); Chicago, The Art Institute of Chicago, Century of Progress Exhibition, 1933 (202).

REFERENCES: Armstrong, p. 108; Pinnington, p. 240; Greig, p. 52.

DISCUSSION: Although Mrs Macneil is seated and her husband is standing, they face one another and her glance is directed upwards, suggesting that the portraits were conceived as a pair.

516. Allan Maconochie, 1st Lord Meadowbank (1748-1816) (Examined)  
Plate: 81

BIOGRAPHY: Only son of Alexander Maconochie of Meadowbank; he was educated privately by Dr Alexander Adam (no. 8) who was afterwards Rector of the High School of Edinburgh; later he was educated at the

University of Edinburgh where he studied law; he was apprenticed to Thomas Tod W.S.; in 1764 he was a founder of the Speculative Society together with William Creech (no. 178) and Henry Mackenzie (no. 501), among others; after leaving university in 1768 he spent time in Paris; he was admitted advocate in 1770 and the following year became a student for the English Bar but was never called; afterwards he returned to France where he stayed until 1773; he was appointed Professor of Public Law and Law of Nature and Nations at the University of Edinburgh in 1779; he was made Sheriff-Depute of Renfrew in 1788; raised to the bench in 1796, on the death of Lord Abercromby (no. 1), he was in the same year one of the eight advocates who actively worked towards the rejection of Henry Erskine (no. 266) as Dean of the Faculty of Advocates; in that year he also resigned his professorship; he was made Lord of Justiciary in 1804 and, at its institution in 1815, he was appointed one of the Lords Commissioners of the Jury Court but he took little part in the activities of this court as his health had begun to fail; he died the following year; he was held in high regard by his contemporaries not only for his legal abilities but his wide general learning. He married, in 1774, Elizabeth Welwood of Garvock and Pitliver (no. 517); they had four sons, among them Alexander Maconochie-Welwood, 2nd Lord Meadowbank (no. 745).

DATE: Inscribed 1814

DIMENSIONS: 30 x 1/8 x 25

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By family descent; Christie's, 4 May 1951; purchased by the Duke of Alba who died before taking possession; Fine Art Society, London, 1951; purchased by the Gallery, 1970.

EXHIBITIONS: Possibly, Raeburn Exhibition, 1824 (23); R.S.A., 1863 (1); Raeburn Exhibition, 1876 (77); Edinburgh Loan Exhibition, 1901 (154).

REFERENCES: Cunningham, p. 227; Andrew, p. 138; Armstrong, p. 108; Pinnington, pp. 184 (this or his son's portrait), 466; Greig, p. 52.

DISCUSSION: This reticent work betrays none of the heightened emotionalism that is typical of portraits of c. 1814. In the subdued colouring and understated personality of the sitter, achieved in part by placing the figure deeply within the picture space, the portrait is stylistically closer to Raeburn's portraits of c. 1806, but it is dated to 1814 by an inscription on reverse of the canvas. Cunningham said: "The heads of the two Lords Meadowbank, father and son, are among Raeburn's best and most characteristic pieces."

517. Lady Maconochie (b. c. 1750)

BIOGRAPHY: Elizabeth, daughter of Robert Welwood of Garvock and Pitliver, and his wife, Lady Anne Welwood of Garvock. She married Allan Maconochie, 1st Lord Meadowbank (no. 516).

DATE: Traditionally 1818

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, she wears a costume that is based on traditional representations of Mary Stuart: a dark dress with a white frill at the open neck, and a white lace cap.

COLLECTION: Private.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1824 (34) (or possibly her daughter-in-law's (no. 746)); Raeburn Exhibition, 1876 (75); R.A., 1910 (168); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (106); R.A., 1910 (168).

REFERENCES: Andrew, p. 158; Armstrong, p. 108; Pinnington, p. 252; Greig, p. 62; Hugh Honour, Romanticism (Harmondsworth: Penguin, 1979), p. 210.

DISCUSSION: The reason for the traditional date of this portrait is not known to the compiler but on stylistic grounds it is appropriate. Hugh Honour has suggested that the fashion for female portraits in the guise of Mary Stuart is not unconnected with another queen who was beheaded, Marie Antoinette. His implication would seem to be that these are right wing, somewhat traditionalist images but that the thematic references are not absolute.

518. Robert Macqueen, Lord Braxfield (1722-1799) (Examined)

BIOGRAPHY: Son of John Macqueen, a lawyer in Lanark and baron-baillie to the Earl of Selkirk; the sitter's grandfather had been employed by the Earl as a gardner; Braxfield was educated at Lanark gramar school and the University of Edinburgh; admitted advocate in 1744; his command of the legal complexities of estate forfeitures, which had resulted from the 1745 Rebellion, first brought him to the attention of his professional colleagues; he was elevated to the bench in 1776; he became Lord of Justiciary in 1780 and Lord Justice Clerk in 1788; he presided over the Sedition Trials of 1793-1794 and was thought by his supporters to have acted with integrity and by the Whigs to have acted with unacceptable prejudice; Henry Cockburn (no. 163), a Whig and of a younger generation than Braxfield, viewed him with disfavour; R.L. Stevenson based the main protagonist in Weir of Hermiston on Cockburn's account of Braxfield's character; during his life Braxfield's personal qualities made him one of the most popular characters at the Scottish Bar; it is this hospitable, humorous and unaffected man that is recorded in Raeburn's portraits. He married twice, first, to Mary, daughter of Major James Agnew, of the 7th Dragoons, brother of Sir Andrew Agnew of Lochnaw; they had two sons and two daughters; the eldest son, Robert, (d. 1816) became Chief Clerk of Justiciary; Braxfield's daughter, Mary (no. 397), married, in 1777, Sir William Honyman, Lord Armadale (no. 396); the youngest daughter, Elizabeth, married, in 1786, John Macdonald of Clanranald, and their children sat to Raeburn (no. 479); he married, second, at an unknown date, Elizabeth (no. 519), daughter of Robert Ord; they had no children.

DATE: c. 1795

DIMENSIONS: 35 x 26 1/2

DESCRIPTION: Near three-quarter length, seated, to right, in private dress, his hands folded on his stomach.

COLLECTION: The Faculty of Advocates, Edinburgh.

PROVENANCE: By descent to Mrs Macqueen; her bequest to the Faculty of Advocates, 1892.

ENGRAVINGS: Mezzotint, George Dawe, 1801.

EXHIBITIONS: Raeburn Exhibition, 1876 (128); Raeburn Exhibition, 1956 (12).

REFERENCES: Andrew, p. 138; R.L. Stevenson, pp. 409-10; Brown, pp. 55-7; Armstrong, pp. 68-9, 73, 97; James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes, 2 vols. (Edinburgh: T.C. & E.C. Jack, 1903), 2, 58-60; Pinnington, p. 220; Greig, p. 39; Dibdin, p. 143; Raeburn Exhibition Catalogue, 1956, pp. 18-9.

DISCUSSION: Every commentator dated the portrait to c. 1790 until the Raeburn Exhibition, 1956, when a date towards the middle of that decade was first proposed. Although not easy to date, it is difficult to accept the date of c. 1789-90 as advocated by Caw in 1903. He sat again to Raeburn in private dress:

518b. (Examined)

DATE: c. 1798

DIMENSIONS: 47 1/2 x 39 1/2

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

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: As the Lizar's engraving of 1798 was dedicated to: "The Honble. William Honyman of Armadale" (no. 396), Braxfield's son-in-law, it is possible that Honyman commissioned the portrait; anon. sale, Christie's 29 June 1917 (105); F. Sabin (dealer); the portrait was Sabin's property until purchased by the Gallery, 1954.

ENGRAVINGS: Line, D. Lizars, 1798; line, J. Beugo.

EXHIBITIONS: London, Tooth, 1936, presumably on loan from Sabin.

REFERENCES: Armstrong, p. 97; Pinnington, p. 220; Caw, Masterpieces, p. 73; Greig, p. 39; Brotchie, p. 88 (version not stated); Dibdin, p. 147; Sanderson, pp. 133, 139, 143, 144, 147.

DISCUSSION: In handling, the portrait is generally thought to be untypical of Raeburn and John Dick (oral, to the compiler) has suggested that it is unfinished. Although the qualifications regarding the handling are justified, the conclusion that the portrait is incomplete is difficult to sustain when an engraving after the work

was published in 1798, the year before the sitter's death.

519. Elizabeth Macqueen, Lady Braxfield (sitter's dates not known)

BIOGRAPHY: Elizabeth Ord, daughter of Lord Chief Baron Ord of the Exchequer. She married, at an unknown date, Robert Macqueen, Lord Braxfield (no. 518) as his second wife.

DATE: c. 1795

DIMENSIONS: 35 x 26 1/2

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

COLLECTION: Whereabouts unknown.

PROVENANCE: John Ord Mackenzie of Dolphinton, by 1876; Agnew, 1919.

EXHIBITIONS: Raeburn Exhibition, 1876 (215, as Mrs Ord); Edinburgh Loan Exhibition, 1901.

REFERENCES: Andrew, p. 138; Armstrong, pp. 69, 89, 108, 109; McKay, p. 42; Pinnington, p. 241; Greig, pp. 52, 55.

DISCUSSION: The compiler of the 1876 Catalogue and Caw (Armstrong, p. 69) dated the portrait to "about 1790". It is more likely to date from six or more years later, as suggested by the concentration on outline in the composition and the linear treatment of the foliage in the background.

520. Mrs Alexander McCrae and Children (sitters' dates not known)

BIOGRAPHY: Few records of the sitters' lives are known: when the work was exhibited in 1910 the sitters were identified in the catalogue as "Mrs Alexander McCrae, Alexander McCrae, Jnr. and Thomas Ann McCrae." In the letter of Mrs MacRae-Gilstrap, 1936, she advocates that the name be spelt "MacRae"; she states that the mother's maiden name was Harvie; that the children were called James and Thomasine and that the provenance was: the Maddison family of Purtney Hall, Spilsby, Lincolnshire; sold to Captain Spender Clay of Lingfield.

DATE: c. 1800-1805

DIMENSIONS: 50 x 40

DESCRIPTION: The mother: three-quarter length, seated, to left, her right arm on the shoulder of her son, her left on the waist of her

daughter; the son, three-quarter length, seated, looking to right; the daughter, three-quarter length, standing, to left; in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Not securely established.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (10).

REFERENCES: Greig, p. 52; Brotchie, p. 63; Mrs MacRae-Gilstrap, "Letters", Connoisseur 98 (August 1936), 114.

521. George Malcolm of Burnfoot (1722-1803)

BIOGRAPHY: Eldest son of Reverend Robert Malcolm (1687-1761) of the parish of Ewes and his wife, Agnes (d. 1767), daughter of Reverend George Campbell; the sitter's father acted as tutor to the sons of Sir Hew Dalrymple, Lord President of the Court of Session before becoming minister at Ewes; in 1761 the sitter succeeded his father to the farm of Burnfoot-of-Ewes on which he had previously assisted his father and, also in that year, he married Margaret (no. 522), daughter of James Paisley of Craig.

DATE: c. 1790

DIMENSIONS: 25 1/2 x 22

DESCRIPTION: Half length, to right, in a dark coat and striped waistcoat.

COLLECTION: Whereabouts unknown.

PROVENANCE: There are two versions of this portrait and their provenances are confused: versions appeared at Sotheby's, 20 June 1913; at Christie's, 8 June 1928 and one version was with A.D. Wilson, Sevenoaks, in 1958.

EXHIBITIONS: London, French Gallery, Pictures by Sir Raeburn R.A., 1911 (22).

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53; Sir Claude Phillips, "Raeburn Exhibition", Daily Telegraph, 28 November 1911.

DISCUSSION: Many of the problems with the information relating to this portrait, and the portrait of his wife, result from their being two versions of each painting. It is at present impossible to disentangle with confidence the information relating to these four works.

The opinion was expressed by Sir Claude Phillips in his Daily Telegraph review of the 1911 French Gallery exhibition that this portrait appeared to be later than its pendant, Mrs George Malcolm (no. 522). This view is not shared by the compiler.

522. Mrs George Malcolm of Burnfoot (d. 1811)

BIOGRAPHY: Margret Paisley, daughter of James Paisley of Craig, near

Langholm. She was the sister of Admiral Sir Thomas Pasley Bt. and General Sir Charles Pasley; she married George Malcolm of Burnfoot (no. 521) in 1761; they had seventeen children.

DATE: c. 1790

DIMENSIONS: 29 3/4 x 25

DESCRIPTION: Half length, to left, wearing a white cap and dress with a brown shawl.

COLLECTION: Lee Collection, Courtauld Institute of Art, London.

PROVENANCE: Miss Faith Moore; sold by her to Lord Lee of Fareham, after 1926; his gift to the Institute. See also the provenance of no. 329.

EXHIBITIONS: One version, London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1911 (19).

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53; Courtauld Institute of Art, The Lee Collection Catalogue (London: Courtauld Institute of Art, 1960), p. 22 (45).

DISCUSSION: See the discussion of no. 521. The replica of this portrait, whereabouts unknown, has been reduced in size.

523. Sir James Malcolm, K.C.B. (d. 1805)

BIOGRAPHY: He would seem to be the 4th Bt. who succeeded his cousin in 1793. He became Lieutenant-Governor of Sheerness in 1794 and died without issue in 1805. He may be the son of George Malcolm of Burnfoot (no. 521).

DATE: Possibly c. 1804

DIMENSIONS: 29 1/2 x 24

DESCRIPTION: Half length in military tunic, wearing the star of the Order of the Bath.

COLLECTION: The Huntington Gallery, West Virginia.

PROVENANCE: W.E. Malcolm of Burnfoot, by 1876; Sotheby's, 25 February 1953 (73); Mr George L. Bagby, his gift to the Gallery.

EXHIBITIONS: Raeburn Exhibition, 1876 (285).

REFERENCES: Andrew, p. 139; Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53.

524. Alexander Marcet, M.D. (sitter's dates not known)

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

DATE: There is no evidence available to the compiler which could suggest a date for this work.

DIMENSIONS: Unknown.

DESCRIPTION: No visual record or written description of the work

is known.

COLLECTION: Whereabouts unknown.

ENGRAVINGS: H. Meyer, method and date unknown.

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53.

DISCUSSION: No visual or written record is known of this work: neither the Scottish National Portrait Gallery nor the British Museum print collections have an example of the engraving. Although the print is mentioned in the manuscript notes of Kenneth Sanderson (Scottish National Portrait Gallery, Artists File, under Raeburn), Sanderson stated that he had never seen an impression. It is included here because it was given in the manuscript list of prints after Raeburn compiled by J.M. Gray (S.N.P.G., Library, 1876.43(B)), a list which has invariably proven reliable.

525. Sir John Maxwell of Pollok, 8th Bt. (1791-1865)

BIOGRAPHY: Only son of Sir John Maxwell of Pollok 7th Bt. (d. 1844), he succeeded his father in 1844. He was educated privately, then at Westminster School from 1806 until 1809; he entered Christ Church, Oxford, in 1809 and the University of Edinburgh in 1812; when he was twenty-one he spent two and a half years in travel on the Continent; he visited the Near East; he entered Parliament in 1818 as M.P. for Renfrewshire and held that seat until 1830; he sat for Lanarkshire from 1833 until 1837; he came from a staunchly Whig family, one of the three families which always aimed to name the Whig candidate for Renfrewshire; he voted consistently with the Whig opposition during his first parliament and later supported the Whigs when in power; he was a member of the Church of Scotland and rebuilt the church of Eastwood using his own money. He married Lady Matilda Bruce (1802-1857), second daughter of the 7th Earl of Elgin; as they had no son he was succeeded at his death by the son of his sister, William Stirling

of Keir. It was Maxwell who put the suggestion to Sir Robert Peel that King George IV should knight Raeburn.

DATE: 1823

DIMENSIONS: 29 3/8 x 24 3/8

DESCRIPTION: Unfinished, face only. When photographed (Tom Scott B/3392) the blank canvas carried a written label on the front which gave: "JOHN MAXWELL afterwards (1844) Sir JOHN MAXWELL/9th [sic] BARONET of POLLOK. Born 12 May 1791, died 5 June 1865/Painted by Sir HENRY RAEBURN in 1822/Bought from the RAEBURN Family in 1877."

followed by a monogram which is illegible in photograph.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the Raeburn family until purchased privately by Sir William Stirling Maxwell of Pollok, Bt., 1877; thereafter by descent in the sitter's family.

EXHIBITIONS: Glasgow, 1911 (227); Edinburgh, National Gallery of Scotland, 1922; Edinburgh, National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951 (46); Raeburn Exhibition, 1956 (33).

REFERENCES: Brown, p. 9; Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53; Raeburn Exhibition Catalogue, 1956, pp. 33-4.

DISCUSSION: The portrait was mentioned in a letter from the sitter's mother, Lady Maxwell, to her niece, Hannah Stirling, quoted in the 1956 catalogue: "My son was begun by him [Raeburn]; indeed the head was nearly finished when that eminent artist was removed from this world." This is the sole surviving example of an unfinished portrait by the artist.

526. Lady Maxwell of Springkeld (d. 1856)

BIOGRAPHY: A portrait titled "Lady Maxwell of Springkeld" was seen in the studio by Rev John Hamilton Gray in 1813; concerning the others, see Margaret Alwyne, Lady Compton, later Marchioness of Northampton (no. 22). The probability is that he meant Lady Maxwell of Springkell. That woman was more accurately: Mary, wife of Sir John Shaw Stewart Heron-Maxwell M.P. (1772-1830), 4th Bt. of Springkell, Dumfries; they married in 1802; she was the only surviving child and heiress of Patrick Heron, M.P. (c. 1735-1803), of Heron, Galloway, and his wife, Lady Elizabeth Cochrane, daughter of the 8th Earl of Dundonald; on the

death of her father, she and her husband assumed the additional name of Heron; Lady Maxwell had, with other issue, four sons and five daughters; Springkell House was built in 1734 and enlarged by the sitter and her husband in 1818. The baronetcy passed from the sitter's eldest son, Patrick (1805-1844), to the second son, John (b. 1808), who sold the estate of Springkell in 1884. No record of the portrait other than Gray's is known to the compiler.

DATE: Seen in the studio 1813

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

527. Sir William Maxwell of Calderwood, 6th Bt. (1748-1829)

(Examined) Plate: 82

BIOGRAPHY: Few details of the sitter's life are known. Concerning his wife, see Mrs Alexander Diron of Mount Annan (no. 203). He was succeeded by his cousin, General Sir William Maxwell of Calderwood, 7th. Bt. (1754-1837) (no. 528) in 1829.

DATE: c. 1790-1795

DIMENSIONS: 96 x 60

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

PROVENANCE: Sir William Maxwell of Calderwood, by 1876; Agnew, 1904; sold, at an unknown date, to Alexander Forbes-Leith, Lord Leith of Fyvie; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Raeburn Exhibition, 1876 (217); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (39).

REFERENCES: Andrew, p. 139; Armstrong, p. 108; Pinnington, p. 241; Clouston, plate 42; Greig, p. 53; Scottish National Portrait Gallery [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 60.

DISCUSSION: Thomson identified the sitter as the 6th Baronet rather than the 7th Baronet on the basis of the order and orange ribbon of a Baronet of Nova Scotia which the sitter wears and also on stylistic grounds which point to a date in the 1790s. In addition he pointed out

some of the problems presented by the uniform of the sitter: the belt badge indicates that he was an officer in either the 1st Regiment of Foot or the 3rd Foot Guards. No officer with the name Maxwell appears on the List of the 3rd Foot Guards but one William Maxwell appeared in the List of the 2nd Battalion of the 1st Regiment of Foot between the years 1795 and 1801, listed as a Captain, but that figure was not described as a baronet. The uniform, however, indicates that the sitter was either a Major or Lieutenant-Colonel, and not a Captain, as there are epaulettes on both shoulders. A William Maxwell, baronet, was listed as Major in the Lowland (West) Fencibles from 1794, but the uniform in this portrait does not belong to that regiment. Thomson also identified the sword as of a type officially adopted in 1796 but this type of sword is thought to have been in use a few years earlier than that date. These inconsistencies between uniform and recorded biography are difficult to explain but similar difficulties occur in a number of portraits by Raeburn in which he depicted military or naval sitters.

In the portrait there is much scrupulous attention to detail: in the filigree spurs on the sitter's boots, on his badge, bridle, fob and in many other areas of the portrait. Raeburn could paint in this manner at all points in his career, but this is a feature that has been overlooked by most writers on the artist.

Until the mid-1790s Raeburn was interested in back-lighting and the dramatic tonal contrasts that could be created in this manner. This points to a date for this portrait probably no later than c. 1795.

528. General Sir William Maxwell of Calderwood, 7th. Bt. (1754-

1837) Plate: 83

BIOGRAPHY: Eldest son of Alexander Maxwell and his wife Mary Clerk, who is said to have been one of the Clerks of Penicuik; his father was the younger brother of Sir William Maxwell, 5th Bt.; the sitter entered the army at an early age and became a Major in the 80th Foot; in 1782 he was appointed a Lieutenant-Colonel of the 91st Foot and a full General in 1812; he served in the Revolutionary War under Generals Burgoyne, Clinton and Cornwallis; he succeeded his cousin Sir William Maxwell, 6th Bt. (no. 527) at his death in 1829. In 1792 he married Isabell, daughter and heiress of Henry Wilson of Newbottle County Durham; they had four sons. On the death of Sir William Maxwell, 9th Bt. the line became extinct.

DATE: Exhibited 1809

DIMENSIONS: 49 3/4 x 39 5/8

COLLECTION: Museo del Arte, Sao Paulo, Brazil.

PROVENANCE: Sir William Maxwell of Calderwood Bt., 1876; Knoedler, New York, 1908; Dr F.T. Washburn Freund, by 1926; Mr and Mrs Marshall Field, by 1938; at Sao Paulo by 1953.

EXHIBITIONS: Edinburgh Exhibition Society, Annual Exhibition, 1809 (129); Raeburn Exhibition, 1876 (250); London, Agnew, 1907 (27); Berlin, 1908 (39); Copenhagen, 1908 (23); Paris, Louvre, 1922; New York, Knoedler, April 1925 (2); New York, Jacques Seligmann, Portraits by Sir Henry Raeburn, 1938 (6); New York, Knoedler, An English Exhibition to Honour Queen Elizabeth II, May 1953, on loan from Sao Paulo.

REFERENCES: "Remarks on the Second Exhibition of Scottish Painting", Scots Magazine (1809), 674-7, 729-32; Andrew, p. 140; Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53; Dibdin, p. 68.

DISCUSSION: This is one of a number of portraits which have lost their identification. The portrait presently hangs in the museum as an anonymous military officer. However, in the Frick Art Reference Library there is an old photograph of the work (221-7i) bearing the identity given here and one in the Witt Library bearing the same title (Box 1947, Ma.) and another was reproduced in the Sketchbook Magazine 3 (June 1926), 40, when the portrait was in the Washburn

Freund collection.

The portrait was exhibited as number 129, "Portrait of a Gentleman" in 1809 at the Edinburgh Exhibition Society's second Annual Exhibition. It was identified in the Scots Magazine review (p. 730):

Portrait of a Gentleman, Gen. Maxwell. In our opinion, this may be considered one of Mr Raeburn's best portraits, although perhaps the shadows in the face partake rather too much of a purple tint. (p. 730).

Dibdin (p. 68) states that the Scots Magazine also said of the portrait:

an admirable picture, uncommonly well drawn, finely coloured and a striking likeness. The foreshortening of the right arm is not inferior to Rubens. On the whole, this picture reminds us of Sir Joshua's celebrated portrait of Lord Heathfield, to which it would form a not unsuitable companion.

This portrait has some points in common with Sir Duncan Campbell of Barcaldine and Glenure (no. 111) which has always been dated to c. 1812.

529. General Robert Melville of Strathkinness (1723-1809) (Examined)

BIOGRAPHY: Born at Monimail, Fife, where his father was a minister, he was educated at Leven grammar school and the Universities of Glasgow and Edinburgh; in 1744 he was appointed Ensign in the 25th Foot, with which he served in Flanders and fought at Fontenoy; promoted Captain in the 25th in 1751; Major in the 38th in 1756; he served with them in Antigua; he commanded, at the same rank, at Guadeloupe; and was promoted Lieutenant-Colonel in the 38th in 1759 and Colonel in 1761; in 1763 he was appointed Governor of Grenada, the Grenadines, Dominica, St Vincent and Tobago; he acted in this office for twelve years; in 1775 when Tobago was ceded to the French, Melville was part

of a mission sent to Paris to request indulgencies from the French government for British settlers remaining on the island; this mission was a success; the Army List of 1765 shows him as Brigadier-General and Governor-General of the Southern Charibbee Islands; in 1766, he received the local rank of Major-General in the West Indies and Lieutenant-General the following year; the Army List of 1797 shows his promotion to General in 1793 and this indicates the confirmation of these local ranks in the Home Establishment. Melville's interests were wide ranging; he is credited by some with the invention of the carronade, but this is disputed; he studied Roman forts in Britain and on his trip to France he studied the sites of important military battles; on concluding his trip to Paris he travelled south into Switzerland and Italy and with the aid of Polybius he proposed an alternative route to that generally believed to have been taken in Hannibal's march across the Alps; he was also deeply interested in botany and founded the Botanic Garden at St Vincent; these pursuits led to his election as honorary member of the Society of Antiquaries of Scotland in 1781; he was awarded an Honorary LL.D. by the University of Edinburgh; and was elected Fellow of the Royal Societies of London and Edinburgh and member of the Society of Arts; his eyesight had failed him late in life as a consequence, he claimed, of an accident during an experiment in gunnery; at his death in 1809 he was the oldest General in the army; he was succeeded by his cousin, John White Melville (no. 530).

DATE: Probably c. 1794-1800

DIMENSIONS: 28 1/2 x 24 1/2

DESCRIPTION: Half length, to left, in red military tunic and powdered wig.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Sotheby's, 9 July 1943 (119); purchased by the Gallery, 1958.

REFERENCES: Armstrong, p. 108; Pinnington, p. 242; Greig, p. 53; Major A. McK. Annand, "General Robert Melville of Strathkinness and the Carronade", Journal of the Society for Army Historical Research 40 (1962), 143-6.

DISCUSSION: The uniform worn by the sitter is the Great Uniform of a General Officer but since the cuffs cannot be seen in the portrait it is impossible to establish Melville's rank. Consequently, the work is impossible to date with any accuracy but is most likely to be of the 1790s.

529(2). A replica of the portrait was with Messrs. Bernard (dealers) London, 1961.

530. John White Melville of Bennoch and Strathkinness (1756-1813)

BIOGRAPHY: Son of Robert White of Bennoch (d. 1766), physician and Professor of Medicine at the University of Edinburgh; in 1761 the sitter's father became First Physician to the King in Scotland and was elected President of the Royal College of Physicians in 1764. By his second wife, Louisa, daughter of James Balfour of Pilrig, Robert White (d. 1766) had fourteen children, of whom three sons and three daughters survived infancy; Robert White (d. 1766) was succeeded by his eldest son, Robert White Melville of Bennoch, who died, unmarried, at Naples in 1776; he was succeeded by his brother, John White Melville, the sitter. John assumed the additional name of Melville in 1809 on succeeding to the estates of his cousin, General Robert Melville (no. 529). He married, in 1781, Elizabeth, youngest daughter of Archibald MacGilchrist of North Bar; they had two sons and four daughters.

DATE: c. 1790

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, wearing a military or hunt coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to the late Dr E.W. Balfour Melville of Comrie and Edinburgh.

REFERENCES: Armstrong, p. 108; Pinnington, p. 242; Greig, p. 53.

DISCUSSION: The portrait has some similarities in handling to early works such as Coronet Lyon (no. 474) of 1788 and although the present sitter may appear a little old for such a date, the handling strongly indicates a date shortly after the artist's return from Rome. The sitter's close relatives, the Balfours of Pilrig (no. 33 and 34) were sitting to Raeburn at about that time.

531. Mrs James Menteith (sitter's dates not known)

BIOGRAPHY: Margaret, eldest daughter of Robert Thompson of Camphill, near Glasgow. In 1821 she married James Menteith (1790-1856), son of the owner of Blantyre Cotton Works, in which her husband later became a partner and manager; later in life he studied for the ministry at the University of Edinburgh, graduating M.A. in 1827; by 1843 he had joined the Free Church and was minister at Kingarth; he transferred to St Johns Wood Presbyterian Church, London, in 1852. They had two sons and two daughters.

DATE: Payment 1821

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs Walter C. Smith, by 1876; Mrs Mary Monteith Keller; her son, J.R. Earle Monteith Smith; sold by him c. 1906; Charles Sedelmeyer Collection, Sale, Paris, 16-18 May 1907 (125); Christie's, New York, 10 October 1991 (164).

EXHIBITIONS: Raeburn Exhibition, 1876 (66).

REFERENCES: Andrew, p. 141; Armstrong, p. 109; Pinnington, p. 242; Greig, p. 54.

DISCUSSION: On the basis of costume, hairstyle and handling, the work is very late. This is borne out by a letter from the artist to the sitter's brother, Robert Thomson, Jr. of Camphill, dated 21 October 1821, which acknowledged payment for this portrait and that of her

sister, Miss Christina Thomson (no. 703). For a transcription of Raeburn's letter see that entry.

532. Sir Robert Menzies, 5th Bt. (1745-1814)

BIOGRAPHY: He married Catherine Ochiltree of Linsaig (no. 533), his second cousin, by whom he had a son, Neil, and a daughter, who married Lieutenant-Colonel Archibald Butter.

DATE: c. 1803

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, of elderly man wearing an order.

COLLECTION: Whereabouts unknown.

PROVENANCE: Newhouse Gallery, New York, at an unknown date; Estate of Therese Lownes Noble, Massachusetts, Sale, Sotheby's, New York, 18 June 1974 (131)

REFERENCES: Armstrong, p. 108; Pinnington, p. 242; Greig, p. 53.

533. Lady Menzies (d. 1833) (Examined)

BIOGRAPHY: Catherine, daughter of Duncan Ochiltree of Linsaig, she married Sir Robert Menzies (no. 532), her second cousin.

DATE: c. 1803

DIMENSIONS: 30 x 25

CONDITION: The portrait has been damaged by relining.

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs J.E. Rovensky Collection, Sale, Part 1, Parke-Bernet, New York, 3 June 1957 (449); Christie's, New York, 5 June 1980 (192); Christie's 17 November 1989 (157).

534. W.M. Miller (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. Some give "H.H. Miller".

DATE: Exhibited 1817

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: R.A. 1817 (232).

REFERENCES: Dibdin, p. 83.

DISCUSSION: This portrait was exhibited at the R.A. in 1817 but the

work has not been seen since that year. The sitter cannot be identified at present, but it is not inconceivable that this is the portrait which is known in two versions of a sitter, probably called Miller (no. 538), at Richmond and Pittsburgh. It is even possible that an error was made in the R.A. catalogue and that the portrait in question was that of Sir William Miller, Lord Glenlee (no. 536). However, most probably it was a portrait of another sitter.

535. Captain Patrick Miller of Dalswinton (d. 1845) Plate: 84

BIOGRAPHY: Eldest son of Patrick Miller of Dalswinton, an Edinburgh banker, he was a cousin of Sir William Miller, Lord Glenlee, Bt. (no. 536); he became M.P. for the Dumfries burghs at the election of 1790 but immediately afterwards an attempt was made to unseat him; Miller's father countered accusations of malpractice at the election by stating that his son was in Ireland with his regiment during the time of the election and therefore could have had no part in the bribery and corruption which the opposition claimed had taken place; the sitter made a visit to France in 1791; he joined the Whig Club in 1796 and did not stand at the election in that year; his efforts to become a Parliamentary Candidate in 1806 came to nothing. He married Matilda, daughter of Thomas Cuming, an Edinburgh banker, in 1804 and succeeded his father in 1815. The sitter's family helped finance Alexander Nasmyth's trip to Rome and were early patrons of Nasmyth.

DATE: c. 1788-1789

DIMENSIONS: 66 x 52 1/4

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

PROVENANCE: French Gallery, 1910; sold to Sir Edgar Vincent (created 1st Viscount d'Abernon, 1926); sold by him to Duveen, London, c. 1917; sold by Duveen, New York, in 1919, to Pauline Sabin Davis (formerly Mrs Charles H. Sabin); gift to the Gallery of Mrs Dwight Davis, 1948.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (18).

REFERENCES: Greig, p. 53.

DISCUSSION: When exhibited in 1910 the sitter was described as wearing the uniform of the Dumfriesshire Yeomanry. This is disputed by historians of military dress and there is no trace of his name in either the lists of the Dumfries Yeomanry or the Dumfries Fencible Cavalry. Miller's military career was as follows: Ensign, 13th Foot, 22 October 1783; promoted Lieutenant in the 10th Foot on 24 December 1785; Lieutenant in the 12th Light Dragoons on 28 February 1788; Captain, 14th Light Dragoons on 13 May 1789; he resigned on 31 December 1790. However, the uniform Miller wears, which is brown in colour, does not conform to the written descriptions of those uniforms he might have worn during his military career. Furthermore, the artist has made extensive changes to the uniform which are apparent to the naked eye and in x-ray. On a stylistic basis there can be no doubt that the picture dates from a very narrow time period of c. 1788-9. It seems that sittings may have coincided with Miller's promotion to Captain in May 1789 and that this necessitated changes in the tunic, but that does not explain the discrepancies between the uniform as shown and the written descriptions of the uniforms appropriate to Miller's military record. There are so many problems associated with the uniforms depicted in Raeburn portraits of military and naval sitters that it is tempting to conclude that the artist was not skilled in painting them.

536. Sir William Miller, Lord Glenlee, 2nd Bt. (1755-1846)  
(Examined)

BIOGRAPHY: Only son of Sir Thomas Miller, Lord Glenlee Bt. (1717-1789) by his first wife, Margaret (d. 1767), daughter of John Murdoch of Rose Bank, provost of Glasgow; he was educated at the High School of

Edinburgh; admitted advocate in 1777; he was elected M.P. for Edinburgh in 1780 but was unseated upon petition in the following year; he succeeded to the baronetcy in 1789; he was promoted to the bench in 1795 and later he became Lord President of the Court of Session. He married on 5 November 1777, Grizel (d. 1817), his cousin, daughter of George Chalmers of Pittencreeff (no. 147), a grain merchant in Edinburgh; they had six sons and three daughters but he was succeeded in the baronetcy by his grandson. His appearance as recorded by Henry Cockburn (no. 163) is in tune with Raeburn's delineation: pale of face, slender of frame and with full dark eyes.

DATE: c. 1822

DIMENSIONS: 83 x 57 1/2

DESCRIPTION: Full length, seated, to left, in an interior, a table to left with books and papers, a landscape beyond, a drape hangs behind the sitter.

COLLECTION: The Huntington Library and Art Gallery, San Marino, California.

PROVENANCE: By descent to A.W. Miller; his sale, Christie's, 14 June 1902 (106); Blakeslee Galleries, Sale, American Art Association, New York, 9-10 April 1908 (145); to Henry E. Huntington.

ENGRAVINGS: Mezzotint, William Walker, private plate, 1838.

EXHIBITIONS: Raeburn Exhibition, 1824 (28).

REFERENCES: History of the Society of Writers to Her Majesty's Signet (Edinburgh: T.A. Constable, 1890), p. 145; Armstrong, p. 103; Pinnington, pp. 199, 231; Greig, p. 46; Sanderson, p. 136; Frederick C. Daniell, "William Walker and his Family, 1791-1867", Print Collectors' Quarterly 19 (1932), 332; C.H. Collins Baker, Catalogue of the British Paintings in the Henry E. Huntington Library and Art Gallery (San Marino, California: Huntington Library, 1936), p. 66.

DISCUSSION: Many errors in the discussion of this portrait have resulted from the sitter having been wrongly identified in Armstrong (p. 103). The identity and sitter's dates given there are those of this sitter's father, Sir Thomas Miller, also called Lord Glenlee, (1717-1789). Stylistically the portrait is very late. This is supported by the inclusion of the painting in the Raeburn Exhibition, 1824, which was composed almost entirely of late commissions. Collins

Baker recorded the date of the engraving as 1825 but like his identification of the sitter, this is wrong. The only impression of Walker's engraving seen by the compiler bears the date 1838 (Scottish National Portrait Gallery, S.P.V. 108-1); Sanderson and Daniell both date the engraving to 1838. Another member of the sitter's family to sit to Raeburn was Miller's stepmother, Lady Miller of Glenlee (d. 1817) (no. 537). See also the entry on W.M. Miller (no. 534).

537. Lady Miller of Glenlee (d. 1817)

BIOGRAPHY: Anne, daughter of John Lockhart of Castlehill, Lanarkshire. She married Sir Thomas Miller, Lord Glenlee (1717-1789), as his second wife, in 1768. See also no. 536.

DATE: Probably close to 1800

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, full face, her hair in a white shawl.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to A.W. Miller; sold by order of his trustees, Christie's, 28 July 1927 (10); to Leggatt; Sotheby's, 26 June 1968 (39); to Newhouse Gallery, New York.

EXHIBITIONS: Raeburn Exhibition, 1876 (90).

REFERENCES: Andrew, p. 141; Armstrong, pp. 91, 108; Pinnington, p. 242; Greig, p. 53; Dibdin, p. 147.

DISCUSSION: Although the portrait is not easy to date, the headdress suggests a date in the vicinity of 1800.

538. Called: Thomas Miller (sitter's dates not known) (Examined)

BIOGRAPHY: The sitter's identity is not securely established and therefore no details of his life can be given.

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length to right, a heavy gold chain shows across his waistcoat at chest level.

COLLECTION: Virginia Museum of Fine Arts, Richmond, Virginia.

PROVENANCE: A.D. Williams, Richmond, Virginia.

REFERENCES: Carnegie Magazine (May 1927), 7; Watson R. Van Steenburgh, "Sir Henry Raeburn", Carnegie Magazine (March 1956), 85; Carnegie Institute, Museum of Art, Catalogue of Painting Collection

(Pittsburgh: Carnegie Institute, Museum of Art, 1973), p. 140.

DISCUSSION: There are two versions of this portrait. Only that at Richmond has been seen by the compiler but it has pentimenti down the sitter's right collar, his left shoulder and at the edge of his left lapel. No pentimenti can be seen in photographs of the Pittsburgh version. This is strong evidence that the Richmond version is primary.

The sitter is thought by both Richmond and the Carnegie Institute to represent Sir Thomas Miller (1717-1789), impossible on stylistic grounds, but concerning that figure see no. 536. The portrait has some points in common with Sir Walter Scott (no. 640c) of 1822-3, particularly in the chains that both sitters wear and the arrangement of their coats. That two versions bear similar identities suggest that the titles contain an element of truth: Miller may indeed be the sitter's name. But an eagerness to identify the paintings with works recorded in the lists of Raeburn portraits published by Armstrong and Greig has led to some distortions. The provenances of the Richmond work and the version at Pittsburgh seem to be confused and cannot be relied upon and consequently the early histories of the paintings cannot be established. The catalogue of the Carnegie Institute, Pittsburgh, gives the following provenance: A. Miller of Headley Cote, Barnet, Herts.; Tooth; John Levy Galleries, New York; Mrs J. Willis Dalzell, Pittsburgh, 1919-25; her gift to the Institute, 1925. See also the entry on W.M. Miller (no. 534).

539. Admiral Sir David Milne, K.C.B., M.P., G.C.B. (1763-1845)  
(Examined)

BIOGRAPHY: Son of David Milne, merchant of Edinburgh, and his wife,

Susan, daughter of Mr Vernor of Musselburgh; he entered the Navy at the age of sixteen and was present at the relief of Gibraltar; he was paid off during peacetime and until the outbreak of war in 1793 he was in the merchant navy; promoted Lieutenant on the Blanche in 1794; he distinguished himself repeatedly and was promoted Commander in 1795 after swimming to a grounded enemy vessel to take possession of her; he had a varied career in European, African and Caribbean waters until 1816 when he was appointed Commander-in-Chief of the North American Station; his departure to take command was delayed to allow him to join the expedition against Algiers where he was second in command to Lord Exmouth; it is this campaign which is celebrated in the portrait; he sailed in the Impregnable which received 233 shot in the action and suffered fifty dead and 160 wounded; for his services Milne was nominated K.C.B. on 19 September 1816; the city of London presented him with the Freedom of the City and a sword, and Lord Exmouth gave him a gold snuffbox; Milne left for his command in North America in 1817; he returned in the summer of 1819; elected M.P. for Berwick in 1820; he was promoted Vice-Admiral in 1825; invested G.C.B. in 1840 and Admiral in 1841; in 1845, the year of his death, he was made Commander-in-Chief at Plymouth. He married, first, in 1819, Grace, daughter of Sir Alexander Purves Bt., by whom he had two sons; he married, second, in 1819, Agnes, daughter of George Stephen of the island of Grenada. A photograph of a portrait attributed to Raeburn of one of Milne's wives is also preserved at Paxton House. No other information is available on that work at the time of writing.

DATE: Finished March 1818

DIMENSIONS: Life size.

DESCRIPTION: Full length, standing, to left, in the uniform of a Rear-Admiral, the background is a coastal view of Algiers.

COLLECTION: Paxton House (National Trust for Scotland), Berwick.

PROVENANCE: Commissioned by George Home of Paxton; thereafter by descent in that family at Paxton House.

EXHIBITIONS: R.A. 1818 (177).

REFERENCES: Armstrong, p. 108; Pinnington, pp. 184, 242; Greig, pp. xliv, xlvi, xlvii, 53; Brotchie, p. 87; Dibdin, p. 83.

DISCUSSION: The portrait was commissioned by George Home of Paxton, probably towards the end of 1816. Home was forming a collection of portraits of his friends at that time as part of a decorative scheme for the new library of his house.

Some letters from Raeburn to Home concerning this commission were published by Greig, (pp. xliv ff.) They are now in the Scottish Record Office (G.D. 267.12.6; 16.7). They read:

EDINBURGH, 28th November, 1817.

DEAR SIR,

I am this moment favoured with yours, and am ashamed to say that your portrait of Sir David Milne still wants a good deal of being finished. It is my intention, if possible, to have it at the London Exhibition, and every exertion shall be made to get it accomplished; and the only apology I have to make for its not having been finished before now, and the true one, is just that I have really been oppressed with business.

I am, with respect and esteem, Dear Sir, your most faithful servant,

[signed] HENRY RAEBURN.  
[Transcription: Greig]

The next spring Raeburn was able to write to Home announcing the completion of the portrait.

EDINBURGH, 17th March 1818.

DEAR SIR,

I have the pleasure of telling you that the portrait of Sir David Milne is not only finished but shipped this morning for London for the Exhibition according to your wish, and I flatter myself it is a picture that will do me some credit. As the weather is upon the whole boisterous, I presume you will think proper that I insure it. The picture itself is 140 gs., and the frame and case, although I do not yet know precisely the amount, yet I do not think they will be much under 30 gs., at which sum I will insure them, as I suppose you will, with me, think that it is not necessary to risk the loss of money.

I remain, with very great esteem, Dear Sir, Your most obedient and

faithful servant,

[signed] HENRY RAEBURN.  
[Transcription: Greig]

A letter from Home to Raeburn has not survived but it is clear that he was interested in having an engraving made from the portrait. Raeburn replied:

EDINBURGH, 20<sup>th</sup> March, 1818.

Dear Sir,

I have the pleasure of your letter of the 18th. I know your name perfectly, and am quite ashamed of having written John, but I recollect some person came in upon me at the very time I was addressing the letter, which probably was the cause of the blunder.

I shall write to London and endeavour to get you notice of what would be the expense of a print, but it will be necessary that you tell me the size, and also the nature of the engraving, whether a mezzotint or a stroke engraving, for much depends on these circumstances.

[Transcription: Greig]

As Milne left to become Commander-in-Chief of the North American Station in 1817, Raeburn could not have worked from life for much of the time when engaged on this portrait. It is likely that he used a model, perhaps wearing a Rear Admiral's uniform.

A copy of the portrait by G.F. Clarke was presented to the Painted Hall at Greenwich by Milne's sons.

Greig (p. xliv) also gave a transcription of part of a letter from this sitter to a correspondent he described as George Home of Wedderburn. It reads:

My father is just now very well. Yesterday he walked up and dined with me and walked home after. He has consented to go to Raeburn on Wednesday, which I am happy at.

Greig gives no date for this quotation and no other record of such a

work is known.

540. Partick Moir (1769-1810) Plate: 85

BIOGRAPHY: Son of Reverend George Moir D.D. (1741-1818), minister of Peterhead, and his wife, Martha (d. 1816), third daughter of Patrick Byres of Tonley; they had two daughters and eight sons, of which the sitter was the second; Mitchell Gill gives the entry in the Baptismal Register at Peterhead as: "Patrick, or Peter (so called in Register), bap. July 5, 1769. Witness, Peter Buyers of Tonley, and George Gordon of Sheelagreen". It is not known when Moir went to Rome to assist his uncle, James Byres (no. 97), the main antiquarian for English speaking visitors to the city and friend of Raeburn; Mitchell Gill states that he was there by 1788 but the existence of this portrait suggests that he arrived earlier as Raeburn was back in Edinburgh in 1787; Byres took over the business of his uncle but later travelled to India where he died. Mitchell Gill gives a transcription of the epitaph on his monument at Calcutta taken from the Aberdeen Journal of c. 1812; it reads in part:

Sacred/TO THE MEMORY/OF/PATRICK MOIR ESQ.,/ who died at Calcutta on the 5th of February/A.D. 1810,/IN THE 41ST YEAR OF HIS AGE./In 1806 he filled the office of Secretary to Lord Minto, at that/time President of the Board of Commissioners for the Affairs/of India, whom he accompanied to Bengal in the year 1807,/and was appointed Commissioner of the Court of Requests at/Calcutta in the same year, a trust which he discharged with/integrity, assiduity, and ability to the time of his decease.

This part of the inscription is followed by a eulogy.

DATE: c. 1786

DIMENSIONS: 29 x 24

COLLECTION: Private collection, Western Australia.

PROVENANCE: By descent.

REFERENCES: J. Mitchell Gill of Savock, The Families of Moir and Byres (Edinburgh: Scott & Ferguson, 1885), pp. 31-2, 67; Brinsley Ford, "James Byres, Principal Antiquarian for the English Visitor to

Rome", Apollo 99 (June 1974), pp. 456, 461.

DISCUSSION: Although the portrait has not previously entered the Raeburn literature there are two published references to its existence, together with one documentary record. The earliest published reference is in the biography of the sitter given by Mitchell Gill as a footnote (p. 32): "There is a fine portrait, by Raeburn, of this gentleman in the possession of his nephew Mr Moir-Crane." The next reference quotes the archival source: in May 1790 when Byres was ending his stay in Rome an inventory was compiled listing everything which James Byres was leaving in the care of his nephew, the sitter. The Inventory has survived. This source was quoted by Brinsley Ford and at that time the Inventory was in the hands of Mrs E.B. Gemmell, it is now on deposit at the National Library of Scotland (dep 184 Moir/Byres papers). Ford gives: "In what Byres describes as his mother's former room, he lists [among others] the portraits of his nephew, Patrick Moir, by Raeburn".

There is no portrait in Raeburn's oeuvre which closely resembles this work. Nevertheless, there are numerous stylistic features which are typical of the artist, although the assemblage in which we see them here would not rapidly lead one to the conclusion that Raeburn was the author of this work without the assistance of documentary evidence:

The sitter's pose is unusually complex and suggestive of much preliminary study, possibly drawings. None are known. After Raeburn's return to Edinburgh in 1787 similarly complex compositions are occasionally encountered, for example Coronet Lyon (no. 474), but they are rare. The other stylistic features are more typical of Raeburn who favoured a profile view for many portraits until some

point in the mid 1790s, to some degree it is present in this work. Also typical of portraits from the years after Rome is the depiction of the sitter actively engaged in a pursuit, in this case reading, but other portraits show sitters singing, skating, walking, engaged in archery or reading aloud to family members. Finally, the brushwork, at least as shown by photographs, resembles the unrestrained use of the brush that is so characteristic of Raeburn.

It has to be stressed that there is some small room for doubt that the portrait dates from the Roman years. Ford records Moir's presence in Rome no earlier than 1788. It is not inconceivable that Moir sat to Raeburn in Edinburgh during 1787 or 1788, prior to his departure for Rome. This matter can only be settled when Moir's biography is known in more detail.

The discovery of this portrait is the single most important contribution of this study. It was first made public at a lecture given by the compiler in the Department of Fine Art at the University of Edinburgh in 1986. Brinsley Ford's reference to the portrait in James Byres' collection was known to the compiler and then, by chance, a reproduction of the work was found by the compiler in the Witt Library. This information was passed to Helen Smailes of the National Galleries of Scotland who traced the present whereabouts of the portrait. I am grateful to her for generously sharing that information with me. For two other important works first brought into the discussion of the artist at the 1986 lecture see David with the Head of Goliath and A Classical Female Figure (nos. 782 and 783).

541. Sir Arscott Ourry Molesworth, 7th Bt. of Pencarrow (1789-1823)  
Plate: 86

BIOGRAPHY: Son and heir of Sir William Molesworth, 6th Bt. (1758-1798) and his wife, Catherine (d. 1842), youngest daughter of Paul Henry Treby Ourry, commissioner of Plymouth dockyard; as a child he succeeded to the baronetcy; he was educated at Eton and at St John's College, Cambridge, graduating B.A. in 1809; on 7 July of the same

year he married Mary (d. 1877), first daughter of Patrick Brown of Edinburgh; he was Sheriff of Cornwall from 1816 until 1817; he was succeeded by his son, Sir William Molesworth, 8th Bt.

DATE: c. 1809

DIMENSIONS: 93 x 59

COLLECTION: Private collection.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 109; Pinnington, p. 242; Greig, p. 53.

DISCUSSION: The sitter's only known connection with Edinburgh was his marriage to an Edinburgh girl in 1809, the likely date of the portrait. No portrait of his wife is recorded.

Stylistically, the work relates to a group of full length portraits of men in landscape settings: John Cuninghame of Craigends (no. 190), which is likely to be the earliest of this group; Sir Walter Scott (no. 640a) of 1808; and William Hunt of Pittencrieff (no. 412).

The Cunningham portrait is close to the Molesworth portrait in that both sitters stand holding a gun and a handkerchief, but the mood is a major differences between them: the Cuninghame portrait shows a confident, almost triumphant figure, while the Molesworth portrait finds a parallel in the contemplative figure of the poet, Sir Walter Scott. As mentioned above, Molesworth's portrait is likely to be contemporary with his marriage to a Scottish woman in 1809. It is, then, a highly Romantic portrait dating from before Raeburn's trip to London in 1810.

Molesworth was also painted as a younger man by Thomas Phillips; that portrait is at Eton.

542. Mrs Scott Moncrieff (d. 1824) (Examined)

BIOGRAPHY: Margaritta Macdonald, wife of Robert Scott Moncrieff (d.

1854); he was the son by a second marriage of Robert Scott Moncrieff of Newhalls (no. 543); the sitter's husband was a wine merchant; Treasure of the Society of Antiquaries of Scotland and member of the Royal Company of Archers; after the sitter's death her husband took the name Scott Moncrieff Wellwood on inheriting the estate of Garvock in 1847.

DATE: Generally thought to be of 1814

DIMENSIONS: 29 1/2 x 24 1/2

CONDITION: Extensive bitumen cracking in the background, clearly apparent from early photographs, has been treated.

DESCRIPTION: Half length, looking to right.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: The portrait hung in the dining room of the sitter's house until her husband's death; his bequest to the Royal Scottish Academy, 1854; presented by the Academy to the Gallery, 1910.

ENGRAVINGS: Etching, Charles Oliver Murray, 1879; mezzotint, Thomas Gooch Appleton, 1887; mezzotint, Robert S. Clouston.

EXHIBITIONS: Raeburn Exhibition, 1876 (59); R.A. Exhibition of British Art, 1934 (462); R.A. Exhibition of Scottish Art, 1939 (96); Raeburn Exhibition, 1956 (59).

REFERENCES: Brown, p. 7; Andrew, p. 141; Armstrong, pp. 63, 91, 109; McKay, 58, 60; Pinnington, pp. 171, 173, 196, 242; Caw, Masterpieces,, pp. 69, 79; Caw, 1908, p. 74, 75; Greig, pp. xxxvi, xlvii, 54; Brotchie, p. 83; Dibdin, pp. 131, 141, 146; Raeburn Exhibition Catalogue, 1956, p. 36; Irwin and Irwin, p. 158; Macmillan, 1986, p. 129; Macmillan, 1990, 160.

DISCUSSION: Dated to c. 1814 on the basis of style, a date as early as 1812 is possible. Raeburn did not tend to paint women in this somewhat erotic manner unless they were married. This was the first Raeburn portrait to enter the National Collection.

There is a version of the portrait in the collection of the Henry E. Huntington Library and Art Gallery, San Marino, California (examined). In the compiler's view it is not from the hand of Raeburn, but others have not been of that opinion; it does not show the extensive bituminisation that was at one time so prominent in the Edinburgh portrait; its provenance is: purchased by Thomas J. Barratt from a Mr McLean (dealer), London, c. 1909; Agnew, c. 1910; Lewis and Simmons;

Elbert H. Gray; Henry Walters, at unknown times; it was listed in Armstrong (p. 109) and in the later lists; it was exhibited at Birmingham, Loan Collection of Portraits, 1900; at Paris in 1909; and at New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (20).

Another copy (examined), small in scale and not by Raeburn, was with Messrs. Heim, c. 1987.

543. Robert Scott Moncrieff of Newhalls (1738-1815)

BIOGRAPHY: He was the treasurer to the Orphan Hospital from 1772 until 1781. He married twice and had by his second marriage a son, Robert Scott Moncrieff (d. 1854), husband of Mrs Scott Moncrieff (no. 542). Newhalls is near South Queensferry.

DATE: 1800-1813

DIMENSIONS: 32 3/4 x 28 1/4

DESCRIPTION: Half length, to left.

COLLECTION: The City Art Gallery, Edinburgh, on loan from the Dean Orphanage, Edinburgh.

PROVENANCE: Commissioned by the Governors of Dean Orphanage,

REFERENCES: Armstrong, p. 109; Pinnington, p. 242; Greig, p. 52.

DISCUSSION: Three versions of this portrait are recorded. The Greig Manuscript states that in addition to that in the collection of the Dean Orphanage, one belonged to Captain Robert Scott Moncrieff and another to a Captain Moncrieff of Bandirran. The portrait is unusually difficult to date.

544. Called William Moncrieff of Tullibole (1775-1813) (Examined)

BIOGRAPHY: The sitter's identity is not securely established but he is thought to be one of the sons of Reverend Henry Moncrieff-Wellwood (no. 744).

DATE: c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length.

COLLECTION: Private collection.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, Talbot Rice Art Centre, University of Edinburgh, Masterpieces of Scottish Portrait Painting, 1981 (18).

REFERENCES: Talbot Rice Art Centre, University of Edinburgh, Masterpieces of Scottish Portrait Painting (Edinburgh: Talbot Rice Art Centre, 1981), p. 15.

545. Dr Alexander Monro, secundus, (1733-1817)

BIOGRAPHY: Younger son of Alexander Monro, primus, and his wife Isabella, second daughter of Sir Donald MacDonald Bt. of Skye; he entered the University of Edinburgh in 1752 and from 1753 he occasionally substituted for his father as Professor of Anatomy and Surgery; in 1755 he was given a formal position as Professor of Anatomy and Surgery as coadjutor to his father, and took his degree in the same year; soon afterwards he left to study in London, Paris, Leyden and Berlin; he returned to Edinburgh in 1758 at which time he was admitted a Licentiate of the College of Physicians of Edinburgh; the following year he was elected a fellow of the College; he succeeded his father as secretary of the Philosophical Society of Edinburgh which had published an essay by the sitter as early as 1754; he described the link between the lateral ventricles of the human brain and this opening is now termed the "foramen of Monro"; between the years 1759 and 1800 Monro was busy as lecturer, researcher, writer on medicine and practising physician but in 1807 his physical and mental health went into decline and he died ten years later. He must have known Raeburn socially as both sitter and artist were members of the Harveian Society.

DATE: Engraved 1800

DIMENSIONS: Unknown.

DESCRIPTION: The engraving shows a half length figure, to left, in a gown, but this may be only a detail of the portrait.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Stipple, J. Heath, 1800.

REFERENCES: Armstrong, p. 109; Pinnington, p. 242; Greig, p. 54; Sanderson, p. 136.

DISCUSSION: The portrait is only known from Heath's engraving. In the same year as Heath published this engraving, 1800, he brought out a print after Raeburn's portrait of Joseph Black (no. 51). In 1799 Monro had acted as intermediary between the engraver and Black, writing to Black to request his permission for the engraving to be made. See the entry on Black's portrait concerning the correspondence from Monro.

546. Henry Monteith of Carstairs (1756-1848)

BIOGRAPHY: Merchant and Lord Provost of Glasgow; he has traditionally been described as an M.P. but no reference to him in that capacity can be found in the standard biographies.

DATE: Probably c. 1815-1820

DIMENSIONS: Originally 50 3/4 x 40

CONDITION: The photograph of the portrait in the Frick Art Reference Library (221-7r) from the Howard Young Galleries of c. 1931 states that the portrait at that time measured 50 x 40. In that photograph the portrait showed a three-quarter length figure, seated, with a table to left on which rested the sitter's right arm, and upon which lay books and a quill. When at Sotheby's, New York, in 1980 the portrait measured 35 1/4 x 27 1/4, the composition was cut at the sitter's right forearm, so that the table was only partly visible and the figure was a half length. Although this may mean that the portrait at Sotheby's was a part replica, it is more likely to indicate that the painting has been substantially reduced.

DESCRIPTION: Seated, to left, in an interior, with a drape behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mr Monteith, by 1868; Frost and Reid, Bristol, 1919; Howard Young Galleries, New York, c. 1931; Estate of Robert S.P. Fletcher sale, Sotheby's, New York, 4 June 1980 (157).

EXHIBITIONS: Glasgow, Portrait Exhibition, 1868.

REFERENCES: Armstrong, p. 109; Pinnington, p. 242; Greig, p. 54.

DISCUSSION: The work is very difficult to date and could be as early as c. 1808. However, many inexpressive, sober portraits, such as this, date from the end of Raeburn's career. For example, Archibald

Constable (no. 168). When the sitter's apparent age is taken into account, it begins to seem probable that this portrait is in fact quite a late work.

547. Archibald William Montgomerie, 13th Earl of Eglinton, as a Child (1812-1861)

BIOGRAPHY: Born at Palermo, he was the elder son of Major-General the Honourable Archibald Montgomerie, Lord Montgomerie (d. 1814) (who was the eldest son of Hugh, 12th Earl of Eglinton), and his wife Lady Mary Montgomerie (no. 548), elder daughter of Alexander, 11th Earl of Eglinton whose portrait by Reynolds Raeburn copied (no. 810); one year after his father's death his mother married Sir Charles Montolieu Lamb, Bt.; educated at Eton; he succeeded his grandfather, Hugh, 12th Earl of Eglinton in 1819; he took his seat in the House of Lords in 1834; in 1840 he was served heir male general of George, 4th Earl of Winton; appointed Lord Lieutenant of Ayrshire in 1842; Lord Derby appointed him Lord Lieutenant of Ireland and during his time as Viceroy he was noted for his extravagant hospitality; he retired from the post in 1852 but was again appointed Lord Lieutenant of Ireland under Lord Derby in 1858; Privy Councillor in 1852; he held the Eglinton Tournament at Eglinton Castle in 1839 which was the talk of the age and, it is said, made him the most popular nobleman in Scotland, the Tournament was recorded by Disraeli in Endymion (vol. 2, chapter 23); invested Knight of the Thistle in 1853; appointed Lord Rector of the Universities of both Aberdeen and Glasgow in 1852; he succeeded as Earl Winton in 1859; he was of popular note as a racehorse owner. The Dictionary of National Biography described him as "a high-minded nobleman and a thorough sportsman, with frank and

genial manners, and no particular ability." He married, first, in 1841 Theresa (d. 1853), daughter of Charles Newcomen of Clonahard, Co. Longford; they had three sons and one daughter; and second, in 1858, Lady Adela Caroline Harriet Capel, only daughter of Arthur, 6th Earl of Essex; they had two daughters.

DATE: Exhibited 1819

DIMENSIONS: 83 1/2 x 59 1/2

DESCRIPTION: Full length, mounted on a pony, both to left, in a landscape, a castle in the distance.

COLLECTION: Upton House (National Trust), Warwickshire.

PROVENANCE: The portrait descended in the family of the sitter's step-father, to Sir Archibald Lamb, Bt.; sold by order of his trustees, Christie's, 28 April 1922 (48); Viscount Bearstead; passed with the contents of Upton House to the National Trust.

EXHIBITIONS: R.A. 1818 (32).

REFERENCES: Armstrong, p. 101; Pinnington, p. 227; Greig, p. 44; Dibdin, p. 83.

DISCUSSION: The Whitley Papers in the Department of Prints and Drawings, British Museum, London, vol.x,f.1227, carry a quotation from the review in the Examiner of the R.A. Exhibition of 1818. It gives:

The Lord Mongomerie by Mr. Raeburn has a charming, infantile grace & like all his portraits, a highly agreeable style, with colouring peculiar to himself. But as we have never yet seen or heard of green skies we confess we should still more admire the harmony of his colour without these too original appendages.

The 1824 Inventory (Document 21) gives under debts outstanding at 9 June: "Lord Eglinton £105." As there are five Raeburn portraits connected with this sitter's family: two versions of this work, Lady Mary Montgomerie with her Son (no. 548), together with two copies of works by other artists, Alexander Montgomerie, 11th Earl of Eglinton (no. 810) and Hugh Montgomerie, 12th Earl of Eglinton (no. 811), it is not clear to what this entry refers.

547(2). Another version was at one time in the collection of the

Earl of Eglinton and Winton, Skelmorlie Castle, Ayrshire. The photograph of that work in the Witt Library (Box 1939, Ea-Er) does not give the dimensions of the portrait but comparison with the Upton House version suggests that the Skelmorlie version has been reduced at the top and at the left hand margin. Its status cannot be assessed from the material available to the compiler.

548. Lady Mary Montgomerie (sitter's dates not known), with her Son, Archibald William Montgomerie, 13th Earl of Eglinton (1812-1861)

BIOGRAPHY: As of no. 547. When the portrait was at Christie's in 1922 the mother was given the name "Jane".

DATE: c. 1818

DIMENSIONS: 83 1/2 x 59 1/2

DESCRIPTION: The mother, full length, seated, to left, in a dark dress and light veil; her son, full length, standing on her right, to right, in a frock; together they hold a board game on her lap, an elaborate clock to left, a drape above, in an interior.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the family of Lady Montgomerie's second husband, Sir Charles Montolieu Lamb, Bt., to Sir Archibald Lamb, Bt., sold by order of his trustees, Christie's, 28 April 1922 (21).

DISCUSSION: The portrait does not appear to have been recorded previously in the literature. A note in the Greig Manuscript states that after its sale in 1922 the painting left for America.

In late full length works such as this the artist strove for a degree of informality within a setting of great luxury: costly fabrics and display items furnish the scene. See the entry on another late portrait, that of the Marquis of Breadalbane (no. 119).

549. Sir James Montgomery, 1st Bt. of Stanhope (1721-1803)

BIOGRAPHY: Second son of William Montgomery of Macbie Hill and his wife, Barbara, daughter of Robert Rutherford of Bowland, Edinburgh; he was educated at the University of Edinburgh and was admitted advocate

in 1743; elected M.P. for the Dumfries burghs in 1766; made Lord Advocate of Scotland in that year; he was elected M.P. for Peebles in 1768; Lord Chief Baron of the Exchequer from 1775 until 1781; as his career suggests, he was a government supporter and for this he reaped rich rewards; Henry Dundas (no. 240) supervised the rearrangement of the Scottish judiciary in 1801 and Montgomery retired in favour of Dundas's nephew; Montgomery was rewarded with a baronetcy and pension of £2,000 pounds per annum. He married Margaret, daughter and heiress of Robert Scott of Killearn; they had four sons: William, a Lieutenant-Colonel in the 43rd regiment who died without issue in 1800; James (no. 550), who succeeded the sitter in 1803; Archibald Charles, judge at Rungpore; Robert (no. 552); and three daughters, among them, Mrs Thomas Hart (no. 370) and Mrs Robert N. Campbell (no. 130).

DATE: Inscribed 1801

DIMENSIONS: 90 x 59

DESCRIPTION: Full length, seated, to left, wearing black robes with white bands and a wig, in an interior, a table to left on which rest a mace and papers, a pillar beyond, with a drape behind him and to right.

COLLECTION: Private Collecton, Kinross, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (236).

REFERENCES: Andrew, p. 142; Armstrong, p. 109; McKay, p. 46; Pinnington, p. 243; Greig, pp. xxxviii, 54; Kaiser-Friederich Museums, Die Gemaldegalerie des Kaiser-Friederich Museums (Berlin: Kaiser-Friederich Museums, 1911), p. 399.

DISCUSSION: The portrait is said by the Photographic Survey to bear a label: "aetat 80-1801", but it does not appear in the photograph. The linear treatment apparent in the sitter's face is sometimes found in portraits which can be dated to the first years of the new century and this suggests that the inscribed date of 1801 is correct. In that year the sitter was created a baronet and the portrait was probably

commissioned to celebrate this event.

Armstrong (p. 109) listed three versions of this particular painting; Greig's listing of the Montgomery portraits (p. 54) is confused. There is no doubt that at least one replica of the work existed: it was recorded at Berlin, in the collection of the Kaiser-Friederich Museum, in 1911, but apart from that record, no other versions of the portrait, or information on them, have emerged during the time of this study.

550. Sir James Montgomery, 2nd Bt. of Stanhope (1766-1839) (Examined)

BIOGRAPHY: Second son of Sir James Montgomery, 1st Bt. of Stanhope (no. 549); he was admitted advocate in 1787; in 1800 his elder brother, William, died and he succeeded to his parliamentary seat, Peebles, which the sitter held thereafter from 1800 to 1831 and which had previously been held by their father; he was Lord Advocate from 1804 until 1806 and in 1805 voted against the censure of Henry Dundas, Viscount Melville (no. 240); he was replaced as Lord Advocate by Henry Erskine (no. 266). He married, first, in 1804, Elizabeth (d. 1814), daughter of the 4th Earl of Selkirk; they had one son, James (d. 1833), and two daughters, Helen Anne and Elizabeth; he married, second, in 1816, Helen (d. 1828) (no. 551), younger daughter of Thomas Graham M.P., of Kinross; they had three sons; the eldest, Graham, succeeded his father.

DATE: c. 1805

DIMENSIONS: 49 x 39 1/2

DESCRIPTION: Near full length, seated, to left, his legs crossed, in a blue coat, holding his hat in his left hand, in a landscape.

COLLECTION: Detroit Institute of Arts, Detroit, Michigan.

PROVENANCE: The sitter's eldest daughter, Helen Anne (d. 1870), married William Forbes Mackenzie, M.P., of Portmore, in 1830. As the portrait was in the hands of the family of Mackenzie of Portmore by 1876, when it was exhibited at the Raeburn Exhibition, it is probable

that the portrait entered the Mackenzie family collection as a consequence of that marriage; thereafter by descent in the Mackenzie family to Colin J. Mackenzie; his sale, 22 March 1918; Colnaghi; Leggatt, 1927; Howard Young Gallery, New York, 1928; Mr and Mrs Charles T. Fisher; their gift to the Institute, 1974, deeded to Founders' Society, 1961.

EXHIBITIONS: Raeburn Exhibition, 1876 (156).

REFERENCES: Andrew, p. 142; Armstrong, p. 109; Pinnington, p. 243; Greig, p. 54.

DISCUSSION: Many members of this family sat to Raeburn: the sitter's father, Sir James (no. 549); the sitter's second wife, Helen (no. 551); his brother, Robert (no. 552). Mrs Robert N. Campbell of Kailzie (no. 128) and Mrs Thomas Hart (no. 370) were his sisters. Sir James also sat to Raeburn for a later portrait no. 558(b).

550b. Plate: 87

DATE: c. 1815

DIMENSIONS: 94 x 57 1/2

COLLECTION: Private Collection, Scotland.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 109; Pinnington, p. 243.

DISCUSSION: The work is dated by Armstrong (p. 109) to 1807 but this is incorrect. The costume, the apparent age of the sitter, and such stylistic features as the widely spaced eyes and the setting all indicate a date several years later. It is possible that the portrait celebrates the marriage to his second wife, Lady Helen Montgomery (no. 551) which took place in 1816. However, the portrait could be of an even later date still.

551. Lady Helen Montgomery (d. 1828)

BIOGRAPHY: Helen Graham, younger daughter of Thomas Graham, M.P. of Kinross, second wife of Sir James Montgomery, 2nd Bt.

DATE: c. 1819

DIMENSIONS: 98 x 61

DESCRIPTION: Full length, standing, to right, in a white dress, with a red shawl behind, a chain around her neck, by a wall, in a landscape.

COLLECTION: Private Collecton, Kinross, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (204); R.A. Exhibition of Scottish Art, 1939 (114), as of 1810.

REFERENCES: Andrew, p. 142; Armstrong, p. 109; McKay, p. 58; Pinnington, p. 243; Greig, p. 54; Irwin and Irwin, p. 158.

DISCUSSION: At the Raeburn Exhibition, 1876, the portrait was dated c. 1810 and most commentators since that time have repeated that date. On stylistic grounds that date is impossible; the portrait dates from closer to the end of the artist's career. In Armstrong the portrait was correctly identified as Lady Helen Montgomery, the second wife of Sir James Montgomery 2nd Bt. (no. 550), but the date of c. 1810 was repeated. However, Sir James did not marry his second wife, Lady Helen, until 1816. It was probably on the basis of a date of c. 1810 that Greig proposed that the sitter was Lady Elizabeth Montgomery, Sir James' first wife, who died in 1814. As stylistic considerations favour a date after 1814, the sitter must be identified as Lady Helen Montgomery (d. 1828).

552. Robert Montgomery (1775-1854) (Examined)

BIOGRAPHY: Fourth and youngest son of Sir James Montgomery, 1st Bt. of Stanhope (no. 549); successive editions of the catalogue of the Scottish National Portrait Gallery give the sitter's date of birth as 1774, but Burke's history of the family gives the following year, 1775; he was admitted advocate at an unknown date. He married, in 1817, Elizabeth, daughter of Bryant Mason of Bushey, Hertfordshire; they had three sons. In a letter of August 1817, recorded in the History of Parliament, his elder brother James, 2nd Bt. (no. 550) expressed his disappointment to Henry Dundas, 1st Viscount Melville (no. 240) at government ministers not having made the sitter a Commissioner of Excise.

DATE: c. 1805

DIMENSIONS: Originally 48 1/2 x 38 1/2, now 28 3/4 x 24

CONDITION: Cut down before 1951. The lower part of the portrait is stored in the Conservation Department of the National Galleries of Scotland.

DESCRIPTION: Originally three-quarter length, seated, to right, his legs crossed. Now cut down to head and shoulders.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Bequeathed to the sitter's eldest son Reverend James Francis Montgomery, Dean of Edinburgh. Burke gives the donor's date of death as 1897; the catalogue of the collection records the bequest as 1903.

EXHIBITIONS: Raeburn Exhibition, 1876 (322).

REFERENCES: Andrew, p. 143; Armstrong, p. 109; Pinnington, p. 506; Greig, p. 54.

DISCUSSION: At the Raeburn Exhibition, 1876, the portrait was dated to 1800 but a slightly later date seems more appropriate. The sitter's brother Sir James Montgomery 2nd Bt. (no. 550) first sat to Raeburn c. 1805 and the commissions may in some way be linked.

553. Charles Moray, 15th Laird of Abercairney (1746-1810)

BIOGRAPHY: Younger son of James Moray of Abercairney and his wife Christian Montgomerie, twelfth daughter of the 9th Earl of Eglinton; he succeeded his elder brother, Alexander, in 1784; he entered the army at the age of fourteen; was appointed Lieutenant of the 49th Foot in 1765, at which time he was stationed in Ireland; promoted Captain in 1770; he transferred to the 13th Dragoons in 1775; he seems to have retired in or before 1778 as his name does not appear on the Army List of that year; during the Napoleonic Wars he was Colonel of the Perthshire Fencible Light Dragoons. He married, at an unknown date, Anne, eldest daughter and heiress of Sir William Stirling of Ardoch; they had three sons and one daughter, Christian, who became Mrs Henry Home Drummond (no. 225). He was succeeded by his eldest son James Moray of Abercairney (no. 554).

DATE: Completed 1805

DIMENSIONS: 29 x 24

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

COLLECTION: Private collection.

PROVENANCE: By descent.

EXHIBITIONS: Perth, Perth Art Gallery, Pictures from Perthshire Houses, 1951 (19); Raeburn Exhibition, 1956 (30).

REFERENCES: Raeburn Exhibition Catalogue, 1956, p. 31-2.

DISCUSSION: The completion of a copy of the portrait by Raeburn, presumably from an original by Raeburn, is recorded in a letter from the artist to the sitter's son James Moray of Abercairney (no. 554) preserved in the Scottish Record Office (G.D. 24.1.627.f.39). The date of the first version cannot be established from the letter, but when shown at the Raeburn Exhibition, 1956, the portrait was dated to no earlier than 1800 on the basis of costume. The letter reads:

Edinburgh 25 June 1805

Sir,

I have now finished the copy of your father's portrait and am ready to send it home as soon as I get your directions for that purpose. Mrs Moray made choice of a frame for it. I have also finished your own and shall send it, and the original of your father's, to your house, but I forget whether Mrs Moray desired yours to be framed in the same way as the copy.

I am Sir, your most obedient Servant.

[signed] Henry Raeburn.

[Transcription: Compiler]

Another letter from Raeburn to Mrs Moray-Stirling, wife of the sitter, in the same collection (G.D. 24.1.627.f.40) gives:

Edinburgh 23 December 1805

Madam,

I am most honoured with your letter enclosing a bill on Sir William Forbes for £42 for which I beg you will accept my best thanks. The copy for Sir Willm. Erskine is still in my possession. It gives me much pleasure to hear the Coll.'s picture is thought like.

[signed] Henry Raeburn.

[Transcription: Compiler]

554. James Moray of Abercairney (sitter's dates not known)

BIOGRAPHY: Eldest son and heir of Charles Moray, 15th Laird of Abercairney (no. 553).

DATE: Completed 1805  
DIMENSIONS: Unknown.  
DESCRIPTION: The appearance of the work is not known to the compiler.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Unknown.

DISCUSSION: The completion of this work is recorded in the document transcribed in the entry on his father's portrait, James Moray, 15th Laird of Abercairney (no. 553), (Scottish Record Office G.D. 24.1.627.f.39). No other reference to the portrait is known.

555. Lieutenant-Colonel William Mansfield Morrison (sitters dates not known) (Examined)

BIOGRAPHY: Appointed Coronet in the 13th Light Dragoon Guards in 1799; he was promoted Captain in the 7th Dragoon Guards in June 1804 and Lieutenant-Colonel in the 23rd Light Dragoon Guards in 1830.

DATE: Traditionally 1814  
DIMENSIONS: 35 x 27  
CONDITION: The composition is truncated at the sitter's right elbow and the fingers of his left hand are also cut. This strongly suggests that the portrait has been reduced in size. As the measurements given when the portrait was sold at Christie's in 1902 were 35 x 27, any reduction must have taken place before that date.  
DESCRIPTION: Half length, to right, looking to left, right hand on hip, his left arm resting on a low wall, wearing the uniform of the 7th Dragoon Guards.  
COLLECTION: Whereabouts unknown.  
PROVENANCE: Mrs Mosley, Leaton Hall, Wolverhampton; Christie's, 14 July 1902 (88); Leopold Hirsch; his sale, Christie's, 11 May 1934 (121); Allison (for J. Dewar); Christie's, 26 June 1981 (126); Leger Gallery; Christie's, 18 April 1986 (130).  
EXHIBITIONS: London, Wembley, Empire Exhibition, 1924.  
REFERENCES: Greig, p. 54.

DISCUSSION: No photograph can reproduce this portrait with any justice. Simply in terms of the application of paint, this is the finest portrait Raeburn executed. It is likely that the portrait is no more than a fragment of what was originally a larger composition; it could have been of any size up to full length. Part of the appeal of the portrait is due to the large, widely spaced eyes of the sitter. He stares upwards at the source of illumination but, paradoxically,

his pupils are dilated.

556. Robert Muirhead of Croyleckie (sitter's dates not known)  
(Examined)

BIOGRAPHY: Son of John Muirhead of Croyleckie (b. 1704) and his wife, Margaret Donaldson; Mrs James Campbell (no. 114) was his sister. He married Lilius Dunlop.

DATE: Perhaps c. 1808

DIMENSIONS: 29 x 25

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

COLLECTION: The Hunterian Art Gallery, University of Glasgow.

PROVENANCE: By descent to Sir Patrick Thomas of Bemersyde, Kilmacolm; anon. (=Sir Patrick Thomas) sale, J. & R. Edmiston, Glasgow, 20 October 1975 (70); to the Gallery.

EXHIBITIONS: London, Exhibition of Scottish Art and Antiquities, 1931 (1185).

REFERENCES: Not recorded in the literature.

DISCUSSION: A portrait of Mrs Muirhead was included as number 1187 in the above exhibition but no other record of it has been found during the time of this study.

557. Alexander Munro (sitter's dates not known)

BIOGRAPHY: A photograph in the Frick Art Reference Library (221-14q) carries an inscription on the reverse by William Roberts, dated 17 October 1929. Roberts states that the sitter was the third son of Alexander Munro, a Glasgow merchant; that he settled in Edinburgh and married Anne, daughter of Captain Patrick Brown and that he was the younger brother of Major-General Sir Thomas Munro (no. 558).

DATE: Probably c. 1810-1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, looking to front, wearing a dark coat with metal buttons and a striped waistcoat. The portrait bears the inscription, top left: "Alexander Munro". In spite of this inscription there has been a tendency, apparent in the cataloguing of the Frick Art Reference Library, to confuse this portrait with that of the sitter's brother, Sir Thomas Munro.

COLLECTION: Whereabouts unknown.

PROVENANCE: Roberts states: by descent to Mrs Walker Munro; sold by her to the Howard Young Galleries, New York, 1929. Thereafter, the Frick Art Reference Library records: with an unknown private collector, Ohio; Grand Central Art Gallery; Mrs Ralph H. Beaton, by 1950.

EXHIBITIONS: Columbus Gallery of Fine Art, Columbus, Ohio, Masterpieces of Painting: Treasures of Five Centuries, October-November 1950 (27).

558. Major-General Sir Thomas Munro Bt., K.C.B. (1761-1827)

BIOGRAPHY: Son of Alexander Munro, a Glasgow merchant trading with Virginia, and his wife, a sister of Dr William Stark, a noted anatomist; the father was a brother of Alexander Munro (no. 557); he was educated at Glasgow grammar school and the University of Glasgow; Munro was to become one of the most important military figures and civil administrators in British India; he began in a merchant house in Glasgow but business failure resulted in him joining an infantry regiment as Cadet, at Madras, where he arrived early in 1780; his organisational abilities were soon obvious to his superiors and he was appointed quartermaster of a brigade after less than two years; he served in most of the engagements against Hyder Ali under Sir Hector Munro and Sir Eyre Coote between 1780 and 1783; he was promoted Lieutenant in 1786; between 1780 and 1788 he attained a fluency in both Hindustani and Persian which was rare among the Europeans in India; between 1790 and 1792 he was engaged in the war with Tipoo Sultan and from 1792 until 1799 he was engaged in designing the civil administration of an area newly under the control of the East India Company, Baramahal; in 1796 he was promoted Captain; during his time in Baramahal he formed his views on land tenure and land revenue: he favoured the ryotwar system which, under his influence, was later introduced to the Madras and Bombay presidencies: this system involved small peasant farmers paying land tax directly to the state, rather

than the state relying on a system of large proprietors; Munro reverted to military service until the fall of Seringapatam when he returned once more to administrative duties; he was placed in charge of Canara on the west coast; in 1800 he took charge of the Ceded Districts, an area to the south of the Tungabhadra measuring 27,000 square miles, and in the same year he was promoted Major; in 1804 he was promoted Lieutenant-Colonel; in 1807 he left the Ceded Districts for a visit to Scotland, arriving in 1808 and remaining in Britain until 1814; the Charter of the East India Company came to an end when Munro was in Britain and he was called on by Parliament to give his views on the renewal of the Charter; he expressed himself so ably that when Parliament set up a Committee of Inquiry, Munro was placed in charge; in this capacity he returned to India and began a complete revision of the administration of the Madras territories; in this he was engaged until war broke out with the Mahrattas in 1817; he had been promoted Colonel in 1815 and now returned to military duties at that rank; the campaign lasted until August 1818 and during it, in December 1817, he was promoted General; at the end of hostilities he resigned his military and civil commissions; in October 1818 he was made a Companion of the Bath in recognition of his services and in January 1819 he left for Britain with his family; shortly after his arrival in Britain he was made Governor of Madras; in October 1819 he was promoted Major-General; and in the next month he was invested with the insignia of Knight Commander of the Order of the Bath; in December 1819 he left for India never to return; he attempted to resign in 1823 but his outstanding abilities made it difficult to find a replacement and, in the meantime, the First Burmese War broke out and Munro felt he

could not press his resignation; he once more left civil duties and took up arms, with such distinction that in June 1825 he was made a baronet; he resigned in 1827 and planned to leave India; on a farewell tour in that year he contracted cholera and died. Munro's approach to British rule of India was that the whole country, rather than districts, should be under British control; he stood in opposition to any measure which threatened that control and became famous for stating "the tenure with which we hold our power never has been and never can be the liberties of the people". In 1814 while in Britain he married Jane, daughter of Richard Campbell of Craige, Ayrshire. She sat to Sir Thomas Lawrence (Garlick no. 586) and Sir Francis Chantrey executed an equestrian statue to Munro.

DATE: Probably 1808-1814

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, curly grey hair, wearing a dark coat and yellow waistcoat.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Sir Torquil Munro; his sale, Christie's, 25 November 1942 (53); Brown.

EXHIBITIONS: London, South Kensington Museum, Third Exhibition of National Portraits, 1868 (128); London, Grafton Galleries, Scottish Old Masters, 1895.

REFERENCES: Armstrong, p. 109; Pinnington, p. 243; Greig, p. 54.

#### 559. Kenneth Murchison of Taradale (1751-1796)

BIOGRAPHY: Son of Alexander Murchison of Auchtertyre, who seems to have been out in the 1745 Rebellion, the sitter was educated at the universities of Glasgow, Edinburgh and London, before going into the East India Company and serving under Warren Hastings; he was spoken of as an excellent classical scholar, essentially the role in which he was depicted by Raeburn, but he was educated for a career in medicine and was listed in the East India Company as Surgeon; the sitter lived in Lucknow where he made a considerable fortune; he returned to Europe

in 1786 and, after touring Italy and France, purchased the estate of Tarradale from his maternal uncle, Mackenzie of Lentran, and married Miss Barbara Mackenzie (see no. 560); this seems to have been his second wife as Hodson gives one Kenneth Archibald John Murchison (1780-1813) "baptised at Calcutta, 5 May 1783, natural son of Kenneth Murchison of Tarradale, late Surgeon, Bengal Establishment", but the mother's name is not recorded. This is often taken to indicate that the mother was a native Indian.

DATE: c. 1790

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, to left, leaning on his left arm, a book in his right hand.

COLLECTION: Museum of Fine Arts, Montreal.

PROVENANCE: Tooth, 1940; Gift to the Museum of Dr William L. Glen, 1966.

REFERENCES: V.C.P. Hodson, List of Officers of the Bengal Army, 1758-1834, 4 vols., (London: Constable and Co., 1927-47), 3, 355; R.W. Liscombe, "Three Centuries of British Portrait Paintings", Apollo 103 (June 1976), 411.

DISCUSSION: On a stylistic basis, the portrait must date from the late 1780s or very early 1790s. Liscombe states that Murchison returned to Scotland from India in 1791 but he does not give his source. As Murchison was in the circle of Warren Hastings he must have known David Anderson of St Germain's (no. 24) who began to sit to Raeburn in 1790.

560. Called: Mrs Kenneth Murchison (sitter's dates not known)

BIOGRAPHY: Barbara Murchison was the eldest daughter of Roderick Mackenzie of Fairburn and Strathcannon and wife of Kenneth Murchison (no. 559); the date of their marriage, probably Murchison's second, is unknown, but as their eldest child was born in February 1792 the wedding may have taken place in the late spring or early summer of 1791; they had two children, the eldest, Sir Roderick Impey Murchison

Bt. (1792-1871) became a famous geologist and the younger son, Kenneth (1793-1854), served in Sicily on the staff of Mrs Murchison's brother, General Sir Alexander Mackenzie Bt. of Fairburn; he later became the Governor of Penang and Singapore; the eldest child was educated at Durham Grammar School and this suggests that after the death of Kenneth Murchison in 1796 the family left Tarradale.

DATE: c. 1800

DIMENSIONS: 36 1/2 x 27 1/2

COLLECTION: Museum of Fine Art, Budapest.

PROVENANCE: By descent in the Murchison family to Mr R.F. Murchison; his sale, Christie's, 1903; Colnaghi; purchased by the Museum, 1906.

REFERENCES: Dr Gabriel de Terey, "The Portrait of Mrs Kenneth Murchison by Henry Raeburn", Burlington Magazine 12 (January 1909), 250-4; Greig, pp. xxxiii-xxxiv, 54.

DISCUSSION: The dispatch of a portrait of Mrs Murchison is recorded in a letter from Raeburn to Kenneth Murchison (no. 559), which was first published by de Terey and later by Greig. It reads:

DEAR SIR,

I have this day sent Mrs. Murchison's portrait, carefully packed, upon board the "Three Friends", now directed to the care of Mr. Inglis, Inverness. I hope you will receive it safe. Inclosed you have the ship-master's receipt.

I took particular pains in finishing Mrs. Murchison's picture, and flatter myself it will meet with your approbation. Mr. Liddell, the frame-maker, says that besides this one there is a small oval frame due, that went about your picture which I had reduced and altered, I mean the picture which was painted by Mr. Batoni - and which was sent to some lady in town here.

I hope you will forgive me for having been so long in finishing this picture. I assure you it did not proceed from neglect, the truth is I could not get it overtaken. I have been much pressed for pictures which have been still longer in the house than yours, and even now, yours is finished before the turn.

I had the pleasure some time ago of seeing an addition to your family announced in the papers, I did in my own mind congratulate you upon it.

I hope Mrs Murchison is well, may I beg you would make my most respectful compts. to her, and that you would believe me with best wishes and much respect.

My dear Sir, Your most obedt. servant,

HENRY RAEBURN.

EDIN., 18<sup>th</sup> May, 1793.  
TO KENNETH MURCHISON, Esqr.  
of Farradale [sic], by Inverness.

[Transcription: Greig]

There is no reason to question the authenticity of the letter, although the original document is no longer known. However, it is impossible that the portrait at Budapest identified as Mrs Barbara Murchison is as early as 1793. There is not one stylistic feature which could support dating the portrait to that point. The composition of the portrait is not found in Raeburn's paintings of the early 1790s but belongs to a period of c. 1800; the portrait shows a woman without powdered hair, which was the normal manner of dressing hair until c. 1795; furthermore, the costume is also of c. 1800 not c. 1792. The portrait must then be dated to c. 1800 and the identity of the sitter be brought into question. There is, however, no reason to question the attribution of the painting to Raeburn and there can be no doubt that Mrs Murchison sat to Raeburn, but the whereabouts of her portrait is not known.

No information is available on the picture by Batoni that Raeburn had altered. The birth Raeburn mentions probably refers to the younger son, Kenneth Jr. (1793-1854).

561. Thomas Mure of Warriston (d. 1805) (Examined)

BIOGRAPHY: He married Helen Boyle (no. 562) in 1791.

DATE: Probably 1790-1795

DIMENSIONS: 29 x 24

CONDITION: There are pentimenti in the collar of the coat.

DESCRIPTION: Half length, to left, in a dark blue coat.

COLLECTION: Holburne of Mestrie Museum, Bath.

PROVENANCE: By descent in the family of the Earls of Glasgow; Earl of Glasgow, sale, Sotheby's, 9 June 1932 (78); MacNeil; bequeathed to the

Museum by E.E. Cook, via the National Art Collections Fund, 1955. It is not clear how this and the companion portrait entered the collection of the Earls of Glasgow; the owner given in Armstrong (p. 109) was a Miss Mure. It may be that there is more than one version of this portrait but only one version can be identified from the material available to the compiler. There are, however, two versions of his wife's portrait.

REFERENCES: Armstrong, p. 109; Pinnington, p. 243; Greig, p. 54.

DISCUSSION: This and the companion portrait may have been commissioned to celebrate the marriage of the sitters in 1791.

562. Mrs Thomas Mure of Warriston (sitter's dates not known)  
(Examined)

BIOGRAPHY: Helen, daughter of the Honourable Patrick Boyle (no. 68), second son of the 2nd Earl of Glasgow. She married Thomas Mure of Lauriston (no. 561).

DATE: Probably 1790-1795

DIMENSIONS: 35 x 27

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

COLLECTION: Holbourne of Menstrie Museum, Bath.

PROVENANCE: By descent in the Earls of Glasgow; Earl of Glasgow, sale, Sotheby's, 9 June 1932 (77); Brodie; bequeathed to the museum by E.E. Cook, via the National Art Collections Fund, 1955.

REFERENCES: Armstrong, p. 109; Pinnington, p. 243; Greig, p. 54.

DISCUSSION: The portrait is of a different format to that of her husband. This need not be an indication that the portraits are of different date, as most portraits of husband and wife by Raeburn do not relate closely to one another. It is also typical that the lighting of the figure does not conform to the evening sunset which illuminates the distant landscape.

The portrait was replaced in the collection of the Earls of Glasgow by a modern copy in 1932 (examined). In addition, there is a repetition of this portrait in a private collection (examined).

563. Alexander Murray, 8th Baron Elibank (1780-1830) (Examined)

BIOGRAPHY: Eldest son of Alexander Murray, 7th Baron Elibank (d. 1820) and Mary Clara Montalieu, daughter of Lewis Charles, Baron de St Hypolite; until he succeeded his father, the sitter had the courtesy title Master of Elibank; he followed a military career: he was an Ensign in the Coldstream Guards in 1787 and retired eighteen years later with the rank of Lieutenant-Colonel. He married Janet (b. 1781), daughter and heiress of John Oliphant of Buchilton (se no. 564) in 1803. On succeeding his father he retired to Blackbarony, the family estate, and became Lord Lieutenant of Peebles-shire. He died in Belgium while travelling.

DATE: c. 1820

DIMENSIONS: 35 1/4 x 27 1/2

DESCRIPTION: Near three-quarter length, seated, to left, his legs crossed, resting his right arm on a low wall, his left arm in his lap, in a landscape.

COLLECTION: Detroit Institute of Arts, Detroit, Michigan.

PROVENANCE: By descent; sold to the Howard Young Gallery, New York, 1929; still with that Gallery, 1930; given to the Institute by Howard F. Fisher, 1960.

REFERENCES: James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 348; E.P. Richardson, "Raeburn's Portrait of Alexander Murray", Detroit Institute of Arts Bulletin 41 (Spring 1962), 44-5.

DISCUSSION: Some notes on the portrait were written by William Roberts on 9 March 1929 and are preserved on the reverse of a photograph in the Henry E. Huntington Library and Art Gallery, San Marino, California (Male Portraits A-H, under Elibank). In these notes Roberts states that the companion portrait of Lady Elibank had been sold by the family some years prior to the sale of this work, which occurred in 1929, and the buyer of Lady Elibank's portrait was given as McFadden of Philadelphia. That work is here described as Janet Murray, Lady Elibank (no. 564) and is accepted by the compiler as a portrait of the wife of Alexander Murray, 8th Baron Elibank and pendant to this portrait. All previous commentators, with the exception of Roberts in

his unpublished notes, have identified her as the step-mother of this sitter.

At Detroit this portrait is, understandably, described as being from the period 1800-1820. The hairstyle, however, and the high collar on his shirt strongly suggest that the portrait comes from a late date in Raeburn's career. The portraits could be from as late as 1820-1823, which would mean that the commissions celebrated the succession of the sitter to the baronage.

564. Lady Elibank (Examined)

BIOGRAPHY: The portrait is traditionally identified as Catherine, daughter of James Steuart, second wife of Alexander Murray 7th Baron Elibank (1747-1820) but she is more likely to be Janet (b. 1781), daughter and heiress of John Oliphant of Buchilton, wife of Alexander Murray 8th Baron Elibank (no. 563) whom she married in 1803. See William Roberts' views as recorded in the entry on Alexander Murray, 8th Baron Elibank.

DATE: c. 1820

DIMENSIONS: 36 x 28

CONDITION: The paint surface is abraded throughout and there are many small paint losses.

DESCRIPTION: Near three-quarter length, to right, full face, by a low wall, in a landscape.

COLLECTION: Philadelphia Museum of Fine Art, Pennsylvania.

PROVENANCE: By descent; Horsburgh; Agnew; John H. McFadden, purchased 1895; his gift to Philadelphia.

EXHIBITIONS: Agnew, London, Twenty Masterpieces of the English School, December 1895 (11).

REFERENCES: Dorment, p. 268.

DISCUSSION: Dorment followed the traditional identification of this sitter as Catherine Steuart, second wife of the 7th Baron Elibank but there are reasons for questioning this identification. There are strong stylistic affinities between this portrait and Alexander

Murray, 8th Baron Elibank (no. 563): the settings, the compositions, the mood and the directions in which the sitters look, together with the fact that the portraits are of comparable size, suggest that this portrait is the pendant to Alexander Murray, 8th Baron Elibank. If the portraits are indeed a pair it would mean that the sitter in the Philadelphia portrait is Janet Oliphant, wife of the 8th Baron. This identification was given by William Roberts as early as 1929 in the notes written on the back of the photograph in the Huntigton Library and Art Gallery (Male Portraits A-H, under Elibank), see no. 563. The Greig Manuscript also identifies this portrait as Janet Oliphant but it is interesting that the portrait has been identified as Catherine wife of the 7th Baron since it entered the McFadden collection in 1895.

Dorment argues for a date of c. 1805 on the basis of stylistic similarities between this work and Mrs George Kinnear (no. 464) traditionally dated to c. 1805. These similarities cannot be denied but the traditional date of Mrs Kinnear's portrait cannot be accepted with confidence. Lady Elibank's portrait can be no earlier than 1810 but it could easily be from as late as 1820-3.

Another portrait identified as Baroness Elibank was with Neumans, Paris, in 1936 (Witt Photograph, Box 1939, E1). It is a three-quarter length part copy of Mrs Finlay (no. 285) in the collection of the National Gallery of Scotland and is not connected with the Philadelphia portrait.

565. Sir John Archibald Murray (1779-1859)

BIOGRAPHY: Second son of Alexander Murray, Lord Henderland (1775-1813)

and his wife Katherine, daughter of Sir Alexander Lindsay of Evelick; the sitter was one of the major figures in Whig politics during the first half of the nineteenth century; he was educated at the High School of Edinburgh and later at Westminster School, London, followed by the University of Edinburgh; he was admitted advocate in 1799; Murray, along with Henry Brougham, Henry Cockburn (no. 163), Francis Horner (no. 407), Francis Jeffrey (no. 432) and Sydney Smith founded the Edinburgh Review; he also helped formulate the Reform Bill, and was a close colleague of the Right Honourable Thomas Francis Kennedy of Dunure (no. 443) who seems to have commissioned this portrait from Raeburn; when Francis Jeffrey was raised to the Bench in 1833 Murray succeeded him as Lord Advocate; he was returned M.P. for Leith, unopposed, in 1832 and on Francis Jeffrey's elevation to the bench in 1835 Murray succeeded him as Lord Advocate; in 1839 Brougham, his former friend, attacked him in Parliament for his handling of a murder trial involving five cotton spinners engaged in a Trade Union dispute but Murray acquitted himself well before the House but in that year he left Parliament, was knighted and took his seat on the bench as Lord Murray; he was a popular figure in Edinburgh society and was involved in the patronage of art and letters; he succeeded his brother to the estate of Henderland. He married, at an unknown date, Mary, eldest daughter of William Rigby of Oldfield Hall, Cheshire; they had one son who died in childhood.

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, face to front, wearing a black coat and waistcoat.

COLLECTION: None of the versions have been located.

PROVENANCE: There is more than one version but there is insufficient information available to the compiler to allow the confident association of records of ownership with these different versions. One passed by descent in the family of the Right Honourable Thomas Francis

Kennedy of Dunure. A version which, from a photograph, seems to have some claim to be primary, was in the collection of Ilay M. Campbell by 1950.

ENGRAVINGS: Mezzotint, William Walker, 1835.

EXHIBITIONS: Raeburn Exhibition, 1876 (271); London, French Gallery, Portraits by British Artists, 1913 (23). A version was exhibited at Cincinnati, Cincinnati Art Museum, Masterpieces of Art, 1941 (60).

REFERENCES: Brown, pp. 112-3; Armstrong, p. 109; Pinnington, p. 243; Greig, p. 54; Sanderson, p. 136.

DISCUSSION: The photograph of a version of the portrait taken by the Photographic Survey in a Scottish collection during 1950, shows the painting in poor state, but what can be seen of it is persuasive of Raeburn's authorship. The high collar on the sitter's shirt is found in many Raeburn portraits of male sitters dating from the last few years of the artist's career. That one version at least of Murray's portrait came from Raeburn's hand is proved by the engraving and the associated letter, quoted by the Photographic Survey and transcribed in part below. As this letter indicates, this portrait, presumably the primary example, was the property of the Whig M.P., Thomas Francis Kennedy of Dunure. Together, Murray and Kennedy had played a large part in the formulation of the Reform Bill which was passed in 1832. It can be no coincidence that in the same year, 1832, William Walker approached the sitter to request his permission to engrave the portrait. Murray wrote to Kennedy (whereabouts unknown):

[Blank] September 1832

My Dear Kennedy,

Mr Walker, who engraved a portrait of the Chancellor which has been very successful, has taken it into his head to engrave one of my phys, of the size of Jeffrey. He needs to see that which you have by Raeburn, and I objected at first to the measure altogether, as I have no desire to see myself suspended in the shops, but he said that it was not acting towards artistry as I would do in other cases, and had done towards him, so I withdrew my objection and leave it to you to do as you think right. [The letter concluded with some political discussion.]

Yours truly, [signed] J.A.M.

To, Mr Kennedy, 126 George St., Edinburgh.

[Transcription: Photographic Survey]

Walker also wrote to Kennedy. The whereabouts of his letter is not known but a transcription is in the Frick Art Reference Library (Raeburn Supply File). It reads:

Kennedy Esq. M.P. ect.

Sir;

Being anxious to engrave a portrait of Mr John Murray I applied for his concurrence to sit to Mrs Walker (my wife) who is an able Miniature Painter. I am happy to say that Mr Murray does not object to my proposal but mentions there is already an excellent Picture of him by Sir Henry Raeburn in your possession, and also that he is at present sitting to Mr Colvin Smith. As Mr Smith however states he has some thoughts of publishing himself a print from his picture when finished and as the circumstance makes no alteration in my wish I take the liberty to solicit the favour of your permission to lend me your Picture to engrave from. I may mention that I have the honour to engrave the Lord Chancellor, Lord Moncrieff and the Lord Advocate, and to either of which permit me to refer as a specimen of what I propose for that of Mr Murray.

I have the honour to be, Sir,  
your most obedient humble servant  
[signed] William Walker

22 London Street,  
Edinburgh  
8 Septem'er 1832

[Transcription: unknown]

The sitter's political popularity prompted the engraving, but it seems also to have led to the creation of at least one repetition of the portrait. A version appeared at the John Levy Gallery, New York, in 1936. From a photograph dating from that time there is much to suggest that the portrait originated in the circle of Raeburn, but perhaps not from the artist's hand. It was probably that version which was exhibited at the Cincinnati Art Museum, Masterpieces of Art, January -February 1941 (60), from the collection of Mr and Mrs Julius Fleischmann. But caution is called for as the catalogue of the exhibition gave the provenance of that version as the Kennedy family.

566. Sir William Murray, 5th Bt. of Ochtertyre (1746-1809)

BIOGRAPHY: Son of Sir Patrick Murray, 4th Bt. and his wife Helen, daughter of John Hamilton; he succeeded his father in 1764. He married, in 1770, Augusta (d. 1809), youngest daughter of George, 3rd Earl of Cromartie; they had three sons and two daughters; he was succeeded by his eldest son, Patrick, an advocate and Baron of the Court of Exchequer.

DATE: c. 1792

DIMENSIONS: 30 1/8 x 24 3/4

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir Patrick Keith Murray, 8th Bt. of Ochtertyre; Estate of H.G. Sloane, before 1938; Knoedler at one time.

EXHIBITIONS: Raeburn Exhibition, 1876 (93); Jaques Seligmann, New York, Raeburn Exhibition 1938 (2).

REFERENCES: Andrew, p. 231; Armstrong, p. 109; Pinnington, p. 243; Greig, p. 55.

DISCUSSION: The portrait is difficult to date, even by the standards of Raeburn, but the costume suggests a date in the early 1790s.

567. William Murray of Polmaise and Touchadam (d. 1814)

BIOGRAPHY: Son of William Murray and his second wife, Elizabeth Gibson, daughter of Sir Alexander Gibson of Pentland; he was a coal owner and had sizeable estates in the vicinity of Stirling. He married three times; first, in 1772, to Margaret, daughter of John Callender of Craigforth; they had one son, William, the sitter's heir; he married, second, in 1791, Anne, daughter of John Campbell of Glathick (no. 121) and Agnes Cunningham, heiress of Killermont; they had three sons and one daughter; finally, in 1805, he married Grace Spiers, daughter of Alexander Spiers of Elderslie; a son and a daughter from this marriage died in infancy but two daughters survived and were painted by Raeburn, Mary and Grace (no. 568).

DATE: Probably c. 1812

DIMENSIONS: 49 x 39

CONDITION: From a photograph, the portrait at Sotheby's in 1982 was in a damaged state, the landscape showing signs of abrasion.

DESCRIPTION: Three-quarter length, seated, to left, a table to left, in an interior, a drape behind and a distant landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: Presumably commissioned by the sitter; by descent to Andrew Hamilton; his sale, Sotheby's, 10 November 1982 (40); Colnaghi.

DISCUSSION: On a stylistic basis the portrait probably dates from a few years before the sitter's death.

After the sitter's death in 1814 a dispute arose between his wife and his heir over the ownership of the portrait and a duplicate was commissioned from Raeburn. See Scottish Record Office, G.D. 189/2/693. Photographs of only one version have been seen by the compiler.

568. Mary and Grace Murray of Polmaise (sitters' dates not known)

BIOGRAPHY: Mary Buchan (or Buchanan) and Grace Isabella were the second and fourth daughters of William Murray of Polmaise (no. 567) by his third wife, Grace Spiers; the third daughter, Elizabeth, died in infancy; Mary married her cousin, Alexander Graham Spiers of Culcreuch (d. 1877), convener of Stirlingshire from 1862 until his death; he had served in the 59th Regiment during the Peninsular War; the other sister does not seem to have married.

DATE: 1815

DIMENSIONS: 60 x 48

DESCRIPTION: Two full length figures, in black dress, holding a toy snake, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Peter Alexander Speirs; anon. sale (=P.A. Speirs), Christie's, 1902; S.W. Mawson, A.J. Sulley; Christie's 29 April 1932; Erich-Newhouse Galleries, New York, 1936; Kimbell Art Museum, Fort Worth, Texas; Sotheby's, New York, 20-23 April 1983 (28); Martyn Gregory Gallery, London, 1984.

REFERENCES: Pinnington, p. 264; Greig, p. 55; Helen Comstock, "A Portrait by Raeburn of the Misses Murray", Connoisseur 98 (October 1936), 231-2.

DISCUSSION: An old label on the canvas, first recorded by Comstock in 1936, reads: "Mary and Grace Murray, daughters of William Murray,

Esq., of Touchadam & Polmaise by Sir Henry Raeburn 1815". This information seems to be reliable as the girls' father died in 1814 and their black dresses indicate that they are in mourning.

569. Thomas Mylne of Mylnefield (sitter's dates not known)

BIOGRAPHY: The sitter married Anne, a relative of David Hunter of Blackness (no. 414) in 1785.

DATE: c. 1788

DIMENSIONS: 29 x 24 (sight)

DESCRIPTION: Half length, to left, wearing a grey coat and powdered wig.

COLLECTION: Viscount Cowdray.

PROVENANCE: By descent to Captain K.D. Maclachlan; Leggatt, 1913; to the present owner's family; thereafter by descent.

DISCUSSION: The work is clearly early and is probably close in date to

David Hunter of Blackness (no. 414).

570. Lady Eleanor Naesmyth (d. 1807) (Examined) Plate: 88

BIOGRAPHY: Daughter of John Murray of Philiphaugh. She married, in April 1785, Sir James Naesmyth of Posso, 4th Bt.; they had twelve children; she died giving birth to their last child, at their home in York Place, Edinburgh, near Raeburn's studio.

DATE: Probably close to 1790

DIMENSIONS: 35 x 27 1/2

DESCRIPTION: Near three-quarter length, to right, a book in her left hand, a table to the right.

COLLECTION: Whereabouts unknown.

PROVENANCE: There are two versions of this portrait and the associated records are confused. One version was with Mrs David Anderson by 1901; a replica was with Captain D.M. Anderson by 1901; one of these versions passed to General D. Anderson, by 1906; it was that version, according to the sale catalogue, which appeared as an anon. sale, Christie's, 25 November 1977 (101). One version was with Agnew, at an unknown time.

EXHIBITIONS: R.A. 1906 (46).

REFERENCES: Armstrong, p. 109, reproduced facing p. 30; Pinnington, p. 243; Greig, p. 55.

571. Sir William Nairne, Lord Dunsinnan, (c. 1731-1811)  
(Examined)

BIOGRAPHY: Son of Sir William Nairne of Dunsinnan, Bt.; admitted advocate in 1755; he was appointed Commissary Clerk of Edinburgh in 1758; he became a Lord of Session in 1786 and was appointed a Lord of Justiciary in 1792; he resigned in c. 1809.

DATE: Probably c. 1809

DIMENSIONS: 49 x 38 1/2

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

COLLECTION: Faculty of Advocates, Parliament Hall, Edinburgh.

PROVENANCE: Presented by Mr William Nairne of Dunsinnan.

REFERENCES: Armstrong, p. 100; Pinnington, p. 227; Greig, p. 44.

DISCUSSION: There are strong stylistic similarities between this and Charles Hope of Granton as Lord President (no. 400) of 1809. Since Nairne retired at about this time, the portrait may celebrate his withdrawal to private life.

572. Called: Sir William Napier (sitter's dates not known)

BIOGRAPHY: The sitter's identity is not securely established.

DATE: Probably shortly before 1800

DIMENSIONS: 46 x 39

DESCRIPTION: Near three-quarter length, to right, in a landscape, holding his hat.

COLLECTION: Muskegon Museum of Art, Muskegon, Michigan.

PROVENANCE: John Levy Gallery, New York, at an unknown time.

REFERENCES: Brown, p. 10; Armstrong, p. 115.

DISCUSSION: A tradition has become associated with this portrait that it is identical with a painting lent by the Raeburn family to the Raeburn exhibition of 1876 (99), when it is described in the catalogue as "Gentleman with a Hat". There is no reason to accept that the portrait under discussion is identical with that work. If the portraits are identical, it remains to be explained how the work came to be identified as "Sir William Napier" when the identity was unknown in 1876.

573. The Honourable William John Napier, later 8th Lord Napier (1786-1834) in Naval Dress

BIOGRAPHY: He entered the Navy in 1803; from 1804 until 1805 he was on board the Defence and was present at Trafalgar; promoted Lieutenant in 1809 and Captain in June 1812; he was given command of the Goshawk in 1813; he saw service on the coast of North America in the Erne which returned to Britain in September 1815, when he retired.

In the following year he married Elizabeth, daughter of the Honourable Andrew James Cochrane Johnstone; after retirement he pursued agricultural interests on his estate in Selkirkshire; he introduced white-faced Cheviots to the area; extended the road system in the county; for this he participated in the surveys; he was elected a Fellow of the Royal Society of Edinburgh in 1818 and in August 1823 he succeeded his father to the peerage; towards the end of 1833 he was

made Superintendent of Trade in China but, due largely to pressure of work, he fell ill and died in Canton, leaving five daughters and two sons.

DATE: Probably 1816

DIMENSIONS: 34 1/2 x 27

DESCRIPTION: Half length, to front, a sword in the crook of his left arm, in the uniform of a Captain.

COLLECTION: Whereabouts unknown.

PROVENANCE: Right Honourable Lord Napier; Honourable Lord Ettrick; Tooth, at an date unknown time; Charles M. Johnson, Pennsylvania; his sale, Sotheby's, New York, 12 January 1979 (49).

REFERENCES: Not recorded in the literature.

573b. The Honourable William John Napier, later 8th Lord Napier (1786-1834) Dressed for the Hunt (Examined)

DATE: c. 1820

DIMENSIONS: 95 x 58 3/4

DESCRIPTION: Full length, looking to left, in hunting costume, leaning on a low wall, in a landscape.

COLLECTION: The Fine Arts Museum of San Francisco, California.

PROVENANCE: Sedelmeyer Gallery, Paris, 1906; Agnew and Joseph E. Widener, Philadelphia, at unknown times; Lewis and Simmons, New York, 1922; Mrs Francis E. Drury; her sale, American Art Association, 18 January 1934 (56); Julius H. Weitzner, New York; purchased from that source by the H.M. de Young Endowment Fund, 1934-5.

REFERENCES: Greig, p. 55; "Fine Raeburn Feature of Picture Auction", Art Digest, 15 January 1934, p. 18.

DISCUSSION: The portrait does not "read" well unless viewed from a low vantage point from where the sitter's short legs and elongated body seem accurately drawn.

574. James Newbigging of Whitehouse (sitter's dates not known)

BIOGRAPHY: Little is known of the sitter or his wife, Mrs James Newbigging (no. 575), but in 1796 their daughter, Ann, married Adam Rolland of Gask, W.S. (see no. 622), to whose son (d. 1890) Mrs Newbigging's portrait passed.

DATE: Probably c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown

PROVENANCE: Adam Rolland of Gask, Esq., by 1876; Agnew, at an unknown

date; Mrs Henry Morgenthau, by 1939.

EXHIBITIONS: Raeburn Exhibition, 1876 (20).

REFERENCES: Andrew, p. 143; Armstrong, p. 109; Pinnington, p. 243; Greig, p. 55.

575. Mrs James Newbigging of Whitehouse (sitter's dates not known)  
(Examined)

BIOGRAPHY: Wife of James Newbigging (no. 574).

DATE: Probably c. 1795

DIMENSIONS: 28 1/4 x 23 3/4

DESCRIPTION: Half length, to left, in a landscape, arms wrapped in a black shawl.

COLLECTION: Whereabouts unknown

PROVENANCE: Adam Rolland of Gask, Esq., by 1876; by descent to his niece, Mrs Rainy, by 1901; Agnew, 1910; Sir George Donaldson (d. 1925); sold by his executors, Puttick and Simpson, 6-10 July 1925 (262); to Tooth, 1925; to Joseph A. Skinner; by descent to his daughter, Elizabeth H. Skinner; her estate, sale, George Thomas Lewis and Co., Northampton, Massachusetts, 8 February 1988 (174); to R. Fotouhi; anon. (=R. Fotouhi) sale, Christie's, 15 July 1988 (100); bought in.

EXHIBITIONS: Raeburn Exhibition, 1876 (275); Edinburgh Loan Exhibition, 1901 (156); Agnew, London, Annual Exhibition on Behalf of the Artists' General Benevolent Institution, 1910 (4).

REFERENCES: Andrew, p. 143; Armstrong, pp. 62, 89, 109; McKay, pp. 42, 45; Pinnington, p. 244; Greig, pp. xxxiv, 55.

576. Reverend Principal Francis Nicoll, D.D. (1770-1835) (Examined)

BIOGRAPHY: Born at Lossiemouth, Elgin; he graduated from King's College, Aberdeen, in 1789; licensed to preach by the presbytery of Elgin in 1793; he was presented by the Earl of Moray to Auchtertool parish, Fife, where he was ordained in 1797; awarded the degree of Doctor of Divinity by the University of St Andrews in 1807; he was Moderator of the General Assembly of the Church of Scotland in 1809; presented by the Prince Regent to St Leonard's Parish, Fife, in 1819; he became Principal of the United Colleges of the University of St Andrews later in that year and Rector in 1822.

DATE: 1814 or shortly thereafter.

DIMENSIONS: Unknown

DESCRIPTION: Full length, seated, to left, in an interior, a table to left, books and drape behind. On the table rests a paper inscribed:

"An Act to Amend and render more effectual an Act passed formerly for the better raising and securing a fund for a Provision for the Widows and Children of the Ministers of the Church of Scotland, Ec. 1814". The sitter was instrumental in bringing about this amended Act in 1814. This Act (54 George III cap. 26), and that of 1779 which it repealed (19 George III cap. 26), are considered two important preliminary stages in the history of the Churches and Universities (Scotland) Widows' and Orphans' Fund. Like this portrait, the full length version of Sir Henry Moncrieff-Wellwood (no. 744a) was also commissioned by the Widows' Fund.

COLLECTION: University of St. Andrews, Fife.

PROVENANCE: Commissioned by the Church of Scotland Ministers' Widows' Fund; sold by them, privately, via Phillip's, Scotland, to the University.

ENGRAVINGS: Mezzotint, Thomas Hodgetts.

EXHIBITIONS: Raeburn Exhibition, 1824 (52); Raeburn Exhibition, 1876 (254); R.A., 1883.

REFERENCES: Andrew, p. 144; Armstrong, p. 109; Pinnington, p. 244; Greig, p. 55; "Portrait of the Rev. Principal Nicoll, D.D., 1770-1835", The National Art Collections Fund, Review, 1988, pp. 138-9.

(I am grateful to Dr Walter Perrie and Mr Nicholson, Servitor at the University of St Andrews, for enabling me to see this portrait.)

577. Called: Reverend Doctor Francis Nicol

BIOGRAPHY: When sold in New York in 1977 the sitter was said to be the same figure as in no. 576, but this is not securely established.

DATE: Probably shortly before 1800

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, wearing a wig and a brown coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Tooth, at an uncertain time, when it was claimed that the portrait came from the sitter's family; F.B. Smith Sale, American Art Association, 22-3 April 1920 (91); to Miss E. Glynn; Sotheby's, New York, 16 June 1977 (20).

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait appears to show a different sitter from no.

576 but this portrait bears a similar identification to that at St

Andrews. Stylistically the portrait has some features in common with

Baillie William Galloway (no. 49) of 1798.

579. Reverend Lucius O'Beirne (sitter's dates not known)

BIOGRAPHY: Caw (Armstrong, p. 109) states that the sitter was Bishop of Meath and Private Secretary to the Lord Lieutenant of Ireland. Mrs O'Beirne also sat to Raeburn, see no. 579.

DATE: Exhibited 1812

DIMENSIONS: 35 x 27

DESCRIPTION: Half length, seated, to right, in a grey wig, he gestures with his right hand.

COLLECTION: Gemaldegalerie, Dresden.

PROVENANCE: Caw (Armstrong, p. 109) states that the portrait passed by descent in the family of the sitter; Mr Henry Willett; purchased by the Gallery from M. Sedelmeyer, Paris. The portrait was certainly with Sedelmeyer in 1896 but the remainder of Caw's material cannot be supported.

EXHIBITIONS: Edinburgh, Associated Society of Artists, 1812 (148), titled "Portrait of the Right Rev. Lord Bishop of Meath"; Caw (Armstrong, p. 109) gives: "R.A. 1888, as by Hoppner; Glasgalast, Munich, 1897".

REFERENCES: Armstrong, p. 109; Pinnington, p. 244; Greig, p. 55; Dibdin, p. 69.

DISCUSSION: Although this and the companion work are known only to the compiler from black and white photographs, the evidence available does tend to invalidate the early attribution to Hoppner.

579. Mrs O'Beirne (sitter's dates not known)

BIOGRAPHY: The Greig Manuscript gives: "only daughter of Col. Francis Stuart (by his second wife), third son of Francis, 6th Earl of Moray; married Nov. 1, 1783, the Rev. Thomas Lewis O'Beirne." This cannot be accredited.

DATE: Probably c. 1812

DIMENSIONS: 35 1/2 x 27

DESCRIPTION: Three-quarter length, seated, to left, her arms folded, in a red dress.

COLLECTION: Montreal Museum of Fine Arts, Montreal.

PROVENANCE: Caw (Armstrong, p. 109) states that the portrait passed by descent in the family of the sitter's husband; Mr Henry Willett, at an unknown date; Sedelmeyer, Paris, 1896; only the latter can be supported. Given to the Art Association of Montreal by Mr James Ross, 1909.

EXHIBITIONS: Caw (Armstrong, p. 109) gives: "R.A. 1888, as by Hoppner".

REFERENCES: Armstrong, p. 109; Pinnington, p. 244; Greig, p. 55; R.W.

Liscombe, "Three Centuries of British Portrait Painting", Apollo 103  
(June 1973), 411.

DISCUSSION: As of no. 578.

580. George Paterson of Castle Huntly (c. 1733-1817)

BIOGRAPHY: A merchant, seemingly from a Dundee family, his marriage contract describes him as "of Argyle Street, London"; he purchased Castle Huntly in 1777, which he enlarged and modernised; it had in mediaeval times been the property of his wife's family, the Lords Gray, and was later the property of the Earls of Strathmore, who changed its name to Castle Lyon; Paterson restored the old name and modernised the structure, added mock battlements and turrets and developed ornamental gardens; he entailed his property in 1812 and it passed on his death to his eldest son, George. The sitter married, on 30 December 1776, Anne Gray (1747-1802), third daughter of 11th Lord Gray; they had nine children, three of whom were painted by Raeburn in a group portrait (no. 581); two sons followed naval careers and rose to become Captains.

DATE: c. 1790

DIMENSIONS: 48 1/4 x 39 1/2

DESCRIPTION: Near full length, seated, to right, holding a book and a hat in his folded hands, in a landscape with a castle in the distance which is almost certainly Castle Huntly.

COLLECTION: Private collection, Perthshire. (I am grateful to Mrs Pamela Duff, of Sherborne, for information relating to the ownership of this painting.)

PROVENANCE: By descent to Charles J.G. Paterson of Castle Huntly until c. 1942; thereafter unclear. A note on the reverse of a photograph preserved in the Witt Library (Box 1950, Pa-Pi) gives: "Fine Art Soc Exhibn 1942", and the Greig Manuscript gives: Christie's, 29 January 1943 (48).

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (157); Dundee, Victoria Art Galleries, 1912.

REFERENCES: Armstrong, p. 101; Pinnington, p. 244; Greig, p. 55; Raeburn Exhibition Catalogue, 1956, p. 22.

581. George, John and Margaret Paterson of Castle Huntly

BIOGRAPHY: Children of George Paterson of Castle Huntly (no. 580) and his wife the Honourable Mrs Paterson; the central figure is believed to be George (1778-1846), heir to his father, he pursued a military

career; the other boy is thought to be John (b. 1778), who became Commander of an East Indiaman; the girl is thought to be Margaret who died unmarried in 1845.

DATE: Probably c. 1793

DIMENSIONS: 49 1/2 x 39 1/2

DESCRIPTION: Three figures, three-quarter length, to front, they hold a basket of fruit, in a landscape.

COLLECTION: Polesden Lacey (National Trust), Dorking, Surrey.

PROVENANCE: By descent to Charles J.G. Paterson; sold by him to Agnew, c. 1913; sold to the Honourable Mrs Ronald Greville (d. 1942); her bequest to the National Trust as part of the contents of Polesden Lacey.

ENGRAVINGS: Modern mezzotint, Norman Hirst, 1913.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (169); Vienna, Meisterwerke Englischer Malerei aus Drei Jahrhunderten, 1927 (8);

R.A. British Art, 1934 (668); R.A. Exhibition of Scottish Art, 1939 (101); Raeburn Exhibition, 1956 (16).

REFERENCES: Armstrong, pp. 56, 62, 63, 101; Pinnington, p. 244; Caw, Masterpieces, p. 13; Greig, p. 55; Collins Baker, p. 162; Irwin and Irwin, pp. 158-9.

DISCUSSION: Armstrong recorded the view of some critics, whose names he did not give, who felt that the portrait showed the influence of Michaelangelo's Entombment which was believed to have been in Rome in 1783-5 and therefore available to Raeburn. This idea has not been taken up by later writers. Although dated by all other commentators to c. 1790, the eldest boy, George, is said to have been born in 1778 (R.A. Catalogue, 1934, p. 76), suggesting that he was twelve years old in 1790; he looks older.

A version of this portrait, of uncertain status, is in the collection of the Boston Museum of Fine Arts.

#### 582. Mr Paterson (sitter's dates not known)

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

DATE: Probably close to 1790

DIMENSIONS: 28 1/2 x 23 3/4

DESCRIPTION: Half length, to left, in a wig.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

DISCUSSION: This previously unrecorded portrait has appeared only once, it was with the Newhouse Gallery, New York, at an unknown time. It is known to the compiler from a black and white photograph given to him by Newhouse.

583. John Pattison of Kelvingrove (1755-1807)

BIOGRAPHY: A Glasgow merchant; he is said to have been responsible for the introduction of machine spinning to Glasgow. He married, at an unknown date, Hope Margaret Moncrieff (no. 584).

DATE: Probably c. 1800-1805

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to right, his hat in his left hand, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: A. Dunn Pattison of Dalmuir; purchased in or before 1930 by Messers. Spink, London; the Right Honourable Lord Craigmyle; his sale, Robert McTear, Glasgow, 19-20 May 1964.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868 (167); London, Barbizon House, 1935.

REFERENCES: Armstrong, p. 110; Pinnington, p. 244; Greig, p. 55.

DISCUSSION: The unusual chair in which Pattison sits is found in only two other portraits: that of his wife and Lady Denham Stewart of Coltness (no. 669).

584. Mrs John Pattison of Kelvingrove (1758-1833)

BIOGRAPHY: Hope Margaret Moncrieff; the Greig Manuscript records that she was born at Kilfornie and died at Glasgow.

DATE: Probably c. 1800-1805

DIMENSIONS: 50 x 40

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

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 583; lot 292 Craigmyle Sale. In addition, the Greig Manuscript gives some information on the provenance of this portrait which cannot yet be accredited: A. Dunn Pattison of Dalmuir; his sale, Dowell's, Edinburgh, 1904; Lawrie; Sedelmeyer Sale, Paris, 1906.

EXHIBITIONS: As of no 583; included in the Glasgow exhibition as number 164; R.S.A., 1880 (197).

REFERENCES: Armstrong, p. 110; Pinnington, p. 244; Greig, p. 55.

585. William Henry Francis Petre, 11th Baron Petre (1793-1850)

BIOGRAPHY: His family were Catholic and the sitter was the first Lord Petre to take his seat in the House of Lords after the passing of the Roman Catholic Relief Bill of 1829; he was the Master of the Essex Union Hounds. He married, first, in 1815, the traditional date of the portrait, Frances Charlotte (d. 1822), eldest daughter of Sir Richard Bedingfield; he married, second, in 1823, Emma Agnes (d. 1861), second daughter of Henry Howard, of Corby Castle; he was succeeded by William Bernard, his eldest son by his first marriage.

DATE: Traditionally 1815

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, looking to left, his hat and gloves in his left hand, he rests his left arm on a low wall or pedestal, in a landscape. The portrait bears an inscription, lower right: "William Henry Francis/11th Lord Petre."

COLLECTION: Baron Petre, Ingatestone Hall, Essex.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: According to the List of the Photographic Survey of Lord Petre's Collection, the portrait is traditionally dated to 1815; the basis for this date is not clear but it may well be correct. In composition the portrait is certainly close to John Hamilton Gray of Carntyne (no. 351) which was painted in 1813.

586. Mrs John Phillips of Stobcross

BIOGRAPHY: The Greig Manuscript states that she was Frances Martin, and that she was born at Maidstone, Kent, in 1748 and died at Glasgow in 1832. This cannot be accredited.

DATE: Probably c. 1805-1810

DIMENSIONS: 28 1/2 x 24 1/2

DESCRIPTION: Half length, slightly to left, full face, spotted shawl, arms folded.

COLLECTION: Whereabouts unknown.

PROVENANCE: Agnew, 1928; Henry Hirsch Sale; Christie's, 12 June 1931 (16); to F.M. Coldstream.

REFERENCES: Armstrong, p. 110; Pinnington, p. 244; Greig, p. 55.

DISCUSSION: The suggested date is based on the sitter's costume. A portrait of a Mrs Phillips, from the collection of Mr Henry Drummond, was exhibited at the Glasgow Portrait Exhibition, 1868 (number not recorded in the compiler's notes) where it was described as "a copy from an original by Sir Henry Raeburn, R.A." It is not known what relationship, if any, there was between that work and the portrait under discussion.

587. Professor James Pillans (1778-1864)

BIOGRAPHY: Son of an Edinburgh printer; he was educated at the High School of Edinburgh together with Francis Horner (no. 407); both were taught by Alexander Adam (no. 8); Horner was the dux and Pillans came second in Adam's class; Sir John Archibald Murray (no. 565) was in the same year; the sitter entered the University of Edinburgh where he was a favourite pupil of Andrew Dalziel (no. 194); he worked afterwards as a private tutor, first in Ayrshire for the family of Kennedy of Dunure (see no. 443); thereafter he worked in Northumberland and finally at Eton; in 1809, on the death of Alexander Adam, Horner advised the sitter to apply for the Rectorship of the High School at Edinburgh; as Pillans was part of the Whig circle, Lord Cockburn (no. 163) thought that he had little chance of being appointed, but he was given the position; Robert Blair of Avontoun's (no. 53) influence secured his election; in 1820, the approximate date of the portrait, he became Professor of Roman Letters (Latin) at the University of Edinburgh; he resigned at the age of eighty-five; he produced many publications and was a contributor to the Edinburgh Review but is chiefly of note as

an educational reformer. He married, Helen, second daughter of Thomas Thomson; she was a sister of Reverend John Thomson of Duddingston (no. 708); they had no children. At one time Pillan's owned Raeburn's portrait Francis James Scott of Horsely Hill (no. 637).

DATE: Exhibited 1822

DIMENSIONS: Unknown.

DESCRIPTION: The engraving shows a figure, three-quarter length, seated, to left, a book in his right hand, a table to left, in an academic gown; an eye glass hangs from a ribbon around his neck; the Dictionary of National Biography records that he "read his lectures with the aid of a huge magnifying glass, for he disdained spectacles."

COLLECTION: Whereabouts unknown.

PROVENANCE: Turner's advertisement for the engraving states that the portrait was "painted for the Gentlemen who attended the Professor's class when Rector of the High School"; no other records of the work are known to the compiler. (I am grateful to Helen Smailes for passing to me a transcription of Turner's advertisement.)

ENGRAVINGS: Mezzotint, Charles Turner, 1823.

EXHIBITIONS: Edinburgh, the Institute for the Encouragement of the Fine Arts in Scotland, Annual Exhibition, 1822 (138); Raeburn Exhibition, 1824 (8).

REFERENCES: "Advertisement" [by Charles Turner for his engraving of the portrait], Caledonian Mercury, 15 November 1823; Brown, pp. 82-3; Armstrong, p. 110; Pinnington, pp. 166, 244; Greig, p. 55; Dibdin, p. 88.

588. Mr John Pitcairn, Provost of Dundee (sitter's dates not known)

BIOGRAPHY: Provost and Chief Magistrate of Dundee. He married, at an unknown date, Jean Robertson (no. 589).

DATE: c. 1790-1795

DIMENSIONS: 34 1/2 x 26

CONDITION: Changes are apparent around the sitter's head and in the back of the chair.

DESCRIPTION: Half length, seated, to left, his hands clasped.

COLLECTION: Private collection, Dublin.

PROVENANCE: By descent until at least 1876; Christie's, 24 November 1972 (27); to the Colin Lacey Gallery; sold to the present owner by Daniel Shackleton (dealer), Edinburgh, 1973.

EXHIBITIONS: Raeburn Exhibition, 1876 (256); R.S.A., 1863 (56).

REFERENCES: Andrew, p. 144; Armstrong, p. 110; Pinnington, p. 245; Greig, p. 55.

DISCUSSION: The portrait in the Royal Scottish Academy which bears this sitter's name is wrongly attributed to Raeburn.

589. Mrs John Pitcairn (sitter's dates not known) (Examined)

BIOGRAPHY: Prior to her marriage to John Pitcairn (no. 588) she was Jean Robertson; no other details of her life are known.

DATE: c. 1790-1795

DIMENSIONS: 35 x 27 1/2

DESCRIPTION: Three-quarter length, seated, to right, her hands folded on her lap.

COLLECTION: The Henry E. Huntington Library and Art Gallery, San Marino, California.

PROVENANCE: The curatorial file gives: Wallis and Son [French Gallery, London] 1909; another note in the file gives: "in Scotland, 1909"; Christie's June 1914, unsold; Christie's, 14 May 1920; Barbizon House, London, property of a Gentleman, A.R. Wilson-Wood; sold to the trade; The Frick Art Reference Library (Supply) has a photograph of the work which gives: Ehrich Gallery, New York, 1924; the curatorial file continues with: Frank Patridge; sold in 1928 to W. Averill Harriman; his gift to the Huntington, 1944.

EXHIBITIONS: Raeburn Exhibition, 1876 (255).

REFERENCES: Andrew, p. 144; Armstrong, p. 110; Pinnington, p. 245; Greig, p. 56; Dibdin, p. 147.

DISCUSSION: The Huntington dates the portrait to c. 1800 but the costume is similar to many works from the first half of the 1790s. For example, the older lady in John Johnstone of Alva With His Sister and Neice (no. 437).

The portrait in the Royal Scottish Academy which bears this sitter's name is wrongly attributed to Raeburn.

590. Professor John Playfair (1748-1819)

BIOGRAPHY: Born at Benvie, Angus, he studied Divinity at the University of St Andrews; he graduated M.A. in 1765; he afterwards continued his studies of Divinity but his true interests lay in science; he was unsuccessful in his applications for the Chairs of Mathematics at Marischal College, Aberdeen and of Natural Philosophy at St Andrews; dispirited, he became a parish minister; in 1782 he was invited by William Ferguson of Raith (no. 272) to educate his sons; a chance meeting with the astronomer, Maskelyne once more drew Playfair

into the scientific community; appointed to the Chair of Mathematics at Edinburgh in 1785 he held it until his transfer to the Chair of Natural Philosophy in 1805; this chair he held until his death; his great fame rested on expounding and supporting the scientific theories of others, in particular James Hutton (no. 418), but meteorology, astronomy, mathematics and physics were all embraced by this man's great scientific erudition.

DATE: Sitting 1811

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, to left, a globe and table to left.

COLLECTION: University of Edinburgh, Edinburgh. (Examined)

PROVENANCE: The sitter's daughter, Miss Margaret Playfair; her bequest to the University, 1857.

ENGRAVINGS: There is an etching by William Nicholson of 1819; it shows the sitter wearing spectacles; rather than be after an unrecorded portrait, Walker suggests that "it is one of a number of William Nicholson etchings adapted from Raeburn portraits." However, Walker also records another version of Playfair's portrait by Raeburn which appeared at Christie's, 11 June 1920 (105); a version which is not otherwise known to the compiler. It may yet prove that Nicholson's engraving is more closely related to that work. Another etching, by R. Stewart of 1819, also shows the sitter wearing spectacles.

EXHIBITIONS: It is not known which version of the portrait was exhibited at the R.A. in 1815 (277), or at the Edinburgh Exhibition Society, 1815 (83). The University's version was exhibited at: the Raeburn Exhibition, 1876 (85) (but so too was the version now at London); at London, South Kensington Museum, Second Special Exhibition of National Portraits, 1867 (851); and at Edinburgh, University of Edinburgh, Talbot Rice Art Centre, James Hutton and Some of his Friends, 1976.

REFERENCES: It is not always possible to associate with confidence the references in the literature on these portraits with the specific versions to which they relate: one version was mentioned by Duncan, pp. 17-18, seen by him at the R.A. in 1815; one version was mentioned by Cunningham, p. 226, most probably that which was with the artist's family; Andrew, p. 144; Armstrong, p. 110; Pinnington, pp. 166, 245; Greig, p. 56; Dibdin, p. 82; University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice (Edinburgh: University of Edinburgh Press, 1957), pp. 171-3; Macmillan, 1986, pp. 76, 134; Macmillan, 1990, p. 153.

DISCUSSION: The earliest reference to a portrait of Playfair is to be found in a letter of 17 September 1811 from the artist to John Rennie. The letter concerns a copy of Rennie's portrait that Raeburn had but

recently completed (National Library of Scotland, MS.19828.f.156, see no. 611 for a transcription). In this letter Raeburn says of Professor Playfair that: "He too is under my hand at present". There is then a gap of almost four years, until the Royal Academy Exhibition of 1815, where a version of the portrait was shown. It cannot be determined at present to which version, or versions, these two pieces of information relate. The next record linking the sitter's family with the artist is an entry in the 1824 Inventory (Document 21) which gives under debts recovered since Raeburn's death: "[1823] December 31 Miss Playfair £3. 10." It is not known to what this sum refers and it is insufficient of itself to prove that the portrait in Miss Playfair's hands, namely the Edinburgh version, was executed after the sitter's death in 1819 and was still on the artist's hands in December 1823, for clearly this entry could relate to another, unknown, work. The next reference is found in Alexander Duncan's Tribute of 1824 when Duncan recounted seeing a version of the portrait in London.

In 1815 the artist had been elected a full Academician and the portrait was exhibited in that year, together with three other works: James Duff, Earl of Fife (no. 228), Thomas Robert Drummond, 11th Earl of Kinnoull (no. 222) and an anonymous work of a General Officer which cannot be identified. Raeburn was attacked in the Edinburgh press. These criticisms may in part account for what Andrew Duncan had to say of Playfair's portrait:

His [Raeburn's] celebrity as a portrait-painter, was by no means confined to Edinburgh. He sent many different portraits to London. There, in the annual exhibitions of paintings at Somerset House, they were brought into comparison with the works of almost every eminent limner in Britain. And I am myself a living witness of the distinguished esteem, in which they were there held, by able judges in painting: For when in London, in 1815, and visiting the

exhibition in Somerset House, I saw, among other portraits, that of my late valuable friend and colleague, Professor Playfair, of this University, from the pencil of Raeburn. That picture was highly esteemed by all able connoisseurs. I was myself, indeed, I must allow, a very partial and inadequate judge. But I was by no means singular in opinion, in considering it one of the best painted portraits then in the room, which, at that time, contained many excellent pictures, by the first London artists.

Cunninghman said of the portrait:

Professor Playfair had a peculiar face, impressed with much thought: I judge from his bust by Chantrey, for I never saw him: his portrait, which followed that of [Dugald] Stewart [no. 672], found many admirers.

Caw (Armstrong, p. 110) was of the opinion that the Edinburgh version was primary, but this is not established.

590(2).

DIMENSIONS: 50 x 40

COLLECTION: National Portrait Gallery, London.

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (18); Duke of Somerset; his sale, Christie's, 26 June 1890 (30); purchased by Agnew on behalf of the Gallery.

EXHIBITIONS: Raeburn Exhibition, 1876 (177).

REFERENCES: Obituary, p. 12; Andrew, p. 145; Brown, p. 9; Armstrong, p. 110; Pinnington, p. 245; Greig, p. 56; National Portrait Gallery, R. Walker, ed., Regency Portraits 2 vols. (London: National Portrait Gallery, 1985), 1, 397-8.

DISCUSSION: Walker characterises the difference between the London and Edinburgh portraits by saying of the London version that it "is slightly looser in painting, two of the books being rapidly sketched though the upper book is more finished but not to the extent of the title's legibility; the globe is set higher and with more prominence than in the Edinburgh portrait."

590b.

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to right with a telescope and books to right, he holds a pair of spectacles in his hands.

COLLECTION: Marquis of Lansdowne, Meikleour.

PROVENANCE: Bequest of Lady Davy, widow of Sir Humphry, to the 3rd

Marquis of Lansdowne, 1855; thereafter by descent.

ENGRAVINGS: Stipple, Richard Cooper, 1816, the versions seen by the compiler are vignettes. This print was also adapted by Stewart from a drawing by "P.M."; and by an unknown stipple engraver for William Darton.

EXHIBITIONS: The Lansdowne version was exhibited as follows: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (5); Edinburgh Loan Exhibition, 1901 (151); R.A. The First Hundred Years of the Royal Academy, 1951-2 (219).

DISCUSSION: The Lansdowne version shows the sitter at approximately the same age as the Edinburgh and London portraits.

591. Sir Robert Preston 6th Bt. of Valleyfield (1740-1834)

BIOGRAPHY: Commander of the East Indiaman Asia; M.P. for Dover; he was an Elder Brother of the Trinity House in the company of William Pitt, George Rose and Lord Camden; founder of the Whitebait Dinner at Greenwich; he purchased Culross Abbey from the Earl of Dundonald.

DATE: Unusually difficult to date, possibly c. 1800

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, wearing the badge of a Baronet of Nova Scotia.

COLLECTION: Whereabouts unknown.

PROVENANCE: J.A. Maconochie Welwood Esq., Meadowbank House, Edinburgh, by 1901; Scott and Fowles, New York and Howard Young Galleries, at unknown dates; Mrs Ruth S. Maguire, by 1938; Christie's, New York, 15 January 1985 (126).

EXHIBITIONS: New York, Jaques Seligmann, Loan Exhibition of Portraits by Sir Henry Raeburn, 1938 (14).

REFERENCES: Armstrong, p. 110; Pinnington, p. 245; Greig, p. 57.

DISCUSSION: The sitter also sat for his portrait to Johann Zoffany in c. 1791 (with Leger, London, March 1982) and Alexander Nasmyth produced a portrait of Preston (private collection, Scotland, Photographic Survey's List, no. 1970/71, 1967) which is remarkably similar to Zoffany's portrait. These paintings suggest that Raeburn's uninspiring and weakly characterised portrait is correctly identified. Mary Wellwood (no. 743) seems to have been a relative of this sitter.

592. Neil Primrose, 3rd Earl of Rosebery (1729-1814) (Examined)

BIOGRAPHY: Fourth and youngest, but only surviving, son of the 2nd Earl; he succeeded his father in 1755; he was a Representative Peer for the periods beginning 1768, 1774 and 1780; he was invested Knight of the Thistle in 1771; he is shown in the robes of that Order. He married, first, in 1764, Susan (d. 1771), daughter, and eventually sole heir, of Sir Edward Ward, 5th Bt of Bixley by Susan Randall; she inherited Bixley Hall from her father and it passed to her husband's family; they had no children; he married, second, in 1775, Mary (d. 1823), only daughter of Sir Francis Vincent, 7th Bt. of Stoke D'Abernon by his second wife Mary Howard. He was succeeded by his son Archibald John, whose portrait (attributed to Raeburn) is in the same collection.

DATE: Exhibited 1812

DIMENSIONS: 96 x 69

DESCRIPTION: Full length, standing, to right, his sword rests on a table to right together with a feathered hat, a drape behind, in an interior.

COLLECTION: Earl of Rosebery.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, Associated Society of Artists, Annual Exhibition, 1812 (52); Raeburn Exhibition, 1824 (31); it is not clear if the work lent to the R.S.A. in 1863 (72) described "The Late Earl of Rosebery" was this or the portrait of the 4th Earl; Raeburn Exhibition, 1876 (196).

REFERENCES: "Observations on the Fifth Exhibition of Paintings in Edinburgh", Scots Magazine 1812 p. 349; Andrew, p. 148; Armstrong, p. 111; Pinnington, p. 246; Greig, p. 58; Dibdin, p. 69; Irwin and Irwin, p. 160; Macmillan, 1986, p. 136.

DISCUSSION: When exhibited in 1812 the portrait was reviewed by the Scots Magazine in the following terms:

No. 52. Portrait of the Earl of Rosebery, (full length). Although Mr Raeburn has done everything in his power for this picture, the subject is certainly very unfavourable for a whole length. The union of robes of state with a brown scratch wig has a rather ludicrous effect; still we would by no means recommend that the hat and feathers to be substituted in its place.

We are glad, however, in having an opportunity of seeing this picture, as it shews the great abilities of Mr Raeburn in conducting a large work, and also of unfolding his powers of colouring and effect.

Characteristically for a Raeburn full length, the figure is upright, with no suggestion of contrapposto. In common with many works of the last dozen years of his career, the portrait is large, stresses the official position of the sitter and includes extravagant furnishings such as the table and the urn beneath.

593. Anne Pringle (sitter's dates not known)

BIOGRAPHY: Daughter of John Pringle of Crichton, Midlothian. There is a tradition attached to the portrait that the sitter was betrothed to Adam Cockburn, only son of Mrs Cockburn, but her father prevented the marriage; she died at the Haining, near Selkirk; he took to drugs; this is said to be recorded in a volume Letters and Memorials of Mrs Alison Rutherford or Cockburn, published by David Douglas in 1900.

DATE: c. 1805

DIMENSIONS: 30 1/4 x 25

DESCRIPTION: Half length, looking to left, wearing a cloak.

COLLECTION: Whereabouts unknown.

PROVENANCE: Professor A.S. Pringle Pattison, Selkirk, by 1901; Howard Young Gallery, New York, 1930; Mr Sydney M. Shoenberg; his gift to St. Louis City Art Museum, St Louis, Missouri, 1949; their sale, Sotheby's, New York, 7 November 1984 (27).

REFERENCES: Armstrong, p. 110; Pinnington, p. 245; Greig, p. 57; H. Stewart Leonard, "Sir Henry Raeburn's Portrait of Anne Pringle", Bulletin of the City Art Museum of St Louis 37 (1952), pp. 2-4.

DISCUSSION: The portrait was dated by Caw (Armstrong, p. 110) to c. 1813 but is earlier than that, probably from somewhere between 1800 and 1808.

594. Sir William Johnstone Pulteney (1729-1805)

BIOGRAPHY: Son and heir of Sir James Johnstone of Westerhall, 4th Bt.; he succeeded to his father's estates in 1794; he was the brother of

John Johnstone of Alva (no. 437) and of Commodore George Johnstone (no. 807). He married, first, in 1750, Frances (d. 1792), only daughter and heir of Daniel Pulteney; in 1767 he took the name Pulteney when his wife succeeded to the estates of her father's cousin, William Pulteney, Earl of Bath; he was generally known as Sir William Pulteney during his life; his only daughter by this marriage was Henrietta Laura, heiress to the Pulteney estates; she was created Baroness of Bath in 1782 and Countess of Bath in 1803; he married, second, in 1804, Margaret, widow of his friend, Andrew Stuart of Castlemilk M.P. At the time of his death he was the richest commoner in the Kingdom, with vast properties in North America; he was buried, with his two elder brothers and his first wife, in the vault of Westminster Abbey; his daughter inherited his unentailed property; his entailed property, composed of his Scottish and West Indian estates, passed with his title to his nephew, Captain John Lowther Johnstone, son of Commodore George Johnstone.

DATE: 1790

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, seated, to right, in an armchair.

COLLECTION: Whereabouts unknown.

PROVENANCE: French and Co. New York, before 1930; Knoedler, New York, 1931.

REFERENCES: Armstrong, p. 106, as Sir William Pulteney Johnstone; Pinnington, p. 237; Greig, p. 50; "An Interesting Case of Two Almost Identical Portraits", International Studio 99 (May 1931), 44; "Raeburn's Portraits of Sir William Johnstone Pulteney", Apollo 14 (October 1931), 82.

DISCUSSION: There are two versions of this work. In 1931 the primary version, the larger of the two, was with Knoedler, New York; it bore on the reverse an inscription which read: "William Pulteney, M.P./for Shrewsbury, R.H.-n./pinx 179[obscured]./HENRY RAEBURN."

(transcription: Apollo). The date has been read as 1790 and

stylistically this seems appropriate; certainly it must date from before 1794 when the sitter became a baronet.

594(2). The version with the Erich Gallery, New York, 1931; present whereabouts unknown; measures 35 x 27 1/2; it was said by the author of the Apollo article to have been: "painted to order of the Hon. Fletcher Norton, son of Fletcher Norton, first Lord Grantley; he was a Baron of the Exchequer in Scotland, and his daughter, the Hon. Augusta Anne Norton, married James Johnstone of Alva" [see no. 437]; the portrait remained with that family until at least 1867; this version had the following inscription on the reverse: "Sir William Pulteney, Bart., /M.P. for Shrewsbury/Copied by me from an Original/drawn by myself H.R-n/ HENRY RAEBURN." (transcription: Apollo); clearly this version dates from after 1794 as this inscription gives the sitter's title; it was exhibited at London, South Kensington Museums, Second Special Exhibition of National Portraits, 1867 (653), lent by Lord Grantley. At this exhibition it was recorded in the catalogue that the portrait bore an inscription stating that it had "been copied by Raeburn from his own original."; this is the version referred to by: Armstrong, p. 110; Pinnington, p. 245; Greig, p. 57. The author of the Apollo article mentioned that the Grantley copy had a smoother finish.

One of these versions appeared at Parke-Bernet, New York, 1-2 May 1959 (268); another version appeared at Christie's, 14 April 1989 (125) bearing the title "Sir John Inglis Bt."; it measured 33 x 27; and the provenance given was: Miss Susan Sinclair of Craigie Halkett (d. 1929). (I am grateful to Margie Christian, of Christie's, for a photograph of the latter.)