

RAEBURN, LIFE AND ART

VOLUME II

CATALOGUE, A-F

Entry Numbers 1-313



"A list, with dates, of the portraits of this northern master is much to be desired".

Allan Cunningham, 1832.

Introduction to the Catalogue

Because many portraits are known to the compiler only from photographs, and as part replicas and repetitions are less likely to be entirely from Raeburn's hand, it has been thought unwise to arrange the entries in the catalogue in a straightforward serial manner. That would have given an arithmetic number to every work under discussion and implied that each canvas held equal status. Such confident decisions can only be made when all the works listed in this catalogue have been examined. The system of numbering can be illustrated using the entries on Raeburn's large series of portraits of Francis Horner. The primary portrait (no. 407) was twice replicated and these subsidiary works are given the numbers 407(2) and 407(3). A part replica which follows the pattern of the primary example is numbered 407b. Subsequent portraits which follow different patterns are numbered 407c, 407d, and so on. When there are repetitions of a part replica, they bear numbers such as that given to the portrait of Francis Horner formerly in the Rosebery collection, 407b(2). By implication, the primary example is number 407a(1), but in all cases such numbers are abbreviated, in this case to 407. The relative chronology of Raeburn's part replicas and repetitions can rarely be established and the numbering system in these subordinate areas should not be taken to indicate a chronological structure. This system of numbering has been derived from the work of Kenneth Garlick on Sir Thomas Lawrence (1990). Rather than use the traditional sitters' names given in the Raeburn literature, which are often truncations, the titles used here reflect a desire to give as much biographical information as possible. The catalogue's organisation is based on that

of Burke's Peerage where the last name in a composite surname determines the alphabetical order: a name such as Robert Scott Moncrieff is placed under M and not S. In writing biographies an attempt has been made to connect the sitter's life with the commission. Hence the link is emphasised between Edmund Spencer and the Spencers of Althorp who requested that Raeburn copy for them a portrait of the poet (no. 813). On other occasions the sitter's affiliation with Edinburgh is stressed. See for example the entry on the English actress, Mrs Siddons (no. 643). To assist the general reader, and because in most cases it is not easy to establish the biography of a sitter, some space is given to sitters' lives. This allows a picture to form of the culture that employed Raeburn and of which he was an important part. Raeburn's works are unusually difficult to date and in the absence of firm evidence the dates offered here are estimates. Any serious student of the artist is welcome to disagree with the compiler's tentative conclusions in this area. In all cases the dimensions given are derived from published sources or records in photographic archives; measurements are in inches, width follows height. Only provenance records which are securely established have been included. In rare instances, when no reliable records of previous ownership were available, recourse has been made to insecure sources, such as the Greig Manuscript, as a way of offering future scholars a starting point. In such cases the origin of the given records is made clear. Unless otherwise stated, the terms "Christie's" and "Sotheby's" refer to the London offices of those firms. The terms "left" and "right" refer to the viewer, except when other indication is given. Terms such as "half length" refer to the amount of the sitter's body visible in the portrait and not to

canvas size. Locations are those recorded in December 1992.

1. Lord Alexander Abercromby of Tullibody (1745-1795)

BIOGRAPHY: Fourth son of George Abercromby of Tullibody (no. 2); he was admitted advocate in 1766; he resigned as Sheriff-Depute of Stirlingshire and was appointed one of the Advocates-Depute in 1780; he was raised to the bench as Lord Abercromby in 1792; he also had literary interests and was one of the founders of the periodicals the Mirror, the World and the Lounger.

DATE: Probably shortly before 1795

DIMENSIONS: 30 x 24

DESCRIPTION: The engraving shows a figure three-quarter length, seated, to left, his arms folded on his chest, almost full face.

COLLECTION: Whereabouts unknown.

PROVENANCE: The inscription on the engraving indicates that the portrait was the property of William Craig (no. 171); the plate was also dedicated to him.

ENGRAVINGS: Mezzotint, George Dawe, 1800.

REFERENCES: Chaloner Smith, 1,178; Sanderson, pp. 139, 145, 147.

DISCUSSION: Despite having been engraved, the work is previously unrecorded, but it is not known to have survived. The artist produced many part replicas of this portrait which show only the head and shoulders of the sitter and all earlier commentators have directed their attention towards them. Three such part replicas are known. The relationship between the three-quarter length (no. 1a) and the part replica half length Ward version (no. 1b) is not clear. The former is known only from the engraving and the latter shows pentimenti, which are usually taken as an indication of the primary status of the work in which they appear. It is not unknown, however, for engravings to differ from the Raeburn portraits from which they are taken. See, for example, the discussion of Hodgett's engraving after Colonel Alistair Macdonnell of Glengarry (no. 482). Although the possibility cannot be ruled out that Dawe's three-quarter length engraving was in fact taken from a half length portrait, caution demands a separate entry for a

three-quarter length version.

Armstrong states, and the Raeburn Exhibition Catalogue, 1956, repeats (p. 14), that the half length portrait was engraved by J. Dawe in 1789. This is incorrect. The only copy of this print seen by the compiler is the three-quarter length by George Dawe (Scottish National Portrait Gallery, S.P.iv.244-1) which was published in 1800.

The part replicas (Plate: 1) are as follows:

1b(1). Measuring 29 x 24; like the other part replicas this shows only the sitter's head and shoulders; whereabouts unknown; it was with E.J.S. Ward; his sale, Christie's, 16 November 1962 (71). This may be the version listed by Greig (p. 37) with the provenance, Lord Abercromby; Christie's, 1911; Agnew. As stated under no. 1a, there are pentimenti present in this work: the collar of the coat is visible at several points through the paint of the neck linen.

1b(2). One version (examined), measuring 30 x 24, is in the collection of the Faculty of Advocates, Edinburgh, to whom it was presented by A. Maconochie Welwood in 1863. Said by Armstrong and others to have been engraved in mezzotint by J. Dawe in 1789; such an engraving has not been traced. The Faculty of Advocates' version was exhibited at the Raeburn Exhibition, 1876 (280) and the Raeburn Exhibition, 1956 (6). The traditional date of 1788-1789 given to this portrait in Armstrong is incorrect; for a discussion, see no. 1a. See also: Henley, pp. 59-61; Andrew, p. 99; Armstrong, p. 95; Pinnington, p. 217; Greig, p. 37; Raeburn Exhibition Catalogue, 1956, p. 14; F. Irwin, p. 243; Irwin and Irwin, p. 152; Macmillan, 1986, p. 77. It was cleaned in 1949.

1b(3). Another version (examined); dimensions unknown to the compiler;

is on loan to Kirkcaldy Art Gallery and Museum from the Laviolette collection; it is in poor condition, on twill canvas, with areas of repaint.

2. George Abercromby of Tullibody (1705-1800) (Examined) Plate: 2

BIOGRAPHY: Grandson of Alexander Abercromby of Birkenbog; father of Sir Ralph Abercromby, whose daughter, Anne sat to the artist (no. 3); and of Lord Alexander Abercromby (no. 1). His wife is variously described as Mary, daughter of Ralph Dundas of Manour (Burke) and Anne Dundas (Raeburn Exhibition Catalogue, 1956, p. 14).

DATE: 1790-1800

DIMENSIONS: 50 x 40

COLLECTION: Private, Philadelphia.

PROVENANCE: By family descent to Lord Abercromby; Christie's 1911; Mason; Lord Cochrane of Cults sale, Christie's 20 November 1970 (178); and again, 18 June 1971 (56); and again, 24 November 1972 (2); and again 25 November 1977 (119); bought by Agnew for the present owner.

REFERENCES: Greig, p. 37.

DISCUSSION: The work is extremely difficult to date and could be from any point between Raeburn's return from Rome in 1787 and the sitter's death in 1800 but, as with Neil Gow (no. 333), with which it has some similarities in palette and composition, a date towards the beginning of this period seems most likely.

3. Anne Abercromby (d. 1844)

BIOGRAPHY: Daughter of General Sir Ralph Abercromby; niece of Lord Alexander Abercromby (no. 1) and granddaughter of George Abercromby of Tullibody (no. 2). She became Lady Cameron of Lochiel on her marriage to Donald Cameron of Lochiel in 1795; they had two sons.

DATE: Probably c. 1795

DIMENSIONS: 50 x 40

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

PROVENANCE: By family descent until at least 1935.
COLLECTION: Whereabouts unknown.

DISCUSSION: Although known to the compiler only from a black and white photograph, this previously unrecorded portrait is clearly by Raeburn and is typical of the artist's style in the mid-1790s. The commission was probably connected with the sitter's marriage.

4. Sir George Abercromby 4th Bt. of Birkenbog (1750-1831) (Examined)

BIOGRAPHY: He married, in 1778, the Honourable Jane Ogilvy (no. 5).

DATE: Probably c. 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, head to left, almost in profile.

COLLECTION: Aberdeen Art Gallery, Aberdeen.

PROVENANCE: By family descent to Lady Abercromby, Forglen House, Turriff, her gift to the Gallery, 1974.

ENGRAVINGS: Mezzotint, on steel, T. Lupton; undated but no earlier than 1822 as the inscription describes the artist as: "Sir Henry".

EXHIBITIONS: Aberdeen, Artist and Patron in the North East 1700-1860, 1975 (28).

REFERENCES: Armstrong, p. 95; Pinnington, p. 217; Greig, p. 37; Sanderson, p. 151; Art News, 32 (May 1930), 5

DISCUSSION: There is nothing in the portrait, or Lupton's engraving, to help with dating, but the other portraits by Raeburn for the family: Lady Jane Abercromby (no. 5), Sir Robert Abercromby, 5th Bt. (no. 6) and Lady Elizabeth Abercromby (no. 7), can be dated to c. 1815, and this portrait is probably from the same time. The quality of the portrait is not of the highest and it is at least possible that a hand other than Raeburn's was involved. As only two versions of it are known, while three versions of Lady Abercromby's portrait (no. 5) have survived, it may be that a third version will yet emerge.

4(2). A repetition of the work, of the same dimensions, is in the William Rockhill Nelson Gallery of Art, Kansas City; it was purchased by the Gallery from the Yunt Art Gallery, Kansas City, in 1930, at which time the portrait was said to come from a junior branch of the Abercromby

family (see Art News, 32 (May 1930),5). It is the pendant to a version of Lady Jane Abercromby (no. 5) in the same collection.

5. Lady Jane Abercromby (sitter's dates not known) (Examined)

BIOGRAPHY: Jane, or Jean, Ogilvy, eldest daughter of the 7th Lord Banff (d. 1777); in 1803, on the death of her brother, William, 8th Lord Banff, she fell heir to his estates. She married Sir George Abercromby (no. 4).

DATE: Probably c. 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right wearing a white cap and black lace shawl.

COLLECTION: Aberdeen Art Gallery, Aberdeen.

PROVENANCE: As of no. 4.

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

DISCUSSION: The work is a pendant to George Abercromby, 4th Bt. (no. 4) in the same collection, but, typically of the artist, it shows little relation to its companion. The suggested date is based on costume.

There are at least two other versions:

5(2) That at the the William Rockhill Nelson Gallery of Art, Kansas City, measures 30 x 25, and has the same provenance and status as its companion in that collection, see no. 4(2).

5(3) Concerning the third version, whereabouts unknown, the Greig Manuscript gives some confusing information in the entry under this sitter's name. It states that one version was with the John Levy Gallery; then Mr A.R. Jones, U.S.A., in 1931. It is not clear if that picture is identical with the version which was with Lord Weir by 1938; Weir Sale, Christie's, 22 June 1979 (117).

6. Sir Robert Abercromby 5th Bt. of Birkenbog (1784-1855) (Examined)

BIOGRAPHY: Son of Sir George Abercromby, 4th Bt. (no. 4) and Lady Jane Abercromby (no. 5). He married, in 1816, Lady Elizabeth Stephenson (no. 7).

DATE: Probably c. 1816

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, almost full face.

COLLECTION: Aberdeen Art Gallery, Aberdeen.

PROVENANCE: As of no. 4.

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

DISCUSSION: Most likely this and its companion work are marriage portraits. Sittings for this and for Lady Elizabeth Abercromby could have followed the sittings for Sir George Abercromby and Lady Jane Abercromby by only a short interval. However, it must be said that on stylistic grounds, this portrait and its companion could date from as late as c. 1822.

7. Lady Elizabeth Abercromby (d. 1863) (Examined)

BIOGRAPHY: Elizabeth Stephenson, she married Sir George Abercromby, 5th Bt. (no. 6).

DATE: Probably no earlier than 1816

DIMENSIONS: 32 x 28

DESCRIPTION: Half length, to right, full face, wearing a white dress, a tartan shawl and a gold chain.

COLLECTION: Aberdeen Art Gallery, Aberdeen.

PROVENANCE: As of no. 4.

EXHIBITIONS: Aberdeen, Aberdeen Art Gallery, Artist & Patron in the North East, 1700-1860, 1975 (29).

REFERENCES: As of no. 4.

DISCUSSION: The treatment of the dress is similar to works which can be dated from c. 1816 onwards, such as Lady Carnegie (no. 141b) but, as with the companion portrait, Sir Robert Abercromby 5th Bt. (no. 4), giving a date between 1816, when these sitters married, and 1823, when the artist died, is not possible.

8. Dr Alexander Adam (1741-1809) (Examined)

BIOGRAPHY: Born in the parish of Elgin, he went to Edinburgh on

failing to win a bursary at Marischal College, Aberdeen; in 1767 he became Assistant Rector at the High School of Edinburgh, and Rector the following year; he was a major educational reformer and, among other changes, introduced the teaching of Greek to the school; this and other matters brought him into conflict with the Town Council and the University of Edinburgh, making him enemies such as Principal Robertson (no. 618); he had many distinguished students, including Sir Walter Scott (no. 640), Francis Horner (no. 407), Professor Pillans (no. 587) and Lords Jeffrey (no. 432) and Cockburn (no. 163).

DATE: Shortly before 1808

DIMENSIONS: 50 x 40

CONDITION: There is a badly repaired tear in the area of the head.

DESCRIPTION: Three-quarter length, seated, to left, his right hand extended, holding a book in the other.

COLLECTION: The Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Commissioned by fourteen of his former pupils and presented to the Royal High School; it was presented to the National Gallery of Scotland in 1860 by the surviving original patrons after lengthy litigation and an appeal to the House of Lords; the original patrons included Lord Brougham, James Campbell of Craigie, Sir George Clerk of Penicuik, Lord Cockburn, Henry Home Drummond of Blairdrummond (no. 225), Francis Horner, Lord Jeffrey, William Macdonald of Powderhall and Sir Walter Scott.

ENGRAVINGS: Mezzotint, C. Turner, November 1808; stipple, S. Freeman.

EXHIBITIONS: Edinburgh, Society of Artists, Annual Exhibition, 1809 (136); London, South Kensington Museum, National Portrait Exhibiton, 1867 (861); Raeburn Exhibition, 1876 (195); R.A. Exhibition of Scottish Art, 1939 (123); Arts Council, Touring Exhibition, 1951.

REFERENCES: "Dr Alexander Adam", The Annual Biography and Obituary for 1822, (1823), 7, 399-429; Brown, pp. 5, 36-9; Andrew, p. 99; Armstrong, p. 95; McKay, pp. 45, 46, 47-8, 53, 63; Pinnington, pp. 157, 166, 211, 217; Greig, pp. xxxviii, 37; Dibdin, pp. 68, 143; National Gallery of Scotland, Catalogue of the Collection, 47th ed., (Edinburgh: National Gallery of Scotland, 1924), p. 200; Sanderson, pp. 139, 143; Macmillan, 1986, p. 131.

DISCUSSION: It is stated in the catalogue of the collection, and by Greig, that Turner's engraving was published in 1809, but a copy in the Scottish National Portrait Gallery (S.P. IV. 2-1/2-3) bears the publication date 14 November 1808. As mezzotint plates took long to complete it is likely that the portrait was finished by the end of

1807. It was suggested in the R.A. catalogue (1939, p. 67) that the portrait was painted c. 1805 and on stylistic grounds this is possible. In Adam's obituary the portrait is described as showing him "in the act of teaching his pupils".

A copy of the portrait by Francis Cruickshank was given to the school in its place. Concerning permission to copy the portrait see, Board of Trustees, Minutes, Scottish Record Office NG1/1/43, 26 January 1864. (I am grateful to Helen Smailes for supplying me with this reference.)

9. Robert Adam (sitter's dates not known) (Examined)

BIOGRAPHY: In the Greig Manuscript, William Roberts is quoted as suggesting that this portrait, and that of Mrs Robert Adam (no. 10), represents William Adam of Blairadam (no. 11) and his wife. However, this is not the case. In the catalogue of the sale at Sotheby's, 9 July 1908 (101), it was wrongly stated that the sitter was the architect, Robert Adam, but that figure died, unmarried, in 1792. This error was repeated by Luke Herrmann (1963). Although the sitter's identity is unclear the National Art Collections Fund, Review offers the suggestion that he came from Ayrshire.

DATE: Probably no later than 1800

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, with a book in his right hand, pointing at papers and books lying on a table by his left, they include Adam Smith's Wealth of Nations.

COLLECTION: Aberdeen Art Gallery, Aberdeen.

PROVENANCE: W.A. Coats by 1908; the portrait did not appear in the W.A. Coats Sale, Christie's, June 1927, but was at the J.A. Coats Sale, Christie's, April 1935; with the Earl of Inchcape by 1961; Leggatt, 1967; purchased by the Gallery, 1968.

EXHIBITIONS: London, Forbes and Paterson, 1901; Edinburgh, Scottish National Exhibition, 1908; Glasgow, 1911 (45); Liverpool, National Art Collections Fund, Gifts to Galleries, 1968; Edinburgh, National Gallery of Scotland, National Art Collections Fund, Saved for Scotland, 1991 (24).

REFERENCES: Greig, p. 37; Luke Herrmann, "From Marco Zoppo to Claude Monet, Pictures from the Collection of the Earl of Inchcape", Connoisseur 148 (October 1963), 151; National Art Collections Fund, Review, (London: National Art Collections Fund, 1968), p. 39.

DISCUSSION: The work is usually thought to be a pendant to Mrs Robert Adam (no. 10), which has a similar provenance. However, on the basis of the sitters' chair and costume, Mr Adam's portrait is earlier by at least fifteen years.

10. Mrs Robert Adam (sitter's dates not known) (Examined)

BIOGRAPHY: No records of the sitter's life are known. She has been wrongly described as Mrs William Adam of Blairadam (d. 1800) and wife of the unmarried architect Robert Adam (1728-1792). See Robert Adam (no. 9).

DATE: Probably c. 1820

DIMENSIONS: 47 1/2 x 38 1/2

DESCRIPTION: Three-quarter length, seated, wearing a black hat and dress, with a landscape view.

COLLECTION: Aberdeen Art Gallery, Aberdeen.

PROVENANCE: W.A. Coats, Skelmorlie Castle, Ayrshire, by 1909; Mrs A. Geikie; Broomhead Gallery, London; Mr H.H. Robertson; the Earl of Inchcape; anon. sale, Sotheby's, 9 July 1980 (101).

EXHIBITIONS: Paterson's Gallery, London, Loan Exhibition, 1901 (3); Edinburgh, Scottish National Exhibition, 1908 (107); Edinburgh, National Gallery of Scotland, National Art Collections Fund, Saved for Scotland, 1991 (25).

REFERENCES: Greig, p. 37; National Art Collections Fund, Review, (London: National Art Collections Fund, 1990), p. 39.

DISCUSSION: The work is traditionally described as the pendant to Mr Robert Adam (no. 9) but the costume she wears indicates a date towards the end of Raeburn's life. She does not wear a wedding ring.

11. Lord Chief Commissioner William Adam of Blairadam (1751-1839)

BIOGRAPHY: Admitted advocate in 1773 and called to the English Bar in 1782; from 1774 to 1794, and from 1806 to 1812, he was M.P. for a variety of burghs; in 1788 he was nominated by the Commons one of the managers of Warren Hastings' Impeachment (see no. 24) and held many

other important legal offices; he took his seat as Lord Chief Commissioner of the Jury Court of Scotland in 1816 and through him trial by jury in civil cases was first introduced; he was the founder of the Blairadam Club and was one of Raeburn's sponsors for election to the Royal Society of Edinburgh in January 1820; sitter and artist made a journey together through the county of Fife in the company of Sir Walter Scott (no. 640) and others only a few days before the artist's death.

DATE: Probably c. 1820

DIMENSIONS: 50 x 40

DESCRIPTION: Near full length, seated, in black coat, breeches and stockings, a table to his right.

COLLECTION: Private, Scotland.

PROVENANCE: By descent within the Raeburn family; Studio Sale, Christie's, May 1877 (1); Hall; Robinson and Fisher, 1901; Mrs Mary Antrobus and Agnew, at unknown times; French Gallery, London, 1911.

EXHIBITIONS: Raeburn Exhibition, 1824 (44); Raeburn Exhibition, 1876 (101).

REFERENCES: Obituary, p. 21; Brown, p. 9; Andrew, p. 100; Armstrong, p. 95; Pinnington, pp. 188, 217; Greig, p. 37; Dibdin, pp. 78, 99.

DISCUSSION: On stylistic grounds, the portrait is certainly late and in the 1824 Inventory there is an entry which presumably refers to this work, listed under debts outstanding at 9 June 1824: "Lord Chief Commissioner £63."

12. Mrs Adams (sitter's dates not known)

BIOGRAPHY: The sitter is described in the Greig Manuscript as from Edinburgh. At some point after the portrait was published by Caw in 1909 the sitter's identity was lost.

DATE: Probably 1800-1810

DIMENSIONS: 29 1/2 x 24 1/2

COLLECTION: Sir Edmund Bacon, Raveningham, Norfolk.

DESCRIPTION: Half length of an elderly lady, wearing a white cap and red shawl.

PROVENANCE: Mrs Keddie; Shepherd Brothers, 1908 or 9; Sir Hickman B. Bacon before 1911; by descent to the present owner.

EXHIBITIONS: Norwich Castle Museum, 1964 (53).

REFERENCES: James L. Caw, Portraits by Raeburn (Edinburgh: Schulze & Co., 1909), plate 19; Greig, p. 37.

13. William Aitchison (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. A William Aitchison is listed in the Edinburgh and Leith Directory of 1814-1815, there described as a jeweller of 91 South Bridge, with his home at 23 Union Place.

DATE: Probably after c. 1816

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, wearing a dark coat and breeches, to his right is a table on which he rests his hand.

COLLECTION: South African National Gallery, Cape Town.

PROVENANCE: By family descent to Reverend William Aitchison; his bequest to the Gallery, 1957.

REFERENCES: Both this portrait and its pendant, Mrs William Aitchison (no. 14), are unrecorded works by the artist.

14. Mrs William Aitchison (sitter's dates not known)

BIOGRAPHY: Wife of William Aitchison (no. 13).

DATE: Probably after c. 1816

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to right, in a dark dress with a white lace ruff and hat, a book in her left hand.

COLLECTION: As of no. 13.

PROVENANCE: As of no. 13.

DISCUSSION: There are several portraits which, on the basis of costume and pose, are close in date to this work and its pendant, Mr William Aitchison. These include Called: Mrs Allan of Hillside with her Daughter (no. 17) and Lady Carnegie (no. 138b), but although they can date from no earlier than 1815 or 1816, offering a precise date is impossible.

(I am grateful to the staff of the Gallery for information on these portraits and to Mr Duncan Bull for allowing me to read his reasearch notes on the paintings.)

15. Reverend Archibald Alison (1757-1839)

BIOGRAPHY: Son of Patrick Alison, provost of Edinburgh; he was

educated at Glasgow, then Balliol, where he matriculated in 1775; he became an Anglican Dean and in 1790 published his Essay on the Nature and Principles of Taste; encouraged to return to Edinburgh through the offices of Sir William Forbes of Pitsligo, 6th Bt. (no. 297), he became senior minister of St. Paul's Chapel; artist and sitter were clearly on familiar terms as Raeburn met Peter Van Brugh Livingston (no. 469) in Alison's home.

DATE: Completed 1821

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to left, without hands, full face.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent in the artist's family; Studio Sale, Christie's, May 1877 (26); to Sir J. Stirling Maxwell.

ENGRAVINGS: Stipple, William Walker, 1823.

EXHIBITIONS: Raeburn Exhibition, 1824 (27); R.S.A., 1863 (269); Raeburn Exhibition, 1876 (159); Glasgow Institution, 1901.

REFERENCES: Obituary, p. 21; Cunningham, p. 226; Andrew, p. 100; Armstrong, p. 95; Pinnington, pp. 166, 218; Greig, p. 37; Sanderson, pp. 135-7.

DISCUSSION: An undated letter from Raeburn to Alison, inviting the latter to sit for his portrait, appeared at Sotheby's, 23 June 1952 (anonymous note, National Gallery of Scotland files). As the portrait appears to have remained with the artist, it may have been painted for Raeburn's own collection. Further correspondence from the artist survives which relates to the print. It states that the completed portrait was despatched to the engraver on 1 March 1821. The letter is preserved in the National Library of Scotland (MS.9994, ff.94-7 and MS.9819, f.219; for a transcription see John Hope, 4th Earl of Hopetoun (no. 404)). See also the entry on Reverend Andrew M. Thomson (no. 702) for a transcription of a Raeburn letter which mentions a portrait of a clergyman but without giving the sitter's name; the portrait of Reverend Alison could be the painting to which reference is made.

16. Alexander Allan of Hillside (c. 1747-1825)

BIOGRAPHY: The sitter founded a bank with Robert Allan (presumably no. 18) in 1776 and owned property at Hillside, Edinburgh and the Glen, near Peebles. He married, at an unknown time, Ann Losh (no. 17).

DATE: Probably after c. 1815

DIMENSIONS: 80 x 56

DESCRIPTION: Full length, seated in a red armchair, in an interior with a table by his right.

COLLECTION: Private, U.S.A.

PROVENANCE: By family descent to Major-General William Allan of Hillside; his sale, Christie's, May 1908; T. Agnew, 1919; Edward R. Bacon, New York; W. Rathbone Bacon; Henry C. Frick; by descent to the Blanchard family.

EXHIBITIONS: Raeburn Exhibition, 1824 (42); R.S.A., 1863 (96); Raeburn Exhibition, 1876 (15); on loan to the Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 1932-1935.

REFERENCES: Andrew, p. 100; Armstrong, p. 95; Pinnington, p. 218; Greig, p. 37; Edward R. Bacon Collection, Memorial Catalogue of the Paintings in the Edward R. Bacon Collection (Edward R. Bacon Collection, U.S.A., 1919), p. 8 (15); William Roberts, Alexander Allan, by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1921).

DISCUSSION: Roberts dated the portrait to c. 1810 but on the basis of the sitters' chair and the inclusion of the portrait in the 1824 Exhibition, a date no earlier than 1815, and possibly as late as the 1820s, is more likely. Roberts' illustration is of a seated, three-quarter length figure. It is not clear if this reproduction is of a part replica of this work or if the photograph shows only a detail of the full length portrait.

There are copies of this and his wife's portrait (no. 17) by E.T. Crawford.

17. Called: Mrs Alexander Allan with her Daughter, Matilda (c. 1758-1846)

BIOGRAPHY: Wife of Alexander Allan of Hillside (no. 16).

DATE: No earlier than c. 1815

DIMENSIONS: Originally, 81 x 57 1/2 (Greig, p. 37), now 50 x 39 1/2
CONDITION: The painting was reduced in size at an unknown time, but before it was with the Heim Gallery in 1957. Previously it was of similar dimensions to her husband's portrait (no. 16).

DESCRIPTION: Three-quarter length, seated on a sofa, with a child to her left.

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 16 until Christie's, May 1908; White; Galerie Heinemann, Munich, at an unknown time; Heim Gallery, Paris, 1957; anon. sale, Sotheby's, November 1959 (42); Young; the Teitelbaum family; presented to Los Angeles County Museum, 1960; Sotheby's, New York, January 1986 (14).

EXHIBITIONS: R.S.A., 1863 (181); Raeburn Exhibition, 1876 (7).

REFERENCES: Andrew, p. 101; Armstrong, p. 95; Pinnington, p. 218; Greig, p. 37; W. Roberts, Alexander Allan, by Sir Henry Raeburn, R.A. 1921; Burlington Magazine, 99 (November 1952), xvii (reproduced).

DISCUSSION: Traditionally described as mother and daughter, Ann Losh, a native of Cumberland, died in 1846, at the age of 88, and the child's date of birth is given as 1808. At that time Mrs Allan would have been approximately 50 years old. Either the dates are incorrect or this is not her daughter. Consequently, the title of the work must be called into question. The costume suggests a date no earlier than 1815.

18. Robert Allan of Kirkliston (1740-1818) Plate: 3

BIOGRAPHY: Banker and partner of Alexander Allan (presumably no. 16); owner of the Caledonian Mercury and Captain of the Honourable Company of Golfers; he was the grandfather of Allan Harden (no. 369).

DATE: Finished by December 1805

DIMENSIONS: 48 3/4 x 38 1/4

COLLECTION: Laing Art Gallery, Newcastle-upon-Tyne.

PROVENANCE: By family descent via Mr T. Henry Allan and Captain Percy S. Allan; Leggatt, London 1939; Miss Noel Clay; her sale, Sotheby's, 1956 (120); J.R. Todd, Louisville, sale, Sotheby's, 15 July 1964.

EXHIBITIONS: Raeburn Exhibition, 1876; R.A., Old Masters, 1879; on loan to Glasgow Art Gallery, 1908-1920; London, Guildhall, 1938-9; Temple Newsam House, Leeds, 1945-1955.

REFERENCES: Andrew, p. 101; Armstrong, p. 97; Pinnington, p. 218; Greig, p. 37; William Park, "The Journal of Jessie Allan", Book of the Old Edinburgh Club 30 (1959), 106.

DISCUSSION: The work is mentioned in the journal of the sitter's daughter, Jessie Harden. On 21 December 1805 she wrote: "I think

Raeburn still improves - he has done my father's picture great justice which is to ornament Tom's house at Charlotte Sq." Caw dated the portrait to 1800 (Armstrong, p. 97).

18b. A part replica of the portrait, showing only the head and shoulders of the sitter, of uncertain status, and measuring 30 x 25, is in the Wadsworth Athenaeum, Hartford, Connecticut; it was with the Newhouse Gallery, New York, at an unknown date and was presented to the Athenaeum by Charles E. Brainard.

19. Mrs Alexander Allen (sitter's dates not known)

BIOGRAPHY: Isabella, daughter of Alexander Irvine of Drum. She married Reverend Alexander Allen, minister of St Peter's Church, Carrubber's Close, Edinburgh.

DATE: Probably no later than c. 1795

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, seated, to right, arms folded, in a white dress, a ribbon at her waist, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: According to the Witt photograph (Box 1931, Aa-A1), the portrait was with Tooth at an unspecified date.

DISCUSSION: The National Gallery of Scotland files list a portrait of this sitter's husband, Reverend Alexander Allen, formerly in the collection of John C.M. Forbes, Aberdeen, but no other record of this portrait has been found.

20. The Allen Boys of Errol (Examined) Plate: 4

BIOGRAPHY: Presumably John Lee Allen (b. 1781) and James Allen (b. 1783), the sons of John and Favel Allen of Errol and Inchmartine; John succeeded to Errol and his brother to Inchmartine on their father's death in 1795.

DATE: c. 1790

DIMENSIONS: 60 x 45 1/2

COLLECTION: Tate Gallery, London, on loan.

PROVENANCE: Leopold Hirsch, by 1901; H. Hirsch Sale, Christie's, 11 May 1934; bought Allison; J. Dewar.

EXHIBITIONS: British Pavilion, Paris, 1900; Guildhall, London, 1902; Birmingham Art Gallery, 1903; Century of Art Exhibition, 1911; Vienna, British Exhibition, 1927.

REFERENCES: Armstrong, p. 95; Pinnington, p. 218; Greig, p. 37.

DISCUSSION: From the time the work was first recorded (Armstrong, p. 95) doubt has been expressed about the identity of the sitters. As the provenance goes back no further than 1901 the identities cannot be securely established. Two drawings attributed to Raeburn of sitters bearing the same identifications as those given here for the sitters in this portrait have been associated with this painting. They were exhibited at Edinburgh, National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951 (18). No other reference to these drawings is known and they have not been seen by the compiler. Such a highly complex composition as the one found in this portrait is rare with Raeburn after c. 1792. Considerable planning must have gone into such works, perhaps in the form of preparatory drawings.

There appears to be a geographical link between this portrait and a group of early commissions. Mrs Austin of Kilspindie (no. 28), Mr John Anderson of Inchyra (no. 27), George Paterson of Castle Huntly (no. 580) and The Paterson Children (no. 581). All are commissions which are closely related in time, and are of sitters who were neighbours; all owned estates on the north bank of the river Tay.

21. Spencer Joshua Alwyne, The Earl Compton, later 2nd Marquis of Northampton (1790-1851)

BIOGRAPHY: He became President of the Royal Society and was a noted connoisseur of literature and works of art. He married, in 1815, Miss Maclean Clephane, later Marchioness of Northampton (no. 22).

DATE: Exhibited 1821

DIMENSIONS: 50 x 39

DESCRIPTION: Three-quarter length, to right, standing with arms folded, wrapped in a cloak. Inscribed, lower left: "Spencer, /2nd Marquis of Northampton, /by Raeburn."

COLLECTION: Earl of Northampton, Newby Hall, Northamptonshire.

PROVENANCE: By descent.

EXHIBITIONS: R.A., 1821 (325); London, Tate Gallery, The Swagger Portrait, Grand Manner Portraiture in Britain from Van Dyck to Augustus John, 1630-1930, 1992 (48).

REFERENCES: Armstrong, pp. 99, 109; Pinnington, p. 223; Greig, pp. 42, 55; Dibdin, p. 83.

DISCUSSION: The portrait of his wife, Lady Margret Compton (no. 22) was in a state of completion by 1813, but this work dates from shortly before 1821, in which year it was exhibited. It is stylistically close to The Honourable Thomas F. Kennedy of Dunure, M.P. (no. 443) and John Crichton Stuart, 2nd Marquis of Bute (no. 689). The latter was also exhibited R.A., 1821.

22. Margaret Alwyne, Lady Compton, later Marchioness of Northampton (d. 1830)

BIOGRAPHY: Miss Maclean Clephane, daughter of Major-General Douglas Maclean Clephane (no. 154). She married James Joshua Alwyne, The Earl Compton, later 2nd Marquis of Northampton (no. 21). Gray recounts:

In the winter of 1824-5 I very often saw and heard Miss Maclean Clephane, then Countess of Compton, playing on the harp in Rome, but she did not realise Raeburn's early idea of her; she had then become immensely large, so that she was called, by the Italians, 'La Voluminosa'....She spoke Italian like a native....She died in Rome not many years after.

She and her parents moved in the circle of Sir Walter Scott (no. 640) and it was he who organised the celebrations for her wedding; she was interested in Gaelic poetry and culture and this may explain the manner in which she has been portrayed: she is shown in the role of the celtic bard, singing and playing the harp; Wilton has identified

the cloak she wears as a wolf's pelt; she translated Gaelic poetry into English and also worked by Goethe, Uhland and Petrarch; in addition, she composed Irene, A Poem in Six Cantos; her works were published after her death by her husband.

DATE: Seen in the studio, 1813

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, playing the harp.

COLLECTION: Earl of Northampton, Newby Hall, Northamptonshire.

PROVENANCE: By descent.

EXHIBITIONS: Manchester, Art Treasures Exhibition, 1857; London, Tate Gallery, The Swagger Portrait, Grand Manner Portraiture in Britain from Van Dyck to Augustus John, 1630-1930, 1992 (49). Wilton has suggested that the portrait may have been exhibited at the R.A., 1821 (420).

REFERENCES: Mrs J.H. Gray, ed., Autobiography of a Scotch Country Gentleman Rev. John Hamilton Gray (Edinburgh: By the Editor, 1868), pp. 55-7; Armstrong, p. 99; Pinnington, p. 224; Pinnington, p. 224; Greig, pp. 42, 55; Irwin and Irwin, p. 159, 430; Andrew Wilton, The Swagger Portrait (London: Tate Gallery, 1992), no. 49.

DISCUSSION: In 1813, while sitting for his portrait, the Reverend J.H. Gray, then a boy, recorded having seen seven works in Raeburn's studio, other than his own. He listed these portraits as follows: "Two Highland Chiefs, Glengary and Macnab", (nos. 482 and 513); "Mr Erskine, afterwards Earl of Mar", (no. 268); "a son of Sir William Forbes with a spotted dog", (see no. 295); "Miss Maclean Clephane, afterwards Marchioness of Northampton, playing on the harp", (no. 22); "the present Lord Wemyss and his brother when boys" (no. 749); and "Lady Maxwell of Springkeld [sic]" (see no. 526). His own portrait is catalogued here as no. 351.

As the portrait of Miss Maclean Clephane dates from before her marriage, it was most likely commissioned by her family. This is a unique portrait from this period. By 1813 Raeburn had otherwise stopped depicting sitters engaged in an activity, in this case singing and playing the harp, although this was common during the

1790s. Her husband's portrait is some eight years later than this work.

22(2) A replica of Lady Margaret Compton's portrait, recorded in the collection of Lord Alwyne Compton, M.P. in 1901, was lent to the Paterson Gallery, New Bond St., London, in that year. It was in the collection of Alwyne Compton Farquharson of Invercauld and Tarloisk, the Castle of Invercauld, Aberdeenshire, in 1973.

23. Called: David Anderson (sitter's dates not known) Plate: 5

DATE: Probably c. 1790

DIMENSIONS: Unknown.

COLLECTION: Whereabouts unknown.

PROVENANCE: The provenance is confused with that of David Anderson of St Germain's (1750-1825) (no. 24), the following is offered with some caution: Beeker Sale, Mak, Amsterdam, 27-8 April 1920.; G. Arnot, London 1926; it appeared in a sale at the American Art Association, New York, 27 October 1927 (81) described as "A Man in a Brown Coat".

DISCUSSION: The picture is very close to George Chalmers of

Pittencrieff (no. 147) and James Veitch, Lord Eliock (no. 725a).

There is no reason to accept that the sitter's name was Anderson as the portrait appears to have acquired that identity only after the sale at New York in 1927. That title is, however, used here because it has become firmly attached to photographs of the portrait in both the Witt and other photographic archives.

24. David Anderson of St Germain's (1750-1825) (Examined) Plate: 6

BIOGRAPHY: Son of David Anderson of Stoneyhill, near Musselburgh, and Mary, daughter of John Mitchelson of Middleton, advocate; he must have been a cousin to Mrs John Anderson of Inchyra (no. 27); he joined the staff of the Governor-General of India in 1778 and was appointed aide-de-camp to Warren Hastings in 1781; this resulted in him being the main witness for the defence at Hastings' trial.

DATE: Sitting July 1790

DIMENSIONS: 60 x 46 1/4

CONDITION: Relined. A note in the Scottish National Portrait Gallery files from W. MacAulay of Aitken Dott and Co. states that this portrait was purchased jointly by Colnaghi and Dott in the 1890s, with an agreement between the two firms that the portrait could be reduced to a three-quarter length if either firm desired. However, the Examination Report in the National Gallery of Art files states that although all tacking margins are absent there is marked fabric cusping along the top and bottom edges, but not at the sides, implying reduction in width but not in height at some point after the application of the ground. Further, Armstrong gives the owner in 1901 as D.M. Anderson. This suggests that MacAulay is incorrect.

There is a tradition recorded by Armstrong (p. 95), that Anderson's wife was also included in the composition and the x-ray does indeed show another figure. However, it is of a man, wearing a coat and linen similar to Anderson's.

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

PROVENANCE: The provenance of this and Called: David Anderson (no. 22) are confused. Presumably given to Warren Hastings, for whom it was painted, by Anderson and returned to the sitter's family on the death of Hastings; by descent to Captain D.M. Anderson; possibly Dott. & Co. Edinburgh and Colnaghi c. 1890; Colnaghi, 1900; sold 1903; Dr Eisler by 1911; Joseph E. Widner, bought c. 1924, his gift to the Gallery 1942.

In a note in the Gallery files, John Hayes suggests that the owner was Gottfried Eissler whose collection was mentioned by T. Frimmel as being formed at that time and from which an unidentified Raeburn was exhibited in Vienna in March 1908.

REFERENCES: Armstrong, p. 95; Pinnington, p. 218; Greig, p. 37; Caw, p. 77; T. Frimmel, Lexikon der Wiener Gemaldeaussstellung, (1913), 1, 305; E. Cotton, "Warren Hasting's Favourite Portrait", Bengal Past and Present, 43 (April-June 1923), 113-119.

DISCUSSION: The history of this commission is recorded in a group of letters among the Warren Hastings Papers in the British Museum.

Hastings and Anderson, close friends and colleagues, left India together on the Berrington on 7 February 1785 and arrived at Plymouth on 13 June. It is clear from a letter of Hastings' to Anderson of 19 September 1785 (British Museum, MS.45,418.ff.2-3) that they had agreed to exchange portraits. On 8 May 1795, a few weeks after Hastings was acquitted on all charges and Anderson had returned to Scotland from London where he had given evidence at the trial,

Anderson wrote to Hastings (British Museum, Add. MS.29174-19) saying that he and his wife favoured an oil portrait over a miniature.

Hastings eventually sat to Lemuel Francis Abbott (1760-1803) and the portrait reached Anderson early in 1797. Anderson was more prompt in fulfilling his obligation as a letter from him to Hastings of 7 July 1790 (British Museum, MS.45,418.f.375.ii, summary only, in an unknown hand) tells us that "he was in Edinburgh and sat to Raeburn". The dates of completion and dispatch of Raeburn's portrait are not known.

Caw quotes a letter from Raeburn of 1797 in which he suggests a price of 30 guineas for a portrait of a Mr David Anderson, saying: "he has had no consideration for his present prices", indicating that the portrait had its origins some years before, but it is impossible to be certain that this letter refers to the Washington portrait.

25. Mrs George Anderson (1750-1820)

BIOGRAPHY: Mary Menzies, daughter of a Mr Menzies and Christian Stewart of Garth. She was the widow of George Anderson.

DATE: Probably c. 1800-1805

DIMENSIONS: 30 x 25

DESCRIPTION: An elderly lady, half length, in a dark dress, white ruff and white lace cap.

COLLECTION: Whereabouts unknown.

PROVENANCE: Inscriptions on the Witt photograph give, without stating dates: Miss F. Anderson, Drumley House, Ayrshire; Mrs Kierlander, Ayrshire.

26. John Anderson of Inchyra (1754-1814) Plate: 7

BIOGRAPHY: Third son of David Anderson W.S., he was himself a Writer to the Signet, having been apprenticed to Samuel Mitchelson, whose daughter (no. 27) he married in 1784.

DATE: 1791

DIMENSIONS: 34 1/2 x 27

COLLECTION: Whereabouts unknown.

PROVENANCE: Mrs Anderson of Dalhousie Grange by 1876; Mrs M.J. Maitland Heriot; her sale, Christie's, 18 June 1954 (20); Nicholson.
EXHIBITIONS: Raeburn Exhibition, 1876 (200).
REFERENCES: Andrew, p. 101; Armstrong, p. 97; Pinnington, p. 218; Greig, p. 37.

DISCUSSION: The work shows some affinities with paintings of the late 1780s and early 1790s, such as Captain Patrick Miller of Dalswinton (no. 535), and the chair is similar to that in Sir William Johnstone Pulteney (no. 594). There is preserved in the files of Perth Museum and Art Gallery a transcription of a receipt dated 29 April 1790, supplied to the Museum in c. 1948 by Stanley Cursiter, which he thought related to the Anderson of Inchyra portraits. It reads:

Recd. of John Anderson, Esq., the sum of six Guineas as full payment of two frames for paintings by Mr. Raeburn. £6: 6/-.

[signed] JAMES LIDDLE.
[Transcription: Cursiter]

The sitter is posed in a most unusual manner. The impression given by many of these early portraits is that the sitter is shown engaged in a social gathering. That alone can explain the suggestion of movement and of active discourse that Mr Anderson's portrait conveys.

See also The Allen Boys of Errol (no. 20) for other commissions which are related both geographically and chronologically.

27. Mrs John Anderson of Inchyra (sitter's dates not known) Plate: 8

BIOGRAPHY: Although in the Raeburn literature the sitter has always been described as Mary Mitchelson, daughter of Samuel Mitchelson, who married John Anderson of Inchyra W.S. (no. 26), she is described as "Janet" by the Society of Writers to Her Majesty's Signet. She was a cousin of David Anderson of St Germain's (no. 24).

DATE: 1791

DIMENSIONS: 35 x 27

COLLECTION: Whereabouts unknown.

PROVENANCE: John A. Wood, Esq., by 1876; A.R. Wilson Wood, by 1901; Sir George Donaldson, R.A., 1907; French Gallery, London, 1929; Mrs M.J. Maitland Heriot; her sale, Christie's, 18 June 1954 (19); Newhouse Gallery, New York at an unknown date; Mr and Mrs Kay Kimbell until 1965; Kimbell Art Museum, Fort Worth, Texas; their sale, Sotheby's, New York, 16 June 1976 (108); unsold.

ENGRAVINGS: Unknown method, J. Cother Webb, c. 1910.

EXHIBITIONS: Raeburn Exhibition 1876 (199); R.A. 1907 (130); London, French Gallery, Pictures by Sir Henry Raeburn, 1910 (15); Dundee Art Gallery, Loan Exhibition, 1912.

REFERENCES: Society of Writers to Her Majesty's Signet, A History of the Society of Writers to Her Majesty's Signet, etc., (Edinburgh: Society of Writers to Her Majesty's Signet, 1890), p. 5; Andrew, p. 101; Armstrong, p. 95; Pinnington, p. 218; Greig, p. 37; Art News, 12 (1929), 19; Kimbell Art Museum, Catalogue of the Collection, (Fort Worth, Texas: Kimbell Art Foundation, 1972), p. 150-1.

DISCUSSION: A number of early sitters to Raeburn are associated with the legal office of this sitter's father.

28. The Honourable Mrs Austin of Kilspindie (d. 1793) Plate: 9

BIOGRAPHY: Ann Sempill, second daughter and fifth child of Hugh, 12th Lord Sempill. She married, in 1754, Adam Austin, an Edinburgh doctor; they had eight daughters and one son. Lady Forbes of Cragievar (no. 291) was her niece.

DATE: Probably sitting shortly before her death in November 1793

DIMENSIONS: 48 1/2 x 39

COLLECTION: Colby College, Waterville, Maine.

PROVENANCE: Baroness Sempill, 1901; Agnews, 1910; Mrs Louis Raphael Sale, Christie's, 20 May 1927 (18); Knoedler.

EXHIBITIONS: R.S.A., 1863 (98); Chicago, Art Institute, Century of Progress Exposition, June 1934 (148); Providence, Rhode Island School of Design, Old and New England, 1945 (88), lent by Knoedler.

REFERENCES: Armstrong, p. 95; Pinnington, p. 218; Greig, p. 38.

DISCUSSION: The sitter is identified by an inscription (later), lower left: "THE HONBLE. ANN SEMPILL MRS AUSTIN of KILSPINDIE." According to the Greig Manuscript, the artist was paid by John Dundas, lawyer for General Archibald Robertson and husband of the sitter's daughter, Catherine. The receipt reads:

2 February 1795.

The sum of thirty guineas for a portrait of Mrs Austin.

[signed] Henry Raeburn.
[Transcription: Greig Manuscript]

General Robertson's heir was Mrs Robertson Williamson (no. 755). See
also The Allen Boys of Errol (no. 20).

29. William Baillie, Lord Polkemmet (d. 1816) Plate: 10

BIOGRAPHY: Son of a Writer to the Signet; admitted advocate in 1758; in 1793, on the death of James Veitch, Lord Eliock (no. 725), he was raised to the bench; Eliza Hope Campbell of Dunmore (no. 116) was his daughter.

DATE: March 1815

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, without hands, in the robes of a judge of the Court of Session.

COLLECTION: Whereabouts unknown

PROVENANCE: Sir Andrew Agnew, Bt.; Christie's, 1911; to Colnaghi; with Knoedler at one time; John W. Sherwood, Baltimore, c. 1943.

REFERENCES: Armstrong, p. 110; Caw, 1908, p. 78, note 1; Greig, p. 38.

DISCUSSION: The earliest record of the portrait is to be found in a letter (whereabouts unknown) from Raeburn to an unknown correspondent, quoted by Caw, which says: "Your picture of Lord Polkemmet was done in March 1815, price 30 gns." Although shown in robes, he had resigned office in 1811. Raeburn's use of the vignette in this portrait is discussed in chapter V of the text.

There is another portrait of this sitter, wearing robes, looking to the right and holding a scroll in his right hand, which, together with a portrait of Baillie's wife, seated in a landscape, both at one time with Sir Adrian Baillie, Bt., are incorrectly attributed to Raeburn.

30. The Right Honourable General Sir David Baird (1757-1829) Plate: 11

BIOGRAPHY: In 1778 he became a Captain in the 73rd (later 71st) Highland Light Infantry and in 1779 he left for India where he spent the next twenty years; in 1799 he took Seringapatam and in 1801 crossed the desert to the Nile; this march, together with his imprisonment for three years at the hands of Hyder Ali, made him a popular hero; in 1808 his arm was amputated at Corunna and this marked

the end of his active military service; he was made a full General in 1814. He married, in 1810, Anee Preston Menzies Campbell of Ferntower and Lochlane (no. 31).

DATE: Exhibited 1814

DIMENSIONS: 94 x 57

DESCRIPTION: The horse is held by a hand at the edge of the portrait, no other part of that figure is seen.

COLLECTION: Private, Scotland.

PROVENANCE: Lord Abercromby; Christie's, 1911; to Lenygon.

ENGRAVINGS: Mezzotint, T. Hodgetts.

EXHIBITIONS: R.A. 1814 (247); Edinburgh Exhibition Society, Annual Exhibition, 1815 (163); Whytock and Reid, Edinburgh, 1949, on sale, not sold.

REFERENCES: "Remarks on the Exhibition of Paintings by Scottish Artists in 1815", Scots Magazine, May 1815, p. 329; Obituary, pp. 11-12; Duncan, p. 19; Cunningham, p. 231; Brown, p. 85-6; Armstrong, p. 95; Caw, 1903, pp. 89-91; McKay, p. 55; Pinnington, pp. 185, 218; Greig, pp. xliv, 38; Sanderson, pp. 139, 151; Dibdin, pp. 78-79; Irwin and Irwin, pp. 160, 182.

DISCUSSION: The portrait was criticised in the Scots Magazine at its exhibition in 1815:

Neither are the works of Mr Raeburn, in all cases accurately drawn: the off-fore-leg, for instance, (to use a Jockey phrase) of the horse, in the fine manly picture of Sir D. Baird, appears as if distorted and twisted under his counterpart; and perhaps the other fore-leg is bent too much inwards. By the comparative anatomy of the foot of a man and of a horse, the latter moves on tip-toe; and for this reason we doubt (except in some anomalous case) the possibility of any horse exhibiting so constrained, and so great a concave curve at the fetlock joint.

It is possibly as a result of this criticism that the artist's obituary defends his abilities in this area:

Animals, particularly that noble species the horse, were introduced [to his paintings] with peculiar felicity; and Sir Henry's equestrian portraits are perhaps his very best. The able manner in which the animal was drawn, and in which it was combined with the human figure, were equally conspicuous. His portraits of Sir David Baird, of the Earl of Hopetoun [no. 412], of his own son [no. 611] ... are striking illustrations of this remark.

Raeburn was experiencing some opposition in Edinburgh at this time;

see also Professor John Playfair (no. 590). A copy of this portrait (examined), by an unknown hand, is in the collection of Crieff Hydro Hotel, Crieff.

31. Lady Baird (d. 1847)

BIOGRAPHY: Anne Campbell of Ferntower and Lochlane, eldest daughter and heiress of Major Patrick Preston Campbell (d. 1829) and wife of Sir David Baird (no. 30).

DATE: c. 1822

DIMENSIONS: 93 1/2 x 59

DESCRIPTION: Full length, standing, to left, in a red dress and fur trimmed cloak, with a large dog, a pillar and curtain behind.

COLLECTION: Whereabouts unknown

PROVENANCE: The provenance of the two versions are confused. Greig gives: Lord Abercromby; Christie's, 1911; to Sulley. No. 31(a) was later with T.J. Blakeslee.

EXHIBITIONS: This or the other version was included at the Raeburn Exhibition, 1824 (17); and R.A. 1824.

REFERENCES: Armstrong, p. 95; Pinnington, p. 218; Grieg, p. 38.

DISCUSSION: There are two versions of this work, this with a dog and another at Pittsfield without the dog. Both are known to the compiler only from black and white photographs and it has proved impossible to suggest which is the primary example but most probably it is the larger portrait. The 1824 Inventory (Document 21) lists under debts outstanding at 9th June 1824: "Lady Baird £126". It cannot be determined to which version this entry refers.

31b. A three-quarter length part replica; of unknown dimensions; is at the Berkshire Museum, Pittsfield, Massachusetts; its provenance cannot be established from the notes available to the compiler.

32. James Balfour (sitter's dates not known)

BIOGRAPHY: Known as "Singin' Jamie"; after taking part in the 1745 Rebellion he became an accountant; he was Secretary and Treasurer of

the Edinburgh Company of Golfers, who commissioned both the portrait and the engraving; Brown reports that he died before he was sixty. He married, as his second wife, Margaret Rutherford of Fernilee, whose family later bought Balfour and his wife rooms in Bank Close, Edinburgh.

DATE: Payment 1793

DIMENSIONS: 50 1/4 x 42

DESCRIPTION: Three-quarter length, seated, to right, singing. The books and papers on the table include A Record of the Gentleman Golfers and sheet music.

COLLECTION: Whereabouts unknown

PROVENANCE: Sold by Leith Golfers' who had commissioned the portrait; Colonel Babington by 1876; Mrs Babington by 1901; Sotheby's, 17 December 1935; David Babington, sale, Sotheby's, February 1957 (63); sold after the sale to J. Erskine.

ENGRAVINGS: Mezzotint, J. Jones, 1796.

EXHIBITIONS: Raeburn Exhibition, 1876 (257); Grafton Galleries, Scottish Old Masters, 1895.

REFERENCES: Duncan, p. 22; Brown, pp. 6, 10, 52-3; Chaloner Smith, 2, 741; Andrew, p. 101; Armstrong, p. 96; Pinnington, pp. 142, 219; Greig, pp. xxxiii, 38; Brotchie, p. 26; Dibdin, p. 99; Sanderson, pp. 139, 147, 149; Macmillan, 1986, pp. 23, 129.

DISCUSSION: According to an anonymous note in the Scottish National Portrait Gallery files, Raeburn's receipt is preserved at Muirfield and dated May 1793. Duncan said of the portrait that it was "thought by many to be one of the best he ever painted." He further recounts that in the portrait Balfour is shown singing. The painting is one of the artist's most successful attempts at showing the sitter in an social situation.

33. John Balfour of Pilrig (1715-1796)

BIOGRAPHY: The sitter's biography is not securely established; he seems to have been the younger brother of James Balfour of Pilrig (1705-1795), a philosopher, of whom it is claimed in the Dictionary of National Biography that he had an elder sister who married Gavin Hamilton, bookseller and publisher in Edinburgh; the sitter was

likewise a bookseller and publisher in Edinburgh. He married Catherine Cant (no. 34).

DATE: Probably shortly after 1787
DIMENSIONS: 30 x 25 1/4
DESCRIPTION: Half length, without hands, facing right, wearing a wig, plain background.
COLLECTION: Captain M. Balfour in 1955.
PROVENANCE: By family descent to Mrs Beith, great-granddaughter of the sitter; purchased by the father of Captain Melville Balfour.
EXHIBITIONS: Winchester, Pictures from Hampshire Houses, 1955 (48).
REFERENCES: Greig, p. 38.

34. Mrs John Balfour of Pilrig (sitter's dates not known)

BIOGRAPHY: Catherine, daughter of Mr Cant of Thurston and Giles Grange and wife of James Balfour of Pilrig (no. 33).

DATE: Probably shortly after 1787
DIMENSIONS: 29 1/2 x 24 1/4
DESCRIPTION: Half length, looking to left, in a mob cap and a spotted shawl.
COLLECTION: Captain M. Balfour.
PROVENANCE: As of no. 33.
EXHIBITIONS: Grafton Gallery, Scottish Old Masters, 1895 (77); Winchester, Pictures from Hampshire Houses, 1955 (49).
REFERENCES: Henley, no. 12; Armstrong, p. 96; Pinnington, p. 218; Greig, p. 38.

DISCUSSION: As with her husband's portrait the handling suggests a date shortly after the return from Rome.

35. John Balfour of Trenabie, also called David Coventry Balfour (sitter's dates not known)

BIOGRAPHY: The sitter's identity and biography are unclear.

DATE: Possibly c. 1810
DIMENSIONS: 29 x 24
DESCRIPTION: Half length, without hands, to left.
COLLECTION: Whereabouts unknown
PROVENANCE: Tooth by 1921; Balfour Sale, Christie's, December 1951 (77).
REFERENCES: Greig, p. 38; William Roberts, John Balfour, M.P. by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1921).

DISCUSSION: This work, which may exist in more than one version, was published by Roberts when with Tooth in 1921. It was then described as "John Balfour, M.P." As that figure was born in 1750 and as this work

most likely dates from c. 1810, that identification can be ruled out on grounds of the sitter's apparent age. However, at the Balfour Sale, Christie's, December 1951, a similar, if not identical, work appeared, described as "David Coventry Balfour". There is insufficient evidence at present to resolve these difficulties.

A number of other portraits by Raeburn of members of this family are mentioned in the literature but no visual records of them are known to the compiler.

36. Barclay of Urie (sitter's dates not known)

BIOGRAPHY: He is described in the Greig Manuscript as "the celebrated athlete at the age of 63."

DATE: Unknown.

DIMENSIONS: Unknown.

DESCRIPTION: No written or visual record of the appearance of this work has been seen by the compiler.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Line, J. Beugo.

REFERENCES: Armstrong, p. 96; Pinnington, p. 219; Greig, p. 38; O'Donoghue, 531.

DISCUSSION: The only record of this work is a line engraving by Beugo, recorded by O'Donoghue in the collection of the British Museum. It has not been possible to examine that example.

37. Sir James Stevenson Barnes, K.C.B. (c. 1773-1850)

BIOGRAPHY: Armstrong and later writers list what appears to be the same portrait under two titles: "Lieutenant-General Sir James Stevenson, K.C.B., of Barns" and "Sir James Stevenson Barnes" and give both as being in the Hope collection; the Gallery favours the form: "Sir J. Stephenson Barnes". When exhibited in 1911 the sitter's biography was given as: "General Sir James Stevenson Barnes. James

Stevenson, born about 1773. Took the name of Barnes from a property in Ayrshire. Was in the 20th Foot and commanded. Made K.C.B., K.T.S., and K.C. Served in the Peninsular War. Died in London on 5th October 1850."

DATE: Probably c. 1795

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, in scarlet military tunic with slate blue facings.

COLLECTION: Kirkcaldy Museum and Art Gallery, Kirkcaldy.

PROVENANCE: James Hope of Belmont, by 1876; anon. sale, Rawlinson's, 18 May 1917 (130), bequest of Captain and Miss Hope of Tunbridge Wells, 1963.

EXHIBITIONS: Raeburn Exhibition, 1876 (246); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (17).

REFERENCES: Armstrong, pp. 96, 112; Pinnington, pp. 219, 249; Greig, pp. 38, 60.

DISCUSSION: Numerous Raeburn portraits show the sitters with their mouths open. This is one of the earliest examples. The artist may have been attempting to show the sitter engaged in conversation but, to the compiler's eyes, they have a disconcerting air. See also Mrs Elizabeth Hamilton (no. 363).

38. Dr Benjamin Bell (1749-1806)

BIOGRAPHY: Son of George Bell of Blackett House, Dumfriesshire; he studied medicine at Edinburgh and Paris; he became surgeon to the Royal Infirmary, Edinburgh, in 1772 and held that office for twenty-nine years; his Theory and Management of Ulcers was first published in 1779 and reached a seventh edition by 1801, and A System of Surgery published in six volumes between 1782 and 1787 had a similar success; both were translated into French and German; he was also involved in business and agriculture, and his writings on the improvement in modes of communication were praised by Adam Smith. He married Grizel (see no. 39), daughter of Robert Hamilton, D.D., in

about 1775; his son George Bell (1777-1832) was given his appointments.

DATE: Shortly before 1791

DIMENSIONS: 36 x 27 3/4

DESCRIPTION: Half length, seated, to left, in a red chair, near full face, powdered hair, a table with books behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 30 May 1930 (106); to Frost and Reed; Ehrich Gallery Sale, American Art Association, New York, 2 April 1931 (71); Miss G. Brown, 1931; Julius Weitzner, at one time; Ehrich Gallery, New York, 1933; anon. sale, Parke-Bernet, New York, May 1943; Gump's Gallery, San Francisco, 1944; T.G. Broullette (dealer), New York, October 1954; Ralph M. Rounds, Wichita, 1954; with Sir J.E. Johnston-Ferguson at an unknown time.

ENGRAVINGS: Line, W. and I. Walker, 1791; according to Armstrong the portrait was also engraved by Beugo but no example has been seen by the compiler.

REFERENCES: Armstrong, p. 96; Pinnington, p. 219; Greig, p. 38; Art News, 29 (28 March 1931), 22.

DISCUSSION: Although the portrait is known to the compiler only from black and white photographs, several features point to a date in the vicinity of 1790, including the sitters' chair, the treatment of the upholstery and the sitter's head. Several of these features are shared with James Hutton (no. 418). Despite the strong resemblance between the portrait of Hutton and this of Bell, no commentator has dated Bell's portrait to before the artist's trip to Rome, unlike the portrait of Hutton.

39. Mrs Catherine Bell (sitter's dates not known)

BIOGRAPHY: There are a number of works described as "Mrs Bell" and the associated information is confused and unreliable. The sitter in the portrait at Toledo is described as Mrs Bell, nee Grizel Hamilton, wife of Dr Benjamin Bell (no. 39), but he married that woman in c. 1775 and this sitter is clearly too young to support that identification. However, the Toledo work would seem from photographs to have been left unfinished. It is possibly identical with that formerly in the

collection of Sir E. Vincent, listed by Caw (Armstrong, p. 96) where he described it as unfinished, and identified the sitter as Mrs Catherine Bell.

DATE: Probably of c. 1822

DIMENSIONS: 30 x 25 1/4

DESCRIPTION: Half length, to left, without hands.

COLLECTION: Toledo Museum of Art, Ohio.

PROVENANCE: Sir E. Vincent, by 1901; Howard Young Gallery, New York; Arthur J. Secor; presented by him to the Museum, 1933.

REFERENCES: Armstrong, p. 96; Pinnington, p. 219; Greig p. 38; Toledo Museum of Art, European Paintings (Toledo: Toledo Museum of Art, 1976), p. 134.

40. Dr George Bell (active 1798-1830) (Examined)

BIOGRAPHY: George Bell, surgeon, a younger brother of Dr Benjamin Bell (no. 38); he became a burghess of Edinburgh on 28 March 1798 and was recorded in the Royal Infirmary, Edinburgh, in 1815; a label on the reverse, written by the sitter's granddaughter, Margaret A. Stewart, describes him as Surgeon-Extraordinary to George IV and William IV.

DATE: Inscribed 1801-2

DIMENSIONS: 30 1/4 x 25 1/4

DESCRIPTION: Half length, to right, without hands.

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

PROVENANCE: By family descent to Margaret Stewart, the sitter's granddaughter; anon. sale, 11 June 1920; to Alexander Forbes Leith, Lord Leith of Fyvie; thereafter by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Aberdeen, 1951; Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (29).

REFERENCES: National Galleries of Scotland [Dr Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 54; Macmillan, 1986, p. 131.

DISCUSSION: The handling of the paint, especially in the neck linen, is typical of works of the first years of the new century, and this is in agreement with an old label on the reverse, mentioned above, which dates the work to 1801-1802.

41. Mrs George Bell (sitter's dates not known)

BIOGRAPHY: She was described by William Roberts (1907) as Jean C.

Ross, but concerning a portrait of that figure see Jean Cockburn Ross of Rowchester and Shandwick (no. 623). She seems to have been Isabella Ross, wife of Dr George Bell, M.D. who may be the same as the man represented in the Fyvie Castle portrait (no. 40).

DATE: Traditionally 1801-1802

DIMENSIONS: 50 x 40

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

COLLECTION: Minneapolis Institute of Arts, Minnesota.

PROVENANCE: Agnew, 1906; Wallis and Son, 1910; Pierpoint Morgan, by 1907; Knoedler, New York; Minneapolis, 1946.

EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (1), as, "Miss Ross"; Knoedler, New York, 1943 (33), from the Morgan Collection.

REFERENCES: William Roberts and Ward, The J. Pierpoint Morgan Collection, (New York: The J. Pierpoint Morgan Collection, 1907); Greig, pp. xlvii, 58.

42. Professor George Joseph Bell (1770-1843)

BIOGRAPHY: Educated at home, he was admitted advocate in 1791; he became Professor of Scots Law at the University of Edinburgh and was one of the Principal Clerks of Session; his main legal interests were in mercantile law but he is best known for his Commentaries of the Laws of Scotland. He married, in 1805, Barbara Shaw (no. 43); she sat to Raeburn c. 1810, at which time the artist wrote to Bell saying that he accepted payment for Mrs Bell's portrait only reluctantly, as Bell had obliged him in the past (see no. 43 for a transcription of the letter). Since Bell's first book was on bankruptcy (published in 1804) and as the artist declared himself bankrupt in the early days of 1808 and does not conceal his financial embarrassment from Bell, it is tempting to speculate that Bell may have advised the artist on these matters. However, Bell's name is not mentioned in the surviving documents relating to the artist's financial difficulties. Bell's brother was the anatomist Sir Charles Bell (1774-1842).

DATE: Traditionally 1816

DIMENSIONS: 49 1/2 x 39

CONDITION: This version shows pentimenti throughout the composition.

DESCRIPTION: Three-quarter length, to left, right hand raised to head.

COLLECTION: Private, Washington, D.C.

PROVENANCE: Anon. sale, Christie's, 2 August 1928 (146); to Bates; Frost and Reid, Bristol, 1956; Sotheby's, 25 May 1957 (58); anon. sale, Christie's, 24 July 1980 (160); purchased from Harrods, London, by the present owner.

REFERENCES: Armstrong, p. 96; Pinnington, pp. 166, 219; Greig, pp. xxxix, 38; Macmillan, 1986, p. 196; Macmillan, 1990, p. 161.

DISCUSSION: The background of a plain wall is typical of portraits from the middle of the second decade of the nineteenth century, and typical, too, of this period is the use of the somewhat exaggerated pose, perhaps intended to suggest that the sitter is deep in thought. These features suggest that the date of 1816 given on the frame of the Edinburgh version is accurate.

42(2). A replica (examined), presently obscured by discoloured varnish; is in the collection of the Faculty of Advocates, at Edinburgh; to whom it was presented by the sitter's son, C.W. Bell, M.D.; it was exhibited at: South Kensington Museum, Third National Portrait Exhibition, 1868 (100); Raeburn Exhibition, 1876 (146); University of Edinburgh and London, Tate Gallery, The Golden Age of Scottish Painting, 1986, (113); this or another version of the portrait was also included in the Glasgow International Exhibition, 1901 (79); and at the French Gallery, London, Pictures by Sir Henry Raeburn R.A., 1910 (4); it is recorded in the literature: Andrew, p. 102; Macmillan, 1986, pp. 156 and 196. The provenance has led many to mistakenly assume that this version is primary.

42b. A part replica; of unknown dimensions; showing only the central part of the composition, without the raised hand; whereabouts unknown;

is said to have been with the French Gallery in 1910 but this could have been the Washington version; the Honourable E. Charteris, 1911; Guy Bolton, London, at an unknown date; anon. sale, Sotheby's, 7 November 1956 (55); to C.J. Robertson; it was listed by Armstrong, p. 96 and Greig, p. 38.

43. Mrs George Joseph Bell (sitter's dates not known)

BIOGRAPHY: Barbara Shaw, eldest daughter of Charles Shaw of Ayr. She married George Joseph Bell (no. 42).

DATE: Payment, December 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, wearing a yellow shawl over a white dress, an eyeglass hangs from her neck.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Mr T. Jeffrey Bell, by 1901; Trotti, Paris, 1932.

EXHIBITIONS: Glasgow International Exhibition, 1901.

REFERENCES: Armstrong, p. 96; Pinnington, p. 219; Greig, pp. xl, 38 and reproduced plate 28.

DISCUSSION: Payment for Mrs Bell's portrait is recorded in a letter from the artist to George Joseph Bell (no. 42) of 8 December 1810.

It reads:

TO GEORGE JOSEPH BELL, ESQ.

ST. BERNARDS, 8th December, 1810.

MY DEAR SIR,

I return you my best thanks for the very handsome manner in which you have paid me for Mrs Bell's picture. You have enclosed 25 guineas, I return you five of them, which I have no right to accept, my price having been raised since I painted that picture, and my obligations to you are such, that, were it not for the peculiar situation in which I find myself at present, and the great demand I have for money, I believe (great as the regard is which I have for you) I would almost have quarrelled with you sooner than I would have accepted of one farthing. I had the misfortune late on Thursday night to lose my brother unexpectedly - a most excellent and worth man, to whom I was much attached. I ought to have sent you an intimation, as one I believe interested in what befalls me; but many escaped me.

Believe me, with most sincere esteem and regard, ever yours,

[signed] HENRY RAEBURN.

[Transcription: Greig]

The portrait does not relate in any way to the portrait of her husband, George Joseph Bell (no. 42), which dates from some six years later.

44. Called: Dr Henry Bell (1782-1861)

DATE: Probably c. 1805

DIMENSIONS: 28 1/2 x 24

DESCRIPTION: Half length, to right, without hands, wearing spectacles.

COLLECTION: La Salle University Art Museum, Philadelphia, Pennsylvania.

PROVENANCE: Agnews; Knoedler, New York; Marshall Fields, Sr., Chicago, at unknown times.

EXHIBITIONS: Cleveland School of Arts, Cleveland, Ohio, Loan Exposition, 1913 (139b).

DISCUSSION: The work is presently identified as "Dr George J. Bell" but this sitter is clearly not George Joseph Bell, (see no. 42). However, the portrait has undergone a number of changes in identity. This may indicate that more than one version exists or that successive owners have been aware of the problems of the sitter's identity and have tried to remedy them, while keeping to the published lists of Raeburn portraits. When with Agnew, at an unknown date, the portrait bore the identity "Mr Bell (1782-1861)" and when with Knoedler, New York, it was identified as "Dr Henry Bell". The portrait shows affinities with works which can be dated to the first years of the new century, such as Dr George Bell (active 1798-1830) (no. 40) and Alexander Edgar (no. 250). On this basis, Mr Bell (1782-1861) would have been in his twenties at the time of sitting when clearly he is much older. Consequently, that identification can be dismissed.

45. Mrs Robert Bell (1788-1831)

BIOGRAPHY: Eleanor Jane Ross is said to have been the daughter of Colonel Ross and to have married, in 1806, Sheriff Robert Bell.

DATE: Probably later than c. 1814

DIMENSIONS: 29 3/4 x 24 1/2

DESCRIPTION: Half length, without hands, to left, in a white dress, a landscape and curtain behind.

COLLECTION: Private collection, Scotland.

PROVENANCE: Presumably by descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (219); Edinburgh, Exhibition of Scottish National Portraits, 1884; London, Grafton Gallery, Scottish Old Masters, 1895.

REFERENCES: Andrew, p. 102; Armstrong, pp. 91, 96; Pinnington, p. 219; R.S. Clouston, Sir Henry Raeburn (London: George Newnes, [1908]), pl. 7, wrongly identified; Greig, pp. xlvii, 38.

DISCUSSION: Photographs of the portrait giving the identity used here are preserved in the Photographic Library, Department of Fine Art, University of Edinburgh, and in the Library of the National Gallery of Scotland. She is, however, wrongly identified in Clouston as "Mrs Campbell of Ballimore", for which see no. 107.

46. Eleanor Drinkwater-Bethune (1766-1848)

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

DATE: c. 1790

DIMENSIONS: 31 1/2 x 26 1/2

DESCRIPTION: Half length, to right, without hands, in a dark shawl over a dress of lighter colour, in a landscape.

COLLECTION: The Hermitage, St Petersburg, Russia.

PROVENANCE: Charles C. Bethune; Christie's 1890; Lesser; the Khetrovo collection; to The Hermitage, 1912.

REFERENCES: Greig, p. 38; Catalogue of the Hermitage, 1958.

47. William Beveridge (sitter's dates not known) (Examined)

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

DATE: Probably c. 1795

DIMENSIONS: 35 1/2 x 26 3/4

DESCRIPTION: Three-quarter length, seated, in dark costume and powdered wig.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By family descent to Mrs Lake Gloag; her bequest, 1917.

REFERENCES: National Gallery of Scotland, Catalogue of the Collection, 51st ed., (Edinburgh: National Gallery of Scotland, 1957), p. 212.

DISCUSSION: The Gallery's files state that a companion portrait of the sitter's wife was also bequeathed to the collection, but was returned to a Captain Blackwood at the time of the bequest. No other record of

that work has appeared.

48. The Binning Boys (Examined)

BIOGRAPHY: George Home Monro Binning Home of Argaty (1804-1884) and Alexander Binning Monro of Auchinbowie (1805-1891), the sons of David Monro, who adopted the name Binning on succeeding to his cousin's estate of Softlaw, near Kelso; the boys' mother was Sophia Home of Argaty; the elder child succeeded his father to the estate of Softlaw and married, first, Catherine Burnett of Godfirth, and second, Isabella Blair; on his death he was succeeded in the estate of Softlaw by his younger brother, Alexander, who married, in 1835, Harriet, fourth daughter of Dr Alexander Monro, II, of Craiglockhart, and, on succeeding to his grandmother's estate of Auchenbowie in 1836, took the additional name of Monro.

DATE: Shortly after 1810

DIMENSIONS: 50 5/8 x 40 3/8

DESCRIPTION: Two children, full length, seated, in a landscape.

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

PROVENANCE: Commissioned by their father, David Monro Binning; by descent from the eldest sister to his nephew, George Home Monro Home; anon. (=Monro Home) sale, Christie's, 3 May 1902 (97); to Agnew; to J. Woodruff Simpson; presented to the Gallery by his wife, Kate Seney Simpson, 1942.

EXHIBITIONS: Possibly, Edinburgh, Associated Society of Artists, 1811 (187) as "Portrait of Two Boys"; Knoedler, New York, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (1); Knoedler, New York, Loan Exhibition of Pictures by Raeburn, 1925 (6).

REFERENCES: Armstrong, p. 96; Caw, 1908, p. 72; Greig, p. 38.

DISCUSSION: Caw recounts that one of the boys told Sir George Reid that the artist insisted upon both children attending the studio and posing whenever he worked on the canvas.

49. Captain David Birrell (1757/8-1800) (Examined) Plate: 12

BIOGRAPHY: He became a Cadet of the East India Company in 1778; was promoted Coronet in that year and Lieutenant on 4 November 1778; he

was on furlough from 16 January 1789 until 27 September 1793, during which time the portrait must have been painted; promoted Captain in 1796 and Major in June 1799; he died at Fatehgarh, India.

DATE: Before September 1793

DIMENSIONS: 40 x 50

DESCRIPTION: Three-quarter length, standing, to left, in a landscape, wearing a (lieutenant's ?) uniform of the Honourable East India Company.

COLLECTION: The Moorehead Planetarium, University of North Carolina at Chapel Hill, North Carolina.

PROVENANCE: Passed to the sitter's brother; by family descent to Mrs M.I. Mcleod, grandniece of the sitter; J.A. Holms, by 1911; Vicars, 1923; Knoedler, by 1925; Marshall Field (d. 1936); Knoedler, New York; sold May 1950 to Mr and Mrs John M. Morehead; their gift to the University.

EXHIBITIONS: Agnews 1903 (11); French Gallery, Edinburgh, 1909 (4); Glasgow, Scottish Exhibition, 1911 (170); French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (3); Knoedler, New York, 1925 (1); Glasgow, Empire Exhibition, 1938 (25); R.A., Exhibition of Scottish Art, 1939 (90).

REFERENCES: Gentleman's Magazine, 1 (1801) p. 83; Greig, pp. xxxiv, 40; Hodson, 1,150.

DISCUSSION: In stylistic terms, the portrait is the immediate precursor of Sir John Sinclair of Ulbster (no. 646), which cannot date from before 1794, while this work cannot be later than September 1793 when Birrell returned to India. All previous writers were unaware that the sitter was on furlough until that date and have dated the work to a later point in the 1790s, with the result that he was assumed to be in the uniform of a higher rank.

50. Master Thomas Bissland (1799-1846) (Examined) Plate: 13

BIOGRAPHY: Son of Thomas Bissland, Collector of Customs at Greenock; he matriculated at Baliol College, Oxford, in 1818, when he was nineteen; he received his B.A. in 1821 and M.A. three years later; he became a clergyman; his first position was at St Martin's Church, Oxford, from 1824 until 1827; his second was St Paul's, Winchmore Hill, Middlesex, from 1827 until 1834, at which time he was also

private chaplain to Lord Bexley; thereafter, he was rector at Hartley Maudit, Hampshire.

DATE: c. 1809

DIMENSIONS: 56 1/2 x 44 3/8

CONDITION: Relined, twill canvas, covered in discoloured varnish.

COLLECTION: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

PROVENANCE: Bequeathed to the sitter's last wife, Christina Bissland, later a Mrs Leach; bequeathed by her to Mrs Treeby; her son, Major H.P. Treeby; his sale, Christie's, 2 July 1909 (97); to Agnew; sold in 1911, to John McFadden, Philadelphia, his gift to the Museum.

EXHIBITIONS: New York, 1917 (23); Pittsburg, 1917 (22); Philadelphia, 1928.

REFERENCES: Greig, p. 38; Philadelphia Museum of Art, Checklist of Paintings, 1965, p. 55; Dorment, p. 272; Erwin Panofsky, Studies in Iconology. Humanistic Themes in the Art of the Renaissance (New York: Icon, 1972), p. 165, plate 120.

DISCUSSION: It is characteristic of child portraiture that it should be inventive and not show the constrictions of portraits of adults. In this instance Raeburn has used a pose that does not reappear in his painting: the boy's feet point in one direction and his head is turned around facing the opposite way. The pose has ancient precedents. Panofsky termed it "supernatural persuasion", and traced its origins back as far as Hellenistic representations of Polyphemus or Paris surrendering to the suggestions of Eros.

51. Dr Joseph Black (1728-1799) (Examined)

BIOGRAPHY: Born at Bordeaux; he was educated at Belfast, the University of Glasgow, where he studied chemistry, and the University of Edinburgh, from which he graduated in 1754; the next year he succeeded Cullen, his old teacher of chemistry at Glasgow; in 1766 he transferred to the Chair of Chemistry and Medicine at Edinburgh. He discovered carbon dioxide, or "fixed air", while studying at Edinburgh; his second notable contribution was made when he held the Chair at Glasgow, when he formulated the concept of latent heat; this had a

great impact on the work of his friend, James Watt (no. 734); it is also claimed for him that in recognising that different substances in equal masses require different amounts of heat to raise them to the same temperature, he laid the basis for the concept of specific heat. Black was a close friend of James Hutton (no. 418) and Adam Ferguson (no. 271). The sitter has often been confused with Dr John Blake of Kirkcaldy (no. 56).

DATE: Probably c. 1795

DIMENSIONS: 49 x 39 3/4

DESCRIPTION: Nearly full length, seated, to left, in a red arm chair, a curtain behind.

COLLECTION: The University of Glasgow.

PROVENANCE: Commissioned by John Davidson of Stewartfield and Halltree, W.S., together with Robert Dundas, 2nd Lord President, (1713-1787) (no. 241), a version of Reverend John Home (no. 395) and James Hutton. It became the property of Hugh Warrender, John Davidson's successor in business; by descent to the Warrenders of Bruntsfield; sold by them, Christie's, 18 April 1986 (129a); to the University of Glasgow.

ENGRAVINGS: Stipple, J. Heath, 1800, (see the document transcribed below); unknown method, C. Cook; stipple, J. Rogers; stipple, J. Posselwhite; stipple by an anonymous engraver, published Longman and Rees; lithograph, G. Scharf.

EXHIBITIONS: Raeburn Exhibition, 1876 (165); Edinburgh, Exhibition of Scottish National Portraits, 1884 (258); University of Edinburgh, James Hutton and some of his friends, 1976.

REFERENCES: Andrew, p. 103; Armstrong, p. 96; James L. Caw, Scottish Portraits, with an Historical and Critical Introduction and Notes, 2 vols. (Edinburgh: T.C. & E.C. Jack, 1903), 2, 56-7; Pinnington, p. 219; Caw, p. 73 Greig, p. 39; Sanderson, p. 136; Edinburgh, The National Trust for Scotland, Raeburns and Eighteenth-Century Silver, 1951, p. 5.

DISCUSSION: There is no agreement on the date of this work, but in the compiler's opinion, it must, on stylistic grounds, be from the 1790s as it is close to such portraits as Professor John Bruce (no. 81) of 1794. Caw (1903) stated that the portrait dated from before 1785 but by 1908 he had revised his opinion and stated, without giving his reasons, that the portrait dated from 1795. However, the National Trust exhibition catalogue of 1951 adopted the earlier point of view saying, "certainly done before he [Raeburn] set out for Italy". A

version of the portrait was engraved by Heath in 1800 and a document survives, preserved in the University of Edinburgh Library, Special Collections, La.874.iv.ff.47-8, requesting Black's permission to make the engraving. It reads:

1799 April 24th.

[From] Prof A. Munro, tertius, Norton St. No. 13, London.

[To] J. Black, Nicolson's St. Edinburgh.

I have taken the liberty of addressing you upon this occasion at the particular solicitation of a friend of mine who is very anxious to engrave your portrait, from the very strong likeness which Mr Raeburn some time ago painted of you. The gentleman I allude to is Mr Heath whose works sufficiently testify his great abilities, and who is justly esteemed the first engraver in London.

From the great and universal character which the name of Black bears, he is certain that your portrait would have a great sale, besides, it has long been much wanted by your pupils. He has, therefore, determined to engrave and to publish your portrait at his own risk, providing such a measure should meet with your approbation and permission. He has desired me also to say, that the greatest care shall be taken of the picture.

I shall be extremely happy to execute any commission for you here. I propose to leave London in about 4 or 5 weeks: and could therefore bring down any book for you in my own portmanteau.

I lately saw a gentleman from Edinburgh who had seen you, he told me you had enjoyed very good health this winter, that you may long continue to do so is the prayer of,

Dear Sir, Your much obliged and most obdt. servant

[signed] Alexr. Monro.

[Transcription: Compiler]

For Raeburn's portrait of Monro, which was also engraved in stipple by Heath and published in the same year as this engraving, see no. 545.

The resulting engraving of Black, published in March 1800, was an oval, without hands, against a plain background, while the Glasgow portrait has a drape in the background. Munro's comment that the portrait would be well cared for might be taken to imply that it was Black's property, while it is clear from the provenance that the

Glasgow portrait was never in the sitter's collection. Two possibilities present themselves: that the curtain background was omitted by the engraver, perhaps for expediency, or that a portrait other than the Glasgow version was engraved. There is insufficient evidence at present to resolve this problem, but concerning another portrait by Raeburn of this sitter which passed by descent in his family, see no. 51b.

51b. A part replica exists which shows the sitter's head and shoulders only, without the drape present in the background of the Glasgow painting; measuring 38 x 33; its whereabouts is unknown; it passed by family descent to Miss I. Crowe; her sale, Christie's, 18 June 1924; to Spink; possibly with the Erich Gallery, New York, 1925. It may be this work, rather than the Glasgow portrait, which was the basis for the engraving by Heath of 1800.

52. Reverend Hugh Blair, D.D. (1718-1800) (Examined)

BIOGRAPHY: Son of a merchant in Edinburgh; he went to the University of Edinburgh in 1730 and graduated M.A. in 1739; licensed to preach in 1741, the Earl of Leven presented him to the Parish Church of Collessie, Fife; ordained in 1742; in 1743 he moved to the second charge of the Canongate Church in Edinburgh; thereafter he was at Lady Yester's Church, 1754, and the High Church (St Giles) in 1758; in that year he was made a Doctor of Divinity by the University of St Andrews; from 1762 to 1783 he was Professor of Belles Lettres at the University of Edinburgh; his sermons, which were among the most popular of his time, had enormous sales and were translated into several languages; his reputation in literary circles was unmatched;

he wrote a preface for the first edition of James Macpherson's "translations" of Ossian; in 1763 he published Critical Dissertation on the Poems of Ossian; he also encouraged Burns, who had but a low opinion of Blair's abilities; his fame seems to have affected him as he is described as having become vain, fastidious, self-satisfied and pompous. He married his cousin, Catherine Bannatyne, in 1748; they had two children.

DATE: Before 1798

DIMENSIONS: Unknown.

CONDITION: Not relined. Reframed to period.

DESCRIPTION: Small three-quarter length, seated, to right, hands folded, wearing wig, gown and bands, a bookcase and drape behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir John Macpherson, Bt. by 1809, and possibly commissioned by him; Christie's, April 1986 (128) as an anonymous sitter; to the Patrick Bourne Gallery.

ENGRAVINGS: Stipple, W. Ridley, 1798; F. Bartolozzi, 1802; Drawn by W. Evans, engraved by C. Bestland, published by Cadell and Davies, 1809; line, R. Grave; line, W. Wise, 1830; stipple, A. Roffe, 1836.

EXHIBITIONS: A version was included in the Raeburn Exhibition, 1824 (25).

REFERENCES: Brown, p. 104; Andrew, p. 103; Armstrong, p. 96; Pinnington, pp. 166, 219; Greig, p. 39; Sanderson, p. 136.

DISCUSSION: When at Christie's the portrait was described as an anonymous sitter but the many engravings after it clearly indicate the identity.

A cutting from the Monthly Magazine of 1803 advertising the publication of Bartolozzi's engraving, is preserved in the British Museum, Department of Prints and Drawings, Whitley Papers vol.x. f.1225. It reads:

The Rev. Hugh Blair, from a Picture in the possession of Sir John Macpherson, Bart. Painted by Raeburn, and engraved by Bartolozzi.

The first picture of Mr. Raeburn's, with which we were much struck, was a portrait of Sir John Clark and his Lady; which picture was some years ago sent from Edinburgh to be exhibited at the Royal Academy; but arriving too late, remained a few weeks at the Shakespeare Gallery. From these portraits, we then pronounced, that

the artist would mark himself, and soon obtain high respectability in his profession, and the event has justified our prediction. Raeburn's pictures are now in high estimation - and they deserve it. The portrait of this venerable and ingenious writer, is marked with peculiar goodness and philanthropy; and this renders it in a degree interesting, even as a picture. It is extremely well engraved in the chalk manner.

Whitley thought that the author may have been Caleb Whitefoorde. The owner of the portrait, Sir John Macpherson, also owned portraits by Raeburn of Professor Adam Fergusson (no. 271) and Reverend John Home (no. 395). He sat again to Raeburn wearing private dress:

52b. (Examined)

DATE: Possibly as early as c. 1795 and it may be contemporary with no. 52a.

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, seated, to right, wearing a cap.

COLLECTION: Holyrood Church, Edinburgh.

PROVENANCE: First recorded in the collection of Henry Temple Blair of Avontoun; later to Charles Cornelius Maconochie (d. 1930); by descent to Sir Robert Maconochie; his bequest to Holyrood Church, Edinburgh. See also the provenance of Master William Blair (no. 55).

EXHIBITIONS: Either this of no. 52a was included in the Raeburn Exhibition, 1824 (25); Palace of Arts, Glasgow, 1938 (39b); Edinburgh, Scottish National Portrait Gallery, Scottish Literary Personalities, 1951; Raeburn Exhibition, 1956 (26); Edinburgh, National Museums of Scotland, A Hotbed of Genius, 1986(?).

REFERENCES: Raeburn Exhibition Catalogue, 1956, pp. 28-9.

DISCUSSION: The similarity between the provenance of this work and Master William Blair (no. 55, Gould version) suggests that the commission may have come from Alexander Maconochie-Welwood, 2nd Lord Meadowbank (no. 745) or his wife's family, the Blairs of Avontoun (nos. 53, 54 and 55).

53. Robert Blair of Avonton (1741-1811)

BIOGRAPHY: Son of the author Reverend Robert Blair and his wife Isabella, daughter of William Law of Elvingston; he was admitted advocate in 1764 and was one of the Advocates-Depute while his close friend, Henry Dundas, later Viscount Melville (no. 240), was Lord

Advocate; he became Solicitor General under Pitt in October 1789 and was chosen Dean of the Faculty of Advocates in 1801, filling the place of Robert Dundas of Arniston (no. 242); in November 1808 he was made Lord President. He married Isabella Cornelia (d. 1858), youngest daughter of Colonel Charles Craigie Halkett of Lawhill, Fife; they had one son, William (no. 55), and three daughters, one of them was Anne, later Mrs Maconochie-Welwood (no. 746). As is the case with many of the people who sat to Raeburn, Blair was also sculpted by Sir Francis Chantrey: a bust was commissioned after Blair's death by members of the College of Justice.

DATE: Probably c. 1795

DIMENSIONS: 36 x 27 1/2

DESCRIPTION: Half length, seated, to left, in a dark grey coat, in an interior, with a landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent; anon. sale, Christie's, 1913; Scott and Fowles, New York; to Mrs B.F. Jones, Pittsburgh; B.F. Jones Jr. Sale, Parke-Bernet, New York, 4-5 December 1941 (37); to Mr and Mrs D.F. Hyde.

EXHIBITIONS: Carnegie Institute, Pittsburgh, Exhibition of Paintings by Old Masters, 1925 (55). He sat again to Raeburn at a later date:

53b. Robert Blair of Avontoun as Lord President

There are numerous versions of this portrait and the material related to them is hopelessly confused:

DATE: One version, whereabouts unknown, was completed by August 1809.

DIMENSIONS: All versions are approximately 50 x 40

DESCRIPTION: Half length, standing, in a wig and legal robes, a table to left.

PROVENANCE: The primary version was commissioned by Blair's son-in-law, Alexander Maconochie-Welwood, 2nd Lord Meadowbank (no. 745), to whom Heath's engraving was dedicated; it passed by descent in his family to Mr J.A. Maconochie-Welwood.

ENGRAVINGS: Line, James Heath, 1813.

EXHIBITIONS: Grafton Gallery, Scottish Old Masters, 1895.

REFERENCES: Brunton and Haig, 546-7; Armstrong, p. 96; Greig, pp. xxxix, xliv, 39; Sanderson, 133; American Art Annual, 24 (1926), p. 357.

DISCUSSION: The first record of a portrait of Blair as Lord President

is found in a letter of Raeburn's, whereabouts unknown, published by Greig. It reads as follows:

TO MESSRS. CADELL AND DAVIES, LONDON.

EDINBURGH, August 24th, 1809.

GENTLEMEN,

I am ashamed of not having acknowledged the receipt of your two first numbers of your "British Gallery," etc. I have Mr. John Clerk, of Eldin [no. 156], Mr. Henry Mackenzie [no. 501], and Mr. Byres, of Tonley [no. 97], ready to send up to you. I know not if you are acquainted with the last-mentioned gentleman; he is a man of great general information, a profound antiquary, and one of the best judges perhaps of everything connected with art in Great Britain. He resided for upwards of thirty years in Rome, and is personally known to almost all the nobility and wealthy people of England who have travelled during that period.

These three I could send you immediately, but I have a portrait of the late Sir William Forbes, of Pitsligo [no. 293], if you wish it. He was a gentleman universally known and respected in Scotland. I believe I could also get you a portrait of Dr. J. Hamilton, senior, first physician to the Royal Infirmary [no. 364], a gentleman very eminent in his profession, and who has lately published a medical work that has done him great credit. On your answer I shall send you a case containing the above in the meantime. I have a portrait of our present Lord President Blair [under discussion]; the proprietor, Mr. [Alexander] Maconochie [no. 745], his son-in-law, and one of your subscribers, is not unwilling that it should be engraved, but does not like to part with the picture. I shall talk to him again about it. Mr. Cromack [Cromek] lately sent off a portrait of Walter Scott [no. 640a]. He means to publish a print of him by itself. I believe you do not like any portrait of which there is already a print, or from which it is intended there shall be a print, but if you wish to have that, as I cannot see that your publication will injure the sale of his print, I suppose he will have no objection to let you have it, or Mr Constable, whose property it is. I have a head of Dugald Stuart [Stewart (no. 672a)]; it is the property of Lord Woodhouselee [no. 716]. I shall speak to him and have no doubt he will let you have it; but there was a print lately done from it, and on that account you will perhaps not wish to have it. There may be some objections, too, on that account to the Lord President, for I believe there are some thoughts of having a separate print of him.

I am, Gentlemen, your most obedient servant,
[Signed] HENRY RAEBURN.

P.S.- On reading this letter over I find in some parts it is not very correct, but you will understand what I mean.

[Initialled] H.R.
[Transcription: Greig]

The version in the Maconochie collection, clearly the primary example, cannot be identified among the surviving portraits from the material available to the compiler.

53b(2). A replica was commissioned by the Society of Writers to Her Majesty's Signet, Edinburgh, (examined) in whose collection it remains; since it was exhibited in 1876 the portrait has been dated to May 1811, the year of Blair's death; measuring 50 x 40; included in the Raeburn Exhibition, 1876 (56); it is recorded by: Andrew, p. 103; Armstrong, p. 96; Greig, p. 39.

53b(3). Greig also published the following document from the artist to a Mr Home, presumably Mr George Home of Paxton (no. 374), which relates to a version of this portrait which cannot at present be identified:

Edinburgh, 12th May, 1814.

DEAR SIR,

Your copy of Lord President Blair's portrait was sent to me a few days ago. Have the goodness to inform me if it is to be sent out to you, and whether it is to be framed, and I shall give orders about it immediately.

I am with sincere respect, dear sir,
Your most obedient and faithful servant,

[Signed] HENRY RAEBURN.
[Transcription: Greig]

The provenance of that version seems to be: by descent in the Home family to Miss Helen Milne Home; Christie's, 1913; Mr A. de Casseres; thereafter the provenance cannot be established.

53b(4). Another replica (examined); of the same size; was in the collection of William Randolph Hearst, who possibly purchased it from Scott and Fowles, New York, c. 1931; bequeathed to Marion Davies;



presented by her to the Los Angeles County Museum of Art; it was deaccessioned, Christie's, April 1990; to a Canadian private collector; Christie's, 7 April 1993 (33); it was recorded in the Los Angeles County Museum Bulletin, 8 (1957), p. 9; the subordinate status of this version is indicated by the omission of part of the top of the mace and the more generalising treatment in other areas of the still-life.

A version was with the Newhouse Gallery, New York, in 1946; presumably the same version as exhibited at the Newhouse Gallery as part of The Booth Torkington Collection (sale), 20 March to 30 April 1948 (4). It is possible that it is identical with one of the versions listed above.

In addition to the above records of portraits of Blair, a version at present unidentifiable, appeared at the American Art Association, November 1926 (105), possibly passing to Knoedler, New York.

54. Mrs Robert Blair of Avontoun (d. 1858)

BIOGRAPHY: Isabella (or Julia) Cornelia Craigie Halkett, wife of Robert Blair of Avontoun (no. 53).

DATE: Probably c. 1795

DIMENSIONS: 34 1/2 x 26 1/2

CONDITION: When photographed by the Howard Young Gallery in 1930 the portrait appeared to carry some overpainting in the area of the sitter's left elbow.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: The sitter's daughter, Cornelia Blair; that woman's nephew, Henry Temple Blair, until 1913; his sister, Dorothy Blair; her bequest to Charles Cornelius Maconochie; his son, Robert Henry Maconochie; Howard Young, London and New York, 1930; F.S. Savastano, New York; anon. sale, Sotheby, New York, 11 April 1984 (20).

55. Master William Blair of Avontoun (1799 or 1803 -1873)

BIOGRAPHY: Son of Lord President Robert Blair (no. 53) and his wife;

Greig gives his date of birth as 1799 (unpublished notes, 1930) but in the Greig Manuscript he gives 1803; admitted Advocate in 1821; he became Chief Justice at Corfu. He married, in 1826, Jane Christian Nourse, of Cape Town (1808-1872); they had five children but none married.

DATE: Probably 1814

DIMENSIONS: 29 1/2 x 24 1/2

CONDITION: There are extensive pentimenti down the sitter's right hand side and throughout the composition. The label from the Raeburn Exhibition of 1876 was recorded as still being attached to the reverse of the canvas, (Frick Art Reference Library, 223-1h).

DESCRIPTION: Half length, to left, full face, in "van Dyck dress".

COLLECTION: Whereabouts unknown.

PROVENANCE: The portrait may have been commissioned by the sitter's brother-in-law, Alexander Maconochie-Welwood, 2nd Lord Meadowbank (no. 757) who also commissioned the portrait of the sitter's father, Lord President Robert Blair (no. 53); see the letter of George Home of Paxton to Maconochie concerning the copy of this work, which is discussed below. Presumably the portrait at some point became the property of the sitter as it entered the collection of his daughter, Miss Cornelia Blair of Scotstown (d. 1884); to her brother, the sitter's son, Henry Temple Blair (d. 1913, intestate); to his surviving sister, Dorothy (also d. 1913); bequeathed to Charles Cornelius Maconochie; bequeathed to Robert Henry Maconochie, O.B.E.; sold to Howard Young, 1930; Charles F. Williams, Cincinnati, by 1937; F.J. Gould; her sale, Sotheby's, New York, 25 April 1985 (83).

EXHIBITIONS: Raeburn Exhibition, 1824 (22); Raeburn Exhibition 1876 (240); Cincinnati Art Museum, 1937; and again, Masterpieces of Art, 1941 (59); New York World Fair, 1939.

REFERENCES: Andrew, p. 104; Armstrong, p. 96; Pinnington, p. 219; Greig, unpublished notes, July 1930, on the reverse of a photograph preserved in the Henry E. Huntington Library; Art News, 30 (1931), 33; C.H. Collins Baker, Catalogue of British Paintings at the Huntington Art Gallery (San Marino: The Henry E. Huntington Library and Art Gallery, 1936), pp. 35-6; Jean-Louis Curtis, "Mrs Frank J. Gould's Collection", Connaissance des Art, (July 1964), 72.

DISCUSSION: The portrait must have been completed by the end of 1814 as on 4 January 1815 George Home of Paxton wrote a letter concerning the copy of the portrait. The copy is discussed below.

The work falls into a group of portraits by Raeburn of c. 1812-1814 of young boys in fancy dress which includes The Honourable John Gray (no. 348). See also Called: Sir William Elliot, 6th Bt. of Stobs

(no. 256). It also shares with numerous portraits from that period the feature of surrounding the figure in shadow to create a vignette.

55(2). The Huntington version (Examined) Plate: 14

DATE: Completed by January 1815

DIMENSIONS: 29 1/2 x 24 3/4

CONDITION: Twill canvas, reframed; cleaned and relined c. 1976.

COLLECTION: Henry E. Huntington Library and Art Gallery, San Marino, California.

PROVENANCE: George Home of Paxton (d. 1820); his cousin, J. Foreman Home of Wedderburn, until 1847; to his brother, until 1853; by descent to his daughter, Jean, who married David Milne Home, until 1876; their son, David, until 1901; his son, Colonel David Milne Home, until 1918; his daughter, Helen Milne Home; via Duveen; to Henry E. Huntington, purchased 1922.

REFERENCES: C.H. Collins Baker, Catalogue of British Paintings at the Henry E. Huntington Library and Art Gallery (San Marino: The Henry E. Huntington Library and Art Gallery, 1936), pp. 65-6.

DISCUSSION: Commissioned by George Home of Paxton (no. 394) and finished by 4 January 1815 when Home wrote to Alexander Maconochie (no. 745), His Majesty's Solicitor-General, Edinburgh, in the following terms:

I am much pleased with the copy of his [William Blair's] portrait by Mr Raeburn. I think it is uncommonly fine and so well finished that it will do credit to the painter. No person of taste who sees it but will ask by whom it is done.

[Transcription: C.H. Collins Baker]

56. Dr Blake of Kirkcaldy (sitter's dates not known) (Examined)

BIOGRAPHY: Problems with this sitter's identity go back as far as the time of the Raeburn Exhibition of 1876 when the sitter was described as John Black M.D. of Kirkcaldy, saying that he died in 1799. This was repeated by Caw and Greig. On stylistic grounds the portrait dates from a point some years after 1800, thereby ruling out that date of death. However, Joseph Black (no. 51) died in 1799, and confusion between these sitters has continued to the present. The portrait has

been catalogued as Dr Joseph Black by the Gallery for many years, but it has also occasionally been described as Dr Blake, as in a Witt Library photograph (Box 1933, Bi-Bo). No records of that figure's life are known, indeed, that may not be the sitter's correct identification.

DATE: Probably c. 1813

DIMENSIONS: 50 x 40

CONDITION: Twill canvas, relined and reframed.

DESCRIPTION: Three-quarter length, seated, to left, with a curtain and landscape background.

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: Mrs Hunter by 1876; presented to the museum of Victor G. Fischer, 1912.

EXHIBITIONS: Raeburn Exhibition, 1876 (227) as Dr Black; Akron Art Institute, Ohio, 1931, as the same.

REFERENCES: All published references give the sitter's name as "Black": Andrew, p. 102; Armstrong, p. 96; Pinnington, p. 219; Greig, p. 38; Metropolitan Museum of Art Bulletin, 7 (1912), 76; Akron Art Institute Bulletin, 2 (February 1931), 5.

57. Alexander Bonar of Ratho (1750-1820)

BIOGRAPHY: He was a banker with the firm Ramsay, Bonar and Co. and married Sarah McCall (no. 58). For further details of the sitter's family see Andrew Bonar of Kimmerghame and Warriston (no. 59), the sitter's elder brother.

DATE: Probably shortly before 1820

DIMENSIONS: 30 x 25

CONDITION: Cut down from a three-quarter length under the belief that the area removed was by another hand.

DESCRIPTION: Half length, to left, without hands, behind an oval slip.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By family descent to Miss S.A. Fleming, the sitter's granddaughter; presented together with Mrs Bonar (no. 58), 1900.

EXHIBITIONS: Raeburn Exhibition, 1876 (35).

REFERENCES: Andrew, p. 104; Armstrong p. 96; Pinnington, p. 219; Greig, p. 39; National Gallery of Scotland, Catalogue of the Collection, 51st ed., (Edinburgh: National Gallery of Scotland, 1957), p. 211.

DISCUSSION: There is little to suggest a date but he was probably painted at the same time as his wife.

58. Mrs Alexander Bonar of Ratho (sitter's dates not known)

BIOGRAPHY: Sarah, daughter of John McCall of Glasgow and wife of Alexander Bonar (no. 57).

DATE: Probably shortly before 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, in a black dress and white cap.

COLLECTION: National Gallery of Scotland, Edinburgh, Scotland.

PROVENANCE: See Alexander Bonar of Ratho (1750-1820) (no. 57).

EXHIBITIONS: R.A. Exhibition of Scottish Art, 1939.

REFERENCES: As on no. 57.

DISCUSSION: The generally accepted date is based on the sitter's costume.

59. Andrew Bonar of Kimmerghame and Warriston (1748-1825) (Examined)

BIOGRAPHY: The sitter is presently identified as "John Andrew MacDonnel Bonar of Kimmingham [sic] and Warriston", but this appears to be incorrect. As was first suggested by a descendant, Lady May Thornton (correspondence of 1959, curatorial files), the sitter is more likely to be Andrew Bonar (1748-1825). He was the second son of Reverend John Bonar, minister at Cockpen, and his wife Christian, daughter of Andrew Currier, W.S. The identity the portrait presently bears is that of Lady Thornton's father. The sitter was the elder brother of Alexander Bonar of Ratho (no. 57). All three family portraits, Alexander Bonar his wife Sarah Bonar (no. 58) and that of this sitter date from approximately the same time. Kimmerghame is in Berwickshire.

DATE: Traditionally dated 1820

DIMENSIONS: 49 1/4 x 39 1/4

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

COLLECTION: Morehead Planetarium, University of North Carolina at Chapel Hill, North Carolina.

PROVENANCE: By descent to John Bonar; Sedelmeyer Gallery, 1905, when the picture was described as "J.A. Macdonnel Bonar, Esq.", the usage which has continued to the present; Kann Sale, Paris, 9 June 1911 (42); Dowdeswell, Washington, 1915; Mrs Edwin E. Jackson, New York (d.

1922); bequest to her nephew, A. W. Bingham; to Knoedler; sold to Mr and Mrs John M. Morehead, January 1949; presented to the University. EXHIBITIONS: Oberlin, Ohio, Oberlin College Art Museum, Cornerstones for a College Art Collection, 1939.

REFERENCES: Greig, p. 39; Hew Scott, Fasti Ecclesiae Scoticae; the Succession of Ministers in the Parish Churches of Scotland, from 1560 to the Present Time, 7 vols. (Edinburgh: Oliver & Boyd, 1915-28), 4, 235.

60. Sir Brooke Boothby, 7th Bt. of Broadlow Ash, Co. Derby (1744-1824) Plate: 15

BIOGRAPHY: The sitter was a minor man of letters, notable in the literary circle of Lichfield, which included Dr Erasmus Darwin and Miss Seward. He married Susanna, daughter and heiress of Robert Bristoe of Hampshire.

DATE: Probably c. 1809

DIMENSIONS: 30 x 25

COLLECTION: Whereabouts unknown.

PROVENANCE: J.T. Gibson-Craig; Lord Melville, by 1901; via Knoedler, New York; anon. sale, Parke-Bernet, New York, 1 January 1957 (464); W.J. Craig sale (agent not recorded), New York, 26-27 April 1963 (139); to Dr C. Campbell.

EXHIBITIONS: R.S.A., 1863 (122); Raeburn Exhibition, 1876 (225).

REFERENCES: Andrew, p. 104; Armstrong, p. 96; Pinnington, p. 220; Greig, p. 39.

DISCUSSION: The portrait of this sitter frequently attributed to Raeburn, half length, to right, seated, with his right hand raised to his head, wearing a hat, in a landscape, is by Reinagle (see Christie's, New York, 12 January 1978). Raeburn's portrait bears an inscription on the lower right which is only partly legible in photographs, it reads: "Sir Brooke Boothby, 7th Bart., born [illegible] died 1824", and lower left: "SIR H. RAEBURN, Pinct."

It may be significant that Boothby published Fables and Satires with a Preface on the Esopian Fable at Edinburgh in 1809, and a date in that vicinity would accord well with the style of the portrait.

Boothby was painted by many artists, including Joseph Wright of Derby

and a follower of Raeburn, William Nicholson (1781-1844), whose portrait of this sitter was exhibited at the Edinburgh Exhibition Society's Annual Exhibition in 1815 (79).

It is worthy of comment that for this portrait of a poet Raeburn, unlike Wright of Derby, adopted an austere style in no way connected with artistic movements such as the Sublime or the Cult of Sensibility which influenced Wright's portrait of the sitter.

61. Alexander Boswall of Blackadder (sitter's dates not known)

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

DATE: Possibly c. 1822

DIMENSIONS: Unrecorded.

DESCRIPTION: Full length, seated, to left, in a powdered wig and dark coat, a table to left, on which lies a dispatch box, papers and books.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is known to the compiler from a black and white photograph. Several features point to a date after 1810: the large scale of the portrait, the costume, the sitters' chair, and the handling in the carpet and the cloth over the table. However, the sitter wears a wig and this is unusual in a portrait from this time. This and the sitter's dress suggest that he may have occupied some official position. The dispatch box by his side also suggests official office. This discrepancy between the fashion of c. 1810 and the stylistic features listed above, suggest that the work may be posthumous. The other works by Raeburn with this family name, Margaret Boswall (no. 62), Thomas Boswall (no. 63) and Mrs Thomas Boswall and Child (no. 64), are traditionally dated to c. 1822.

62. Margaret Boswall of Blackadder (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. She is described both as Mrs Boswall of Blackadder (Raeburn Exhibition, 1876) and Miss Margaret Boswall (Witt photograph). Consequently, her relationships with Alexander Boswall (no. 61), Lucy Anne Boswall (no. 64) and Thomas Boswall (no. 63) are unclear.

DATE: Traditionally c. 1822

DIMENSIONS: Unknown.

DESCRIPTION: Seated full length, to left, in an interior, a table to her right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir George A.F. Houston by 1876.

EXHIBITIONS: Raeburn Exhibition, 1876 (63).

REFERENCES: Andrew, p. 104; Armstrong, p. 96; Greig, p. 39.

DISCUSSION: The portrait is similar in format to Alexander Boswall (no. 61), but both sitters face in the same direction. However, it is still possible that the commissions are linked in some way.

63. Thomas Boswall of Blackadder (sitter's dates not known)

BIOGRAPHY: His biography is unclear, see Alexander Boswall (no. 61) and Margaret Boswall (no. 62). He married Lucy Anne Boswall (no. 64) at an unknown date and had one child, Euphemia, his heiress, who is shown in her mother's portrait.

DATE: Traditionally c. 1822

DIMENSIONS: Unknown.

DESCRIPTION: Full length with his horse, slightly to right, resting his left arm on his mount, a dog at his feet, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 62.

EXHIBITIONS: Raeburn Exhibition, 1876 (284).

REFERENCES: Andrew, p. 104; Armstrong, p. 96; Pinnington, p. 220; Greig, p. 39.

DISCUSSION: The portrait is clearly late and has much in common with G.H. Stewart of Physgill (no. 673) of c. 1822.

64. Mrs Thomas Boswall, with her daughter, Euphemia (sitters' dates not known)

BIOGRAPHY: Lucy Anne, wife of Thomas Boswall of Blackadder (no. 63);

their daughter and heiress, Euphemia, married Sir George Augustus Frederick Houstoun in 1847 when he adopted the additional surname of Boswall; it was he who was listed as the owner of Thomas Boswall of Blackadder (no. 61) and Margaret Boswall of Blackadder (no. 62) when they were included in the Raeburn Exhibition of 1876.

DATE: Traditionally c. 1822
DIMENSIONS: 42 1/2 x 32 3/4
DESCRIPTION: Half length, to right, holding a flower, her daughter by her side.
COLLECTION: Whereabouts unknown.
PROVENANCE: Unknown.
EXHIBITIONS: Possibly R.A., Scottish Art and Antiquities, 1931.
REFERENCES: Andrew, p. 104; Armstrong, p. 96; Pinnington, p. 220; Greig, p. 39, Dibdin, p. 146.

65. Mrs James Irvine Boswell (sitter's dates not known) (Examined)

BIOGRAPHY: Margaret Christie, third daughter of James Christie of Durie (no. 152). She married James Irvine Boswell of Kingcausie, Aberdeenshire, at an unknown time; his father was a judge, Lord Balmuto.

DATE: c. 1820
DIMENSIONS: 30 x 25
DESCRIPTION: Half length, to right, without hands, in a brown and yellow fur trimmed cloak and white dress.
COLLECTION: Detroit Institute of Arts, Detroit.
PROVENANCE: Mr J. Irvine Fortesque, by 1901; Colonel Walter Brown, Renfrew, by 1909; Barbizon House; Duveen, sold 1926; bequeathed to the Gallery by Eleanor Clay Ford.
ENGRAVINGS: Modern engraving, Norman Hirst.
EXHIBITIONS: London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (11).
REFERENCES: Armstrong, p. 92; Caw, 1908, p. 74; Caw, Masterpieces, p. 79; Pinnington, p. 220; Greig, pp. xlvi, 39; E.K. Waterhouse, "Three British Portraits", Detroit Institute of Arts Bulletin, 56 (1977), 41-5.

DISCUSSION: The work has some features in common with Sarah Wordsworth (no. 764). A copy, dating from after 1905, was previously with H.W. Irving Fortescue.

66. Colonel Bowes (sitter's dates not known) (Examined)

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

DATE: Probably c. 1805-1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in a dark coat with a red collar.

COLLECTION: Glasgow Museums and Art Galleries, Burrell Collection, Glasgow.

PROVENANCE: Purchased, 20 December 1935.

REFERENCES: Not recorded in the literature.

DISCUSSION: Traditionally dated to 1815, it is more likely to date from the preceding decade.

67. The Right Honourable David Boyle, Lord Justice Clerk (1772-1853)
(Examined)

BIOGRAPHY: Son of Patrick Boyle of Shewalton (d. 1761), a Senator of the College of Justice (but see Honourable Patrick Boyle (no. 68)), the sitter passed advocate in 1793; was constituted Solicitor-General in 1807 and in the same year he became M.P. for Ayr; when Robert Blair of Avontoun (no. 53) died, in 1811, it was expected that Henry Erskine (no. 266) would be made Lord President of the Court of Session but Boyle was given the appointment; later that year, on the promotion of Charles Hope (no. 400), the sitter became Lord Justice Clerk and it was during the time he held that office that he sat to Raeburn; in 1841 he was made Lord Justice-General.

DATE: Exhibited 1815

DIMENSIONS: Unknown.

CONDITION: Obscured by discoloured varnish, original frame.

DESCRIPTION: Full length, standing, looking to right, in an interior, wearing a dark costume, a table to left on which lie his robes, books and papers, a landscape view behind.

COLLECTION: The Earl of Glasgow.

PROVENANCE: By family descent.

EXHIBITIONS: Edinburgh Exhibition Society, Annual Exhibition, 1815 (50); R.A., 1816.

REFERENCES: Scots Magazine, (May 1815), 329; Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39; Dibdin, pp. 78, 83.

DISCUSSION: The work is inscribed (later), lower left: "RAEBURN.

1815." and on the lower right, "DAVID BOYLE, LORD JUSTICE CLERK. AET

43:". The portrait was mentioned in the Scots Magazine's review of the 1815 Edinburgh Exhibition. It said:

except that the person of this much respected judge appears undersize, we conceive the rest of this graceful picture to be excellent. The figure stands elegantly and firmly on the ground, and the under part of his dress, in particular, is absolutely a deception in art.

Boyle's portrait was described in the 1815 Exhibition Catalogue as: "Portrait of the Right Hon. Lord Justice Clerk" and as a consequence it has been confused by some with John Clerk, later Lord Eldin (no. 157b).

68. Honourable Patrick Boyle (1717-1798) (Examined)

BIOGRAPHY: Burke states that Patrick was the fourth son of the 2nd Earl of Glasgow but the portrait bears an inscription (later), lower right: "HON: PATRICK BOYLE/ 2nd son of John, 2nd Earl of Glasgow/ 1717-1798." He married, in 1749, Agnes Mure of Caldwell; after her death he married, in 1763, Elizabeth Dunlop. Lady Helen Douglas (no. 210) was his sister and Right Honourable David Boyle (no. 67), was also a relative but the sources vary on the connection; Burke's Peerage, (1970, p. 1102) states that David Boyle, President of the Court of Session, was his son by his second wife. The sitter is said to have been a minister but there is nothing in the painting to suggest this.

DATE: c. 1790

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, an elderly man, in a wig and dark coat.

COLLECTION: The Earl of Glasgow.

PROVENANCE: By family descent.

REFERENCES: Not recorded in the literature.

69. William Braidwood (sitter's dates not known)

BIOGRAPHY: First manager of the Caledonian Insurance Co., of which Raeburn was a director for a short time c. 1805; other sitters involved in this business venture were the artist's son, Henry (no. 600) and William Dickie (no. 200), the first secretary of the company, who was also the artist's brother-in-law.

DATE: Traditionally 1819

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, in a black coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Painted for the Caledonian Insurance Company, passing to the successive owners of that firm.

EXHIBITIONS: Raeburn Exhibition, 1824 (36); R.A. 1877.

REFERENCES: Brown, p. 7; Andrew, p. 105; Armstrong p. 97; Pinnington, p. 220; Greig, p. 39; Dibdin, p. 62.

70. James Bremner, S.S.C. (d. 1826) (Examined)

BIOGRAPHY: Solicitor of Stamps for Scotland; fourth President of the Society of Solicitors to the Supreme Court.

DATE: Traditionally, 1822

DIMENSIONS: Unknown.

DESCRIPTION: Three-quarter length, seated, to left, a table to left on which lie books and papers, a drape behind.

COLLECTION: Society of Solicitors to the Supreme Court.

PROVENANCE: Commissioned by the Society of Solicitors to the Supreme Court.

EXHIBITIONS: Raeburn Exhibition, 1876 (198).

REFERENCES: Andrew, p. 105; Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39.

71. Sir David Brewster, L.L.D., F.R.S., F.S.A. (1781-1868)

BIOGRAPHY: Educated at the University of Edinburgh for a career in the church; he turned to science and invented the kaleidoscope and other optical instruments; he was Principal of the United College of St Andrews; in 1860 he became Principal of the University of Edinburgh.

DATE: Probably c. 1820

DIMENSIONS: Unrecorded.

DESCRIPTION: Half length, without hands, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent within the Raeburn family; Studio Sale,

Christie's, 7 May 1877 (5); possibly Christie's 1887.

ENGRAVINGS: Stipple, W. Holl, 1832.

EXHIBITIONS: Raeburn Exhibition, 1824 (33); Raeburn Exhibition, 1876 (168).

REFERENCES: Brown, p. 9; Andrew, p. 105; Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39; Dibdin, p. 82.

DISCUSSION: The work has not been sighted since the Studio Sale of 1877, but its appearance is known from the engraving. It is likely to be a late work and perhaps connected in some way with the artist's election to the Royal Society of Edinburgh in 1820, for which the sitter was one of the artist's sponsors.

72. Miss Isabella Brown (1790-1870)

BIOGRAPHY: When with Knoedler in 1912 it was stated: that the sitter was the daughter of James Brown, a coffee planter in Jamaica, and his wife Anne, daughter of Abner Mellor, also a coffee planter there; born in Jamaica, the sitter was sent to relatives in Edinburgh in 1799 to be educated; she sat for her portrait there and it was dispatched to Jamaica in 1800, but on the death of her grandfather [sic] in 1803 it was returned to Scotland and taken to Gattonside, near Melrose, where it remained until the death of her father, James Brown, in 1816, at which time his two sons sold Gattonside and, together with their sister, left for England. She never married and lived with her two brothers who were vicars in Northamptonshire. Her family were probably known to James Edgar of Wedderlie, Jamaica (no. 251), a relative of the artist.

DATE: Traditionally 1800

DIMENSIONS: 24 3/4 x 29 3/4

DESCRIPTION: Three-quarter length, seated, to left, hands folded, leaning against a wall.

COLLECTION: Whereabouts unknown.

PROVENANCE: Presumably by family descent; anon. sale, Christie's, 1903; to Colnaghi; Knoedler, New York, 1912; W.H. Sage by 1913.

EXHIBITIONS: Knoedler, New York, Old Masters, 1912.

DISCUSSION: The rather cold light and stark simplicity of setting are characteristic of a portrait dating from the early years of the new century and this lends some credibility to the traditions associated with the portrait as recorded by Knoedler.

73. John Brown of Lanfine (sitter's dates not known)

BIOGRAPHY: The sitter was a banker; Lanfine is in Ayrshire.

DATE: Payment 1799

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: A group of draft letters from John Brown to the artist, together with Raeburn's replies, were presented in 1937 by Messrs. A. & A. Campbell, W.S. to the National Library of Scotland. The first, (MS.2224.f.5) reads:

Mr Henry Raeburn Esq., Decmb. 4 1799

Sir,

I received the Pictures very safe and am very well pleased with the finishing of them. I reckon it a very lucky circumstance that I got Mrs Brown's Likeness taken at the time it was done, as she never recovered [from] the illness she was under at the time she sat for her picture.

You will please receive enclosed a bill on Sir Wm. Forbes for [blank in the manuscript] & Co. for Eighty-five pounds 4/7 in full for the pictures, frames and box, with £4. 9. 5. laid out by my son for you as noted. Please acknowledge.

No other records of the portraits of Mr and Mrs Brown have emerged.

Raeburn was also asked by Brown to find a small picture for him and

the remaining letters concern this transaction. They read as

follows (MS.2224.f.6):

10 Decr. [1799]

Wrote Mr Raeburn to buy or advise me if he saw a fine good

painting of Birds or Beasts rather Beasts at about 30 inches size more or less. But if it did not [illegible] his own [illegible] to omit for the present any time in 6 or 7 months at home or abroad.

(MS.2224.f.7):

23 Decr. [17]99

Henry Raeburn Esqr.

I wrote you on the 10th I now think the painting will be less as to the Dimensions, about 36 inches as in too small a ground ye figures would be crowded or diminutive which I would not choose. I am sensible that works of that kind are not to be measured or procured by the yard and like cloth or the paper for lining a room. But [as] I have but small spaces to occupy in my house in the country I must have some regard to the size of the painting. As I mentioned in my former letter, I am in no hurry about it, I only want it in case you meet with such a thing that pleases yourself, and is in good preservation. And if you thought proper to advise me with a description of the Painting and price before you buy it, it would add to the obligation. Forgive this additional trouble.
I am etc.

[P.S.] I greatly prefer Wild Animals and Game, I do not chuse [sic] Birds, I have some of these already.

(MS.2224.f.8): [Raeburn to John Brown of Lanfine]

York Place Edinr. 26th Septr. 1801

Dear Sir

I have been looking out for a picture of game for you ever since I received your letter upon that subject - a few days ago a man brought me a sight of one that I think would answer you in the size but not too small, it being about 18 or 20 inches square. He asks three Guineas and a half for it. It would cost you a new frame, that would come to perhaps a Guinea or thereabouts. In that case, the picture, frame and altogether would be about 2 feet square, if this would suit you. I think it a good picture and well worth the money and will purchase it for you.

I am D[ear] Sir, Your most Obedt. Sert.

[signed] Henry Raeburn.

(MS.2224.f.9):

1801 Nov 21st Mr Brown

Dr to Alex Thomson

To a frame done in burnished gold of 2 inches moulding Measuring 7 feet round at 2/- the foot

to a box for it

£	s	d
0	14	0
0	4	0
0	18	0

(MS.2224.f.10) indicates that Raeburn also had the picture worked on:

Received from Mr Raeburn for cleaning and varnishing a small game painting f= 2 =6. 25 Novr. 1801

[signed] Lachlan McLean.

(MS.2224.f.11):

[outside] Henry Raeburn 18 Feb 1802
[To] John Brown of Lanfine

[contents] Edinr. 18th Febr. 1802

Dear Sir,

I have received £3. 2. 6. which you have sent me as payment for the picture &c. I shall pay the frame &c and hope you will like the picture when you see it.

I am, Dear Sir, Your most Obedt. Sert.

[signed] Henry Raeburn.

P.S. I paid the £2. 2. for the picture when I first got it for you.

Neither the sitter's portrait nor the picture of game have been traced.

74. Mrs Brown of Lanfine (d. before December 1799)

BIOGRAPHY: The wife perhaps, or some relative, of John Brown of Lanfine, Banker (no. 73).

DATE: Payment 1799

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: As of no. 73.

75. John Brown of Westernhaugh (or Waterhaugh), Ayrshire (sitter's dates not known) (Examined) Plate: 16

BIOGRAPHY: No records of this sitter's life are known but his wife

also sat to Raeburn (no. 76). An Andrew Brown of Waterhead is mentioned in Robertson's Ayrshire Families, (1824), 2,57, which may in some way refer to the family of this sitter.

DATE: Probably c. 1800

DIMENSIONS: 49 x 38 1/4

CONDITION: There is an addition to the canvas, some six inches wide, running down the entire left hand side of the painting. It is contemporary with the remainder of the work. When cleaned by the Newhouse Gallery, New York, between 1933 and 1936 some changes came about: the tops of the boots, previously black, proved to be white. Other unspecified changes occurred in the arm of the chair but these changes cannot be assessed as the photograph of the portrait which had been given by the Newhouse Gallery to the Frick Art Reference Library prior to cleaning was withdrawn by the Gallery after cleaning and replaced by one (221-7w) showing the portrait on completion of the conservation work.

COLLECTION: Private collection, New York.

PROVENANCE: Said by Caw (Armstrong, p. 97) to have left the family by 1901; Agnew at one time; Blakeslee-Fischhoff Sale, Chickering Hall, New York, 9-10 March 1900; to John Wanamaker; Curtis, at one time; Mrs Benjamin C. Porter, New York, by 1908; Newhouse Gallery 1932; the estate of Mrs Earle Bailie, sale, Sotheby's, New York, 2 November 1978 (11); and again 12 January 1979 (11); to the present owner.

EXHIBITIONS: Metropolitan Museum of Art, New York, 1908-1910, Porter collection; Rhode Island School of Design, English Eighteenth-Century Portraits, November 1932 (22), on loan from the Newhouse Gallery; Carnegie Public Library, Fort Worth, Texas, Old Master Exhibition, March 1935, from the same owner.

REFERENCES: Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39.

76. Mrs John Brown (sitter's dates not known) (Examined)

BIOGRAPHY: Wife of John Brown of Westernhaugh (no. 75).

DATE: Probably close to 1800

DIMENSIONS: 49 1/2 x 39 1/2

DESCRIPTION: Three-quarter length, seated, to right, wearing a mob cap and grey dress.

COLLECTION: Ashmolean Museum, Oxford.

PROVENANCE: Armstrong gives: Mrs Burn; while Greig gives: Miss Brown; Dowell's, Edinburgh, 1898; the intervening history is not recorded until: Mary, Dowager Vicountess Harcourt; her bequest to the Museum, 1961.

REFERENCES: Armstrong p. 97; Pinnington, p. 220; Greig p. 39; Ashmolean Museum, Report of the Visitors, 1961.

77. Robert Brown of Newhall (d. 1834) (Examined)

BIOGRAPHY: The sitter was an advocate and author of three plays,

Mary's Bower, published in 1811; Henry, Lord Darnley and John, Earl of Gowrie were both published in c. 1823; a collected edition of his historical dramas was published at Edinburgh in 1830.

DATE: An old label gives 1792

DIMENSIONS: 25 x 34 1/4

CONDITION: Described by the gallery as in "fair to poor" condition, twill canvas, white ground, surface abraided throughout, unevenly cleaned; retouched, especially on the right side of the sitter's face.

DESCRIPTION: Half length, arms folded, looking to right, holding a document.

COLLECTION: The Art Institute of Chicago, Illinois.

PROVENANCE: By family descent to H. Brown; Knoedler, London, and Knoedler, New York, at unknown dates; Mrs E. Marshall Field, New York, who later became Mrs Suarez; her bequest to the Institute, 1980.

ENGRAVINGS: Line, W. H. Lizars.

EXHIBITIONS: Knoedler, Raeburn Exhibition, New York, 13-27 April 1925.

REFERENCES: Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39; R. Inglis, The Dramatic Writers of Scotland, (1868).

DISCUSSION: The portrait has an old label on the stretcher giving the sitter's name and the date 1792, which is likely to be accurate. The pose is similar to Douglas, 8th Duke of Hamilton (no. 360) which is also of that period. The engraving was listed by Caw (Armstrong, p. 97) but its existence had been questioned (K. Sanderson, unpublished notes, Scottish National Portrait Gallery, Artists File, Raeburn). An undated example of the engraving is in the Scottish National Portrait Gallery (S.P.V.28-1). It is probably a bookplate. The portrait depicts the sitter as an advocate rather than a literary figure.

78. George Bruce of Langlee (1745-1825)

BIOGRAPHY: Corson describes him as the son of Thomas Bruce, Deputy Clerk of Session, who himself became Deputy Clerk of Session in 1786. He married, in 1783, Janet (d. 1828), daughter of Robert Wedderburn and his wife, Rachel, who was a daughter of John Thomson of Charleton. The designation "of Langlee" is not completely accurate as, according to

Corson's biography, the sitter was the owner of Wester Langlee, which he purchased at an unknown date. Both as a neighbour and a lawyer the sitter must have known Sir Walter Scott (no. 640).

DATE: Probably c. 1810-15

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, dark blue coat and black breeches, a red drape and landscape behind.

COLLECTION: The Norton Gallery of Art and School of Art, West Palm Beach, Florida.

PROVENANCE: By family descent to Dr C. du Riche Preller, Edinburgh, whose wife was the sitter's granddaughter; Christie's, 3 May 1929 (45); to Vicars; Frost and Reid, Bristol, 1935.

REFERENCES: James C. Corson, Notes and Index to Sir Herbert Grierson's Edition of the Letters of Sir Walter Scott, p. 388.

79. James Bruce of Bankton, Midcalder (sitter's dates not known)

DATE: Probably c. 1815

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: Half length, to right, without hands.

COLLECTION: Private collection, U.S.A.

PROVENANCE: By descent in the Bruce family until Sotheby's, 20 July 1983 (33).

REFERENCES: Not recorded in the literature.

DISCUSSION: There are two very closely related portraits by Raeburn, clearly of the same man, but bearing different identifications. One is at Harvard and bears the title "Bruce Williamson of Lawers and Balgray", the other is in an American private collection and bears the title "James Bruce of Bankton, Midcalder". As that portrait passed by descent in the sitter's family, it is more likely to bear something resembling the correct name; that at Harvard most certainly bears an incorrect identification.

Concerning the version in the American private collection: when sold at Sotheby's in 1983 the sale catalogue stated that the sitter was James Bruce (b. 1753); that he married Martha Gloag; and that he was secretary to the Board of Excise for Scotland. Regarding the Harvard

version (examined), the Greig Manuscript records that the sitter was "James Bruce of the Excise"; that he lived at Panmure Close, Canongate, Edinburgh, and it associates the date of 1813 with the portrait, a date perfectly acceptable on the grounds of style. The Greig Manuscript then presents some important information but, characteristically, does not record its source. First it corrects the identification of the Harvard version to "James Bruce of the Excise", saying; "This portrait was wrongly catalogued as 'Bruce Williamson of Lawers and Balgray'". The author of the Manuscript concedes that he may have been related to the Robertson Williamson family, as the Manuscript states that: "General Robertson (uncle of Mrs Robertson Williamson [no. 755]...left him [the sitter] £103 and a further £516 pounds to his son, Archibald". Further, the Manuscripts states that it was Mrs Robertson Williamson who commissioned the Harvard portrait and gives the following transcription of the receipt Raeburn issued to her lawyers:

Edinburgh, 9th. Jan. 1815.
Received from J. Dundas & Raus Esq., W.S. Twenty five guineas for
portrait of James Bruce, Esq., done for Mrs Robertson of Lawers.
[signed] Henry Raeburn.

Dr. Henry Raeburn £26. 5. James Bruce, paid
[signed] Mrs Robertson Williamson.

This evidence strongly suggests that the portrait at Harvard (examined) be re-identified. It measures 29 1/2 x 24 1/2, sight; it is in the Fogg Art Museum's collection, (on loan to Standish Winthrop House), Harvard University, Cambridge, Massachusetts; its provenance is: by family descent to Colonel Robertson Williamson; anon. sale, Christie's, 13 June 1913 (118), as "Bruce Williamson of Lawers and Balgray"; Scott and Fowles, New York, 1914; to Mr Edmund C. Converse;

presented to the Museum by Mrs Converse, 1942; it is not recorded in the literature.

80. Mrs Bruce (sitter's dates not known)

BIOGRAPHY: She was the mother of Professor John Bruce of Grangehill (no. 81).

DISCUSSION: The portrait is not known to have survived but Raeburn's receipt is preserved in the Scottish Record Office (G.D.152.216.11). It reads: "Edinr. 30th Nov. 1791 received from Mr Andw. Hamilton the sum of fifteen Guineas for [the] portrait of Mrs Bruce. [signed] Henry Raeburn." Another note in the same collection (G.D.152.104.21.1) reads: "Mr Raeburn presents his most respectful Compts. to Miss Bruce and has sent home her mother's portrait. If she wishes to have a frame made for it he will send Mr Liddell the framemaker to wait on her. Geo. Street April 4th 1792."

81. Professor John Bruce of Grangehill and Falkland, F.R.S. (1745-1826) (Examined)

BIOGRAPHY: Son of Mrs Bruce (no. 80); he was educated at the High School and University of Edinburgh, he held the chair of Logic and Metaphysics from 1775 until 1792, after which he was employed by the government; he owed both positions to the influence of the Dundas family; he was private secretary in London to Henry Dundas, later 1st Viscount Melville (no. 240); became Keeper of the State Paper Office; Secretary of the Latin Language to the Privy Council, and Historiographer to the East India Company; he was M.P. for a Cornish constituency from 1809 until 1814; his mother sat to Raeburn (no. 82), as did his niece Mrs Tyndal Bruce of Falkland (no. 82).

DATE: Payment August 1794

DIMENSIONS: 49 1/2 x 39 1/2

CONDITION: Paste relining, tacking edges removed, conservation work has been carried out on the sitter's right sleeve.

DESCRIPTION: Three-quarter length, seated, to right, a table by his side and a curtain behind.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By family descent to Mrs K.A. Hamilton Bruce; her gift to the Gallery, 1926.

ENGRAVINGS: Line, E. Mitchell.

REFERENCES: Armstrong, p. 97; Greig, p. 39; University of Edinburgh, The University Portraits, pp. 26-8.

DISCUSSION: Raeburn's receipt for the portrait is preserved in the Scottish Record Office (G.D.152.104.21.2) and gives:

Edinr. 22d. Augst. 1794.

Received from John Bruce Esqr. The sum of Thirty Guineas for a portrait of himself.

[signed] Henry Raeburn.

Caw lists this portrait and Mitchell's engraving together with another portrait described as "James Bruce, Historiographer to the East India Company" (Armstrong, p. 97). As John Bruce held that office, it is likely that Caw is wrong in listing that portrait.

There is a copy of Raeburn's portrait, by an unknown hand, in the collection of the University of Edinburgh, given by Mrs Tyndal Bruce of Falkland (see no. 82).

82. Mrs Tyndal Bruce of Falkland (c. 1790-1869) (Examined)

BIOGRAPHY: Daughter of Colonel Robert Bruce, younger brother of Professor John Bruce of Grangehill (no. 83); she was raised by Professor Bruce and became his heir. She married Onesiphorus Tyndall in 1828.

DATE: Perhaps c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, arms folded.

COLLECTION: Hill of Tarvit Mansion House (National Trust for Scotland), Fife.

PROVENANCE: Presumably by descent to Andrew Hamilton-Tyndall-Bruce;

F.B. Sharp; by family descent thereafter until passing to the National Trust for Scotland.

EXHIBITIONS: French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (21).

REFERENCES: K.E. Maison, "Old Masters at Hill of Tarvit", Apollo 35 (January 1942), 10.

83. Called: John Bruce

BIOGRAPHY: The painting is also listed in some photographic archives as of an anonymous sitter. That is likely to be the more accurate identification.

DATE: Probably c. 1815-1820

DIMENSIONS: 30 x 24 3/4

DESCRIPTION: Half length, to left, full face, blue jacket and yellow waistcoat.

COLLECTION: Whereabouts unknown.

PROVENANCE: When at Sotheby's, New York, in 1976 the provenance was given as: John Bruce and Dr N.A.B. Wilson, Cobham, before passing to the Kimbell collection before 1965; but prior to being with the Newhouse Gallery the portrait had borne the title "an anonymous sitter"; it was sold by Newhouse to Mr and Mrs Kay Kimbell as "John Bruce"; their gift to the Kimbell Art Foundation; the Foundation's sale, Sotheby's, New York, 2 December 1976 (170).

EXHIBITIONS: Fort Worth Art Association, Twenty-one Paintings from the Kimbell Art Foundation, 1953 (12); Fort Worth Public Library, Paintings from the Kimbell Art Foundation, 1960-1966 (17).

REFERENCES: The reference given when at Sotheby's, New York, 1976, to Armstrong, p. 97, does not refer to this portrait, but to John Bruce of Grangehill and Falkland, F.R.S. (no. 81); a portrait with the title "John Bruce" is listed by Pinnington, p. 220.

84. Andrew Buchanan of Ardinconnal and Auchingray (1745-1835)

BIOGRAPHY: He had extensive holdings of land in the counties of Dunbartonshire and Lanarkshire. He married, in 1769, Jane (no. 85), eldest daughter of James Dennistoun of Colgrain and Dennistoun.

DATE: Probably c. 1800

DIMENSIONS: 34 1/4 x 26 1/4

DESCRIPTION: Almost three-quarter length, seated, to right, in a brown coat and yellow waistcoat.

COLLECTION: Williamson Art Gallery and Museum, Birkenhead.

PROVENANCE: By family descent to C.J. Fergusson Buchannan of

Auchentorlie, Dunbartonshire; Christie's 26 June 1936 (71); to Gooden and Fox; Cook bequest to the Gallery, 1952.

REFERENCES: National Art Collections Fund, 52nd Annual Report, (1955), p. 22.

85. Mrs Andrew Buchanan (1751-1832)

BIOGRAPHY: Jane, daughter of James Dennistoun of Colgrain by his first wife Janet, daughter of John Baird of Craigtoun. The sitter married Andrew Buchanan of Ardinconnal (no. 84); her niece married Sir Duncan Campbell of Barcaldine (no. 111).

DATE: Probably c. 1800

DIMENSIONS: 34 1/4 x 26 1/4

DESCRIPTION: Three-quarter length, seated, to left, in a brown dress and orange shawl.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent, as with no. 87; Christie's 26 June 1936 (70) to Pawsey and Payne.

DISCUSSION: A date in the vicinity of 1800 would conform well with her age, dress and the subdued handling of the paint. This sitters' chair falls from use c. 1806, but reappears in The Right Honourable Charles Hope of Granton as Lord President (no. 400) of 1809. This and her husband's portrait are unusual in that they are closely related portraits; something which is rare in Raeburn's painting.

86. Captain James Edmonstone Buchanan (d. 1809) (Examined)

BIOGRAPHY: The sitter's biography is not known in any detail. He was probably the son of Major Buchanan of Arnprior (no. 87) and possibly the brother of Thomas Buchanan of Powis (no. 91).

DATE: Before August 1810

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, and looking in that direction, in the uniform of a Captain of the Scots Guards.

COLLECTION: Private collection.

PROVENANCE: By descent.

DISCUSSION: Family tradition has it that this portrait is posthumous, and that the artist worked from some sketches of the young man. This

is likely to be correct as the shadow which encircles the figure is unusual in a military portrait and may be a reference to his death. Furthermore, the frame, which is original, bears a contemporary inscription which gives:

Captain Edmonstone Buchanan of the 3rd Regiment of Foot who gloriously fell at the battle of Talavera at the head of the Grenadier Company of the 1st battalion of that distinguished company.

The battle of Talavera was fought in Spain by British forces against the French on the 27 and 28 July 1809.

The letter from the artist to Thomas Buchanan of Powis (see no. 91 for a transcription) includes an account, dated August 1810, "for a copy of his brother's portrait", priced 20 guineas, which possibly refers to a repetition of this painting.

87. Major John Buchanan of Arnprior, Auchleshie and Cambusmore (d. 1817) (Examined)

BIOGRAPHY: Third son of Duncan Buchanan and Grizell Robertson of Maggar; he succeeded to the estates of his elder brother, Alexander, who was out in the Rebellion of 1745; their estates were confiscated, but returned to them in 1785; the sitter received part of the estates of his cousin, Francis Buchanan of Arnprior and took the designation "of Arnprior". In c. 1771-1772 he married Mary Kynymound (no. 88). The family history is not known in great detail; they had four daughters, who died unmarried, and a son and heir, Alexander (d. 1817) but Captain James Edmonstone Buchanan (no. 86) may also have been one of his sons and see also Thomas Buchanan of Powis (no. 91).

DATE: Probably c. 1790

DIMENSIONS: 35 1/2 x 27 1/2

CONDITION: Twill canvas, relined, the frame is untypical but probably original.

DESCRIPTION: Near three-quarter length, seated, to right, holding his hat, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By family descent.

REFERENCES: Greig, p. xxiii, but the portrait is missing from Greig's list; Brotchie, p. 50.

DISCUSSION: Greig says of the work that it had "been accepted by some critics as having been painted before the Roman visit", but on stylistic grounds it must be from the vicinity of 1790. It is close to Dr Craigie (no. 178). A letter from Raeburn to this sitter is preserved in the family archives and reads:

Edin. 10 Octr. 1816

To Major Buchanan of Cambusmore,

I had the case with your portrait ready for the carrier when he should call and meant to have written you by him, but he called last night when I was not at home. I hope the frame and inscription will be just as you wished it. I do not know who was the framer but it is an excellent picture.

I beg to return you many thanks for the present of game you sent me but am afraid to say that my man let away the carrier without ever paying for the carriage of them. I beg my respectful compliments to all of your family with whom I have the honour of being acquainted and believe me with esteem and regard,

Dear Sir, Your most obedt. & faithful sevt.,
[signed] Henry Raeburn.
[Transcription: Compiler]

It is not possible to say with confidence to which painting this letter relates but Captain James Edmonstone Buchanan (d. 1809) (no. 86), alone of the Raeburn portraits in this collection, carries an extensive inscription on the frame.

87(2). A repetition of Major Buchanan's portrait; of the same approximate size; whereabouts unknown; was on loan to the National Gallery of Scotland from 1914 until 1920 by Viscount Novar; it appears to have been a gift from the sitter to a Colonel Ferguson of Raith in exchange

for Colonel Ferguson's portrait, also by Raeburn (no. 278); thereafter Buchanan's portrait passed by descent in the Ferguson family to Sir R.C. Munro Ferguson, afterwards Viscount Novar, by 1914; with Knoedler, London, 1928; Scott and Fowles, New York, 1931; Walter Fearon, New York; anon. sale, Parke-Bernet, New York, 3 December 1942 (30). Its status is not known but there is no reason to assume that it is secondary to the portrait of Buchanan still in the hands of that family.

88. Mrs John Buchanan of Arnprior (d. 1808) (Examined)

BIOGRAPHY: Mary Kynymound, daughter of of Patrick Edmondstone of Newton, she married Major John Buchanan of Arnprior (no. 87) in c. 1771-2.

DATE: Probably c. 1803.

DIMENSIONS: 35 1/2 x 27 1/2

CONDITION: Twill canvas, original frame.

DESCRIPTION: Three-quarter length, seated, slightly to left, full face, in a black and white dress and white cap.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (234).

REFERENCES: Andrew, p. 118; Armstrong, pp. 97, 101; Pinnington, p. 221; Greig, p. 40.

89. John Buchanan of Ardoch, Balloch Castle and Boturrich (sitter's dates not known)

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

DATE: c. 1822

DESCRIPTION: Half length, standing, to left with a tartan plaid over his left shoulder, in a landscape.

COLLECTION: Private collection.

PROVENANCE: By family descent.

EXHIBITIONS: Helensburgh, Victoria Hall, Pictures from Private Collections, 1954 (49).

REFERENCES: Not recorded in the literature.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9th June 1824: "Buchanan of Ardoch £78 15." It is

likely that the debt refers to this work.

There are signs of the activity of more than one hand at work in the painting: the left arm and the sitter's back are inaccurately drawn and the relationship between the figure and the space it occupies is uncomfortable.

90. Robert Buchanan (sitter's dates not known)

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

DATE: Traditionally 1823

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to the sitter's niece, Mrs Henderson, by 1876.

EXHIBITIONS: Raeburn Exhibition, 1876 (203).

REFERENCES: Andrew, p. 106; Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1824] February 13 Robt. Buchanan Esqr £26. 5." A portrait of this man appeared at the 1876 Exhibition where the catalogue said of it that it had been painted in 1823.

91. Thomas Buchanan of Powis (sitter's dates not known) (Examined)

BIOGRAPHY: The sitter's biography is not known in detail and the relationship of this sitter to Major John Buchanan of Arnprior (no. 87) is not established with certainty. The records of Major John Buchanan's family give his son's name as Alexander.

DATE: Completed by August 1810

DIMENSIONS: 29 x 24

CONDITION: Twill canvas, original frame.

DESCRIPTION: Half length, slightly to left, in a dark blue coat with gold braid. It does not appear to be a military tunic.

COLLECTION: Private, Scotland.

PROVENANCE: By family descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: There is an account for this portrait and for a copy of his brother's portrait, presumably Captain James Edmonstone Buchanan (no. 86), in the family archives, dated 28 August 1812. It reads:

[To] Thos. Buchanan, Esq., Care of Major Buchanan of Cambusmore, Doune.

Thos. Buchanan Esq. to Mr Raeburn 1810 Augst.
To his own portrait and a copy of his brother's portrait - both sent to Cambusmore, 20 guineas each, £42

Dear Sir,

I take the liberty of sending you the above note. I am sorry I happened to be out of the way when you did the honour to call. I hope you will do me that favour again first time you pass thro[ugh] town and that I shall be more lucky.

I am with the greatest esteem, Dear Sir, your most Obedt. Servt.
[Signed] Henry Raeburn.
[Transcription: Compiler]

92. Reverend Walter Buchanan (1755-1832)

BIOGRAPHY: Second son of Andrew Buchanan, a maltman of Glasgow; he attended the University of Glasgow and graduated M.A. in 1774; licensed by the presbytery of Glasgow in 1778; ordained to Stirling in 1780; he became a Doctor of Divinity in 1805; he transferred to the Canongate Church, Edinburgh, and preached before the Society for Propagation of Christian Knowledge. He married, in 1785, Margaret Stobie (no. 93).

DATE: Probably 1800-1810

DIMENSIONS: 29 3/4 x 25

DESCRIPTION: Half length, to left, wearing bands.

COLLECTION: Whereabouts unknown.

PROVENANCE: Robert Foulis, M.D., by 1876; anon. sale, Christie's, 2 April 1965 (43); and again 27 March 1981 (137), his wife's portrait was the following lot (138).

EXHIBITIONS: Raeburn Exhibition, 1876 (124).

REFERENCES: Andrew, p. 106; Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40.

93. Mrs Walter Buchanan (d. 1847)

BIOGRAPHY: Margaret Stobie wife of Reverend Walter Buchanan (no. 92).

DATE: Probably of 1800-1810

DIMENSIONS: 29 3/4 x 25

DESCRIPTION: Half length, to right, arms folded, wearing a hat.

PROVENANCE: As of no. 94.

EXHIBITIONS: Raeburn Exhibition, 1876 (235); French Gallery, London, Pictures by Sir Henry Raeburn, R.A., 1911 (6).

REFERENCES: Andrew, p. 106; Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40.

DISCUSSION: Although the two sitters face one another, and, at first glance, the portraits appear to be a pair, the manner in which the light falls in the paintings is different.

94. Mr Buchanan (sitter's dates not known)

BIOGRAPHY: Father of H.M. Buchanan; but otherwise no records of the sitter's life are known.

DATE: Payment 1823

DIMENSIONS: Unknown.

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

PROVENANCE: Unknown.

REFERENCES: Not recorded in the literature.

DISCUSSION: A copy of the portrait is the subject of a letter from the artist to the sitter's son, which is preserved in the Scottish Record Office (G.D.47.719). It reads:

[outside] £31. 10/. Sir Henry Raeburn, Jany 1823
H:M: Buchanan Esqr. Ec. Ec.

[contents]

Dear Sir,

I have received the 30 Gns for the copy of your Father's Portrait and will send you a stamped Receipt in the [illegible] not having a proper stamp by me at present.

Accept my best thanks and Beleive me, Dear Sir,

Most faithfully yours,

[signed] Henry Raeburn.

York Place 24th Jany 1823

It is not clear if the portrait is a copy by the artist after one of his own works or after the work of another artist; both are equally possible.

95. John Henry Bucklitsch (c. 1755-1831) (Examined)

BIOGRAPHY: The sitter had been brought from Saxe-Weimar in 1786 by William, Earl of Kintore to be his gamekeeper.

DATE: Exhibited 1820

DIMENSIONS: 94 x 71 (sight)

DESCRIPTION: Full length, standing, to right, with a pony by his left and dogs behind, in a landscape.

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

PROVENANCE: Commissioned by the Earl of Kintore, thereafter by descent in that family.

EXHIBITIONS: R.A., 1820 (219); Edinburgh Institution 1821; Aberdeen, Artist and Patron in the North East 1700-1860, 1975 (31).

REFERENCES: Armstrong, p. 105, under Jaegar; Pinnington, p. 236; Greig, p. 49; Dibdin, pp. 83, 88, 91.

DISCUSSION: The work is unique in being Raeburn's only portrait of a servant.

96. Henry Burrell (1776-1814)

BIOGRAPHY: Barrister-at-Law and Secretary of Bankrupts.

DATE: Before 1815

DIMENSIONS: Unknown.

DESCRIPTION: Half length, seated, to right, arms folded.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

ENGRAVINGS: Stipple, H. Meyer, 1815.

REFERENCES: O'Donoghue, 1,300.

DISCUSSION: The work is known only through the engraving which, being a vignette, does not give a full record of the portrait's appearance. It shows a figure, three-quarter length, to right, in a landscape setting, his hands crossed on his lap, his gloves in his left hand and his hat in the other. The impression in the Scottish National Portrait Gallery is a proof before all letters and so gives little information.

97. James Byres of Tonley (1734-1817)

BIOGRAPHY: He was the main guide for British tourists to Rome in the

eighteenth century and it was in this role that Raeburn knew him. For Byres, Raeburn painted Patrick Moir (no. 540), Byres's nephew and successor in business, and, through Byres, Raeburn was given the commission for George John, 2nd Earl Spencer (no. 779), a miniature done in Rome. Byres acted as an intermediary between patron and artist and in this capacity he introduced many British sitters to Batoni and probably as a consequence of this long standing business arrangement Batoni appointed Byres one of his executors. The sitter also acted as a dealer and major works of art passed through his hands including the Portland Vase. The artist always remembered the assistance of Byres during his stay in Rome and in Raeburn's Obituary Byres' influence on the young painter was recorded.

DATE: Finished by August 1809

DIMENSIONS: 25 x 30 1/4

CONDITION: When exhibited at Knoedler, New York, there was an ink inscription cut from an old stretcher and attached to the new stretcher, it read: "Painted by Sir Henry Raeburn, my Grandfather Vouched for by L.W. Raeburn, 1876", it was followed by the writer's seal.

DESCRIPTION: Half length, to right. The portrait is often reproduced as an oval but Raeburn's portrait of the sitter last seen in America is rectangular in photographs.

COLLECTION: Whereabouts unknown.

PROVENANCE: Presumably the commission was instigated by the artist; by descent in the artist's family; Studio Sale, Christie's, 7 May 1877 (6); to D. Scott Moncrieff; still in that collection 1904; Captain the Honourable Evan Charteris, London; Knoedler, New York 1925; to Jonathan Warner, Youngstown, Ohio.

EXHIBITIONS: R.S.A., 1863 (67), lent by John P. Raeburn; Raeburn Exhibition, 1876 (67); Edinburgh Loan Exhibition, 1901, (177), lent by D. Scott Moncrieff; French Gallery, London, 1910 (2); R.A. Old Master Exhibition, 1904 (99); Knoedler, Loan Exhibition of Pictures by Raeburn, 1925 (8).

REFERENCES: Andrew, p. 107; Armstrong, pp. 51, 97; Pinnington, p. 221; Greig, pp. xxiv, xxxviii-xxxix, xl, xlvii, 40; Brotchie, p. 87; Dibdin, pp. 38, 38, 143. On Byres see Brinsley Ford, "James Byres, Principal Antiquarian for the English Visitors to Rome", Apollo 99 (June 1974), 446-461.

DISCUSSION: The work was mentioned in a letter from the artist of 24 August 1809 and was clearly finished by the time. The letter concerns

the possible production of a print from this portrait, none is known.
For a transcription of this letter see Robert Blair of Avontoun (no.
53).

A portrait of Byres by J. Moir was included as number 166 in the
second exhibition of the Associated Society of Artists in 1809.

98. William Cadell of Banton (1737-1818) (Examined)

BIOGRAPHY: First general manager of the Carron Ironworks. His estate was near Kilsyth.

DATE: c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Head and shoulders.

COLLECTION: Private, Lothians, Scotland.

PROVENANCE: By family descent.

REFERENCES: Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40.

99. Sir Ewan Cameron of Fassifern and Callart, styled 2nd Bt. of Fassifern (1740-1828)

BIOGRAPHY: He married Louisa, daughter of Duncan Campbell, 3rd Bt. of Barcaldine (see no. 111 for that family) and was created a baronet in 1817 as a result of the outstanding military career of his son, Colonel John Cameron (1717-1815), who fell at Quatre Bras; at an unknown date he purchased the estate of Callart near Ballachulish to add to his other property, Fassifern, also in Inverness-shire.

DATE: Possibly c. 1817

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, slightly to right.

COLLECTION: Fairfax Lucy Collection, Charlotte Park (National Trust), Warwickshire.

PROVENANCE: John C.L. Campbell, by 1913.

EXHIBITIONS: London, French Gallery, Portraits by British Artists, 1913 (28).

DISCUSSION: The portrait is unusually difficult to date but it may be that the commission was connected with the sitter being created a baronet in 1817.

100. Dr George Cameron (sitter's dates not known)

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

DATE: 1810-1820

DESCRIPTION: Head and shoulders, to right.

COLLECTION: Anglo American Art Museum, Baton Rouge, Louisiana.

PROVENANCE: Sir W. Mitchell Banks, by 1901; C. Maclean, at an unknown date; Newhouse Gallery, New York, 1955.

EXHIBITIONS: Liverpool Art Club, 1881.

REFERENCES: Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40.

DISCUSSION: It is said that as a child Cameron had sat to Raeburn, but judging by the sitter's apparent age this is impossible.

101. Alexander Campbell of Hallyards (1768-1817) (Examined)

BIOGRAPHY: The sitter and his wife (no. 102) have been given the designation "of Hillyards" by Armstrong, and "of Hallyards" by Greig. Groome does not mention an estate of Hillyards but lists an estate of Hallyards, near Peebles, and says that at the end of the eighteenth century and beginning of the nineteenth century it was tenanted by Professor Adam Ferguson (no. 271); Groome also lists an ruined mansion of this name near Lochgelly, Fife. The estate at Peebles is the most likely contender. The provenances of the portraits also indicate that only one family is under discussion despite the slight differences in the family's designation. He was a West India Merchant and a member of various clubs and societies including the Highland Sharpshooters - whose Captain he was in 1807 - the Celtic Society and the Glasgow Highland Society, who commissioned the portrait. He married, in 1800, Barbara Campbell (no. 102) daughter of Archibald Campbell of Jura. They had six sons and three daughters.

DATE: Probably c. 1816

DIMENSIONS: 30 x 25

CONDITION: There are pentimenti down the sitter's right shoulder and arm, original frame.

DESCRIPTION: Half length, to left, in a dark coat.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow, on loan from the Glasgow Highland Society.

PROVENANCE: The version at Glasgow is clearly the primary version and remains the property of the original owners. There are many other versions and their provenances are confused.

REFERENCES: Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40.

101(2). The version at Manchester City Art Gallery (examined); measuring 29 1/2 x 24 1/2; came from the collection of D. Heinemann, Munich, and

was bequeathed by James Blair. Although of lower quality than the Glasgow version, it is probably autograph.

101(3). The provenance of the version in the collection of the Duke of Hamilton is unknown but it has presumably been in this collection for some time as it is mistakenly titled "The Duke of Hamilton".

101(4). The version in the Municipal Museum, Leipzig, Germany, was purchased in 1907 with the legacy of Hermann Traugott Frietzche, its status cannot be established from the available photographs.

101(5). There is a further version in the collection of Aberdeen Art Gallery (examined); measuring 29 3/4 x 24 3/4; it is in poor condition but probably comes from the circle of Raeburn; it was bequeathed by Mrs Colina M. Grant in 1947.

It may be that one of the above portraits is identical with a version which cannot be identified but which belonged to A. Campbell in 1868 when it was exhibited at the Glasgow Portrait Exhibition (183); another belonged to R.B. Don when lent to the Grafton Gallery, Scottish Old Masters, 1895. See also the portrait of this sitter's wife).

102. Mrs Alexander Campbell of Hallyards (1776-1869)

BIOGRAPHY: Barbara Campbell, daughter of Archibald Campbell of Jura. She married Alexander Campbell of Hallyards (no. 101).

DATE: Almost certainly before 1816

DIMENSIONS: Unknown.

DESCRIPTION: Three-quarter length, to right, seated, wearing a light dress and dark mantle, a drape behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mr R.B. Don by 1912.

EXHIBITIONS: Grafton Gallery Scottish Old Masters, 1895; Dundee, 1912.

REFERENCES: Armstrong, p. 97; McKay, pp. 58, 61; Pinnington, p. 221; Greig, p. 40.

DISCUSSION: The style of hair and dress and the manner in which the artist has seated the figure indicate a date close to 1817 but as she is not in mourning it must predate her husband's death in that year. The portrait does not relate in any clear way to that of her husband.

103. Colonel Alexander Campbell of Possil (sitter's dates not known)
(Examined)

Introduction: Burke's Landed Gentry (1972), 3, 149-50, lists under the name Carter-Campbell of Possil a group of figures, often quite distantly related. Many of them sat to Raeburn. The family history is, however, incomplete and dates of birth and death of family members which would be useful in the study of their portraits are not known. Brief biographical outlines of the following family members are given: Colin Campbell of Park (no. 108); his wife Mrs Colin Campbell of Park (no. 109), whose date of death it would be so useful to know; Mungo Campbell of Hundleshope (no. 127); Mr and Mrs Robert N. Campbell of Kailzie (no. 128); John Campbell of Morriston (124); Colonel Alexander Campbell of Possil and his wife Mrs Campbell of Possil (nos. 103 and 104). Tracing the provenances of these works to Miss I.A.H.J. Campbell who bequeathed them to Glasgow is not possible from Burke's entry. Furthermore, no biographical information is given by Burke for the somewhat problematic portraits of John Campbell Sr. of Possil (no. 105) and Mrs John Campbell Sr. of Possil (no. 106). These works do not have a I.A.H.J. Campbell provenance but it would be useful to know more of their histories as they may be wrongly identified.

BIOGRAPHY: The identity and biography of Colonel Alexander Campbell of

Possil given when the portrait appeared at Christie's on 10 November 1987, and repeated thereafter, are not correct. On stylistic grounds the work dates from the last years of the artist's career, and so on the basis of the sitter's apparent age, approximately forty, he must have been born c. 1780. It is therefore impossible that the portrait represents the Alexander Campbell who entered the army as an Ensign in the 42nd Regiment in April 1769, as that would suggest a date of birth in the early 1750s. Burke's history of the family gives a line of succession but few dates. The sitter is almost certainly Colonel Alexander Campbell of Possil and Achnacroish, Argyllshire, Lieutenant-Colonel of the 20th Regiment, eldest son of John Campbell of Morriston (no. 124) and his wife Marion (d. 1812), daughter of John Murdoch. The Greig Manuscript gives his dates as 1780-1849, and says that he was at one time a partner in the firm of John Campbell Sr. and Company, West India Merchants, that he served at the taking of the Cape of Good Hope in 1806 and that he fought at Corunna.

DATE: c. 1820

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in military tunic.

COLLECTION: Whereabouts unknown.

PROVENANCE: G. Maclachlan of Castle Lachlan by 1876; Mrs Atherton by 1901; Newhouse Gallery, New York, 1969; Agnew c. 1970; anon. sale, Christie's, 20 November 1987 (96a), bought in; and again, 20 April 1990 (41).

EXHIBITIONS: Glasgow, Portrait Exhibition, 1868; Raeburn Exhibition, 1876 (205); Knoedler, New York, Loan Exhibition of Portraits by Raeburn, January 1913 (2).

REFERENCES: Armstrong, p. 97; Pinnington, p. 221; Greig, p. 41; Christie's, Sale Catalogue, 20 November 1987 (96a).

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9th June 1824: "Mr Campbell of Possill [sic] £73. 15." However, as the Campbells of Possil frequently patronised Raeburn, it is impossible to link that entry with certainty to this portrait. The matter is further confused by another entry in the same section of the

1824 Inventory which gives: "Mr Alexander Campbell & Mrs. Campbell
£52. 10."

When this portrait was exhibited at Knoedler, 1913 (2), the catalogue
stated that it was a companion to Mrs Alexander Campbell of Possil
(no. 104) which was included as number three in the same exhibition.

104. Mrs Campbell of Possil (b. 1790) (Examined)

BIOGRAPHY: Harriet, eldest daughter of Donald Maclachlan of
Strathlachlan, Argyllshire, she married Alexander Campbell of Possil
(no. 103), in 1810.

DATE: c. 1820

DIMENSIONS: 29 7/8 x 25

DESCRIPTION: Half length, to left, with an eye glass on a ribbon
hanging round her neck.

COLLECTION: Detroit Institute of Arts, Detroit, Michigan.

PROVENANCE: G. Maclachlan of Castle Lachlan, by 1876; Mrs Atherton by
1890 and with her until at least 1909; Mr and Mrs Ford Ballantyne;
presented to the Institute.

EXHIBITIONS: Raeburn Exhibition, 1876 (206); Knoedler, New York, Loan
Exhibition of Portraits by Raeburn, January 1913 (3).

REFERENCES: Andrew, p. 107; R.L. Stevenson, p. 412; Henley, no. 7;
Armstrong, p. 97; Pinnington, p. 221; Greig, p. 41; Dibdin, p. 146;
Detroit Institute of Arts Bulletin 50 (1971), 12.

105. John Campbell Sr., of Possil (sitter's dates not known)

DATE: Probably before 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, in a brown coat and yellow
waistcoat, wearing a wig.

COLLECTION: Whereabouts unknown.

PROVENANCE: G. Maclachlan Esq., of Castle Lachlan; Mrs Atherton;
Knoedler, 1921; Carrington Sale, Christie's, 9 May 1930.

EXHIBITIONS: Probably Raeburn Exhibition, 1876 (221); Edinburgh Loan
Exhibition, 1901 (167).

REFERENCES: Andrew, p. 108; Armstrong, p. 98; Pinnington, p. 222;
Greig, p. 40.

DISCUSSION: The identities of this portrait and its pendant Mrs John
Campbell Sr. of Possil (no. 106), which has the same provenance as
this work and is of the same size, present some minor problems. As

outlined in the entry on Colonel Alexander Campbell of Possil (no. 103), the family history as given by Burke is limited. Burke states that Colonel Alexander Campbell of Possil was the first member of the family to have the designation "of Possil", and further, that his father was John Campbell "who resided at Morriston", but for John Campbell of Morriston see no. 124. This portrait is probably identical with that exhibited at the Raeburn Exhibition, 1876 (221) described as "John Campbell, Sen., Esq." Certainly the description given by Armstrong of "John Campbell, Sen., of Possil" fits with the picture under discussion: "Bust; face slightly turned to right; tawny yellow wig; brown coat; plain background, 30 x 25".

106. Mrs John Campbell, Sr., of Possil (sitter's dates not known)

BIOGRAPHY: Wife of John Campbell Sr. of Possil (no. 107).

DATE: Probably c. 1815

DIMENSIONS: 29 7/8 x 24 7/8

DESCRIPTION: Half length, to left, black gown, white ruff and frilled cap, her left arm rests on the chair.

COLLECTION: The University of Southern California.

PROVENANCE: G. MacLachlan of Castle Lachlan, by 1876; Knoedler and the Erich-Newhouse Gallery at unknown dates, Newhouse Gallery, 1937; Max Safron, 1939.

EXHIBITIONS: Probably Raeburn Exhibition, 1876 (4), described as "Mrs Campbell, Sen". Edinburgh Loan Exhibition, 1901 (170).

REFERENCES: Andrew, p. 108; Armstrong, p. 98; Pinnington, p. 222; Greig, p. 40.

107. Mrs Christina Lamont Campbell of Ballimore (1735-1810)
(Examined)

BIOGRAPHY: Christina Lamont Drummond was the sister of Alexander Drummond, consul at Aleppo, and widow of David Campbell of Dunloskine, by whom she had one son and one daughter. She married, second, Dougald Campbell of Ballimore M.P. (c. 1710-1764) in c. 1758, by whom she had a further son, General Duncan Campbell of Lochnell and Barbeck (no.

112). By November 1763 her husband was seriously ill and in December of that year he vacated his seat in the Commons on being given the sinecure of Master of the Revels. He died a year later and the sitter was awarded a pension of two hundred pounds per annum, half of which she devoted to the payment of his debts.

DATE: c. 1795

DIMENSIONS: 48 1/4 x 38 1/2

DESCRIPTION: Three-quarter length, seated, in a landscape setting, in a white dress and black shawl.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By family descent to Sir Thomas Milles Riddell Bt.; bequeathed to the Gallery by his widow, Lady Riddell, 1897.

REFERENCES: Armstrong, pp. 69, 70, 98; McKay, pp. 42, 45; Caw, Masterpieces, pp. 33, 63; Pinnington, pp. 169, 170, 172, 195, 196 and 222; Greig, pp. xxxv, xlvii, lv, 41; Brotchie, p. 64.

DISCUSSION: All commentators suggest a date of c. 1795. However, Armstrong's suggestion that it compares to Lady Steuart of Coltness (no. 669) cannot be accepted: the Steuart portrait shows an interest in creating a linear design in a portrait, a feature which appears in Raeburn's portraits in the late 1790s.

108. Colin Campbell of Park (c. 1729-1793) (Examined)

BIOGRAPHY: Accounts of his origins vary. The Raeburn Exhibition Catalogue, 1956, quotes two accounts: that he was descended from the Campbells of Loudoun, or the Campbells of Glenorchy. Burke's Landed Gentry (1972) states that he was the son of Captain Alexander Campbell (died between 1766 and 1772), who married Helen Campbell, "probably of the Glenlyon family"; for a time, c. 1772, he commanded H.M. Revenue sloop Prince of Wales and was later head of the firm Colin Campbell and Company of Greenock, West India Merchants; from 1768 he was the owner of the estate of Park in Renfrewshire, which had previously been known as Park of Inchinnan; he sold the estate in 1789; he married Anne Campbell (no. 109) and they had one daughter,

Susanna, who, in 1788, married Donald Maclachlan of that ilk. The sitter was related to the Campbells of Possil (see no. 103). A note in the Glasgow curatorial files states that when he died, he was buried in his brother's lair in the Ramshorn churchyard in Glasgow. He had two brothers: Mungo Campbell of Hundleshope (no. 127) and John Campbell of Morriston (no. 124).

DATE: Before 1793

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Clark Art Institute, Williamstown, Massachusetts.

PROVENANCE: The provenance cannot be traced before it was with the Newhouse Gallery, New York, at an unknown date; Denison B. Hull; his gift to the Institute, 1974.

EXHIBITIONS: Chicago Art Institute during the 1960s, from the Hull collection.

REFERENCES: Andrew, p. 108; Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40; Raeburn Exhibition Catalogue, 1956, p. 37.

DISCUSSION: The Williamstown version is clearly primary and possibly as much as fifteen years earlier than the version with Glasgow Museums and Art Galleries: 108(2) (examined), of the same dimensions, it is on twill canvas, relined. The provenance of the Glasgow version is: bequest of Miss I.A.H.J. Campbell, 1917, and therefore presumably has the same provenance as Mrs Colin Campbell of Park (no. 109). That version was said by Armstrong (p. 97) to have been included in the Raeburn Exhibition, 1876, but this is not the case. The Glasgow version shows the free handling in the background which is characteristic of the artist's copies, and it may be contemporary with the portrait of the sitter's wife.

109. Mrs Colin Campbell of Park (sitter's dates not known)
(Examined)

BIOGRAPHY: Second daughter of Thomas Campbell of Tomperran, Strathearn, Perthshire, and wife of Colin Campbell (no. 110).

DATE: Probably c. 1805-1808

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, looking to left, in dark dress and hat, wearing a spotted shawl.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: G. Maclachlan of Castle Lachlan, by 1876; to Mrs Atherton by 1890; Miss I.A.H.J. Campbell; her bequest, 1917.

EXHIBITIONS: Raeburn Exhibition, 1876 (161); Edinburgh Loan Exhibition, 1901 (170); Paisley, Art Institute, 1927; Glasgow, Empire Exhibition, 1938 (20); R.A. Exhibition of Scottish Art, 1939 (121); Raeburn Exhibition, 1956 (39); Glasgow, 1961 (30); Ottawa, Scottish Exhibition, 1968.

REFERENCES: Armstrong, p. 107; R.L. Stevenson, p. 413; Henley, no. 8; Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40; Brotchie, p. 84; Dibdin, p. 147; Scottish Art Review, (Summer, 1946), 14; Raeburn Exhibition Catalogue, 1956, p. 37; Macmillan, 1990, p. 160.

DISCUSSION: Dating the portrait would be made slightly easier if the sitter's date of death were known. Until such time as it emerges, stylistic analysis must suffice. The deep shadow which is cast over the sitter's eyes was a motif used by the artist as early as 1788 in Lady Forbes of Craigievar (no. 291), but it is also found in a portrait which is likely to be close in date with this painting, The Drummond Children (no. 219) of c. 1809.

109(2). A repetition, whereabouts unknown, and of uncertain status, was with T. Craig Christie by 1894; and thereafter with Mr J. Staat Forbes; Colonel E.G.S. Ward; his sale, Christie's, 16 November 1962 (72). It was exhibited at Glasgow, 1894 (131), and at the Grafton Gallery, Scottish Old Masters, 1895 (31).

110. Reverend David Campbell (sitter's dates not known)

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

DATE: 1790-1800

DIMENSIONS: 35 3/8 x 27 3/8

DESCRIPTION: Three-quarter length, seated, to right, his right hand rests on a stick, his left on the arm of his chair.

COLLECTION: Whereabouts unknown.

PROVENANCE: Colnaghi, at an unknown time; R.Y. Eaton, Toronto, by 1935.

EXHIBITIONS: Toronto, 1935, from the Eaton collection.

REFERENCES: Not recorded in the literature.

111. Sir Duncan Campbell of Barcaldine and Glenure (1786-1842)
(Examined)

BIOGRAPHY: Eldest son of Alexander Campbell of Barcaldine and Glenure, and his wife, Mary; he was a Captain in the 3rd Scots Fusilier Guards in the uniform of which he is shown; he served at Copenhagen, in the Walcheron Expedition, and in the Peninsular Wars, where he fought at the battle of Talavera; at that time he was aide-de-camp to his cousin, General (later Sir) Alexander Campbell, Bt., of Gartford. He married, in 1815, Elizabeth Dreghorn, a daughter of James Dennistoun of Dennistoun, Dunbartonshire; he became Deputy Lieutenant of Argyll; was a magistrate and was created a Baronet in 1831.

DATE: Payment requested in 1812

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, to left, standing, his left hand resting on his sword and holding his hat, his right hand at his waist.

COLLECTION: Fine Arts Museum of San Francisco, California.

PROVENANCE: By family descent to the sitter's grandson, Sir Duncan Alexander Dundas Campbell, Bt.; his sale, Christie's, 28-9 August 1926 (144); to Knoedler; Mr Edward S. Moore, Kentucky; Roscoe and Margaret Oakes, purchased 1956; their gift to the Museum, 1962.

EXHIBITIONS: Indianapolis, The Herron Museum of Art, The Romantic Era, 1965 (15); Oakland, California, The Oakland Museum, Art Treasures in California, 1969.

REFERENCES: Greig, p. 40; J.R. Goldyne, "British Art at San Francisco", Apollo 111 (March 1980), 226-8; Irwin and Irwin, pp. 160, 430; Catherine Gordon, British Paintings, Hogarth to Turner, An Observer's Guide, London, 1981, p. 48; Macmillan, 1986, p. 134.

DISCUSSION: In a letter in the Barcaldine Papers (Scottish Record Office G.D.170.2677), Raeburn requested payment from the sitter:

York Place, Edinr. 10th Novr. 1812.

Dear Sir,

Painters and poets and these sort of people, you know, are always poor, and as I am no exception to this general description, and have considerable sums to pay about this term, I have taken the liberty to remind you of your portrait, and to say it would be doing me a particular favour if you would send me an order for the ammount: the sum is 50 gns.

I would not have taken this liberty but that I know it is a trifle

to you, and may have escaped you.

I am with esteem, Dear Sir, your most Obedient Servant.

[signed] Henry Raeburn.

This letter has led most commentators to date the portrait to c. 1812. That would mean that the artist was pressing for payment only shortly after completion of the portrait. There is no known instance of Raeburn having done this; portraits were dispatched on completion and payment was generally made shortly afterwards. Stylistically, the painting has much in common with General Sir William Maxwell of Calderwood, 7th Bt. (no. 528), which was exhibited in 1809. It is at least possible that the Campbell of Barcaldine portrait was completed c. 1809, and that payment was not made for several years, causing Raeburn to write in this manner.

Macmillan states that there is a receipt for the portrait dated 1812.

This does not appear to be the case.

112. General Duncan Campbell of Lochnell and Barbeck (c. 1763-1837)

BIOGRAPHY: Son of Donald Campbell of Balliemore and his wife Christina Drummond, Mrs Campbell of Balliemore (no. 107); in 1768, on the death of his great-uncle, Sir Duncan Campbell, he fell heir to the estate of Lochnell; he was also the heir to his father's brother, Major-General John Campbell, from whom he received the estate of Barbeck in 1764; in 1794 he was commissioned by the Duke of Argyll to raise the 91st (later the 98th) Argyllshire Highlanders; he commanded this batallion until his retirement in 1806; he was a Whig and was elected M.P. for the Ayr burghs in 1809; regarding his attendance, William Adam of Blairadam (no. 11) said of him: "He never goes until late and he comes away as soon as he can."; he stood down in 1818 and Thomas F.

Kennedy of Dunure (no. 443) took his seat. In 1792 he married the Honourable Eleanora Fraser, daughter of George Fraser, 14th Lord Saltoun; they divorced in 1808; he married, second, in 1808, Augusta, daughter of Sir William Murray 5th Bt. of Ochtertyre (no. 566); he had no children and was succeeded by his cousin, Archibald Campbell, 9th of Lochnell.

DATE: c. 1793

DIMENSIONS: 48 x 38 1/2

DESCRIPTION: Three-quarter length, to left, standing beneath a tree, in military uniform, his arms crossed, holding his hat in his right hand, in the uniform of an officer in the guards.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir Rodney Stewart Riddell, Bt.; his sale, Christie's, 16 June 1911 (121); Agnew; Marzell de Nemes; Christie's, 29 June 1917 (84); to Colonel Farquharson; Gluckstadt Sale, Winkel and Magnussen, Copenhagen, Denmark, 2-5 June 1924.

REFERENCES: Greig, p. 40.

DISCUSSION: In the pastoral setting and somewhat laconic mood, this portrait has much in common with another portrait of another military officer, General Maxwell of Calderwood, 6th Bt. (no. 527). He sat again to Raeburn later in life:

112b).

DATE: Probably c. 1818

DIMENSIONS: 50 x 40

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

COLLECTION: Duke of Argyll, Inverary Castle, Inverary.

PROVENANCE: Unknown.

ENGRAVINGS: Stipple, J.B. Bird, private plate. Caw dates the print to 1834 (Armstrong, p. 97) but a dated version has not been seen by the compiler.

EXHIBITIONS: R.S.A., 1863 (108).

REFERENCES: Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40; Sanderson, p. 136.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts outstanding at 9th June 1824: "General Campbell of Lochnell £84." It is not clear to which work this debt refers. Based on photographs, the quality of the known versions would lead to hesitation in attributing them to Raeburn in the absence of the 1824 Inventory; it may be that

another hand was also at work.

112c). There is a part replica, showing the head and shoulders only; it is in collection of the Cleveland Museum of Art, Cleveland, Ohio; measuring 30 x 25; it was with Spink in 1924; purchased by Mrs Leonard C. Hanna, Sr.; bequeathed to Leonard C. Hanna, Jr.; presented by him to the Museum as part of the Caroline C. Hanna Memorial Collection, 1947; it was exhibited at Jacques Seligmann's, New York, Portraits by Sir Henry Raeburn, March to April 1938 (8).

113. Lord Frederick Campbell (1729-1816)

BIOGRAPHY: Third son of John, 4th Duke of Argyll; he was M.P. for Glasgow burghs from 1761 until 1780; and for Argyll from 1780 until 1799; appointed Lord Clerk Register of Scotland in 1768; he was confirmed in that office for life in 1777; in 1774 he laid the foundation stone for the Register House at Edinburgh. He married Mary, youngest daughter of Amos Meredith of Henbury, and widow of Laurence, 4th Earl of Ferrars.

DATE: Completed by December 1812

DIMENSIONS: 93 x 59

DESCRIPTION: Full length, seated, to left, in a gold and black robe, with a curtain behind.

COLLECTION: Register House, Edinburgh.

PROVENANCE: Presumably commissioned by the sitter; to Register House.

EXHIBITIONS: Raeburn Exhibition, 1824 (2); Raeburn Exhibition, 1876, (114); Exhibition of Scottish National Portraits, Edinburgh, 1884.

REFERENCES: Obituary, p. 12; Andrew, p. 107; Armstrong, p. 97; Pinnington, p. 221; Greig, p. 40.

DISCUSSION: The circumstances of the commission are not known but the work, which was clearly the property of the sitter, did not please him. Some correspondence concerning the portrait, between Campbell and George Home of Wedderburn (no. 394) is preserved in the Home-Wedderburn Manuscripts (transcription: National Register of Archives

(Scotland). The following are extracts:

To George Home of Wedderburn from the sitter.

11 December 1812

With regard to my portrait, if Raeburn's painting is worthy of your collection, it is from this instant yours, and Mr Davy, who has the measure of it, shall have orders to ornament it with a proper frame. I am resolved to have a copy of Gainsborough's portrait of me for the Register House, it being painted at the time I was laying the foundation of that building, and accordingly has Mr Adam's plan before me.

This suggests the recent completion of the portrait. However, George Home clearly was not impressed with the portrait, as the next letter states:

13 January 1813, Queen St., Mayfair, [London].

I do not wonder you are not satisfied with Raeburn's picture. Upon consideration, I am resolved it shall never crowd your walls. To oblige a friend of mine here, I have lately employed a good artist to copy Gainsborough's original picture of me which was painted for my father and is now at Combank [Kent]. He has done it well and he shall make another copy for you. I am truly anxious to be numbered at Paxton amongst your friends, none can esteem you more.

Home was forming a collection of portraits for his residence, Paxton House, near Berwick upon Tweed, which would eventually include Raeburn's portraits of Admiral Sir David Milne (no. 539), Lord President Robert Blair of Avontoun (no. 53) and Master William Blair of Avontoun (no. 55). A copy of Gainsborough's portrait was sent to Paxton but is no longer in that collection.

114. Mrs James Campbell (1739-1815) Plate: 17

BIOGRAPHY: Marion Muirhead, daughter of John Muirhead of Croyleckie near Killearn, Stirlingshire. A letter in the Library of the National Gallery of Scotland from J.H.M. Wright, a descendant of the sitter, states that she married James Campbell (b. 1736 at Alloa, d. 1800), a

Glasgow merchant, and that they had fifteen children. She was the sister of Robert Muirhead of Croyleckie (no. 556) and cousin of James Watt (no. 734).

DATE: Probably c. 1812

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, seated, to left, in a red shawl and white cap.

COLLECTION: Private.

PROVENANCE: By descent to Lieutenant-Colonel L.B.C.L. Muirhead, until at least 1939; bequeathed to his nephew, Lieutenant-Colonel P.M. Thomas, by 1951.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (145); Paterson's Gallery, London, 1902; Agnew, 1908; Paris, One Hundred Portraits of Women, 1909 (33); London, Japan-British Exhibition, 1910 (1); R.S.A., Centenary Exhibition, 1926 (79); R.A. Exhibition of British Art, 1934 (284); Glasgow, Empire Exhibition, 1938 (22); R.A. Exhibition of Scottish Art, 1939 (119); Raeburn Exhibition, 1956 (48); Montreal, British Painting of the Eighteenth Century, 1957-8 (48); Edinburgh, Talbot Rice Art Centre and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (108). On loan to the National Gallery of Scotland for a period c. 1946.

REFERENCES: Armstrong, pp. 67, 76, 77-8, 92, 98; McKay, p. 59; Pinnington, pp. 169, 170, 172, 195, 195, 221; McKay, p. 59; Caw, 1908, pp. 74-5; Caw, Masterpieces, p. 79; Greig, pp. xl, xli, xlvii, liv, 40; Brotchie, p. 83; Dibdin, pp. 146, 147; Cursiter, p. 67; Raeburn Exhibition Catalogue, 1956, p. 42; Irwin and Irwin, pp. 148, 157; Macmillan, 1986, pp. 129, 195; Macmillan, 1990, p. 160.

DISCUSSION: Armstrong dated the portrait to between 1808 and 1812. The compiler favours the latter date but a date as late as 1815 is possible on stylistic grounds.

Dibdin was of the opinion that this portrait, together with those of James Wardrop of Torbanehill (no. 732), were Raeburn's highest achievements. See, however, Mrs John Erskine of Carnock (no. 265).

115. James Campbell of Dunmore (d. 1829)

BIOGRAPHY: He married Eliza Hope Baillie (no. 116) in 1810.

DATE: Possibly c. 1810

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, to left, in a dark coat.

COLLECTION: Private, Strathclyde, Scotland.

PROVENANCE: By family descent until c. 1930; Agnew, 1942.

EXHIBITIONS: Agnew, London, 1942.

REFERENCES: Not recorded in the literature.

DISCUSSION: In terms of composition, the portrait of James Campbell does not relate to that of his wife as both face in the same direction.

116. Mrs Campbell of Dunmore (1786-1855) (Examined)

BIOGRAPHY: Eliza Hope Baillie, daughter of William Baillie, Lord Polkemmet (no. 29) and his wife, Margaret, daughter of Sir James Colquhoun of Luss. She was the wife of James Campbell of Dunmore (no. 115).

DATE: Possibly c. 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, in a high waisted dress with a white collar and turban.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent until c. 1930; Mrs Barclay Hogarth, Helensburgh, by 1954; Christie's, 16 March 1984 (77); to the Malcolm Innes Gallery, Edinburgh.

EXHIBITIONS: Helensburgh, Victoria Hall, Pictures from Private Collections, 1954 (7).

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is very difficult to date but it probably celebrates her marriage, which took place in 1810. To judge by her apparent age, the portrait could be as late as 1815 but her dress would have been very old fashioned by that time. The casting of shadows in the corners of the portrait is commonly encountered in the period c. 1810-1815.

117. Sir James Campbell of Inverneil (1737-1805)

BIOGRAPHY: Eldest son of James Campbell (1706-1760) Commissary of the Western Isles, a lawyer at Inverary, and his wife Elizabeth Fisher, daughter of the Provost of Inverary; he joined the army and served in America but returned home in 1758, after his regiment was defeated at the battle of Ticonderoga; he was in some way connected with the Duke

of Argyll who gave him the lease on the farm of Kilian; when his younger brother, Archibald (d. 1791) became Governor of Jamaica in 1781, the sitter was elected M.P. for the Stirling burghs in his place, and he sat from 1780 until 1789; he also inherited the estate of Inverneil from his brother, Archibald; in 1788 he was knighted and in the same year he was appointed Collector of Customs for Port Glasgow, a position he held until 1801; he was Heritable Usher of the White Rod for Scotland. He married, in 1761, Jean (or Jane) Campbell, eldest daughter of John Campbell of Askomeil (see Lady Campbell of Inverneil (no. 118), by whom he had five sons and eight daughters. His brother Archibald, married Amelia, daughter of Allan Ramsay, the painter.

One version of this portrait carries the identification "James Campbell of Ardkinglass" on an old label on the frame. This is difficult to explain; it may simply be an error.

DATE: Completed by June 1794

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, wearing a coat with brass buttons, his hair is powdered.

COLLECTION: Whereabouts unknown.

PROVENANCE: The provenance of the version wearing the title Sir James Campbell of Inverneil (1737-1805) is: the Bower family; Ehrich Gallery, New York; Mrs Whitelaw Reid, New York, (d. 1931); her son, Ogden Reid; Mrs Ogden Reid and Others Sale, Parke-Bernet, New York, 24 March 1951 (473); to Mr Francis F. Randolph.

DISCUSSION: A transcription of a letter from the sitter to Raeburn concerning this portrait and that of Lady Campbell is preserved in the Scottish National Portrait Gallery (uncatalogued). It reads:

Port Glasgow, 10 June 1794.

I am favoured with your letter of the 26th ulto. regarding the two sets of portraits you have of Lady Campbell and me, and approve of your cutting down the one of a larger size, done for Lady Campbell, to be of the same size with the others, as you say the attitude and

best part of the picture can be so well preserved. As to the seven guineas of difference in the price, I agree to your own plan of dividing it between us.

You will therefore be so good as [to] set aside the originals to be sent to England. Let them have a plain but handsome frame for each, and take care that you see them carefully packed, so as to receive no damage by carting and sent to London by one of your best London traders and addressed thus: to James H. Casamayor Esqr., at Randalls, near Leatherhead, Surrey. To the care of Edwd. Addison Esqr., no. 24 Cornhill, London.

After Mr Raeburn had done this, and forwarded to me the other pictures by the canal to me, I desired him to furnish me with a note of his whole charge that I might order him payment.

[Transcription: unknown]

Casamayor and Addison were sons-in-law of Sir James. Sir James's daughter later divorced Addison.

The Randolph version has a background which, from a black and white photograph, is thinly painted with free brushwork, a manner which suggests that it is not the primary version.

117(2). The provenance of the version bearing the title Sir James Campbell of Ardkinglass, whereabouts unknown, is as follows: John Levy Galleries, New York; sold to Robert Cluett; his sale, American-Anderson Gallery, 5 May 1932 (91); to Seaman, acting as agent for Robert Cluett; Cluett, Munds and Others Sale, Parke-Bernet, New York, 29 November 1939 (54); Christie's, New York, 9 October 1991 (110), unsold.

A version which cannot be confidently associated with either of the versions discussed here appeared at Sotheby's, 3 July 1929 (106); to Sampson. (I am grateful to Helen Smailes for a copy of the sitter's letter to Raeburn.)

118. Lady Campbell of Inverneil (d. August 1805) Plate: 18

DATE: Completed by June 1794

DIMENSIONS: 28 3/4 x 23 7/8

DESCRIPTION: Three-quarter length to left, in a landscape, beneath a tree, in a white dress, with powdered hair.

COLLECTION: Whereabouts unknown.

PROVENANCE: That there are at least two versions of this portrait is certain but their provenances and exhibition histories cannot be separated with certainty. The following provenances can be given with some confidence:

118(1). Newhouse Gallery, New York; to the Kimbell Art Foundation, Fort Worth; their sale, Christie's, New York, 13 January 1987 (107), unsold; Christie's, 17 July 1987 (71).

118(2). Sotheby's, 3 July 1929; Christie's 1 June 1934 (17), unsold; Leggatt, 1935; Christie's, 25 November 1977 (100); Colnaghi.

Versions which cannot be identified appeared as follows: the late J.J. Mowbray sale, Christie's, 28 June 1929 (82); to Hopkins; and Scott and Fowles Sale, Parke-Bernet, 28 March 1946 (65).

EXHIBITIONS: A version was exhibited at Edinburgh, Scottish National Exhibition, 1908 (3) from the J.J. Mowbray collection. A version which cannot be identified with certainty was exhibited by Agnew, London, Ninth Annual Exhibition, 1903 (5).

REFERENCES: Greig, p. 40.

DISCUSSION: It is conceivable that more versions of the portrait exist but only two versions can be identified. The sitter's identity has proved problematic in the past. She has been described as both "Miss Liliias Campbell of Inverawe, Argyllshire", (Greig, p. 40) and "Jean or Jane Campbell" (Christie's, 17 July 1987). However, there seems no doubt that she was the daughter of John Campbell of Askomel who married Sir James Campbell, of Inverneil (no. 117) in 1761. It is known from the letter transcribed in the discussion of his portrait that there were at least two versions of Lady Campbell's portrait, that one was cut down by Raeburn, and that the reduced version was duplicated by the artist. However, as neither version has been seen by the compiler and no technical reports are available it is not possible to say which version is primary.

119. John Campbell, 4th Earl and 1st Marquis of Breadalbane (1762-1834) (Examined)

BIOGRAPHY: He rose to the rank of Lieutenant-General in the army; became a member of the Royal Society; was a Representative Peer from 1784 until 1806; created Baron Breadalbane of Taymouth Castle in the Peerage of the U.K. in 1806; he was made Marquis of Breadalbane and Earl of Ormelie in 1831. He married, at an unknown date, Mary Turner (d. 1845), daughter and coheir of David Gavin of Langton House, Berwick; he was succeeded by his only son, John.

DATE: c. 1822

DIMENSIONS: 88 x 57 1/2

DESCRIPTION: Full length, seated on a yellow sofa, in an interior, holding spectacles in his right hand.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By family descent (Baillie Hamilton); Morgan (Breadalbane) Sale, Christie's, 27 March 1925 (121); to Eaton.

EXHIBITIONS: Raeburn Exhibition, 1824 (35).

REFERENCES: Obituary, p. 21; Armstrong, p. 97; Pinnington, p. 220; Greig, p. 39.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1824] January 6 Lord Breadalbane £210." It is probable that the payment was for this painting. The 1824 Inventory gives two other entries which cannot be associated with any known commissions but which may be connected in some way with this sitter or his family. The entries are listed under debts recovered since Raeburn's death: "[1823] December 31 Lord J. Campbell £105" and under debts outstanding at 9 June 1824: "Lord John Campbell balance £105".

The portrait is discussed in chapter 5 of the text.

120. John Campbell of Craignure (sitter's dates not known)

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

DATE: Traditionally 1810

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, of a grey haired man in a dark coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Vicars Brothers, London, 1932; Newhouse Gallery, New York, 1955.

REFERENCES: Advert for Vicars Brothers, Connoisseur, 90 (1932), 376.

DISCUSSION: When with Vicars Brothers in 1932 it was stated that the portrait had been purchased from the family and that it was painted in January 1810, when the sitter was forty-two years old. The style and apparent age of the sitter suggest that this might be accurate. This portrait may be identical with that listed by Greig, p. 40, as "John Campbell of the Bank of Scotland".

121. John Campbell of Clathick (sitter's dates not known)

BIOGRAPHY: A Glasgow merchant; he was a Baillie in the city between 1777 and 1786 and was elected Lord Provost for the period 1788 to 1789. The estate of Clathick is near Comrie, in Monzie and Strowan parish, Perthshire. By 1861 it was the property of William Campbell Colquhoun (b. 1838).

DATE: Probably c. 1795-1800

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, of an elderly man, in a wig, plain background.

COLLECTION: Whereabouts unknown.

PROVENANCE: J.C. Colquhoun, by 1868; Mrs Atherton, by 1911; New House Gallery, New York, at an unknown date.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868.

REFERENCES: Armstrong, p. 98; Pinnington, p. 222; Greig, p. 40.

DISCUSSION: Although included in Caw's list, he does not seem to have known the work but to have relied upon the catalogue entry from the Glasgow exhibition of 1868. The portrait is difficult to date, but in the placing of the figure on the canvas it is similar to Baillie William Galloway (no. 314) of 1798.

122. John Campbell of Kilberry (c. 1780-1838)

BIOGRAPHY: The estate of Kilberry belonged to Colin Campbell, Lieutenant in Loudoun's Highlanders, who raised and commanded the 100th Regiment of Highlanders; he married, at an unknown date, Catherine, daughter and heiress of Edward Glass; he died without issue in 1798 and left the estate of Kilberry, by devise, to the grandson of his mother's sister, that is to say, to the sitter, John Campbell, who became 4th Laird of Knockbuy and 8th of Kilberry. The sitter married, in 1802, Margaret Rankine of Dudhope (no. 123); they had, with other issue, a son John (b. 1803), who later sold the estate of Knockbuy.

DATE: c. 1802-1805

DIMENSIONS: 49 1/2 x 38 1/2

DESCRIPTION: Three-quarter length, standing, in dark grey coat, yellow waistcoat and trousers, his hat, glove and stick in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent; French Gallery, 1912; Christie's, 14 July 1922 (27); John Levy Gallery, New York, 1922; to Mr L.M. Flesh, Piqua, Ohio.

EXHIBITIONS: French Gallery, Pictures by Sir Henry Raeburn, R.A., London, 1910 (11).

REFERENCES: Greig, p. 40; William Roberts, John Campbell of Kilberry, by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1922), it has not been possible to consult a copy of this article during the time of this study; American Art News 21 (16 December 1922), 1.

DISCUSSION: The portrait is unlikely to date from before the sitter's marriage but on stylistic grounds this and the companion portrait of Mrs Campbell could date from as late as 1805. The portrait shows the lighting that is often associated with works of c. 1802-1805.

123. Mrs John Campbell of Kilberry (sitter's dates not known)

Plate: 19

BIOGRAPHY: Margaret, daughter of William Rankine of Dudhope; married John Campbell of Kilberry (no. 122) in 1802.

DATE: c. 1802-1805

DIMENSIONS: 49 1/2 x 39 1/2

CONDITION: When with Yale there was a label (later) on the back of the frame: "No. 26533/frame." and one (later) on the back of the

stretcher: "Mrs. Campbell of Kilberry/Painted by/Sir Henry Raeburn/Mrs. Campbell of Kilberry nee Margaret/daughter of William Rankin [sic] of Dudhope; married/1802 to John Campbell 8th of Kilberry, 4th of Knockberry [sic]./formerly the family".

DESCRIPTION: Three-quarter length, standing, resting her left hand on the branch of a tree.

COLLECTION: Neue Pinakothek, Munich.

PROVENANCE: By family descent to Captain Campbell of Kilberry; French Gallery, 1910; Mrs William H. Moore, by 1938; Mr Paul Moore; Mrs Paul Moore; her gift to Yale University Art Gallery, 1958; "Property of an Institution" (=Yale University Art Gallery), Christie's, New York, 10 January 1980 (64); to Agnew; to Munich, 1981.

EXHIBITIONS: French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (9); Jacques Seligmann, New York, Portraits by Sir Henry Raeburn, Loan Exhibition, 1938 (17); London, Agnew, The Portrait Surveyed, British Portraiture 1670-1870, 1980 (10).

REFERENCES: Greig, p. 40; Denys Sutton, "British Painting for Munich", Apollo 113 (December 1981), 401.

DISCUSSION: The smooth handling, the dark tones and the pronounced neoclassical pose suggest a date in the vicinity of c. 1803-1805. It is tempting to postulate a connection with the sculpture of Antonio Canova (1757-1822), whose work was well known through engravings.

124. John Campbell of Morriston (1734-1808) (Examined)

BIOGRAPHY: His elder brothers were Colin Campbell of Park (no. 108) and Mungo Campbell of Hundleshope (no. 127). He lived at Morriston, outside Glasgow, and was the founder of the firm, John Campbell, Sr. and Co., West India Merchants, of Reid's Lane, Glasgow. He married Marion, daughter of John Murdoch, a Glasgow merchant; they had several children, including Alexander Campbell of Possil (no. 103).

DATE: Shortly before 1808

DIMENSIONS: 29 1/2 x 24 1/2

CONDITION: There are pentimenti running down both shoulders.

DESCRIPTION: Half length, to right, in a yellow waistcoat and brown coat.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: By family descent; bequest to the Gallery of Miss I.A.H.J. Campbell, 1917.

REFERENCES: Not recorded in the literature.

124(2). Another version of the portrait, measuring 29 1/2 x 24 was with Knoedler, 1921; anon., sale, Christie's, 9 May 1930 (119); to

Urquhart; it was later shown at Barbizon House, London.

125. Master John Campbell of Saddell (1796-1859) (Examined)

Plate: 20

BIOGRAPHY: Little is known of his life, but both his parents died in the year of his birth; he spent his adult life as a sportsman. See also Lady Turing (no. 713).

DATE: c. 1800

DIMENSIONS: 49 1/4 x 39 1/2

COLLECTION: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

PROVENANCE: Bequeathed by the sitter to his son, Rear-Admiral Charles Campbell; his sale, Foster (auctioneers), London, 5 March 1902 (55) unsold; Agnew; sold to John H. McFadden, 1904; his gift to the Museum.

REFERENCES: Dorment, pp. 69-70.

DISCUSSION: The child is probably 4 or 5 years old, giving a date of 1800 or shortly thereafter. Dating the portrait to that period is supported by the linear handling which is sometimes encountered in Raeburn's painting at that time. The sitter was orphaned in the year of his birth. This suggests that the draw ribbon in his clothes, the hat and the booties he wears, which are all black, together with the sculptural monument on which he sits, are symbols of mourning.

126. John Douglas Edward Henry Campbell, 7th Duke of Argyll (1777-1847) By Raeburn and Another Hand.

BIOGRAPHY: He was a director of the Institution for the Encouragement of the Fine Arts in Scotland and must have known Raeburn well. He married, first, in 1802, Elizabeth (d. 1818), daughter of William Campbell of Fairfield; he married, second, in 1820, Joan (d. 1828), daughter and heiress of John Glassel of Longniddry; they had two sons and one daughter; he married, third, Anne Colquhoun (d. 1874), eldest daughter of John Cuninghame of Craigends (no. 190).

DATE: c. 1823

DIMENSIONS: 93 x 59 (sight)

DESCRIPTION: Full length, standing, to left, in shooting costume, a gun in his left hand, a dog at his feet.

COLLECTION: Duke of Argyll, Inverary Castle, Inverary.

PROVENANCE: By family descent.

EXHIBITIONS: Glasgow, International Exhibition, 1888 (143).

REFERENCES: Armstrong, p. 95; Pinnington, p. 218; Greig, p. 38.

DISCUSSION: The portrait is of low quality and much of the canvas shows little to indicate Raeburn's authorship. It is included in this catalogue because of an entry in the 1824 Inventory (Document 21) which gives under debts outstanding at 9 June 1824: "Lord John Campbell, Balance £105." It is possible that parts of the figure were painted by the artist shortly before his death and that the remainder was completed by another hand. See also John Campbell, Marquis of Breadalbane (no. 119).

127. Mr Mungo Campbell of Hundleshope (1731-1793) (Examined)

BIOGRAPHY: The curatorial file at Glasgow describes his father, Alexander Campbell as "of Haylodge", but that is not a designation given by Burke (see the entry on his elder brother's portrait, Colin Campbell of Park (no. 108)). The Glasgow curatorial file also states that he was a West India Merchant. Burke states that he was a planter in Grenada; that he bought Hundleshope in Peeblesshire in 1787 and married Elizabeth Nutter, heiress of an estate in Grenada: their son Robert Nutter Campbell of Hundleshope, added Kailzie to his estate and was painted by Raeburn with his wife: Mr and Mrs Robert N. Campbell of Kailzie (no. 128). John Campbell of Morrison (no. 124) was the sitter's younger brother. See also the entry on Alexander Campbell of Possil (no. 103)

DATE: c. 1790

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, seated, to right, head almost in profile, his left arm resting on the back of his chair.

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: By family descent; bequeathed to the Gallery by Miss I.A.H.J. Campbell.

EXHIBITIONS: A version was exhibited at Glasgow in 1868 (141), lent by Miss Campbell of Northfield, described as by an unknown painter. It is likely to have been a version of this portrait.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait shows similarities in costume, wig and sitter's chair to works of c. 1790, such as Sir William Johnstone Pulteney (no. 594).

127(2). Another version was in the collection of William D.N. Perine, New York, described as "Mr Campbell of Kindleshope". When that version appeared at the Perine sale, American Art Association, New York, 18 January 1934 (57), it was said to have come from Knoedler, New York.

128. Mr Robert N. Campbell of Kailzie (d. 1845) and Mrs Campbell
(Examined) Plate: 21

BIOGRAPHY: Son of Mungo Campbell (d. 1793), a planter of Grenada who owned the the estate of Hundleshope in Peeblesshire, and Elizabeth Nutter, heiress of an estate in Grenada; Robert Nutter Campbell succeeded his father and bought Kailzie, near Peebles. He married, in 1791, Margaret, eldest daughter of Sir James Montgomery 1st Bt. of Stanhope, (no. 549). In 1823 Campbell was Convener of Peeblesshire.

DATE: c. 1820

DIMENSIONS: 95 x 60

COLLECTION: Glasgow Museums and Art Galleries, Kelvingrove, Glasgow.

PROVENANCE: By family descent; bequest to the gallery of Miss I.A.H.J. Campbell, 1917, but not received until 1925.

REFERENCES: Dibdin, p. 147; Henry McLean, "Notes on the Treatment of a Raeburn, Mr and Mrs R.N. Campbell of Kailzie", Scottish Art Review 5 (June 1956), 31-2; Macmillan, 1986, p. 133.

DISCUSSION: Relatives of both Mr and Mrs Campbell sat to Raeburn throughout the artist's career. For example, Lady Helen Montgomery (no. 551) married Mrs Campbell's brother, Sir James Montgomery 2nd Bt. of Stanhope (no. 550), as his second wife, and sat to the artist c.

1820. Colin Campbell of Park (no. 108) was Mr Campbell's uncle and had sat to Raeburn before 1793. See also the entry on Alexander Campbell of Possil (no. 103). The sinuous lines in Mrs Campbell's neck and shoulders, together with her dress and the heavy gold chain she wears, all point to a late date for the portrait. In most double portraits Raeburn indicates the dominance of one sitter over an other and in this case Mr Campbell's massive head and erect figure, with no suggestion of contrapposto, looms over Mrs Campbell's smaller face and slightly stooping form.

129. Mrs Campbell (sitter's dates not known)

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

DATE: Probably c. 1790-1796

DIMENSIONS: 35 1/4 x 27 1/2

DESCRIPTION: Three-quarter length, seated, to right, with powdered hair, her right arm in her lap, her left on her knee, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: The first record of the portrait is in Armstrong (1901), p. 98, which simply gives the title and owner, "Mr Byres, Pittsburg", presumably A.M. Byres. This suggests that this was one of the first Raeburn portraits to leave Scotland for an American collection.

Knoedler's Catalogue of the Loan Exhibition, 1913 (p. 8), is of little assistance as it merely states: "Previously owned by a member of the family." However, it is not known of which Campbell family the sitter was a member, nor the date of sale to Mr Byres. Thereafter: the estate of A.M. Byres, by 1931; by family descent to Mr J. Frederick Byers, by 1941.

EXHIBITIONS: Knoedler, New York, Loan Exhibition of Portraits by Sir Henry Raeburn, 9-25 January 1913 (4); Knoedler, New York, Loan Exhibition of Paintings by Raeburn, 13-27 April 1925 (16); Georgian Art Exhibition, London, 1931.

REFERENCES: Armstrong, p. 98; Pinnington, p. 222.

130. Lady Charlotte Hume Campbell of Marchmont (sitter's dates not known) and her child, Hugh Hume Campbell (1812-1894), later 7th Bt.
(Examined)

BIOGRAPHY: Charlotte, widow of Anthony Hall. She married, in 1812, Sir William Hume Campbell of Marchmont, 6th Bt.; the child, Sir Hugh Hume Campbell, was born in the same year and was their only child. It is

likely that sittings took place during the year following the child's birth.

DATE: Probably 1813

DIMENSIONS: 77 1/2 x 59 1/4

DESCRIPTION: The mother: full length, seated, to left, holding her child who is shown full length, to right; a drape behind and a landscape view.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: By family descent to Sir Hugh Hume Campbell, 7th Bt., the child depicted in the portrait; his bequest to the Gallery, 1894.

EXHIBITIONS: Raeburn Exhibition, 1876 (102).

REFERENCES: Andrew, p. 107; Armstrong, p. 98; Pinnington, p. 222; Greig, p. 40; Dibdin, pp. 146-7; National Gallery of Scotland, Catalogue of the Collection, 51st ed. (Edinburgh: National Gallery of Scotland, 1957), p. 210.

DISCUSSION: The prototypes for this portrait are depictions of the Madonna and Child, and, in this alignment with religious painting, the portrait has parallels with George Sinclair of Ulbster, as a Child (no. 645), which is based on the iconography of the Infant St John the Baptist. The landscape view with its pronounced circular form tempts one to ponder on the possible influence of J.M.W. Turner (1775-1851) on Raeburn.

131. Reverend Alexander Carlyle (1722-1805) (Examined)

BIOGRAPHY: Born at Prestonpans where his father, William Carlyle, was minister; he was educated at the universities of Edinburgh, Glasgow and Leyden; he was licensed to preach by the presbytery of Haddington, 1746; he volunteered to join the troops to defend Edinburgh in 1745; he was presented by the Duke of Buccleuch to Inveresk parish, Midlothian in 1748; in 1756 he was present when Rev John Home's (no. 395) play Douglas was first performed; as the presbytery of Edinburgh considered this an offence against clerical decorum, they complained and he was served a libel by the presbytery of Dalkeith; on appeal, the Synod "declared their high displeasure with his going to

the theatre" (May 1757); to the dissatisfaction of many, in 1760 he was invited to preach before the General Assembly of the Church of Scotland; in the same year he was made a Doctor of Divinity by King's College, Aberdeen, and married Mary Roddam; they had four children, all of whom died in infancy; he was responsible for the government exempting the clergy from the House and Window Tax; his striking appearance and success as a church leader earned him the sobriquet, "Jupiter Carlyle".

DATE: Sitting May-June 1796

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, without hands. The portrait is inscribed, lower left: "Dr. ALEXr. CARLYLE/AEtat: 74".

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: The Earls of Haddington, by descent; Earl of Haddington, sale, Tynninghame, East Lothian, Scotland, Sotheby's, 25-27 September 1987 (570); purchased by the Gallery.

REFERENCES: J. Kinsley, ed. Alexander Carlyle's Memoirs, Anecdotes and Characters of the Times, London: 1963; Sir William Fraser, Memorials of the Earls of Haddington (1889), 1,298-299; Irwin, p. 430.

DISCUSSION: The portrait was commissioned by the 8th Earl of Haddington who said in a letter to Carlyle:

I am much obliged to you for recollecting your promise of sitting to Raeburn, and beg that it may be a head done in canvas of ordinary size. I mean it to hang as an ornament in my new library, and that size will answer best.

The sitter's diary of 1796 records that he began to sit on 19 May 1796 and that the final sitting was on 9 June 1796. Information such as this has helped form the idea that Raeburn always worked with great speed. However, it is clear that from his earliest days after returning from Rome works remained in his studio for protracted periods of time. The short time taken to complete this work is no doubt due to its small size and standard format. (Carlyle's Journals for the period are on deposit by a private owner at the National

Library of Scotland, closed access, 1987.)

132. Thomas Carmichael of Mauldslie Castle, 6th Lord Carmichael and 5th Earl of Hyndford (1750-1811) Plate: 22

BIOGRAPHY: Fourth son of Daniel Carmichael of Mauldslie, and his wife Emilia, daughter of Reverend John Hepburn of Edinburgh; his brother William died, unmarried, at Calcutta in 1778 and the sitter inherited from him Mauldslie Castle; in 1787, on the death of his cousin, John, 5th Lord Carmichael and 4th Earl of Hyndford, he succeeded to the earldom of Hyndford. He died, never having married, at Mauldslie in 1811 and was succeeded by his brother Andrew, on whose death in 1817 the titles became dormant.

DATE: Probably shortly after 1787

DIMENSIONS: 49 x 39 1/4

COLLECTION: Newark Museum, Newark, New Jersey.

PROVENANCE: Paterson, 1902; Mrs Shute, 1910; Scott and Fowles, New York, at an unknown date; to Mrs Paul Moore.

EXHIBITIONS: Edinburgh, Paterson's Gallery, Raeburn Exhibition, 1902 (19); London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1910 (20).

REFERENCES: Greig, p. 49.

DISCUSSION: The portrait probably celebrates the sitter's succession to the earldom in 1787.

133. Miss Eleanor Margaret Gibson-Carmichael (1801-1883) (Examined) Plate: 23

BIOGRAPHY: Daughter of Sir John Gibson-Carmichael, 6th Bt. (no. 134), she married a Mr Begbie in 1828.

DATE: c. 1804

DIMENSIONS: 47 x 37 3/8

CONDITION: The straight weave canvas is relined and has two tears, repaired, in the area above the dog's head. The portrait is obscured by discoloured varnish.

COLLECTION: The Art Institute of Chicago, Chicago.

PROVENANCE: By family descent until the Carmichael Sale, Sotheby's, 8-10 June 1926 (496); Duveen; Mrs John R. Thompson, Chicago, by 1930; Thomson Sale, Parke-Bernet, New York, 15 January 1944 (33); unsold; bequeathed to the Institute by Florence Thompson Thomas in memory of

her father, John R. Thompson, 1973.

ENGRAVINGS: Modern engraving by Scott Bridgewater.

EXHIBITIONS: According to Greig, the portrait was exhibited at Colnaghi in 1905.

REFERENCES: Armstrong, p. 98; Pinnington, p. 222; Greig, pp. 38, 41; Brotchie, p. 64; "Paintings by Raeburn in America", Antiquarian (January 1930), 33.

DISCUSSION: The date of the work is based on the apparent age of the child but other works of this period share some of its technical features, especially the straight weave canvas, the smooth handling and the treatment of the foliage.

133(2). A replica, measuring 30 x 25, was recorded in the collection of T.D. Gibson-Carmichael, Bt., in 1901 (Armstrong, p. 98).

134. Sir John Gibson-Carmichael, 6th Bt. of Skirling (1773-1803)
(Examined)

BIOGRAPHY: Eldest son of Alexander Gibson of Durie; at the age of 14 he succeeded to the estates of Castle Craig, Skirling and Hailes and assumed the name of Carmichael; he succeeded to the baronetcy at some point between 1796 and his death in 1803. In 1799 he married Janet Hyndford (d. 1806), daughter of Cornelius Elliot of Woolflee (no. 254).

DATE: c. 1800

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, standing, to left, in a landscape, his right hand extended holding his walking stick, he wears the coat of the Tweeddale Shooting and Coursing Club.

COLLECTION: Scottish National Portrait Gallery, Edinburgh, on loan from a private collection.

PROVENANCE: By family descent; Carmichael Sale, Sotheby's, 10 June 1926 (495); bought in; Mrs Wheeler-Carmichael, by 1957.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (162).

REFERENCES: Armstrong, p. 98; Pinnington, p. 222; Greig, p. 41.

DISCUSSION: The portrait is in some ways a transitional work. It is aligned to paintings of the 1790s in the suggestion it gives of the figure walking through a landscape and in the formal relationship of

a figure outlined against vast distance. But in its subdued chromatic range and deep colours, it looks towards the portraits Raeburn executed after the turn of the century.

134(2). A replica was recorded in the collection of T.D. Gibson-Carmichael, Bt., in 1901 (Armstrong, p. 98).

135. Sir Thomas Gibson-Carmichael, 7th Bt. of Skirling (1774-1849)

BIOGRAPHY: The younger brother of Sir John Gibson-Carmichael, 6th Bt. (no. 134); he was a Captain in the 58th Regiment of Foot before succeeding his brother in 1803. He married, first, in 1806, Janet Maitland (no. 136); he married, second, in 1816, Anne, daughter of Francis, Lord Napier of Merchiston.

DATE: Probably c. 1805-1815

DIMENSIONS: 30 x 24 3/4

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent; Carmichael Sale, Sotheby's, 8-10 June 1926 (497); bought in; Mrs Wheeler-Carmichael, by 1957.

REFERENCES: Armstrong, p. 98; Pinnington, p. 222; Greig, p. 41.

136. Lady Janet Gibson-Carmichael (d. 1814)

BIOGRAPHY: Janet Maitland, daughter of Major-General Thomas Dundas of Fingask and Eleanor (no. 244), daughter of Alexander Home, 9th Earl of Home; she was the first wife of Sir Thomas Gibson-Carmichael, 7th Bt (no. 135); they married in 1806.

DATE: Probably c. 1810-1814

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, shoulders and arms wrapped in a red cloak.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent; Carmichael Sale, Sotheby's, 8-10 June 1926 (498); Tooth, 1927; D.H. Farr, Philadelphia, 1928; Parke-Bernet, New York, 20 May 1971 (91); Mrs Wyndham R. Mays; Mrs John Tyson by 1987.

ENGRAVINGS: Modern mezzotint, H. Scott Bridgewater, 1906; colour engraving J. Norman, 1911.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (181); Colnaghi, 1905;

Burlington Fine Arts Club, 1924 (23)

REFERENCES: Armstrong, pp. 67, 98; Pinnington, p. 222; Greig, p. 41; Dibdin, p. 146.

DISCUSSION: There is little to suggest when the portrait was painted. However, the use of the vignette, shadow re-enforcing the encompassing shawl, suggests a date not much earlier than 1810 nor much later than 1814, in which year the sitter died. A date in this region is also suggested by the costume and style of hair. Mrs Lumsden (no. 473), which dates from the last six or seven years of the artist's life, is similar in hair style and in the low cut of the dress.

The identification of Lady Gibson-Carmichael as Sir Thomas's first, rather than his second wife, is traditional.

137. David Carnegie (sitter's dates not known)

BIOGRAPHY: The sitter's biography cannot be established with certainty. The Greig Manuscript would have him: "Sir David Carnegie, 4th Baronet (1753-1805)", husband of Agnes Murray Elliot, (no. 138), but there is no evidence available to the compiler to support this. The catalogue of the 1876 Raeburn Exhibition, Armstrong and Greig use the title given here and do not supply a biography.

DATE: Probably c. 1800-1808

DIMENSIONS: 29 1/2 x 24 1/2

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

COLLECTION: Toronto Art Gallery, Toronto.

PROVENANCE: By descent to his nephew, James Carnegie, by 1876; purchased by the Gallery from John H. Carnegie, 1928.

EXHIBITIONS: Raeburn Exhibition, 1876 (25).

REFERENCES: Andrew, p. 108; Armstrong, p. 98; Pinnington, p. 223; Greig, p. 41.

138. Lady Carnegie (1763-1860) Plate: 24

BIOGRAPHY: Agnes Murray Elliot was born in Edinburgh during a visit to Scotland by her parents but she grew up in America; she was the

daughter of Andrew Elliot of Greenwells and granddaughter of Sir Gilbert Elliot of Minto, 2nd Bt., Lord Justice Clerk; her father had gone to America as a young man; established himself as a merchant in Philadelphia; became Collector of Customs at New York in 1763; and was appointed Lieutenant-Governor of that province in 1780; after the Independence of the American Colonies he managed to keep his New York property but lost that at Philadelphia; her parents left America in 1783 and in that year she married Sir David Carnegie of Southesk, de jure 7th Earl of Southesk (see no. 137); she was the favourite niece of Admiral John Elliot who commissioned her portrait from Raeburn and also promised her a thousand pounds on the day of her marriage, if the marriage was "with her own consent". She had twelve children and outlived her husband by fifty-five years, dying at Leamington at the age of ninety-six.

DATE: Payment 1798

DIMENSIONS: 96 x 60

DESCRIPTION: Full length, looking left, her arms folded, wearing a white dress, leaning against a tree with a sunset sky behind.

COLLECTION: Earl of Southesk.

PROVENANCE: By family descent.

ENGRAVINGS: Modern mezzotint, H. Macbeth-Raeburn.

EXHIBITIONS: On loan to the National Gallery of Scotland 1921-8; R.A. Exhibition of Scottish Art, 1939 (99); Raeburn Exhibition, 1956 (20).

REFERENCES: Armstrong, p. 98; Pinnington, p. 223; Greig, p. 41; Collins Baker, p. 163, version not specified; Raeburn Exhibition Catalogue, 1956, p. 25.

DISCUSSION: This is the earliest of two portraits by Raeburn of this sitter. The receipt for the work, in the collection of the Earl

Cathcart, reads:

10 Oct. 1798.

Received from Admiral Elliot the sum of seventy five guineas for a full length portrait of Lady Carnegie.

Hy. Raeburn.

[Transcription: Raeburn

There are many affinities between this portrait and Mrs Gregory (no. 353), the costume, hair and the handling in the dress are all similar. So too is the emphasis on outline, which is more pronounced in Mrs Gregory due to the plain background.

138b. Plate: 25

DATE: c. 1816

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, to right, her arms folded, wearing a dark dress and a turban, a shawl hanging from her right arm.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to the sitter's youngest daughter, Madeline, who married Sir Andrew Agnew of Lochnaw in 1816; by descent to Sir Andrew N. Agnew, 9th Bt. (succeeded 1883, died 1928); purchased in 1911 by Sir John Reid; his daughter, Mrs Salvesen, before 1939; her sale, Christie's, 2-3 April 1969 (124a).

EXHIBITIONS: Amsterdam, 1936; R.A. Exhibition of Scottish Art, 1939 (107); Aberdeen, 1951 (107).

REFERENCES: Armstrong, p. 98; Pinnington, p. 223; Greig, p. 41; J.L. Caw, ed. Catalogue of the Collection of Pictures of the British, French and Dutch Schools belonging to Sir John Reid (Glasgow: 1913), p. 5; Raeburn Exhibition Catalogue, 1956, p. 25.

DISCUSSION: The portrait has been dated to c. 1810 since 1901, when it first appeared in the literature. But when at the Raeburn Exhibition 1956, Anne Buck suggested, on the grounds of costume, that the portrait was of c. 1816. The costume and handling in Mrs Hamilton of Northpark (no. 367) are similar to this work.

The portrait shows Lady Carnegie as a young woman untouched by time, but she was by this time fifty-three years old. Raeburn's tendency to idealise is, then, plainly revealed in this painting. Her apparent youth may in part account for the early date the work has been given in the past.

(I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

139. Called: Alexander Carre of Caverse (1746-1817) (Examined)

BIOGRAPHY: The curatorail file at San Francisco states that: the sitter served in the Honourable East India Company; that he married, on 3 January 1800, Anne Boswell of Auchinleck; that he succeeded to the estate of Cavers on 28 September 1798, on the death of his elder brother, who died unmarried; and at the sitter's death, he bequeathed his property to his sister, Elizabeth Carrer, wife of William Riddell.

DATE: Inscribed 1802

DIMENSIONS: 35 3/8 x 27 1/2

CONDITION: There are minor pentimenti throughout the composition in the version at San Francisco.

DESCRIPTION: Half length, seated, to left, of a middle aged man, wearing a spotted waistcoat.

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

PROVENANCE: Described in the curatorial files as: "from a private collection in Scotland"; purchased from an unknown source by Charles M. Schwab, 1920; purchased for the Mildred Anna Williams Collection from Knoedler, New York, at an unknown date; given to the Gallery from that collection, 1940.

EXHIBITIONS: Colnaghi and Obach's Gallery, November 1914.

REFERENCES: Bowyer Nichols, "Two Exhibitions in Aid of National Funds", Burlington Magazine 26 (January 1915), 169.

DISCUSSION: There are problems with the sitter's identification which cannot be resolved at present. Although that given here is the traditional one, there is an old inscription on the back of the canvas which reads: "Allen [sic] Carre of Caverse, 1802 a gift to his beloved wife, Anne Carre". The thin paint, anonymous handling and restricted colour range all support this date. However, Burke's Landed Gentry (1939), does not mention an Allen Carre in the family history. See also Mrs Anne Carre of Caverse and Nisbet (no. 140).

Another version of this portrait, of unknown status, is said by the curatorial file to be in the collection of Mr G.R. Riddell-Carre of Cavers Carre, Melrose.

140. Mrs Anne Carre of Caverse and Nisbet (sitter's dates not known)

BIOGRAPHY: Her maiden name was Boswell.

DATE: Inscribed 1813

DIMENSIONS: 35 1/4 x 27 3/8

DESCRIPTION: Half length, seated, to left, a young woman wearing a transparent black shawl over a light coloured dress, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Knoedler, New York, 1921; Colnaghi, 1926; Henry C. Frick at an unknown time. The sale of a portrait titled "Anne Boswell, Wife of Alexander Carre of Caverse and Nisbet" is recorded in an unmarked cutting preserved among Collins Baker's unsorted Raeburn papers at the Henry E. Huntington Library and Art Gallery. The cutting may come from the catalogue of a sale at Sotheby's, 12 May 1927 (1). The entry on the portrait in that catalogue is similar to the note on the Frick Art Reference Library's mount (222-6a), see below. In addition, the sale catalogue entry gives: "Dated (on back) 1813".

EXHIBITIONS: Colnaghi and Obach's Gallery, 1914; Grand Central Art Galleries, New York, 1924.

REFERENCES: Not recorded in the literature.

DISCUSSION: A note in the Frick Art Reference Library (222-6a) records that the reverse of the canvas bears an old inscription: "Anne Boswell, wife of Alexander Carre, Esq. of Caverse and Nisbet, painted by H. Raeburn, 1813". Stylistically this date is appropriate but the sitter is a young woman, too young, one would imagine, to have been married at a date no later than 1802 to the sitter in no. 139. The Anne Carre mentioned in the inscription on the reverse of no. 139 cannot then refer to this sitter. She is most likely to have been from the next generation of the Carre family but her name is not listed by Burke. There is as yet no satisfactory explanation for the problems presented by the evidence.

141. Sir Andrew Cathcart of Carleton, 4th Bt. (1741 or 7 -1828)
(Examined)

BIOGRAPHY: A Lieutenant-Colonel in the army, he succeeded his brother John, 3rd Bt., in 1785; he died without issue and was succeeded by his nephew.

DATE: Probably c. 1800

DIMENSIONS: 27 7/8 x 24 3/8

DESCRIPTION: Half length, without hands, to left, an elderly man in a military tunic.

COLLECTION: The Clerk Art Institute, Williamstown, Massachusetts, on loan from Asbjorn R. Lunde.

PROVENANCE: Knoedler, New York, and W.D.N. Perine, at an unknown dates; A.R. Botham, New York, by 1938; Asbjorn R. Lunde, by 1982.

EXHIBITIONS: Knoedler, New York, Loan Exhibition of Pictures by Raeburn, 13-27 April 1925 (15); Jacques Seligmann and Co. Portraits by Sir Henry Raeburn, April 1938, from the Botham collection, not in the published catalogue but noted as present by the Frick Art Reference Library (221-15r).

REFERENCES: Not recorded in the literature.

142. Robert Cathcart of Drum, W.S. (1773-1812)

BIOGRAPHY: A younger son of Robert Cathcart of Genoch; he was

apprenticed lawyer, first, to Andrew Mackenzie and, secondly, to

Kenneth Mackenzie; he became a Writer to the Signet in 1796. In the

following year he married Anne, daughter of John Cadell of Cockenzie.

DATE: Shortly before 1812

DIMENSIONS: 49 1/2 x 39

CONDITION: The engraving shows the top of a boot on the sitter's right leg, but this does not appear in any of the photographs of the work, suggesting that the picture has been reduced at the lower margin.

DESCRIPTION: Three-quarter length, seated, slightly to right, at a table covered with a cloth on which rests an open book, a drape behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: The sitter's daughter, Miss Cathcart, by 1876; W. Lockett Agnew, 1900; Henry Hirsch, 1901; Hirsch Sale, Christie's, 12 June 1931 (17); to H. Freeman and Sons; Christie's, 29 January 1954; to Bellini; Newhouse Gallery, New York, 1954; Morris I. Kaplan, Chicago; his sale Sotheby's 12 June 1968 (75).

ENGRAVINGS: Mezzotint, private plate, Charles Turner, 1813.

EXHIBITIONS: Raeburn Exhibition, 1876 (48); Paris Exhibition, the British Pavillion, 1900.

REFERENCES: Andrew, p. 108; Armstrong, p. 38; Pinnington, p. 223; Greig, p. 41; Sanderson, pp. 139, 143, 152; William Roberts, Robert Cathcart, W.S., by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1921); Christie's Season, 1931 (London, Christie, Masson and Woods, 1931), facing p. 78.

143. Robert Cathcart (sitter's dates not known)

BIOGRAPHY: The sitter's biography is unknown.

DATE: Probably c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, seated, looking to right, his left arm rests on a table on which lie a book and papers.

COLLECTION: Whereabouts unknown.

PROVENANCE: Knoedler and Newhouse Gallery, New York, at unknown times; Mrs Robert E. Elbert, 1924.

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait is only known to the compiler from a black and white photograph which suggests that the sitter's left hand is clumsily painted.

144. Louis Cauvin (1754-1825) (Examined)

BIOGRAPHY: Teacher of French; among his pupils he counted Robert Burns (no. 792) whom he taught in 1787; at his death he left his estate to found an orphanage, Cauvin's Hospital, in the parish of Duddingston, which opened in 1833.

DATE: Probably c. 1805

DIMENSIONS: 37 x 27

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

COLLECTION: Dean Orphanage, Edinburgh.

PROVENANCE: Presumably commissioned by the sitter; it became the property of the orphanage he founded; later that orphanage was amalgamated with Dean Orphanage, where the portrait now hangs.

REFERENCES: Not recorded in the literature.

145. Mrs John Cay of Charlton Hall (1730-1805)

BIOGRAPHY: Frances, daughter of Ralph Hodshon of Lintz and wife of John Cay of Charlton Hall; they had one son, Robert Hodshon Cay (no. 146).

DATE: c. 1790

DIMENSIONS: 35 1/2 x 27 1/2

DESCRIPTION: Three-quarter length, seated, to left, holding an open book and a pair of glasses.

COLLECTION: Tate Gallery, London.

PROVENANCE: By descent to John Cay, 1876; Sir Otto Beit bequeathed to the National Gallery, London, 1941; transferred, 1951.

EXHIBITIONS: Raeburn Exhibition, 1876 (312).

REFERENCES: Andrew, p. 109; Armstrong, p. 98; Pinnington, p. 223; Greig, p. 41; "National Gallery Acquisitions, 1937-1947", Burlington Magazine 88 (December 1946), 314-5; Tate Gallery, Subject Catalogue of Paintings in Public Collections, London, The Tate Gallery, Old

Masters (London: Visual Arts Publishing, 1990), p. 265.

DISCUSSION: The Gallery's most recent publication (1990), registers the view that the portrait is "probably unfinished". It is the compiler's view, based on photographs, that the painting was completed by Raeburn before leaving the studio.

146. Robert Hodshon Cay of Charlton Hall, Northumberland (1758-1810)

BIOGRAPHY: Son and heir of John Cay by his wife Frances (no. 145), daughter of Ralph Hodshon of Linz; he was one of the judges of the Consistorial Court and of the High Court of Admiralty in Scotland. He married Elizabeth, daughter of John Liddell of North Shields; they had eight children.

DATE: Probably c. 1805

DIMENSIONS: 49 1/8 x 38 5/8

DESCRIPTION: Half length, standing, to left, in legal robes, holding a document in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Sholto Montgomery Cay; Colnaghi, 1910; purchased by Knoedler, New York, for J. Horace Harding; Mrs J. Horace Harding; William B. Harding; The Thornton Realty Corporation, December 1938; Christie's, 17 January 1947; Sotheby's, 3 July 1963 (32); Daniel Shackleton (dealer) with associates, Edinburgh, 1970.

EXHIBITIONS: R.S.A., 1863 (55); Raeburn Exhibition, 1876 (130); Knoedler, New York Loan Exhibition of Portraits by Sir Henry Raeburn, January 1913 (5); Fogg Art Museum, Harvard University, Cambridge, Massachusetts, Eighteenth-Century English Painting, 1930 (66); Jacques Seligmann and Co. Portraits by Sir Henry Raeburn, 1938 (5).

REFERENCES: Andrew, p. 109; Armstrong, p. 98; Pinnington, p. 223; Greig, p. 41; James St.L. O'Toole The Collection of the late J. Horace Harding, 1938, p. 30.

DISCUSSION: Dated by Caw to 1810 on stylistic grounds (Armstrong, p. 98), it is possible that it dates from several years earlier. It bears an inscription on the lower left, only partly legible from photographs, giving the sitter's identity, dates and "Raeburn Pinxt." Raeburn also painted his mother-in-law, Helen Liddell (no. 465).

147. George Chalmers of Pittencrieff (sitter's dates not known)

(Examined) Plate: 26

BIOGRAPHY: The Raeburn Exhibition Catalogue, 1956 (pp. 13-14) recorded that the sitter was a merchant of Edinburgh (A.K. Mackie lists him as joining in August 1746); that he had been admitted burghess of Edinburgh on 29 August 1744; that he had a son, also called George Chalmers, who was a merchant in Dunfermline and was admitted burghess of Edinburgh in 1783; and that the sitter was thought to have died in about the same year: 1783. Charles Malcolm recorded a George Chalmers, possibly this sitter, who was first elected a director of the Bank of Scotland in 1760.

The traditional date of this portrait is the greatest impediment to our understanding of Raeburn's development and many matters would be eased, if not solved, if George Chalmers' biography were better known. It has, however, proved elusive: The History of Parliament on Sir William Miller, Lord Glenlee (no. 536) ("The Commons, 1754-1790", 3,141) records that Miller married his cousin, Grizel, daughter of George Chalmers of Pittencrieff; the Dictionary of National Biography (13,426) describes Miller's father-in-law as a grain merchant in Edinburgh without giving his name; Henderson recorded that Pittencrieff House belonged to John Forbes in 1701 (Henderson, p. 371); that it was purchased by Captain Archibald Grant of the 39th Regiment in 1763 from Colonel Arthur Forbes for £11,000 (Henderson, p. 478, quoting the Burgh Register for 27 May 1763); that the sitter purchased the estate from Grant in 1765 for £13,500 (Henderson, pp. 482-3); a minute of the Burgh Records of 16 November 1765 informs the Town Council that Mr George Chalmers of Pittencrieff proposed "improving the Street and building a New Bridge over the Tower Burn";

it took until early May 1769 for the Council to arrive at a "financial and legal understanding" with Chalmers (Henderson, pp. 484-5); the New Bridge was begun in 1767 and was finished in 1770 (Henderson, p. 490); this bridge directly linked Chalmers's property to the town and allowed him to feu his land for building; it was not an act of disinterested public generosity but it may have caused this portrait to be commissioned; the estate of Pittencrieff was sold in July 1787 for £17,600 (Henderson, p. 517 [to the Hunt family] but the vendor's name is not given in that source; the latest reference to the sitter known to the compiler is in Sinclair's Statistical Account of Scotland, on Dunfermline parish during the period 1791-1792, which discusses the sitter's building activities; in it Chalmers is referred to as "Mr George Chalmers, late of Pittencrieff" (Sinclair, p. 274); in the compiler's view this does not mean that the sitter was dead, rather that he was living but being accurately described as the former owner of Pittencrieff. Chalmers date of death is not known but, on the basis of this passage in the Statistical Account, it must have taken place later than 1791; Macmillan (1986, p. 75) states that it occurred in 1797 but gives no evidence to support this assertion; it may be that Macmillan confused it with the date of death of James Hutton (1726-1797) (no. 418), whose portrait he next treated in his discussion and whose date of death he quoted. It seems reasonable to conclude from the Statistical Account that Chalmers was still alive in 1792.

DATE: Probably 1790-1796

DIMENSIONS: 83 x 59

COLLECTION: Dunfermline District Council, Dunfermline.

PROVENANCE: Apparently commissioned for that collection.

EXHIBITIONS: Raeburn Exhibition, 1876 (229); Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (53); Raeburn Exhibition, 1956 (5).

REFERENCES: Sir J. Sinclair, ed. The Statistical Account of Scotland, 20 vols. (reprint ed., D.J. Withrington and I.R. Grant, eds., Ilkley, Yorkshire: Scolar Press Ltd., 1978), 10, 274-5; Merchant Company of Edinburgh [A.K. Mackie], Historical Notes Regarding the Merchant Company of Edinburgh and the Widow's Scheme and Hospitals (Edinburgh: Merchant Company of Edinburgh, 1862), Appendix 1, "Alphabetical List of Members", p. v; Ebenezer Henderson, LL.D., The Annals of Dunfermline and Vicinity from the Earliest and Authentic Period to the Present Time, A.D. 1069-1878, (Glasgow: John Tweed, 1879), pp. 436, 478, 482-3, 464-5, 490-1, 499, 501, 504, 517; Andrew, p. 109; Armstrong, pp. 40, 49, 60, 73, 88, 98; McKay, p. 37; Pinnington, pp. 67-9, 90, 202, 223; Caw, Masterpieces, p. 37; Greig, pp. xii, xvi, xxiii; Brotchie, pp. 40, 49; Dibdin, pp. 26, 129, 133; Collins Baker, p. 162; Charles A. Malcolm, The Bank of Scotland, 1695-1945, (Edinburgh: R. and R. Clark, Ltd., n.d.), p. 294; Cursiter, pp. 58-9; Raeburn Exhibition Catalogue, 1956, p. 13-14; Encyclopedia of World Art, s.v. "Raeburn, Sir Henry," by Kenneth Garlick; F. Irwin, pp. 239, 244; Irwin and Irwin, pp. 149 and 429; Macmillan, 1986, pp. 74-5; Macmillan, 1990, pp. 151, 152.

DISCUSSION: It is far easier to raise questions concerning this portrait than to answer them. This, however, is a valuable approach to the painting if only because earlier commentators have too readily accepted tradition.

What is the evidence for dating this portrait to 1776? The portrait first entered the Raeburn literature when it was exhibited at the 1876 Raeburn Exhibition when it was listed in the accompanying catalogue. This catalogue supplies approximate dates for many of the exhibited paintings. It is suspiciously silent on Chalmers' portrait: "229 George Chalmers, Esq., of Pittencrieff. Lent by Magistrates and Town-Council of Dunfermline." is the terse entry on what later became the most discussed painting in Raeburn's oeuvre. The first writer to publish material concerning the date and circumstances of the commission was Henderson (p. 504). He wrote:

PRESENTATION PORTRAIT - Large likeness in oil of George Chalmers, Esq. of Pittencrieff, December, 1776-The expenses of this large oil painting and framing of George Chalmers of Pittencrieff, was defrayed by public subscription. The painting was, at the time it was executed, highly praised as a faithful likeness. Mr Chalmers is

represented in a sitting posture, with a view of Dunfermline Monastery on the left of him. At foot, on a small projecting panel, is the following inscription:-

To the Memory of GEORGE CHALMERS, late of Pittencrieff, Esquire. The neighbourhood that knew his worth, and the town of Dunfermline, which, by sound intelligence and liberal improvement, combined with public spirit, he Benefited as well as Adorned, Erected this Memorial of his Virtue and Esteem, 1776.

When was the inscription put on the frame? If it was present in 1876 why was it not repeated in the catalogue of the exhibition published in that year? Is it possible that the material was unknown before Henderson published his history of Dunfermline in 1879, and that it was attached to the frame at a date after the publication of the book? No answer to this is yet possible.

The date of 1776 was given to the portrait in Caw's list of 1901 (Armstrong, p. 98) but he did not give his source. From here it rapidly diffused through the Raeburn literature. What may have influenced Caw in his dating of the work, or at least supported it in his mind, was his belief, now proven to be false, that David Martin arrived in Edinburgh during the previous year, 1775. Martin arrived in Edinburgh in 1784 (see chapter II).

Numerous commentators have expressed hesitation in accepting the date of 1776. Kenneth Garlick's view in particular is worth recording: "[the portrait] shows all the characteristics of his later work" and: "it might have been painted at any time during the succeeding 20 years".

Of what importance is the Chalmers portrait? Denuded of its early date, the answer must be: none. As an early work its significance

would lie in its scale; its confidence in depicting character and the technical maturity in the handling of the paint in many areas which are entirely worthy of the fully developed artist. With regard to the lighting, there are two independent light sources used in the portrait, one for the landscape and the other for the interior, a system Raeburn was to employ frequently during the 1790s. The lighting is also selective, falling on specific areas of the sitter as the artist has directed. For example, half the face is in deep shadow which is fractured in an idiosyncratic manner to reveal the sitter's eye in this deeply shaded side of his face. It is, however, far better to use these stylistic features to support a later date than to list them as examples of what the portrait foretells of Raeburn's career.

Other evidence for the date being much later than 1776 comes from the account of Raeburn and some friends forming a drawing school in 1782. Until some archival evidence is found which supports the date of 1776 inscribed on the frame, this date must be laid aside. Rather than be seen as an anticipation of future developments, the portrait must be dated some fifteen or twenty years later, making it an example of these future developments. If this is done, the painting fits into the artist's oeuvre quite smoothly.

There are two paintings which are unusually close in their relationship to the Chalmers portrait: a painting of an anonymous man which has had a name erroneously attached to it, it is here titled Called: David Anderson (no. 23); and the portrait in private dress of James Veitch, Lord Eliock (no. 725). However, these works have not been seen for many decades, they have not been discussed in the literature and no writer has proposed dates for them.

The portrait is also discussed in chapter II of the text.

148. Mrs Chalmers of Gadgirth (sitter's dates not known)

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

DATE: c. 1791

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, wearing a lace bonnet and yellow shawl.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Christie's, 14 July 1902 (113); anon. sale, Sotheby's, 14 June 1922 (104), to Wethers; Christie's 12 December 1924 (110); L. Carroll, London May 1928; anon. sale, Christie's, 5 July 1929 (11); and again 15 May 1936, to Lord Craigmyle; his sale, Robert McTear and Co., Glasgow, 19-20 March 1964 (180)

EXHIBITIONS: Burlington House, London, 1936.

REFERENCES: Greig, p. 41.

DISCUSSION: The costume indicates a date in the 1790s; it bears some similarity to Isabella Hall (no. 365) of 1791.

149. Sir Francis L. Chantrey (1781-1841)

BIOGRAPHY: Son of a joiner and carver, he served an apprenticeship with a wood carver, and moved to London in 1802 to study at the R.A. school; in 1805 he started to sculpt in marble with great success; by 1808 a statue of George III was commissioned for the Guildhall; he quickly moved to the top of his profession and was knighted in 1835. He married his cousin, Miss Wale; they had no children.

DATE: Sitting 1814

DIMENSIONS: 29 3/4 x 24 1/2

DESCRIPTION: Half length, without hands, shoulders to left, looking to the front, wearing a blue coat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Alexander Reid Gallery, Glasgow, 1908; Colonel Walter Brown; Mrs Brown of Monkdyke, by 1931; M.H. Dickie, by 1959.

EXHIBITIONS: Alexander Reid Gallery, Glasgow, Raeburn Exhibition, March 1909 (12); Grosvenor Square, London, Exhibition of Scottish Art and Antiquities, 1931 (1177).

REFERENCES: Cunningham, p. 27; National Portrait Gallery, R. Walker, ed., Regency Portraits, 2 vols. (London: National Portrait Gallery, 1985), 1, 105.

DISCUSSION: There are two oil portraits of Chantrey by Raeburn. One version is recorded in a letter from Raeburn to the sitter preserved in the National Library of Scotland (MS.9994.ff.96-7.). It reads:

[To] F.L. Chantrey, 13 Eccleston St., Pimlico, London.
26 January 1814

My Dear Sir,

Although I am this long of writing you, I did not forget the little commission you gave me respecting Mrs Maconochy's bust. I called often but never had an opportunity of meeting with Mr Maconochy till lately. I took the opportunity of complimenting him on the beauty of the bust and hoped he was going to get a marble one done from it. His reply was that he really did not know. I am sorry he did not say something more explicit to set you at your wits' end. As it is, it appears to me you must remain as much at a low as ever.

You will be surprised I have not sent up your portrait before now. I would send it to you if I thought you would not show it to anybody till I have an opportunity of doing something to it, for I am much disappointed with it. I do not think it does either you or myself justice.

I hope you and Mrs Chantrey are in perfect health and that everything goes on as you wish. Remember me kindly and with respect to Mrs Chantrey. Have the goodness to tell me how you are and believe me, with sincere esteem etc.

[signed] Henry Raeburn.
[Transcription: Compiler]

It is not possible to associate either of the two surviving portraits with this letter with any degree of confidence.

A large number of people sat to both artists: to Raeburn for a portrait and to Chantrey for a bust. These connections between commissions are so numerous that it seems unlikely that they are due to chance. Raeburn and Chantrey may have attempted to gain commissions for one another; this letter would certainly point to that being the case. For another example of the artists working together see Francis Horner (no. 407).

149b. (Examined)
DATE: c. 1818

DIMENSIONS: 30 1/4 x 25

DESCRIPTION: Half length, looking to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: Walter Brown, 1911; Raeburn Gallery, London, 1927; Mrs Luscombe Carroll, 1928; Mrs J.S. Burnside, Toronto, by 1935; anon. sale, Christie's, 18 April 1986 (126); and again, 12 April 1991 (22).

ENGRAVINGS: Stipple, J. Thomson, 1820; mezzotint on steel, Charles Turner, 1843.

EXHIBITIONS: Royal Academy, 1819 (38); Art Gallery of Toronto, October 1935.

REFERENCES: Armstrong, p. 98; Pinnington, pp. 166, 223; Greig, p. 41; Sanderson, pp. 143, 151; Apollo, 7 (February 1928), 81; National Portrait Gallery, R. Walker, ed., Regency Portraits, 2 vols. (London: National Portrait Gallery, 1985), 1, 105.

DISCUSSION: Chantrey and Raeburn were clearly together in Edinburgh in 1818 as the camera-lucida drawing by Raeburn of Chantrey (no. 780) bears that date: it is possible that Chantrey sat to Raeburn for an oil portrait at that time. The following year, 1819, Raeburn exhibited a portrait of Chantrey at the R.A. As an engraving was published in London after the portrait under discussion in 1820, it seems reasonable to suggest that the engraved portrait was the one shown at the Royal Academy. This portrait may have been a substitute for that mentioned in the letter of 1814 discussed above (see no. 149a).

This portrait and its inclusion in the R.A. exhibition coincided with the election of Chantrey to full membership of the R.A. in 1818.

150. Mrs Francis Chantrey, later Lady Chantrey (sitter's dates not known)

BIOGRAPHY: Miss Wale; she was a cousin of her husband, Francis Chantrey (no. 149).

DATE: Possibly c. 1814

DIMENSIONS: Dimensions unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

REFERENCES: Cunningham, p. 227-8.

DISCUSSION: This portrait is not known to have survived and the only

record of it is in an undated letter from Raeburn to the sitter's husband, Francis Chantrey, published in part by Cunningham:

Tell my friend Mrs Chantrey, that I will, in a few days, send up her picture: but do not think of sending an order in payment, as you proposed, for if you do I will infallibly send it back by next post, and that would put both you and me to the expense of double postage.

No trace of the work has emerged.

151. Dr John Cheyne, F.R.C.S. (c. 1750-1824)

BIOGRAPHY: The portrait presently carries the title "The Honourable John Cheyne", but this is inaccurate; the sitter was the son of Robert Cheyne, merchant at Cupar, Fife (d. by 1790) and his wife, Margaret Clephane; he became a surgeon; when sold in 1911, the portrait bore a label on the frame stating that the sitter died at the age of seventy-five. He married, on 23 March 1772, Margaret Edmonstone, daughter of William Edmonstone, surgeon at Leith; they had sixteen children; his son, Lieutenant-Colonel William Edmonstone Cheyne was served heir to his father in 1824.

DATE: c. 1810-1813

DIMENSIONS: 30 1/4 x 25 1/8

DESCRIPTION: Half length, to left, in a dark jacket.

COLLECTION: John Herron Art Institute, Indianapolis, Indiana.

PROVENANCE: By descent to Cheyne; sold by her, 1911, to Sulley, London; J.H. Anderson; Sir William Fraser; presented to the Institute by Mr and Mrs Nicholas H. Noyes at an unknown date.

REFERENCES: A.Y. Cheyne, The Cheyne Family in Scotland (Eastbourne: V.V. Sumfield, 1931), pp. 143-4; R.O. Parks, "Two portraits and Some Parallels: Stuart and Raeburn", John Herron Art Institute Bulletin, 39 (April 1952) 7-11.

152. James Christie of Durie (sitter's dates not known)

BIOGRAPHY: The sitter was a merchant in Baltimore, Maryland; tradition has it that he was tried at Annapolis in 1775 for treason because of a letter he wrote to Lieutenant-Colonel Gabriel Christie of the 60th

Regiment, stationed at Antigua, in which he advocated that military force be sent to Maryland to prevent rebellion; at his trial he was found guilty, fined five hundred pounds and banished from the Province. His daughter became Mrs James Irvine Boswell (no. 65).

DATE: c. 1792

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length to left. The brass buttons on his grey coat are inscribed "Fife".

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Mr Ralph I. Christie of Durie; his sale, the American Anderson Gallery, New York, 16 November 1933 (8); to Spink.

EXHIBITIONS: On loan to the National Gallery of Scotland, 1927-1933.

REFERENCES: Not recorded in the literature.

153. Dr Cleghorn (1755-1821)

BIOGRAPHY: Few records of the sitter's life are known.

DATE: After 1819

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, bald but with long side whiskers.

COLLECTION: Glasgow Royal Asylum, Glasgow.

PROVENANCE: In that collection since painted.

EXHIBITIONS: Glasgow, Portrait Exhibition, 1868.

REFERENCES: Armstrong, p. 98; Pinnington, p. 223; Greig, p. 41.

DISCUSSION: The work was commissioned in 1819 by Archibald Smith of Jordanhill (no. 653) and given to Glasgow Asylum for Lunatics as a tribute to the sitter for his services to that foundation between 1814 and 1819.

153(2). A further version was in the Mann collection by 1901; Brechin Sale, Glasgow, March 1919; Doig, Wilson and Company, sale, March 1930 (28); Scott and Fowles, New York, by 1931; Frederick Patterson. That version was exhibited at the Glasgow International Exhibition, 1901 (154); Whitechapel Art Gallery, London, Winter Exhibition; and Paterson's Gallery, London, 1902 (2).

154. Major-General William Douglas McClean Clephane (sitter's dates not known)

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

DATE: c. 1799

DIMENSIONS: Not known.

DESCRIPTION: Three-quarter length, standing, to left, in a landscape, wearing the uniform of a Colonel in the Scots Guards, his right hand supported on a sword.

COLLECTION: Alwyne Compton Farquharson of Invercauld, The Castle of Invercauld, Braemar, Aberdeenshire, 1973.

PROVENANCE: By descent.

EXHIBITIONS: Paterson's Gallery, London, 1901.

REFERENCES: Greig, p. 41.

DISCUSSION: When exhibited in 1901 this painting was accompanied by a portrait of the sitter's wife. No visual record of that work has emerged. The sitter's daughter, Margaret Clephane, became Marchioness of Northampton (no. 21).

155. Mrs David Clerk (sitter's dates not known)

BIOGRAPHY: The sitter's maiden name was Helen Duff but no other details of her life are known.

DATE: Probably c. 1803-1810

DIMENSIONS: 29 x 24

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 16 July 1965 (102).

REFERENCES: Not recorded in the literature.

156. John Clerk of Eldin (1728-1812) Plate: 27

BIOGRAPHY: Clerk was an artist in his own right, an amateur engraver, but also a writer on naval tactics; members of his family were early patrons of Raeburn, Sir John Clerk of Penicuik (no. 158) was the sitter's nephew; the sitter's son John Clerk, later Lord Eldin (no. 157) was an early friend of Raeburn's; the sitter spent much of his time in later life in his son's house at Picardy Place, Edinburgh, close to the artist's studio. He married Susannah Adam of Blairadam, sister of the architects.

DATE: Completed by 1809

DIMENSIONS: 30 x 25

COLLECTION: Currier Gallery of Art, Manchester, New Hampshire, U.S.A.

PROVENANCE: By family descent; sold by Sir George Clerk Bt., c. 1910; Lawrence P. Fisher, Detroit, before 1930; Howard Young Gallery, New York; sold to the Currier Gallery of Art, 1933.

ENGRAVINGS: Lithograph, A. Hahnisch, 1876.

EXHIBITIONS: Raeburn Exhibition, 1824 (29); Raeburn Exhibition, 1876 (9).

REFERENCES: Andrew, p. 110; Armstrong, p. 98; Pinnington, p. 223; Greig, pp. xxxix, 41; W. Heil, "The Lawrence P. Fisher Collection in Detroit", Antiquarian (December 1930), 112; D. Brook, Currier Gallery of Art Bulletin, 2 (1971).

DISCUSSION: The work is mentioned in a letter from the artist of 24 August 1809, by which time the painting was clearly finished. For a transcription of this letter see Robert Blair of Avontoun (no. 53). Brook dates this portrait to between 1800 and 1805. However, 1800 is much too early a date for this work. It seems more likely that the portrait was completed only shortly before it was mentioned in the letter of 1809.

This is a very Romantic image of an old man and serves as a contrast to the more calmly representational portraits of this time such as Sir Brooke Boothby, 7th Bt. of Broadlow Ash (no. 60), or the earlier Alexander Edgar (no. 253). It is yet another example of an expressive, highly Romantic portrait of a sitter which can be dated with confidence to before Raeburn's visit to London in 1810.

157. John Clerk as a Young Man, later Lord Eldin (1757-1832)

Plate: 28

BIOGRAPHY: Eldest son of John Clerk of Eldin (no. 156) and his wife Susannah Adam of Blairadam, sister of the architects; he studied law but worked as an accountant before he was admitted advocate in 1785; he was an early friend of Raeburn's and was himself a painter and built up a large collection; Clerk was a Whig and in 1806 he was made

Solicitor General for Scotland in the Grenville administration; he held office for the year of that ministry's life; when made a Lord Ordinary of Session in 1823 he was, by all accounts, unfit for office on the grounds of ill health and reduced mental abilities; he resigned in 1828.

DATE: c. 1787

DIMENSIONS: 50 x 40

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir George Douglas Clerk Bt.; Leggatt, London, 1928; James Graham and Son, Gallery, New York, 1929; Mrs Clarence Geist, Philadelphia, by 1934. With J. Horace Harding and Jacques Seligmann and Co., New York, at an unknown times.

EXHIBITIONS: Raeburn Exhibition, 1876 (131).

REFERENCES: Obituary, p. 12; Cunningham, p. 219; Andrew, p. 110; Armstrong, pp. 11, 89, 101; Pinnington, pp. 131, 228; Caw, 1908, p. 73; Greig, p. 41.

DISCUSSION: The portrait is only known through old black and white photographs. In Caw's list (Armstrong, p. 101) the sitter is described as being in an advocate's wig and gown but he does not wear a gown in the photographs known to the compiler. Another portrait by Raeburn may exist as three portraits are recorded in the Greig Manuscript: two early works plus the portrait at Edinburgh (no. 159(b)).

The work under discussion shows several stylistic features typical of the late 1780s and early 1790s: Clerk is shown in an active, almost dramatic situation, his head is drawn in a sharp, linear manner and there is much elaborate still-life detail. The friendship of artist and sitter was recorded in a letter to Allan Cunningham from James White, 29 March 1831 (National Library of Scotland MS.832.ff.28-9.) which Cunningham used in his Life of the artist. Cunningham said that the sitter helped to spread Raeburn's name. This portrait was probably instrumental in gaining Raeburn other commissions from the legal community and among Clerk's relatives and friends.

157b. John Clerk, as an Older Man, later Lord Eldin (1757-1832)
(Examined)

DATE: c. 1815

DIMENSIONS: 50 1/2 x 40

DESCRIPTION: Three-quarter length, seated, to right, face to front, a table to right on which rests a crouching Venus. Inscribed, top left: "JOHN CLERK LORD ELDIN".

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: Bequeathed by the sitter to the grandfather of Sir J.A. Gibson-Craig of Riccarton; purchased by the gallery from his estate, 1947.

ENGRAVINGS: Mezzotint, Charles Turner, 1815.

EXHIBITIONS: Raeburn Exhibition, 1824 (48); International Exhibition, 1862 (147); R.S.A., 1863 (68); R.A. Old Masters, 1877; Raeburn Exhibition, 1956 (51); Edinburgh, University of Edinburgh, James Hutton and Some of His Friends, p. 4.

REFERENCES: R.L. Stevenson, p. 411; Brown, pp. 6, 110-11; Andrew, p. 110; Armstrong, pp. 45, 76, 101; Greig, pp. xxx, 41; Pinnington, pp. 80-1, 196, 208, 228; Dibdin, p. 143; Sanderson, pp. 139, 140, 141, 152; Raeburn Exhibition Catalogue, 1956, pp. 43-4; Irwin and Irwin, p. 153; Macmillan, 1986, pp. 134, 196; Macmillan, 1990, p. 161.

DISCUSSION: James Greig in his Manuscript stated that this portrait was exhibited in 1815 at the Edinburgh Exhibition Society, but its identification as number 50 in the catalogue of that exhibition cannot be accepted. The Scots Magazine (May 1815, pp. 327 ff.) identifies that work as "Portrait of the Right Honourable Lord Justice Clerk", which means it was Raeburn's portrait of the Right Honourable David Boyle (no. 67). However, in 1815 Clerk's portrait was engraved, so the date of c. 1815 is likely to be accurate in spite of this error. Macmillan, 1990, dated the portrait to c. 1820.

Sanderson separated two states of the engraving by the removal of the first "A" from "A.R.A." which follows the artist's name in the inscription on the print.

158. Sir John Clerk, 5th Bt. of Penicuik (d. 1798) and Lady Clerk (sitter's dates not known) (Examined) **Plate 29**

BIOGRAPHY: Sir John succeeded his father, Sir George Clerk, 4th Bt., in

1784 and fell heir to an extensive estate and considerable fortune; he was interested in painting, literature and history, as was his father before him; he was the nephew of John Clerk of Eldin (no. 156) and cousin of John Clerk, later Lord Eldin (no. 157). He married Rosemary, daughter of Joseph Dacre Appleby of Kirklington, Cumberland.

DATE: Exhibited 1792

DIMENSIONS: 57 x 80 1/2

COLLECTION: Alfred Beit Foundation, Russborough, Ireland.

PROVENANCE: By descent to Sir George Douglas Clerk (d. 1911); purchased in that year by Sir Otto Beit (d. 1930); by descent to Sir Alfred Beit.

ENGRAVINGS: Modern mezzotint, J. Macbeth-Raeburn.

EXHIBITIONS: London, Shakespeare Gallery, 1792; Edinburgh, 1850 (38); Raeburn Exhibition, 1876 (211); Edinburgh, 1908 (349); London, R.A. Winter Exhibition, 1910 (154); Amsterdam, Stedelijk Museum, Twee Eeuwen Engelsche Kunst, 1936 (112); Paris, Louvre, English Painting, 1938 (100); R.A. Exhibition of Scottish Art, 1939 (111); Cape Town, South Africa, National Gallery of Art, Old Master Paintings from the Beit Collection, 1949 (44); Raeburn Exhibition, 1956 (8); U.S.S.R., Leningrad and Moscow, British Council, British Painting, 1960 (40); Glasgow Art Galleries and Museums, Kelvingrove, Glasgow, Scottish Painters, 1961 (59); Detroit, Detroit Institute of Art, Romantic Art in Britain. Paintings and Drawings, 1760-1860, 1968 (90); Paris, Petit Palais, 1972 (211); Edinburgh, Talbot Rice Art Centre and London, Tate Gallery, Painting in Scotland, the Golden Age, 1986-7 (105).

REFERENCES: "A Picture Painted in Scotland", Public Advertiser, 2 June 1792; "The Rev. Hugh Blair, from a Picture in the possession of Sir John Macpherson, Bart. Painted by Raeburn, and engraved by Bartolozzi", Monthly Magazine 1803; Obituary, p. 12; Cunningham, p. 219-220; Andrew, p. 109-110; Armstrong, pp. 9, 11, 61, 62, 90, 98; Pinnington, p. 223; Caw, 1908, pp. 73, 77; Caw, Masterpieces, p. 61; Greig, p. xxx, lii, 41; Catalogue of the Beit Collection, 1913, no. 94; Brotchie, pp. 63, 64; Dibdin, p. 130; H.W. Thomson, ed., Anecdotes and Egotisms of Henry Mackenzie, 1745-1831 (London, Oxford University Press, 1927); William T. Whitley, Artists and Their Friends in England, 1700-1799, 2 vols. (London: Medici Society, 1928), 2, 168, 169, 170; Collins Baker, p. 162; Raeburn Exhibition Catalogue, 1956, p. 16; Encyclopedia of World Art, s.v. "Raeburn, Sir Henry," by Kenneth Garlick; F. Irwin, pp. 240, 244; Irwin and Irwin, pp. 152, 153, 154; Macmillan, 1986, pp. 77, 195; Macmillan, 1990, p. 153.

DISCUSSION: Caw records that the sitters paid sixty guineas for the portrait in 1790 but he does not state his source. Intended for the R.A. exhibition of 1792, it arrived too late to be included and

instead it was shown at the Shakespeare Gallery. From the time of its exhibition the portrait attracted considerable interest and is thought by many to be Raeburn's greatest work.

The late arrival of the portrait was recorded in an anonymous article in the Morning Chronicle, 31 May 1792, a summary of which is preserved in the British Museum Department of Prints and Drawings, Whitley Papers, vol.x.f.1224. This was repeated a few days later in another anonymous article in the Public Advertiser of 2 June 1792, a transcription of which is also preserved in the Whitley Papers (vol.x.f.1225). It reads:

Among the pictures presented to the hanging Committee at the Royal Academy there were unquestionably many that were not worthy of a place and were therefore rejected. For some there was not room, and not a few were sent too late to be received. In the last class was a large picture by Mr Raeburn of Edinburgh. It exhibits the portraits of Sir John Clark and his Lady, and is painted in a most forcible and singular style; figures in shadow though in the open air. In this painting there is a boldness of touch and strength of effect which have seldom been equalled. The shadows are given with the confidence of a man who knows his ground, and not fearful of making a false step, and the lights are peculiarly brilliant - so much so that the whole has at first sight the hue of moonlight. The landscape is properly subordinate but the size of the tree, which in part shadows the figures, ill accords with the gooseberry bushes, (for such they appear) on the other side of the picture. The artist has evidently considered the figures as the leading objects and properly made them principal, but a little more attention to the foliage of his trees, and a little more verdure to their colouring as well as to the colouring of his landscape, would have improved his picture which, with all its trivial errors, gives great promise of the painter's future excellence.

The portrait was mentioned again by an anonymous writer in the Monthly Magazine at some point in 1803, in an article advertising the publication of Bartolozzi's engraving after Raeburn's portrait of Reverend Hugh Blair (see no. 52 for a transcription). Many years later, Henry Mackenzie commented on the portrait saying that it was

one of Raeburn's few instances of what Mackenzie termed a "family portrait", a form for which he said there was little demand in Scotland. Mackenzie also pointed out that the portrait displayed Raeburn's "trick of the art, violent contrasts of light and shade which afterwards he ceased to practise". These marked changes between shadow and highlight are found in many of the artist's works of c. 1790, for example David Anderson of St Germain's (no. 24) and Jacobina Copeland (no. 169).

There has been a great emphasis on comparing this work to Reynolds's portrait John, 2nd Earl of Egmont and Catherine, his Wife, in the Grounds of Kanturk Castle, engraved by R. Josey. This comparison has been made most recently by Macmillan 1990. There is, however, nothing to link these paintings. Both show two figures half length in a landscape but there the similarity ends. The complex lighting system in Raeburn's portrait and the Romantic landscape have nothing in common with Reynolds's interest in the display of property and emphasis on social position. Even the pose in which the sitters are shown is different.

Although not connected with Reynolds, the Clerk portrait is closely related to another Raeburn painting, Robert and Ronald Ferguson of Raith, also called "The Archers" (no. 275). In both, the figures are placed in an oval field of light and the corners of the composition are cast in shadow. Raeburn was to use this effect frequently in later years, c. 1810-1814. The horizontal canvas used by Raeburn may indicate that the portrait was painted for a specific setting.

159. Mr John Clerk (sitter's dates not known)

BIOGRAPHY: The sitter is described by the Gallery as a ship owner from Gosforth, Cumbria. Dr Duncan Thomson said in a note to the compiler that the sitter was John Whitefield Clarke, organist and composer.

DATE: Probably c. 1805-1810

DIMENSIONS: 52 x 41

DESCRIPTION: Three-quarter length, seated, to right, a table to his left on which rest books, sheet music and a violin.

COLLECTION: Carlisle Museum and Art Gallery, Tullie House, Carlisle, on loan.

PROVENANCE: Unknown to the compiler. Thomson (as above) states that the portrait is the property of Andrew Chance, Howbeck Farmhouse, Hesketh Newmarket, Wiston, Cumbria.

REFERENCES: Not recorded in the literature.

160. Major William Clunes (sitter's dates not known)

BIOGRAPHY: In 1790 he was gazetted Ensign in the 50th (West Kent) regiment of foot; promoted Lieutenant in 1794; Captain in 1797; 1802 saw him placed on the Irish half pay list; he served under Sir John Moore in the Peninsula after rejoining his regiment in 1807; in 1809 his regiment served with distinction in the battle of Corunna and six months later he was promoted Major in the 54th (West Norfolk) Regiment; his last appearance in the Army List was in 1812; he is said to have been a native of Sutherland. Greig, never the most reliable source, adds to this that he was Colonel in the Sutherland Fencibles, and aide-de-camp in India to Sir Hector Munro.

DATE: c. 1810-1815

DIMENSIONS: 93 1/8 x 59

DESCRIPTION: Full length, standing, a man with a horse, life size, in a landscape, the horse seen from behind.

COLLECTION: National Gallery of Scotland, Edinburgh.

PROVENANCE: Bequeathed to the Royal Scottish Academy, by Lady Siemens, 1902; presented to the Gallery, 1910.

EXHIBITIONS: Raeburn Exhibition, 1824 (55), as Major Clunis; Raeburn Exhibition, 1956 (35).

REFERENCES: Armstrong, p. 98; McKay, pp. 49, 63; Pinnington, p. 223; Greig, p. 41; Raeburn Exhibition Catalogue, 1956, pp. 35-6; National Gallery of Scotland, Catalogue of the Collection (Edinburgh: National Gallery of Scotland, 1957), p. 211.

DISCUSSION: A portrait of a man and his horse was exhibited by Raeburn

at the Edinburgh Exhibition Society, 1816 (134).

161. Mrs Cochran (sitter's dates not known)

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

DATE: Exhibited 1809

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

EXHIBITIONS: Edinburgh, Associated Society of Artists, Annual Exhibition, 1809 (192).

REFERENCES: Dibdin, p. 69.

DISCUSSION: A work with this title was shown at the 1809 Society of Artists exhibition (192) in which Raeburn showed eleven works. The portrait cannot now be traced. The portrait Ellen Cochrane at Philadelphia (examined), said to be the wife of James Cochrane (see no. 162), cannot be accepted with confidence as by Raeburn.

162. Master James Cochrane (sitter's dates not known)

BIOGRAPHY: He is said to have married his cousin, Ellen Cochrane.

DATE: c. 1800

DIMENSIONS: 26 x 20 1/4

DESCRIPTION: Half length, to left, full face, in a dark coat with brass buttons.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Gifford Cochran; Mr and Mrs Marshall Field, by 1938.

EXHIBITIONS: Jacques Seligmann, New York, Portraits by Sir Henry Raeburn, 1938 (1).

REFERENCES: Catalogue of the exhibition, Jacques Seligmann & Co., New York, Portraits by Sir Henry Raeburn, (New York: Jacques Seligmann and Co., 1938), p. 6.

DISCUSSION: When exhibited at Seligmann's the work was said to have been painted in 1792, when the sitter was 15 years old. The sitter's dates are not known but, on stylistic grounds, a date in the first years of the new century would seem more suitable than a date in the early 1790s. Tradition has it that he is the same James Cochrane who

also sat as an adult to Raeburn, concerning which see 162b.

162b. James Cochrane (sitter's dates not known)

DATE: c. 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, full face, in a dark coat and striped waistcoat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Agnew, 1930; P.R. Pyne, Jr.; Mr and Mrs A. de Coppet, by 1938; Newhouse Gallery, New York, 1981.

EXHIBITIONS: Jacques Seligmann, New York, Portraits by Sir Henry Raeburn, 1938 (3).

REFERENCES: Catalogue of the exhibition, Jacques Seligmann & Co., New York, Portraits by Sir Henry Raeburn, (New York: Jacques Seligmann and Co., 1938), p. 7. On Ellen Cochrane see Dorment, pp. 270-1.

DISCUSSION: Although dated to 1802 by Seligmann, 1938, a date of c.

1815 would be more accurate. He is said to have married his cousin,

Miss Ellen Cochrane, and a portrait with that identity, but ascribed

to Raeburn with considerable uncertainty, is now at Philadelphia.

163. Henry Cockburn, later Lord Cockburn (1779-1854)

BIOGRAPHY: Although son of a supporter of Henry Dundas, 1st Viscount Melville (no. 240), a relative of the Cockburn family, the sitter was a Whig; educated at the High School of Edinburgh; he became Depute Lord Advocate in 1807; Solicitor General in 1830; Rector of the University of Glasgow in 1831 and was raised to the bench in 1834; in 1832 with Francis Jeffrey (no. 432) and Honourable Thomas F. Kennedy of Dunure (no. 443), Cockburn drew up the Scottish Reform Bill; he is best remembered for his Memorials of His Time, published after his death.

DATE: 1819-1820

DIMENSIONS: 30 1/4 x 25

DESCRIPTION: Half length, to right, full face, in a dark costume.

COLLECTION: Whereabouts unknown.

PROVENANCE: The version mentioned by J. Brown in 1872 as with the Raeburn family appeared at the Studio Sale, Christie's, 7 May 1877 (4); to Thorn. In 1928 Dr Hugh Hampton Young bought a version for which, it was claimed in the notes in the Frick Art Reference Library

(221-14g2) that it came from a descendant of the sitter; presented to the Baltimore Museum of Art at an unknown date. A version, perhaps identical with this appeared at Sotheby's, New York, November 1984 (65), bought in. A copy was presented to Parliament House by J. Finlay S.S.C., in 1863.

ENGRAVINGS: Stipple, William Walker, 1820; line, Robert Charles Bell, 1856.

EXHIBITIONS: Raeburn Exhibition, 1824 (38); R.S.A., 1863 (278); Glasgow, Portrait Exhibition, 1868; Manchester, Art Treasures Exhibition, 1867; Raeburn Exhibition, 1876 (61).

REFERENCES: Obituary, p. 21; Cunningham, p. 227; Brown, p. 8; Andrew, p. 110; Armstrong, p. 98; Pinnington, pp. 159, 166, 223; Greig, p. 42; "Lord Cockburn", Connoisseur 64 (October 1922), 112-3; Sanderson, p. 134; Daniell, p. 327.

DISCUSSION: The impression of Bell's engraving in the Scottish National Portrait Gallery (S.P.V. 410-4) dating from two years after Cockburn's death bears the inscription: "AETAT: 40". This dates the portrait to 1819-1820.

164. Robert Colt of Auldhame (1756-1797), and his Wife, Lady Grace (sitter's dates not known)

BIOGRAPHY: Robert Colt owned Auldhame and Seacliffe, near Haddington; Inveresk, in Midlothian; and Garturk, Gartsherrie and Lochwood in Lanarkshire; he was MP for Weymouth. His wife, whom he married in 1778, was the daughter of Robert Dundas of Arniston, 2nd Lord President (no. 241).

DATE: Sitting 1790-1795

DIMENSIONS: 59 1/8 x 44 7/8

CONDITION: Cleaned 1968.

DESCRIPTION: A double portrait: the woman, three-quarter length, seated, on the left; the man in a striped waistcoat, three-quarter length, standing, on the right; in an interior with a landscape view behind.

COLLECTION: Carnegie Museum of Art, Pittsburgh, Pennsylvania.

PROVENANCE: By family descent to Captain R.S.H.S.R. Colt of Gartsherrie; Mrs Dudley Blois; purchased from her by Arthur C. James, New York, 1928; his sale, Parke-Bernet, New York, 13-15 November 1941 (16); Jean Germain Leon, Baron Cassel van Doorn; gift of his wife to the Institute, 1958; an attempted sale at The Hammer Gallery, New York, 1960-1962, was unsuccessful.

EXHIBITIONS: Raeburn Exhibition, 1876 (163); Allentown Art Museum, Pennsylvania, The World of Benjamin West, 1 May - 31 July 1969 (50).

REFERENCES: Andrew, p. 111; Armstrong, p. 99; Pinnington, p. 223; Greig, p. 42; Watson, R. Van Steenburgh, "Sir Henry Raeburn",

Carnegie Magazine, March 1956, p. 85; Carnegie Institute, Museum of Art, Catalogue of Painting Collection (Pittsburgh: Carnegie Institute, Museum of Art, 1973), p. 139.

DISCUSSION: A letter long associated with this portrait, from Raeburn to one Harry Guthrie, is in the gallery's files. It reads:

Oban, 3 March 1800.

Dear Sir,

These pictures were begun in June 90. Mr. Colt's was finished 5 or 6 years ago - and Mrs. Colt's half done. That hers was not altogether finished was not my fault. I ought therefore at least to be paid 45 guineas which would be full price for Mr. Colt's and only half for Mrs. Colt's, with interest from the time when they were done. I have only asked 45 gns. I therefore take the liberty of returning your order for 35 and am,

Dear Sir, your sincere, obedient servant.

[signed] Henry Raeburn.

[Transcription: Carnegie Institute]

The use of the plural: "These pictures", is slightly problematic as there is only one canvas. Stylistically the portrait is from the early 1790s and it seems probable that the Carnegie portrait is the one referred to in the letter.

165. General the Honourable Sir Charles Colville, G.C.B. (1770-1843)

BIOGRAPHY: Second son of John, 9th Lord Colville of Culross; he was educated at the High School in Edinburgh and joined the army in 1787; promoted Captain in the 13th Somersetshire Light Infantry in 1791; Major in 1795; Lieutenant-Colonel in 1796; he commanded in the Egyptian campaign in 1801; afterwards, he was on Gibraltar until 1805, when he was promoted Colonel; he went to Bermuda in 1808; promoted Brigadier-General in 1809 and Major-General in 1810; he fought in the Peninsular Wars and became one of Wellington's favourites; he took Cambrai in 1815 and this was the climax of his active military career; he was made K.C.B. in January and a G.C.B. in March of 1815; he was

promoted Lieutenant-General in 1819 and served as Commander-in-Chief at Bombay from 1819 until 1825. He married Jane Mure of Caldwell (no. 166); his eldest son (d. 1903) succeeded as 11th Lord Colville of Culross in 1849.

DATE: 1816-1819; probably 1818

DIMENSIONS: 29 3/8 x 24 3/8

DESCRIPTION: Half length, to left, full face, in a scarlet military uniform. The honours he wears are, according to Roberts, from left to right: the Peninsular Gold Cross with one clasp; Gold Medal (Sultan of Turkey's) for the Egyptian campaign, 1801. The breast stars, starting with the lowest on his uniform are: G.C.H. (Knight Grand Cross of the Royal Hanoverian Guelphic Order); Order of Tower and Sword (Portugal), awarded 1815; G.C.B. (Knight Grand Cross of the Order of the Bath). The sash which passes over the General's right shoulder and across his chest is that of the G.C.B.

COLLECTION: High Museum of Art, Atlanta, Georgia.

PROVENANCE: The portrait seems to have passed into the family of the general's wife, as a William Mure was the lender to the Victorian Exhibition in 1891-2; Agnew, Knoedler and Howard Young, New York, at unknown times; purchased by the Museum through E. and A. Silberman, New York, May 1940.

ENGRAVINGS: Mezzotint, G.T. Payne, 1844.

EXHIBITIONS: The New Gallery, London, Victorian Exhibition, 1891-2 (274); High Museum of Art, Atlanta, Georgia, Five Centuries of Painting, February 1940.

REFERENCES: Armstrong, p. 99; Pinnington, p. 223; Greig, p. 42; William Roberts, General The Hon. Sir Charles Colville, G.C.B. by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1920); "Georgia Procures Noted Raeburn General", Art Digest 14 (August 1940), 11.

DISCUSSION: Like Lady Colville's portrait, it probably dates from the time of their marriage in 1818. It cannot date from before 1816, as he is shown wearing the Breast Star of the G.C.H., and it cannot be later than 1819, when he left for India.

166. Lady Jane Colville (d. 1843)

BIOGRAPHY: Jane, eldest daughter of William Mure of Caldwell, Ayrshire. She married General Sir Charles Colville, (no. 165) in 1818. They had two sons and three daughters. She died at their home, Rosslyn House, Hampstead Heath, London, as a result of her clothes catching fire in her dressing room.

DATE: c. 1818

DIMENSIONS: 30 x 27

DESCRIPTION: Half length, wearing a low cut dress, and a string of pearls with a cloak over her right arm.

COLLECTION: Whereabouts unknown.

PROVENANCE: Leggatt, 1957.

REFERENCES: William Roberts, General The Hon. Sir Charles Colville, G.C.B. by Sir Henry Raeburn, R.A. (London: By the Author, 1920).

DISCUSSION: The prototypes for this portrait are the series of Restoration court beauties by Lely. Although in this portrait the sitter's left breast is covered by a transparent film of cloth, the jewelery and the arrangement of the clothes are inspired by this source. Mrs Welwood, nee Anne Blair (no. 746) shows a similar reliance on late seventeenth-century portraiture.

167. Helen Colvin (sitter's dates not known)

BIOGRAPHY: The sitter's maiden name was Renny. No other records of her life are known.

DATE: c. 1814

DIMENSIONS: 29 1/2 x 23 1/2

DESCRIPTION: Half length, to right, full face, wearing a blue dress and a yellow shawl.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Reverend J.W. Colvin; Sir Sidney Colvin; Knoedler, New York, 1917; Ambrose Monell; his sale, American Art Association, 28 November 1930 (63); Knoedler; Mrs Landon K. Thorne.

REFERENCES: Not recorded in the literature.

168. Archibald Constable (1774-1827)

BIOGRAPHY: Born at Carnbee, Fife, he was the son of Thomas Constable, land steward to the Earl of Kellie; apprenticed to Peter Hill, bookseller in Edinburgh in 1788; he opened his own shop in 1795; he published religious works at the authors' expense and dealt in rare books; he purchased the Scots Magazine in 1801 and, in 1802, he issued the Edinburgh Review; he became associated with Walter Scott in that year by being included in the copyright of Minstrelsy of the

Scottish Border by Longman and Rees; he went into partnership with Alexander Gibson Hunter in 1804; in 1805 he published Memoirs of Sir Henry Slingsby for Scott and in 1807 offered Scott one thousand guineas in advance for Marmion and one and a half thousand guineas the following year for Life and Works of Jonathan Swift; at this time he commissioned a portrait of Scott from Raeburn (no. 640a). His "nose" for successful works, together with advances such as those mentioned, transformed the publishing world; the relationship with Scott soured and Scott established a publishing firm with James and John Ballantyne; in 1812, with new partners, Constable purchased the Encyclopaedia Britannica and employed Dugald Stewart (no. 672) to produce supplementary material; in 1813 Constable and Scott once more went into business, due to the financial straits of John Ballantyne and Co.; in 1814 Constable, on seeing the opening chapters of Waverley, guessed that the author was Scott, published the novel and divided the profits with the writer; 1826 saw the financial collapse of Hurst, Robinson and Co., Constable's London agents, and the failure of James Ballantyne and Co., printers; illness struck Constable and foiled his attempts to remedy his financial situation; the portly figure of Raeburn's portrait became withered and his reduced business and social position speeded his end; at his death in 1827 he was said to look a decade older than his fifty-four years. In 1795 he married, first, Mary Willison (d. 1814) and, second, in 1818, Charlotte, daughter of John Neale; he had many children by both marriages.

DATE: c. 1822

DIMENSIONS: 49 3/4 x 39 3/4

DESCRIPTION: Three-quarter length, standing, to left, full face, a table to his right on which he places his hand, a crimson curtain behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Mrs John Constable Bruce; her sale, Sotheby's, 15 May 1957 (187); Betts.

ENGRAVINGS: Mezzotint, G.T. Payne, 1848.

EXHIBITIONS: Raeburn Exhibition, 1824; R.S.A., 1863 (185); Raeburn Exhibition, 1876 (226); Edinburgh, Exhibition of Scottish National Portraits, 1884.

REFERENCES: Obituary, p. 21; John Morrison, "Reminiscences of Sir Walter Scott, the Ettrick Shepherd, Sir Henry Raeburn, etc.", Tait's Edinburgh Magazine 10 (December 1843), 770-6; Brown, pp. 6, 32-5; Andrew, p. 111; R.L. Stevenson, p. 411; Armstrong, p. 99; Pinnington, pp. 15, 33, 224; Greig, p. 42.

DISCUSSION: On the basis of the straight-forward realism of the work it would be tempting to suggest a date of c. 1810. However, the 1824 Inventory (Document 21) gives under debts outstanding at 9 June 1824: "Mr. Constable £105." The sale catalogue of 1957 stated that the portrait was sold with an autograph receipt from the artist. This is impossible as payment had not been made before the artist's death in 1823. The receipt must have been signed by the artist's son, also called Henry Raeburn. The date of payment is not known.

Armstrong and Greig record a bust length portrait of Constable by Raeburn which they say was completed by another hand at a later date. No other information on that work has emerged.

John Morrison recounted an agreement he made with Constable that he would paint Constable's portrait in exchange for ten guineas' worth of books but shortly afterwards Constable sat to Raeburn. In place of a portrait, Morrison was asked to paint a view of Caerlaverock Castle. Morrison said of Raeburn's portrait of Constable that it was "one of the best he ever painted". Morrison entered Raeburn's life only towards the end and his knowledge of this commission supports a late dating of the work.

169. Jacobina Anne Copeland (d. 1807)

BIOGRAPHY: Only child of William Copeland of Colliston, Dumfriesshire, and his wife, Helen Dunbar, daughter of Sir James Dunbar of Mochrum, 3rd. Bt.; her first marriage was in 1794 to John Ronaldson of Blairhall (d. 1796), an army officer; in 1798 she married her cousin, William Rowe Dunbar (1776-1841), as his third wife; they had one child, a daughter, who died in infancy. In 1811, after the sitter's death, her husband succeeded as 6th Bt. of Mochrum. For his wife's portrait see no. 173.

DATE: c. 1794

DIMENSIONS: 30 x 25

DESCRIPTION: Near three-quarter length, seated, to right, arms folded, in a landscape.

COLLECTION: National Gallery of Canada, Ottawa.

PROVENANCE: By descent to Sir James Dunbar of Mochrum; purchased by the Gallery, via Agnew, 1962.

EXHIBITIONS: Agnew, London, Ninth Annual Exhibition of Behalf of the A.G.B.I., 1903 (1); National Gallery of Scotland, Edinburgh, Ramsay, Raeburn and Wilkie, 1951 (52); Raeburn Exhibition, 1956 (23); National Gallery of Scotland, Edinburgh, loan, 1950-6; London, Agnew, Summer Exhibition of Old Masters, May-June 1962 (29); Ottawa, Canada, Scottish Exhibition, 1968 (16).

REFERENCES: Greig, p. 92; Raeburn Exhibition Catalogue, 1956, pp. 26-7; Irwin and Irwin, p. 158.

DISCUSSION: The sitter married in 1794, which is generally thought to be the date of the portrait but, on the basis of the lighting, the portrait could be as early as 1790. According to Anne Buck, it is unlikely to be much later than 1795, when powdered hair became unfashionable. (I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

170. J. Cowley, Esq. (sitter's dates not known)

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

DATE: Exhibited 1816

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: R.A. 1816 (381); the Greig Manuscript states that the

portrait was exhibited at the Suffolk Street Exhibition, 1832.
REFERENCES: Armstrong, p. 99; Pinnington, p. 225; Greig, p. 42;
Dibdin, p. 83.

DISCUSSION: The portrait was exhibited at the R.A. in 1816 but it has
not been seen since 1832.

171. William Craig, as Lord of Session (1745-1813)

BIOGRAPHY: Eldest son of Reverend Dr Craig, a Glasgow minister, he was
admitted advocate in 1768; he was a close friend of Robert Blair of
Avontoun (no. 53) and Alexander Abercromby (no. 1); together they held
weekly meetings to advance their legal studies; in 1784, at the
beginning of Pitt's administration, these three were appointed Depute-
Advocates under Sir Ilay Campbell; Craig became Sheriff-Depute of
Ayrshire; in December 1792 he was promoted to the Bench and in 1795 he
was made a Commissioner of Judiciary; he wrote for the Mirror and
the Lounger. Craig owned the copy of Raeburn's portrait of Lord
Abercromby (no. 1) which was engraved.

DATE: After 1792

DIMENSIONS: 35 1/2 x 27 7/8

DESCRIPTION: Half length, seated, to right, his hands clasped, in the
robes of a Judge of Court of Session.

COLLECTION: Stan Hywet Hall Foundation, Inc., Akron, Ohio.

PROVENANCE: Christie's, 10 May 1912 (54); Blakeslee Galleries Sale,
American Art Association, New York, April 1915 (198); the Frick Art
Reference Library gives the buyer as H. Fredericks, but the curatorial
notes at Stan Hywet Hall state that the portrait was purchased at this
sale by the interior decorator Mr. H.F. Huber, for the Seiberling
family who owned Stan Hywet.

REFERENCES: Not recorded in the literature.

DISCUSSION: The work was not known to early writers and consequently
provenance and exhibition histories of the two portraits of Craig have
become confused. The style is clearly of the 1790s and possibly dates
from shortly after 1792, in which year Craig was made a Lord of
Session. He sat again to Raeburn later in life:

171b. William Craig, Lord Craig, in private dress (Examined)

DATE: Completed July 1810

DIMENSIONS: 35 x 27 1/2

DESCRIPTION: Half length, seated, to right, in every day dress.

COLLECTION: Faculty of Advocates, Parliament Hall, Edinburgh.

PROVENANCE: Commissioned by Robert Sym; Andrew Hay Wilson, by 1876; presented to the Faculty of Advocates by the trustees of A.H. Wilson, 1888.

EXHIBITIONS: R.S.A., 1863 (214); Raeburn Exhibition, 1876 (55).

REFERENCES: Andrew, p. 112; Armstrong, p. 99; Pinnington, pp. 183, 224; Greig, pp. xli, xlvii, 42; Brotchie, p. 87.

DISCUSSION: The completion of the commission is recorded in a letter preserved in the National Library of Scotland (MS.9994.f.94.) from Raeburn to Robert Sym Esq. of George Sq., Edinburgh, which indicates that he was the patron. The letter is dated Edinburgh, 3 July 1810 and reads:

Dear Sir,

In obedience to your card, I was about to send you out Lord Craig's picture this mor[ning], but on examining it, I found it would be the better of a little varnish, which I have accordingly given it, and I will not fail to send it as soon as dry, which will be in the course of three days or so.

I am etc.

[signed] Henry Raeburn.

Brotchie dated the portrait to 1818. Concerning Sym, see Raeburn's portrait of him (no. 696).

172. Sir James Gibson-Craig of Riccarton, 1st Bt., W.S. (1765-1850)

BIOGRAPHY: Second son of William Gibson, merchant in Edinburgh; he was educated at the High School of Edinburgh and became a Writer to the Signet in 1786; in 1823 he succeeded to the estates of Riccarton and assumed the additional name of Craig; he was a Whig in politics and celebrated the fall of the Bastille at a dinner in Edinburgh; his political activities were so openly critical of the ruling Tories that Cockburn remarked in his Life of Jeffrey that it was

"difficult to understand how Thomas Muir could be transported and James Gibson not be even tried"; he was made a baronet by the administration of Lord Grey in 1831. For his wife's portrait see no. 173.

DATE: Probably c. 1822

DIMENSIONS: Unknown.

DESCRIPTION: No written description of the portrait is known and the compiler has not been able to examine a copy of Bell's engraving.

COLLECTION: Whereabouts unknown.

PROVENANCE: Blakeslee Galleries Sale, American Art Association, New York, April 1915.

ENGRAVINGS: Line, Robert Charles Bell.

EXHIBITIONS: Raeburn Exhibition, 1876 (134).

REFERENCES: Andrew, p. 111; Armstrong, p. 99; Pinnington, p. 224; Greig, p. 42.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] November 13 James Gibson Craig Esq £42." This suggests that the portrait was painted shortly before Raeburn's death. No photograph of the portrait is known and no copy of the engraving has been seen by the compiler.

173. Lady Gibson-Craig (1771-1837)

BIOGRAPHY: Wife of Sir James Gibson-Craig of Riccarton, 1st. Bt.

(no. 172).

DATE: c. 1816

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, to left, looking to right, wearing a coloured shawl over her right shoulder.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: R.S.A., 1863 (214); Raeburn Exhibition, 1876 (133).

REFERENCES: Andrew, p. 112; Armstrong, p. 99; Pinnington, p. 224; Greig, p. 42.

DISCUSSION: By costume and composition the portrait appears to date from c. 1816.

174. Sir William Gibson-Craig of Riccarton, 2nd Bt. (1797-1878)

BIOGRAPHY: Eldest son of Sir James Gibson-Craig (no. 172); he was educated at the High School of Edinburgh and was admitted advocate in 1820 but he devoted his life to politics; he became M.P. for Midlothian in 1837; for Edinburgh in 1841; and retired in 1852; he was a Lord of Treasury from 1846 until 1852; in 1847, at his suggestion, a commission was set up to examine artistic life in Scotland and the outcome was the building of the National Gallery of Scotland; he was made a member of the board supervising the poor law in Scotland in 1854; he was appointed Lord Clerk Register and Keeper of the Signet in Scotland in 1862.

DATE: c. 1818

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, full face.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Mrs Gibson-Craig-Lucy.

EXHIBITIONS: Raeburn Exhibition, 1876 (137).

REFERENCES: Andrew, p. 112; Armstrong, p. 99; Pinnington, pp. 183, 224; Greig, p. 42.

DISCUSSION: When exhibited in 1876 the portrait was dated to c. 1818, a date which has been accepted by other commentators. As the sitter was the lender at the 1876 Exhibition, the date presumably originated with him. On a stylistic basis the portrait is certainly from the last years of the artist's career.

175. Dr Craigie (d. 1795) (Examined) Plate: 30

BIOGRAPHY: Knoedler's catalogue of 1912 states that the sitter died on board the Houghton in the service of the Honourable East India Company, on 10 February 1795. Hodson mentions John Adair Craigie (1780-1804) and William Charles Craigie sons "of Surgeon John Craigie, Bengal Establishment", who died on that date. Based on this, the sitter's wife appears to have been Jacobina Helena Craigie.

DATE: c. 1790

DIMENSIONS: 48 3/4 x 38 3/4

COLLECTION: Virginia Museum of Fine Arts, Richmond, Virginia.

PROVENANCE: Knoedler, New York, 1910; to Daniel G. Reid, New York; his daughter, Rhea, Mrs Henry J. Topping; Daniel R. Topping; presented by him to the Museum, 1955.

EXHIBITIONS: Knoedler, New York, Exhibition of Old Masters, January 1912 (22); Montgomery, Alabama, Montgomery Museum of Fine Art, 1955; Roanoke Fine Arts Center, 1961; Lynchburgh, Lynchburgh Fine Arts Center, 1962.

REFERENCES: Greig, p. 42; V.C.P. Hodson, List of Officers of the Bengal Army, 1758-1834, 4 vols. (London: Constable and Co., 1927-47), 4,593; Art Quarterly 18 (Autumn 1953), 302.

DISCUSSION: The handling and costume suggest a date close to 1790.

176. Captain James Coutts Crawford (b. 1760)

BIOGRAPHY: Son of James Crawford of Dundee, and his wife Helen Coutts, cousin of the banker; he became Midshipman in 1777; was promoted Lieutenant in 1778, at which time he served in the American War of Independence; he commanded a small vessel, the Repulse, for a little over a year at the siege of Gibraltar in 1781; taken prisoner by the French, he was released in 1797; he was promoted Commander in 1799; his Post Commission is dated 29 April 1802; little is known of his activities until 1809, by which time the portrait was most probably completed. He married, first, Anne, daughter of Alexander Duncan of Edinburgh, by whom he had one daughter; he married, second, Jane, eldest daughter of Vice-Admiral John Inglis; they had a son.

DATE: c. 1805

DIMENSIONS: Unknown.

DESCRIPTION: Near full length, seated, to right, in an interior, legs crossed, left arm extended.

COLLECTION: Whereabouts unknown.

PROVENANCE: Mr J.C. Crawford of Overton, by 1880.

EXHIBITIONS: R.S.A., 1880 (125).

REFERENCES: Armstrong, p. 99; Pinnington, p. 224; Greig, p. 42.

DISCUSSION: The lighting and pose suggest a date between 1800 and 1810.

177. Mr Crawford (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known beyond the statement that he was a merchant in Glasgow.

DATE: c. 1790

DIMENSIONS: 29 1/2 x 25

DESCRIPTION: Half length, to left, wearing spectacles, almost full face.

COLLECTION: Whereabouts unknown.

PROVENANCE: The Right Honourable the Lord Justice-General, John Inglis, Lord Glencorse, by 1876, who was in that year Chairman of the Acting Committee of the Raeburn Exhibition, 1876; A.W. Inglis, by 1901; James Connell and Sons, London, at an unknown time; the Starr Collection; American Art Association, New York, 12 March 1926 (62).

EXHIBITIONS: Raeburn Exhibition, 1876 (36)

REFERENCES: Andrew, p. 112; Armstrong, p. 99; Pinnington, p. 224; Greig, p. 42.

178. William Creech (1745-1815)

BIOGRAPHY: Son of Reverend William Creech and Mary Buley; he trained in medicine at the University of Edinburgh but eventually took an apprenticeship with the publishers, Kincaid and Bell; there he remained until 1766; in 1771 he went into partnership with Kincaid, after a period spent in London and travelling Europe with Lord Kilmaurs, later 14th Earl of Glencairn; in 1773 he was the sole owner of the publishing house; he was the first publisher of Reverend Hugh Blair (no. 52); Professor James Gregory (no. 352), Henry Mackenzie (no. 501) and produced the Edinburgh edition of the poetry of Robert Burns (no. 792); he also published the Mirror and the Lounger, and was a founder of the Speculative Society; in 1791 his collected essays were published as Fugitive Pieces; a posthumous edition was produced in 1815 with an engraving after Raeburn's portrait; in politics he was a supporter of Pitt and Lord Melville (no. 240); he founded the Society of Booksellers of Edinburgh and Leith; was a fellow of the Royal Society and the Society of Antiquaries and Lord Provost of Edinburgh from 1811 to 1813.

DATE: Traditionally 1806

DIMENSIONS: Unknown.

DESCRIPTION: Near full length, seated, looking to right, a table to his left, on which rests a quill, a book in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: Commissioned by the sitter; bequeathed, together with most of his estate, to Charles Watson (1794-1866), a third cousin of Creech; his son, Reverend Charles Watson; his widow, Isabella Boog (d. 1887); bequeathed to her eldest son, Charles Watson (d. 1910); his widow; sold by her, London, 1910. The copy of Armstrong in the library of the Scottish National Portrait Gallery has an anonymous annotation (p. 99) stating that this portrait was sold by Aitken Dott, Edinburgh, between 1947 and 1949; to Gavie.

ENGRAVINGS: Stipple, W. and D. Lizars, 1815 (a bookplate).

EXHIBITIONS: Grafton Gallery, Scottish Old Masters, 1895.

REFERENCES: Armstrong, p. 99; Pinnington, p. 224; Greig, p. 42. In the Curatorial Files of the Scottish National Portrait Gallery there are extensive notes on both versions compiled by the donor of the Portrait Gallery's version, Charles B. Boog Watson. (I am grateful to Helen Smailes for showing them to me.)

178b.

DATE: c. 1806

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to front, a table to right, a curtain behind.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: There are two portraits of Creech by Raeburn, one commissioned by the sitter, and this, commissioned by the Society of Booksellers of Edinburgh. The first record of this portrait is in the Minutes of the Society of Booksellers of Edinburgh and Leith, for 30 March 1815. The death of Creech is mentioned. It is stated that the portrait "had been painted at the request of the Society by Mr Raeburn ... [it] had been hung up in Mr Creech's drawingroom, until the Society should have a hall to place it in." The Minutes record that the secretary of the Society, Robert Miller, had spoken with the factor for the sitter's trustees, Robert Fleming, W.S. At this meeting it had been mentioned that the sitter's heir, Charles Watson, wished to retain the portrait. Mr Fleming was informed of what the cost of the portrait had been to the society. A letter from Mr Fleming of 23 March 1815 was read to the meeting and its contents recorded in the minutes. This letter stated that the total cost of the commission had been fifty-one pounds. The minutes record that Charles Watson offered to purchase the portrait from the Society for the sum of one hundred guineas. The offer was accepted and the portrait became the property of Charles Watson (d. 1866); it passed with no. 178 to his widow, Isabella Boog (d. 1887); bequeathed to her second son, Reverend Robert Boog Watson (d. 1910); bequeathed to his son Charles Brodie Boog Watson; his gift to the Gallery, 1927; received, 1928.

REFERENCES: Armstrong, p. 99; Pinnington, pp. 166, 224.

179. Patrick Crichton, 6th Earl of Dumfries (1726-1803), with Lady Loudoun, his Ward, as a Child (1780-1840)

BIOGRAPHY: He succeeded his mother's brother, William, 5th Earl, in 1768; the sitter was a Representative Peer from 1790 until his death. He married Margaret (no. 180), daughter of Ranald Crauford of Restalrig in 1771; they had only one surviving child, Elizabeth Penelope (see no. 180); he was succeeded by his grandson, John Crichton Stuart, 2nd Marquis of Bute (no. 689). The child was Flora Muir Campbell, Countess of Loudoun in her own right; the only child of James, 5th Earl of Loudoun (d. 1786) and his wife Flora (d. 1780), eldest daughter of John MacLeod of Raasay. She married the 1st Marquis of Hastings (no. 374) in 1804.

DATE: Traditionally 1793

DIMENSIONS: 95 x 59

DESCRIPTION: Full length, seated, holding the child's hand, she with her dog.

COLLECTION: Private, Dumfriesshire.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (49).

REFERENCES: Andrew, pp. 114-5; Armstrong, p. 100; Pinnington, p. 226; Greig, p. 43.

DISCUSSION: Previous commentators have described the sitter as the 5th Earl but Burke's states that he was the 6th.

180. Margaret Crichton, Countess of Dumfries (d. 1799), with her Daughter, Lady Elizabeth Penelope (d. 1797)

BIOGRAPHY: Margaret Crauford married Patrick Crichton, 6th Earl of Dumfries (no. 179) in 1771; their only surviving child, Lady Elizabeth Penelope, married, in 1792, John, Lord Mount Stuart, eldest son of the 1st Marquis of Bute; they had two sons.

DATE: Traditionally 1793

DIMENSIONS: 94 1/2 x 58 1/2

DESCRIPTION: Two full length figures, standing, to left, their arms linked, in a landscape.

COLLECTION: Private collection.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (95); Edinburgh Loan Exhibition, 1901 (168).

REFERENCES: Andrew, pp. 112-3, 114; Armstrong, pp. 91, 99, 100; Pinnington, p. 226; Greig, pp. 42, 43.

DISCUSSION: A work at the Henry E. Huntington Library and Art Gallery, San Marino, California, is described as Lady Penelope Crichton, and is wrongly attributed to Raeburn, and almost certainly wrongly identified.

181. James Cruikshank of Langley Park (d. 1830) (Examined)

BIOGRAPHY: Eldest son of Donald Cruikshank of Gorton and Catherine Grant, daughter of Donald Grant of Auchterblair; Cruikshank made his money from sugar plantations on the island of St Vincent in the British West Indies; his chief interest was astronomy. He married, in 1792, Margaret Helen Gerard (no. 182); they had two sons and four daughters.

DATE: c. 1806

DIMENSIONS: 49 1/4 x 39 1/2

DESCRIPTION: Three-quarter length, seated, to right, with his legs crossed.

COLLECTION: The Frick Collection, New York.

PROVENANCE: By descent to the sitter's eldest son, James Cruikshank; his youngest son, Augustus Walter Cruikshank; Agnew, 1899; Forbes and Paterson; Charles Sedelmeyer, Paris, 1903; Maurice Kann; his sale, Galerie Georges Petit, Paris, 9 June 1911 (43); Knoedler; Henry C. Frick, 1911.

EXHIBITIONS: London, Paterson's Gallery, 1902 (6); Paris, Sedelmeyer, 1903 (27); Knoedler, London, English Painters 1911 (13); Knoedler, New York, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (6).

REFERENCES: Armstrong, p. 99; Pinnington, p. 224; Greig, p. 42; Frick Collection, The Frick Collection. An Illustrated Catalogue (New York: The Frick Collection, 1968), 1, 85-8.

DISCUSSION: The pose in which the sitter is shown was favoured by the artist c. 1805.

182. Mrs James Cruikshank of Langley Park (d. 1823)

BIOGRAPHY: Margaret Helen, daughter of Reverend Alexander Gerard of Rochsoles, Lanarkshire; she married James Cruikshank (no. 182).

DATE: c. 1806

DIMENSIONS: 50 3/4 x 40

COLLECTION: The Frick Collection, New York.

PROVENANCE: By descent to the sitter's eldest son, James Cruikshank; his youngest son, Augustus Walter Cruikshank; Agnew, 1899; Arthur Sanderson, 1901; J.A. Holms; Knoedler; Henry Clay Frick, 1905.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (176); Boston Museum of Fine Arts, Frick Collection, 1910 (33); Knoedler, New York, Raeburn, January 1913 (7).

REFERENCES: Armstrong, pp. 71, 76, 91, 99; McKay, pp. 45, 60; Pinnington, pp. 171, 224; Caw, 1908, p. 75; Caw, Masterpieces, pp. 73, 79; Greig, pp. xlvii, 42; Frick Collection, The Frick Collection, An Illustrated Catalogue (New York: The Frick Collection, 1968), 1,85-8.

183. Mrs Cuming (sitter's dates not known)

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

DATE: Probably c. 1822

DIMENSIONS: Unknown.

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (12).

REFERENCES: Catalogue of the Raeburn Exhibition, 1824; Armstrong, p. 99; Pinnington, p. 225; Greig, p. 42.

DISCUSSION: No information on this painting has come to light beyond its inclusion in the Raeburn Exhibiton of 1824. Concerning the possibility of confusion between this work and Miss Cumming see no.

184.

184. Miss Cumming (sitter's dates not known)

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

DATE: c. 1820

DIMENSIONS: 93 x 60

DESCRIPTION: Full length, slightly to left, in an interior, with a vase of flowers on the floor to the left.

COLLECTION: Private collection.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 99; Pinnington, p. 225; Greig, p. 42.

DISCUSSION: On the basis of costume, a date in the last few years of Raeburn's career seems probable. To identify this portrait as the Mrs Cuming exhibited in 1824 (no. 183) requires toleration of differences in both spelling and marital status. Some errors were made

in the 1824 catalogue: Major William Clunes (no. 160) was described as "Major Clunis". As the works in the 1824 exhibition tended to be large, elaborate, late in date and of notable subjects, and since this portrait satisfies at least three of these conditions, the portraits may be one and the same.

This is a particularly outstanding late work by the artist. The depiction of character is unusually haunting: the sitter's dress is that of an outlandish mourner, her gesture, as she unveils herself, hints at a pronounced degree of self-regard.

185. Sir Alexander Penrose Gordon-Cumming, 1st Bt. of Altyre and Gordonstown (sitter's dates not known)

BIOGRAPHY: Eldest son of Alexander Cumming of Altyre, Elgin, and his wife Grace Pearce, heiress of John Penrose of Cornwall; as heir of Sir William Gordon of Gordonstown, he assumed the additional name of Gordon; he was created a baronet in 1804. He married, in 1773, Helen Grant (no. 186); they had seven sons and nine daughters. The sitter's date of death is not known, but, as his son is described in the correspondence connected with this and the companion portrait as "Sir William", the indication is that the sitter died before payment was made.

DATE: Probably 1811, certainly no later than 1812

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, shoulders to right, full face, dark costume.

COLLECTION: Private collection.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: Payment for this and the companion portrait of his wife (no. 186), was made by the sitter's eldest son, Sir William Gordon-Cumming, 2nd. Bt. This need not mean that the son commissioned the

portraits. It seems that the sitter died shortly after completion of the painting and consequently it fell to his son and heir to make payment. Certainly, by October 1811, the sitter's son was addressed by the artist in the documents given here as "Sir William". A transcription of Raeburn's receipt is preserved in the library of the Scottish National Portrait Gallery (uncatalogued), but part of the date is missing. The transcription, which was supplied to the Gallery by Sir A. Gordon-Cumming, gives:

Edin[burgh] 10 Sept[ember] 18[blank, probably 1811]

Received from Sir William Cumming Gordon [sic] Bart., twenty-five guineas, for a portrait of his father.

[signed] Henry Raeburn.

The receipt for the companion portrait (no. 186) is dated 7 October 1811. A transcription of the receipt for the frames for this and the companion portrait is in the same collection and came from the same source. It gives:

Edinburgh 24 December 1812

Received from Sir William Cumming Bart. the sum of six pounds 6 [shillings] as payment of two, three-quarter picture frames, done in burnished gold, for the portraits of his father and mother.

[signed] Alexr. Thomson.

This indicates that the portrait can have been completed no later than December 1812, when it was framed.

186. Lady Helen Gordon-Cumming (d. 1830)

BIOGRAPHY: Daughter of Sir Ludovic Grant of Grant, and wife of Sir Alexander Penrose Gordon-Cumming 1st Bt. of Altyre and Gordonstown (no. 185); she was the sister-in-law of Henry Mackenzie see no.

501f.

DATE: Payment 1811

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, to right, in a dark dress and over mantle, with a white collar and hat.

COLLECTION: Private.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: The artist was paid for this portrait and Sir Alexander Penrose Gordon-Cumming 1st Bt., of Altyre and Gordonstown (no. 185), by the sitter's eldest son, Sir William Gordon-Cumming, 2nd. Bt. A transcription of the artist's receipt for payment of this portrait, is preserved in the library of the Scottish National Portrait Gallery, unsorted papers, supplied to them by Sir A. Gordon-Cumming. For a discussion of those documents see no. 188. The transcription gives:

York Place, 7 Oct[ober] 1811

Dear Sir,

I have this day received from you twenty five guineas for a portait of Lady Cumming Gordon [sic], and will afterwards give you a stamp.

I am, Dear Sir, etc.

[signed] Henry Raeburn.

This portrait and its companion were framed at the same time, see no. 186 for a transcription of the receipt.

187. Lady Eliza Maria Gordon-Cumming (d. 1842) Plate: 31

BIOGRAPHY: Eldest daughter of John Campbell of Shawfield and Islay, and his wife, Lady Charlotte Maria Campbell, daughter of John, Duke of Argyll. She married Sir William Gordon Gordon-Cumming on 11th September 1815.

DATE: Exhibited 1817

DIMENSIONS: 37 x 27

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir Felix Cassel by 1951.

EXHIBITIONS: R.A., 1817 (84); presumably exhibited at the Annual Exhibition of the Society for the Encouragement of the Arts, Greenock, c. 1819 (see the document transcribed below); R.A., First Hundred Years of the Royal Academy, 1768-1868, 1951, (333).

REFERENCES: Dibdin, p. 83; William T. Whitley, Art in England, 1800-1820 (Cambridge: Universtiy Press, 1928), p. 272; Irwin and Irwin, pp. 148, 162.

DISCUSSION: Sittings presumably took place shortly after her wedding, probably during the year prior to the exhibition of the portrait at the R.A. in 1818.

The portrait is undoubtedly identical with the anonymous work singled out for mention in the review of the R.A. exhibition of 1817, published in the Literary Gazette. A transcription of this review is preserved in the British Museum Department of Prints and Drawings Whitley Papers, vol.x.f.1226. It reads:

Henry Raeburn R.A., has four portraits: numbers 84, 91, 232 and 369. Number 84 is the likeness of a young lady in a turban of rich figured silk, the hair tastefully separated on the forehead. She is looking up with an open, gentle expression, leaning upon one elbow and holding a pencil in her hand. The dress is of dark olive with purplish sleeves. The head is well drawn; the features worked with a soft, broad pencil; the flesh is clear and mellow; and the entire is in fine taste.

Whitley attributed the authorship of this review to William Carey (see chapter V, note 26).

A further letter connected with this portrait is known through a number of copies of the transcription, preserved in both the Greig Manuscript and in the Witt Library, where it is filed with photographs of the portrait. It is from Raeburn to the sitter's husband; it is undated. In all the known correspondence between the artist and this man Raeburn mistakenly calls him Sir William Cumming Gordon. It reads:

A Society for the Encouragement of Arts etc. has been established at

Greenock for some years past, of which Sir Michael Shaw Stewart [no. 677] is President, and they have as often solicited me to send them a picture or two, which I have not yet done, but was thinking of doing so this year, if I could have your permission to send Lady Cumming's, which is by much, the best and handsomest female picture I have yet painted. I may thank the subject for that, you will say, but, if you have no objection to this, will you have the goodness to let me know in course, or the day following? as I will have little enough time.

I am etc.,

[signed] Henry Raeburn.

Modern commentators on this work have shown remarkable resistance to accepting Raeburn's assesment of the portrait as one of his best paintings of women. (Irwin, pp. 148 and 162.) On almost every occasion that the artist's opinion on one of his paintings is recorded, he claims the work as one of his best. However, his desire to borrow this portrait for the exhibition at Greenock suggests that his enthusiasm was not, in this event, mere salesmanship. The work may not be the last but is certainly the most richly expressive of Raeburn's portraits in what has been termed his "ecstatic style". The earliest portrait of a woman known to the compiler done in this manner was Margaret, Countess of Wemyss (no. 748) of c. 1812. The source for these highly expressive works are figures of saints and martyrs by Baroque masters such as Reni and Domenichino which Raeburn must have seen in Rome. For a study by Raeburn in the manner of Reni see A Study of David with the Head of Goliath (no. 782). There is no reason to attribute late works such as Lady Gordon-Cumming's portrait to the influence of Lawrence, as the Irwins have done.

188. Thomas Cummings (sitter's dates not known)

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

DATE: Probably c. 1795-1800.

DIMENSIONS: 25 x 30

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

COLLECTION: Whereabouts unknown.
PROVENANCE: Provenance unknown.
EXHIBITIONS: New York, Knoedler, An English Exhibition to Honour Queen Elizabeth II, May 1953 (9).
REFERENCES: Not recorded in the literature.

189. A Member of the Fairlie Cuninghame Family

BIOGRAPHY: The sitter's biography and dates cannot be established because of uncertainty over his identification.

DATE: Probably not much later than c. 1795

DIMENSIONS: 48 1/2 x 39 1/2

DESCRIPTION: Three-quarter length, seated, to right, in an interior, a curtain behind.

COLLECTION: Boston, Museum of Fine Arts, Massachusetts.

PROVENANCE: The Brunner Gallery, Paris, 1914; J.T. Spaulding, by 1925; his bequest to the Museum, 1948.

EXHIBITIONS: Boston, Museum of Fine Arts, Exhibition of the John T. Spaulding Collection, 1948 (67).

REFERENCES: Boston, Museum of Fine Arts, Catalogue of the Exhibition of the John T. Spaulding Collection (Boston: Museum of Fine Arts, 1948), pp. 1, 17.

DISCUSSION: There are two versions of this portrait. Both bear different identities, neither of which are securely established. That in Boston was described in the catalogue of the Spaulding Collection as: "One of the sons of John Fairlie, probably the elder one, James Fairlie of Bellfied, Ayrshire (1740-1779)." That is impossible, as the portrait dates from the 1790s. At present it is identified by the Museum as "Mr William or James Fairlie of Holms", but the reasoning behind this is not known to the compiler. The version at Wolverhampton is called William Fairlie of Fairlie. The provenances of both works offer little help. The provenance of the portrait at Boston dates back to 1914 and that at Wolverhampton to 1961. When the Wolverhampton portrait was sold at Christie's, the preceding lot was John Cuninghame, 13th Laird of Craigends (no. 190). The seller of these works cannot be established, but it is possible that John Cuninghame, 13th Laird of Craigends and the portrait at Wolverhampton called

William Fairlie of Fairlie (no. 189b) share a similar provenance.

That, at any rate, is the view of the compilers of the Wolverhampton Catalogue - but their sources are not stated. The histories of the families to which the sitter may have belonged offer little help. Foster (1882) places the baronetage of Cuninghame of Robertland and Fairlie in the category he terms "Chaos", as the information is in such a disordered and incomplete state. Burke's Landed Gentry (1972) under "Fairlie of Myres" offers no help, but seems to be the most up to date version of the family record. Burke's Peerage (1970) under "Fairlie-Cuninghame of Robertland" is, likewise, of no use. In Armstrong, p. 99, Caw lists a portrait Fairlie Cuninghame, of Fairlie and Robertland, in the collection of Mr J.C. Cuninghame by 1901. Caw describes that work, however, as half length while the works under discussion here are three quarter length portraits. The features which are constant in this discussion are the names, Cuninghame and Fairlie. It seems certain that the sitter comes from these closely related families but identifying the sitter accurately is impossible with the presently available information.

189b. Replica. Described as "William Fairlie of Fairlie", it is suggested by the Gallery that he was William Fairlie of Fairlie (1754-1825), who married Margaret Ogilvy of Murtle in 1798. The basis for this is not clear.

DIMENSIONS: 48 1/2 x 39 1/2

COLLECTION: Wolverhampton Art Gallery, Wolverhampton.

PROVENANCE: The portrait appeared at Christie's, 27 October 1961 (42) described as "William Fairlie of Fairlie". The catalogue of the collection gives "Baillie McLennan of Glasgow; Alexander Cuninghame of Craighend; by descent to J.C. Cuninghame of Fairlie; Helen Laura Pearson, sold Christie's 27 October 1961 (386), bought Leger Galleries". Purchased by the Museum, 1973.

REFERENCES: Armstrong, p. 99 as "Fairlie Cuninghame, of Fairlie and

Robertland"; Pinnington, p. 225 and Greig, p. 42 repeat this entry; Wolverhampton Art Gallery and Museum [Virginia Griffiths and David Rodgers], A Catalogue of Oil Paintings in the Permanent Collection (Wolverhampton: Wolverhampton Art Gallery and Museum, 1974), p. 50.

190. John Cuninghame, 13th Laird of Craigends (b. between 1755 and 1766) (Examined)

BIOGRAPHY: Third son of Captain William Cuninghame who married his cousin, Margaret Cuninghame in 1755; on Captain Cuninghame's death in 1765 the estates passed to his eldest son, Alexander; he married Anne, daughter of William McDowall of Castle Semple (see no. 809), and died, without issue, in 1790; the estates passed to his younger brother, William, who died, unmarried, in 1792, at which time the estates passed to the youngest brother, the sitter in this portrait. He married, first, Frances (d. 1797), daughter of Sir James Maxwell of Pollok, 6th Bt.; they had no children; he married, second, in 1800, Margaret, widow of Captain Robert Maxwell; she was a daughter of Sir William Cuninghame-Fairlie of Robertland, 6th Bt. His date of death is not known; he was succeeded by his son, William (b. 1801). See also John Douglas Edward Henry Campbell, 7th Duke of Argyll (no. 126).

DATE: Perhaps c. 1805

DIMENSIONS: 93 1/2 x 57 1/2

DESCRIPTION: Full length, standing, looking to right, gun and hat in his left hand, a handkerchief in his right, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Bailie McLellan, Glasgow; Alexander Cuninghame, 16th Laird of Craigends by 1911; by descent to John Charles Cuninghame; by descent to Helen Laura Pearson; anon. (=H.L. Pearson) sale, Christie's, 27 October 1961 (41); Leger Gallery, 1961-2; and again, 1985. See also no. 192b.

EXHIBITIONS: Glasgow, 1911 (294); London, Leger Gallery, English Painting, 1973 (7).

REFERENCES: Armstrong, p. 99; Pinnington, p. 223; Greig, p. 42.

DISCUSSION: The portrait is difficult to date even by Raeburn's standards. It seems impossible to believe that it can be as early as 1800 when the sitter married. It does, however, have much in common

with a group of full length portraits, standing or sitting, of men in landscape settings, dressed for the hunt. Sir Arscott Oury Molesworth of c. 1809 (no. 541) and William Hunt of Pittencrieff (no. 412), which is no later than 1811 are two such. To this list can be added the Constable portrait of Walter Scott (no. 640) of 1808, in which the sitter is shown with a book rather than as a huntsman, but otherwise that portrait is substantially similar to the above mentioned works. The portrait is probably best seen as a precursor of these works, perhaps dating from 1805.

191. Alexander Cunningham (sitter's dates not known)

BIOGRAPHY: The sitter was a jeweller, amateur musician and friend of Robert Burns; he may be the Mr Cunningham mentioned in a letter by Raeburn of November 1803 to Cadell and Davies concerning a copy of Nasmyth's portrait of Burns (no. 792). In addition, he may be the figure mentioned in connection with the artist's bankruptcy, see Document 14.

DATE: c. 1788

DIMENSIONS: 35 x 27

DESCRIPTION: Half length, seated, to right, reading a book.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Miss Audrey Cunningham; her sale, by order of her trustees, Christie's, 17 May 1957 (126); Forbes.

EXHIBITIONS: London, Grafton Gallery, Scottish Old Masters 1895; Edinburgh, National Trust for Scotland, Raeburns and Eighteenth-Century Silver 1951 (64).

REFERENCES: Armstrong, p. 99; Pinnington, pp. 146, 225; Greig, pp. xxvi, 42.

DISCUSSION: The handling and costume suggest a date close to Coronet

Lyon (no. 474) of 1788.

192. Mr D (sitter's dates not known)

BIOGRAPHY: Neither the sitter's full name nor any records of his life are known.

DATE: c. 1815-1823

DIMENSIONS: 30 1/8 x 25

DESCRIPTION: A young man, half length, shoulders to front, looking to left.

COLLECTION: Montreal Museum of Fine Arts, Montreal.

PROVENANCE: Bequest to the Museum of Mrs W.W. Chapman, 1950.

DISCUSSION: A portrait titled "Mrs D" is reported to be in the same collection and is said to represent the wife of this sitter. No details of that work are available to the compiler.

193. Lady Helen Dalrymple (sitter's dates not known)

BIOGRAPHY: When at Christie's in 1907, the portrait bore the inscription: "Lady Dalrymple of Hailes, wife of Sir David Dalrymple, Bart. (Lord Hailes) and daughter of Sir James Fergusson Bart. (Lord Kilkerran)." She was Lord Hailes's second wife.

DATE: Probably not much later than 1800

DIMENSIONS: 30 x 24

DESCRIPTION: Half length, to right, in a dark jacket and light coloured dress and hat.

COLLECTION: Tate Gallery, London.

PROVENANCE: Christie's, 14 June 1907; George Salting; his bequest to the National Gallery, London, 1910; transferred 1949.

EXHIBITIONS: London, Grafton Gallery, Scottish Old Masters, 1895.

REFERENCES: Armstrong, p. 99; Greig, p. 51; Pinnington, p. 225.

194. Professor Andrew Dalzell (1742-1806) (Examined)

BIOGRAPHY: The son of a carpenter, he was born at Gateside, near Linlithgow; after studying at Kirkliston High School he attended the University of Edinburgh where he studied divinity but was not licensed to preach; he became tutor to the family of Lord Lauderdale, in whose company he visited Paris, before becoming teacher of Greek at the High School of Edinburgh; this appointment displeased the Professor

of Greek at the University who had a monopoly on the teaching of the subject; in 1772 Dalziel was appointed Joint-Professor of Greek, and Professor seven years later; he was the first layman to hold the office of Principal Clerk to the General Assembly of the Church of Scotland; in 1783 he was a founder member of the Royal Society of Edinburgh and secretary to its literary class; in addition, he was Conjoint Secretary and Librarian to the University, becoming Librarian in 1795; his Collectanea Graeca is said to display his scholarly exactitude; his Substance of Lectures on the Ancient Greeks was published posthumously in 1821; in his day Dalziel had an international reputation as a classical scholar.

DATE: 1797-8

DIMENSIONS: 50 1/8 x 39 3/4

DESCRIPTION: Three-quarter length, seated, to left, in academic robes, full face, a table behind on which rest copies of his publications:

Analecta Majora and Analecta Minora.

COLLECTION: Scottish National Portrait Gallery, Edinburgh.

PROVENANCE: By descent in the artist's family; the Studio Sale, Christie's, 7 May 1877 (10); to James T. Gibson-Craig; anon. sale, Christie's, 23 April 1887; purchased by the Gallery.

ENGRAVINGS: Line, Robert Charles Bell, 1862.

EXHIBITIONS: Raeburn Exhibition, 1876 (105).

REFERENCES: Brown, p. 9; Andrew, p. 113; Armstrong, p. 99; Pinnington, p. 225; Greig, p. 42; Gowans, The Masterpieces of Raeburn, (London: Gowans and Gray Ltd., 1908), p. 23; Minneapolis Institute of Arts, Bulletin (Minneapolis: Minneapolis Institute of Arts, February 1927) p. 26; University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice, (Edinburgh: University of Edinburgh Press, 1957), pp. 46-8.

194(2). There is a further version of this portrait (examined); measuring 49 3/4 x 39 1/2; a large hole in the canvas has been repaired; it is in the collection of the University of Edinburgh and has a provenance: by descent to the sitter's grandson, Surgeon Major W.F.B. Dalziel; anon. sale, Christie's, 1916; Knoedler, New York, 1925; Mr and Mrs Keith Merrill; to the Minneapolis Institute of Arts; their sale, Christie's, New York, January 1988 (125); Colnaghi; from whom

purchased by the University. This version was exhibited at San Francisco, Loan Exhibition of Old Masters, 1920 (119), lent by Knoedler; Minneapolis, Institute of Art, 1927; Washington D.C., Philips Memorial Gallery, 1937; Washington D.C., Corcoran Gallery of Art, 1952.

When exhibited at San Francisco in 1920, the catalogue stated: "Painted 1797 or 1798, according to a label on the back of the picture".

195. William Darnell (sitter's dates not known)

BIOGRAPHY: The Greig Manuscript states that the sitter was of West Shields, Durham, and Newcastle-upon-Tyne, but no source is quoted and no other records of the sitter's life are known.

DATE: Probably c. 1805

DIMENSIONS: 50 1/2 x 40 1/4

DESCRIPTION: Three-quarter length, seated, to left, with a table to left.

COLLECTION: The Art Gallery of Toronto, Toronto.

PROVENANCE: The Greig Manuscript states that the painting passed by descent to Reverend W. Darnell and appeared at Christie's in 1912. The portrait was purchased by the Gallery, 1949.

EXHIBITIONS: The Art Gallery of Toronto, Paintings by European Masters from Public and Private Collections in Toronto, Montreal and Ottawa, 1954 (41).

REFERENCES: Not recorded in the literature.

196. Duncan Davidson of Tulloch Castle (1733-1799) (Examined)

BIOGRAPHY: Justice of the Peace for Ross and Cromarty, he was elected an M.P. for the latter. He married, first, in 1788, Louisa Spencer; he married, second, in 1788, Lucy Gemmell (no. 197).

DATE: c. 1795

DIMENSIONS: 27 1/2 x 35 1/2

CONDITION: A tear, repaired, runs through the sitter's left arm.

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

COLLECTION: Lehigh University, Bethlehem, Pennsylvania.

PROVENANCE: Colonel W.B.R. Hall; his sale, Christie's, 10 May 1912;

Knoedler, New York; purchased by Marion Brown Grace, 1918; her gift to the University, 1960.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (8).

REFERENCES: James Greig, "Masterly Portrait by Raeburn, Fresh Information About His Art", Apollo 85 (June 1930), 350.

197. Mrs Duncan Davidson of Tulloch Castle (sitter's dates not known)

BIOGRAPHY: Lucy, daughter of J. Gemmell Esq. and wife of Duncan

Davidson of Tulloch Castle (no. 196).

DATE: c. 1795

DIMENSIONS: 27 1/2 x 25 1/2

DESCRIPTION: Three-quarter length, seated, to left, full face, wearing a white dress, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Colonel W.B.R. Hall; his sale, Christie's, 10 May 1912 (43); to A. Wertheimer; Knoedler, New York, 1921; Knoedler, London, 1930.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (9).

REFERENCES: As of no. 197.

198. Mrs Dennistoun (1773-1863) By Raeburn and an Unknown Hand

BIOGRAPHY: Anne Penelope Campbell, wife of Robert Dennistoun.

DATE: 1823

DIMENSIONS: 50 5/8 x 40 1/4

CONDITION: The landscape background and shawl are by another hand.

DESCRIPTION: Near full length, to right, in a dark dress and turban, in a landscape.

COLLECTION: Rory Campbell Gibson Gallery, Oban.

PROVENANCE: Christie's, Glasgow, 31 August 1989 (156); and again, 19 October 1989 (219); to Gibson.

REFERENCES: John Morrison, "Random Reminiscences of Sir Walter Scott, of the Ettrick Shepherd and Sir Henry Raeburn no. III", Tait's Edinburgh Magazine, n.s. 10, December 1843, p. 782; Greig, p. 1; Pinnington, p. 189; Dibdin, p. 100.

DISCUSSION: In his account of Raeburn's last days, after a visit the artist's made to Fife, Morrison said:

On the day after his return, he walked to his gallery in York Place, and proceeded to touch the portrait of a Mrs Dennistoun, but was unable to proceed. He walked home, and, with considerable headache, went to bed, from whence he never arose.

The artist died a few days afterwards. The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1823] December 18 Mrs Denniston [sic]£84."

199. Mrs Dewar of Vangray (sitter's dates not known)

BIOGRAPHY: When the portrait appeared at Christie's, July 1949, the sitter's maiden name was given in the catalogue as Anne Erskine.

DATE: c. 1795

DIMENSIONS: 34 3/4 x 26 3/4

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

COLLECTION: Whereabouts unknown.

PROVENANCE: When at Christie's in 1949 the portrait was said to have passed from the sitter to her niece, Mrs G. Coker, London; and then by descent to the Honourable Mrs George Keppel; thereafter, anon. sale, Christie's, 15 July 1949 (118); to Lambert; Mr and Mrs Kay Kimbell; Kimbell Art Foundation, Fort Worth, Texas; anon. sale, Sotheby's, New York, 2 December 1976.

EXHIBITIONS: Sotheby's, New York, 1976, claimed that the portrait was exhibited at the Raeburn Exhibition, 1876 (43). This is incorrect.

200. William Dickie (sitter's dates not known)

BIOGRAPHY: Husband of Susan Edgar, the sister of Ann Edgar, Raeburn's wife; the artist had many business dealings with this sitter; Dickie's two sons handled the artist's legal and financial matters after his death.

Raeburn was briefly a director of the Caledonian Insurance Company with which the sitter was also affiliated.

DATE: Copied after 1819

DIMENSIONS: Unknown.

DESCRIPTION: Head and shoulders, to right.

COLLECTION: Formerly the Caledonian Insurance Company.

PROVENANCE: Unknown.

REFERENCES: Society of Writers to Her Majesty's Signet, A History of the Society (Edinburgh: Society of Writers to Her Majesty's Signet, 1890), p. 55; Armstrong, p. 99; Pinnington, p. 225; Greig, pp. li, 43; Dibdin, p. 62.

DISCUSSION: Armstrong states that the version for the Caledonian Insurance Company was copied in 1819, after the sitter's death, from

an earlier portrait but he does not give the author of the earlier painting. However, there is some stylistic evidence to suggest that Raeburn was copying his own work and this is further suggested by a letter from H.D. Dickie, of 1912, a descendant of the sitter, to James Greig, which is preserved in the Greig Manuscript. Concerning the portraits of this sitter the letter states:

In your list of pictures you have "Dickie, William (copy) Caledonian Insurance Coy." I have the original in my possession.

William Dickie was a Writer to the Signet, and later in life was the First Secretary to the Caledonian Insurance Coy., and afterwards succeeded William Braidwood as Manager. On William Dickie's death, the Directors of the Insurance Coy. got Raeburn to paint a replica of the original picture (my picture) for their Board Room, and that is the copy you refer to.

There is another picture of William Dickie, also by Raeburn, which my brother, John A. Dickie of Johnstone, Renfrewshire, has, a three-quarter length portrait, seated in [an] arm chair, wearing [a] grey coat. It has been badly treated at one time, the family legend being that an enterprising house painter offered to clean it up, and only succeeded in rubbing some of the paint off.

On page 71 [actually p. li] of your book you write about H.D. Dickie. He was my Grandfather, the son of William Dickie. He was at first an Accountant, and then joined the Staff of the Caledonian Insurance Coy., first as Secretary, then followed his Father as Manager. He died in 1863. Another son of William Dickie, named John, was a W.S. and was Raeburn's lawyer. He died in 1839 and I cannot explain how his brother Henry David came to take up Sir Henry Raeburn's affairs.

There are none of Raeburn's books or letters in our family, as is suggested in your notes. Are there any Raeburn's - direct descendants of Sir Henry - still living?

[signed] H.D. Dickie.

[Transcription: Greig Manuscript]

The statement that William Dickie was a Writer to the Signet is not correct but it is the case that his third son John Dickie (1783-1839) was, and in the entry on him in the History of the Society, William Dickie is described as "sometime Merchant in Dundee, afterwards in Edinburgh". No other records are known to the compiler of the versions

of portraits of William Dickie to which this letter refers.

201. Reverend Dr Robert Dickson, D.D. (1758-1824)

BIOGRAPHY: Son of Dickson of Locherwoods; he was licensed to preach by the presbytery of Annan on 4 December 1782; he was awarded the degree of Doctor of Divinity by the University of Edinburgh in 1800; although nominated Principal Clerk to the General Assembly in oppositions to Andrew Duncan, Minister of Ratho, he was defeated; he declined the nomination to the Moderatorship of the General Assembly in 1812. He was not married.

DATE: 1822

DIMENSIONS: 28 x 37

DESCRIPTION: Half length, seated, to right, in clerical robes and bands.

COLLECTION: South Leith Parish Church, Edinburgh.

PROVENANCE: Commissioned by the Kirk Session.

ENGRAVINGS: Mezzotint, Charles Turner, 1822.

EXHIBITIONS: Raeburn Exhibition, 1876 (270).

REFERENCES: Andrew, p. 113; Armstrong, p. 99; Pinnington, p. 225; Greig, p. 43; Sanderson, p. 152.

DISCUSSION: The portrait was commissioned by the Kirk Session of South Leith Parish Church and finished before May of that year when the engraving was published. The records of the Kirk Session state:

South Leith Church, 9th Augt. 1822

The Session being met and constituted, Dr Robertson Moderator, James Weir, Thos Thomson, Wm. Lindsay, James Comb, Alexr. Ross, Alexr Burnet, Geo. Carstairs, Thos Grindlay... [sic] Mr James Weir stated that the Members of Session, anxious to preserve a memorial of their affectionate attachment & regard to their worthy Pastor Dr Dickson, who has most faithfully & diligently discharged clerical duties in this parish for the long period of thirty-eight years, had prevailed on him to sit for his portrait; that the painting was executed by that eminent Artist Henry Raeburn, Esqr. R.A., the expense being defrayed by voluntary subscription from the members of session, therefore Mr Weir moved that the the painting be presented to the Session and remain the porperty thereof in all time coming. This motion being seconded by Mr Wm. Thomson, the Session unanimously agreed to, & directed the painting to be put up in the Session House, & a copy of this minute to be forthwith transmitted to Dr Dickson by the Clerk. The Session closed with

prayer.

[signed] James Robertson, Modr.
[Transcription: Reverend
James G. Marshall.]

201(1). At least one other version of the portrait is known, possibly two. The first record of another version is found in the catalogue of an exhibition at the R.S.A., 1880 (390), lent from the collection of Lord Justice Clerk, this was probably John Inglis, Lord Glencorse (1810-1891); the next record appears in Greig when this or another version was said to be in the collection of E. Schule, Berlin, by 1911; this, or a similar work, appeared at Sotheby's, 6 July 1927 (89) when the provenance was given as "the Lord President of Scotland", which may refer to Lord Glencorse; to Master; a version was exhibited at London, Agnew, British Pictures, 1937-8; see "A Portrait by Raeburn, the Rev Robert T. Dickson Recently Acquired by Agnews", Burlington Magazine 72 (April 1938), 195. (I am grateful to Helen Smailes for sharing with me the transcription of the Kirk Session records.)

202. Lieutenant-General Alexander Dirom of Mount Annan (1757-1830)

BIOGRAPHY: Son of Alexander Dirom of Muiresk, Banffshire, and his wife Ann, daughter of Mr Fotheringham of Pourie; he entered the 1st Grenadier Guards; by 1779 he was a Lieutenant in the 88th Foot and served in Jamaica and the East Indies; in 1779 he was Deputy Adjutant-General of the Forces and took part in the 2nd Mysore War and the campaign against Tippoo Sultan, of which he wrote a popular account, Narrative of the Campaign in India which Terminated the War with Tippoo Sultan; he later wrote An Enquiry into the Corn Laws and Corn Trade of Great Britain and Ireland, together with other works; promoted Lieutenant-General in 1814; he was elected a Fellow of the

Royal Society; the Royal Society of Edinburgh; and of the Wernerian Society. He married, in 1793, Magdalene (no. 203), daughter of Robert Pasley of Craig and Mount Annan; they had two sons who sat to Raeburn (nos. 204 and 205) and ten other children.

DATE: 1814 or shortly thereafter

DIMENSIONS: 29 1/2 x 24

CONDITION: When the four works in this family group were sold at Christie's in 1928 they were described as in poor condition: bituminisation, paint loss and discoloured varnish are all visible from photographs taken at that time. Photographs from Knoedler of 1930 show the group after treatment. (See Frick Art Reference Library photographs: 221-14x, 221-11a2, 221-14a2 and 221-15e2.)

DESCRIPTION: Half length to right, in a military tunic.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to John P.A. Pasley Dirom (b. 1904); anon. sale; property of a lady (=a relative of J.P.A. Pasley Dirom on whose behalf they were sold), Christie's, 27 July 1928 (123); to Knoedler; P.R. Pyne, Jr.; Jacques Seligmann; to Mr and Mrs A. de Coppet; Newhouse Gallery, New York, 1956; unknown private collector; Agnew, 1978; Newhouse Gallery, New York, 1980.

EXHIBITIONS: New York, Jacques Seligmann, Portraits by Sir Henry Raeburn, 1938 (12); London, Agnew, Three Centuries of British Painting, 1978 (32).

REFERENCES: "Four Portraits Sold", Glasgow Herald, 28 July 1928; James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 347; Helen Comstock, "Exhibition at Jacques Seligmann's of Raeburns", Connoisseur 101 (May 1938), 262.

203. Mrs Alexander Dirom of Mount Annan (d. 1853)

BIOGRAPHY: Magdalene Pasley, elder daughter of Robert Pasley of Craig and Mount Annan, Dumfriesshire, and his wife Christina, daughter of Alexander Pringle (1701-1772) of Whytebank and Yair; Mrs Dirom's only brother died in Lisbon in 1790; her younger sister, Hannah Leonora, married Sir William Maxwell 6th Bt. of Calderwood (no. 527), but had no children and consequently Mrs Dirom became her father's sole heir. She married Alexander Dirom (no. 202). When the portraits were sold in 1928 it was wrongly claimed that Mrs Scott Moncrieff (no. 242) was Mrs Dirom's cousin.

DATE: c. 1814

DIMENSIONS: 30 x 24 1/2

CONDITION: Paint losses along the lower two inches of canvas were made good shortly before 1930.

DESCRIPTION: Half length to left, in a white dress and red cloak.

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 205; Knoedler, 1928; Knoedler, London, 1930; sold to unknown private collector.

REFERENCES: As of no. 205; Charles Kenneth Scott-Moncrieff, "Unrecorded Raeburns", London Times, 3 August 1929.

204. Captain Alexander Dirom (1800-1837)

BIOGRAPHY: Second son of Lieutenant-General Alexander Dirom (no. 202);

he entered the 1st Grenadier Guards, as did his brother, John (no.

205), and their father before them; he served in the East Indies and

North America.

DATE: Probably dispatched November 1819

DIMENSIONS: 30 x 24 1/2

CONDITION: Extensive bituminisation to the right of the head, on the sitter's left shoulder and on the epaulette on this shoulder was treated shortly before 1930.

DESCRIPTION: Half length, to left, in a military tunic.

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 205 until in the collection of Mr and Mrs A. de Coppet; thereafter unknown until with the Newhouse Gallery, New York, 1980.

EXHIBITIONS: New York, Parke-Bernet Gallery, French and English Art Treasures of the Eighteenth-Century, December 1942 (406).

REFERENCES: "Four Portraits Sold", Glasgow Herald, 28 July 1928; James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 347; Alfred M. Frankfurter, "Paintings by Raeburn in America", Antiquarian 14 (January 1930), 32-5.

DISCUSSION: A document traditionally connected with his brother's portrait (no. 205), records the dispatch of an unidentified work by Raeburn in November 1819. It is likely that it was this portrait of Alexander Dirom that was sent out at that time.

205. Colonel John Pasley Dirom (1794-1857)

BIOGRAPHY: Eldest son of Lieutenant-General Alexander Dirom (no. 202);

he entered the 3rd Battalion of the 1st Grenadier Guards at the age of

sixteen and he served with that regiment at Bayonne, Quatre Bras and

Waterloo; dying a widower and childless, he was succeeded by his

nephew, Thomas Alexander Pasley Dirom, son of the sitter's younger brother, Alexander (no. 204).

DATE: See in the studio in 1813

DIMENSIONS: 30 x 25

DESCRIPTION: Half length to right in a military tunic.

COLLECTION: Whereabouts unknown.

PROVENANCE: As with no. 202; Knoedler, 1928; sold to an unknown private collector.

EXHIBITIONS: New York, Knoedler, Naval and Military Portraits, 1932 (126).

REFERENCES: As of no. 204.

DISCUSSION: The entry in the Christie's catalogue of 27 July 1928

(126) has resulted in the consistent misdating of this portrait.

Christie's gave the following transcription of a letter, which is not otherwise known, from Raeburn to the sitter's father:

EDINBURGH, 29th Novr, 1819.

My Dear Sir,

I beg to mention that on Friday I sent off your young gentleman's portrait carefully packed and I hope it will reach you in safety...I beg you will accept of my sincere and best wishes for your own happiness and prosperity and that of your family, and believe me at all times, my dear Sir,

Your most obedient and faithful servant,
[signed] HENRY RAEBURN.

This has caused the portrait to be dated to 1819. However, a letter to the sitter's father, Lieutenant-General Alexander Dirom, now in the collection of Mr M.D. Berwyn-Jones, franked 27 November 1813, from a correspondent who signed herself "A. Dirom", states: "I delayed writing until I went to Raeburn's to see John's picture, and it is with much pleasure I tell you I never saw so striking a likeness. It is a beautiful Picture but not one bit more so than He is". This strongly suggests that Raeburn's letter of 1819, in which the subject of the portrait is not named, refers to the younger brother, Alexander, and not the eldest son, John. None of the other Dirom

children are known to have sat to the artist.
(I am grateful to Mr M.D. Berwyn-Jones for allowing me access to his family papers.)

206. Sir Alexander Don of Newton, 5th Bt., (d. 1815) with his Daughter, Elizabeth (d. 1795)

BIOGRAPHY: He succeeded his father in 1776 and became a Captain of a regiment of Southern Fencibles in 1778; in the same year he married Henrietta Cunningham (no. 207); they had two daughters and one son, all are depicted in double portraits by Raeburn (see also no. 208); both daughters drowned in the river Eden, near Kelso, on 12 June 1795.

DATE: No later than June 1795

DIMENSIONS: 34 1/2 x 27

CONDITION: The shoulder of the seated figure can be discerned through the paint of the child's hands.

DESCRIPTION: Sir Alexander, half length, seated, to right; his daughter stands behind, half length, leaning, with clasped hands, on his left shoulder, with a landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Alexina Harriet Elizabeth Don, daughter of Sir Alexander Don, 6th Bt. (no. 207), who married Sir Frederick Millbank in 1844; Lady Millbank (d. 1919), anon. sale (=Mrs H.G.M. Sandars), Christie's, 3 May 1946 (53); to Agnew; Christie's, 26 June 1983 (127).

EXHIBITIONS: York, Yorkshire Fine Art Exhibition, 1880.

DISCUSSION: Clearly earlier than 1795, when the young girl in the portrait died, this is a characteristic double portrait dating from shortly after the return from Rome. See also Professor John Hill and his Son (no. 389).

206b. A part replica of this work, showing the figure of Sir Alexander without the child; head and shoulders, against a plain background; measuring 30 x 25; described as "Sir William Don" but clearly representing Sir Alexander Don, 5th Bt.; was with Leggatt in 1954; it was included by that Gallery in its Summer Exhibition of English Portraits and Landscapes, 1954.

207. Lady Harriet Don of Newton, with her Son, Alexander (1779-1826)

BIOGRAPHY: Henrietta, daughter of the 13th Earl of Glencairn; her son was educated at Eton from 1791 until 1796; he succeeded to the estate of Ochiltree in Ayrshire on the death of his grandmother, the Countess of Glencairn, in 1801; he pursued a military career in the Dumfries Militia; he was imprisoned in France in 1801; he later became M.P. for Roxburghshire in three parliaments between 1814 and 1826; he succeeded his father as 6th Bt. in 1815. He married, first, Lucretia (d. 1815), daughter of George Montgomerie of Garboldisham Hall, Norfolk, they had no children; he married, second, Grace, daughter of John Stein of Edinburgh; on his death he was succeeded by his son, Henry, who became an actor in America.

DATE: c. 1790

DIMENSIONS: 35 3/4 x 27 5/8

DESCRIPTION: Lady Don, three-quarter length, seated, to left; her son, half length, stands by her right, she holds his right hand on her lap.

COLLECTION: Cummer Gallery of Art, Jacksonville, Florida.

PROVENANCE: As of no. 206 until Christie's, 3 May 1946 (52); thereafter unknown.

DISCUSSION: Unlike the portrait of Sir Alexander Don with his daughter, this is a unified and harmonious composition. The handling in the child's costume is similar to that found in a number of works of c. 1790. The child's apparent age, perhaps nine or ten years old, also points to a date in that vicinity.

208. Mary, Lady Don (sitter's dates not known), with her Granddaughter, Mary (d. 1795)

BIOGRAPHY: Mary, daughter of John Murray of Philiphaugh, married Sir Alexander Don of Newton (d. 1776), by whom she had one son, Alexander, 5th Bt. (no. 206).

DATE: No later than June 1795

DIMENSIONS: 49 1/2 x 39 1/4

DESCRIPTION: Lady Don, near full length, seated, to left, her hands

folded on her lap; her granddaughter crouches by her side, near full length, seated, a book in her right hand, in a landscape.

COLLECTION: The Dixon Gallery and Gardens, Memphis, Tennessee.

PROVENANCE: By descent to Lady Millbank (d. 1919); Scott and Fowles, New York, Mrs J.S. Saunders (Sandars?), the McFadden Family, Philadelphia, Mr Billy Rose, New York, and Newhouse Gallery, New York, at unknown dates; anon. sale, Christie's, 19 December 1945; to Frost and Reed; Christie's, 25 July 1952; Parke-Bernet, New York, 29 February 1956 (38); Lyman Stansky, New York, 1967; acquired by Mr and Mrs Hugo Dixon, Memphis, August 1967.

EXHIBITIONS: York, Yorkshire Fine Art Exhibition, 1880.

REFERENCES: Dixon Gallery and Gardens, Paintings and Sculpture (Memphis: Dixon Gallery and Gardens), pp. 74-5.

(I am grateful to Mrs Betty Muirden of the Yale Center for British Art for a photograph of this work.

209. Called: Mrs Archibald Douglas

BIOGRAPHY: The only information available to the compiler on the sitter is that recorded in the sale catalogue of the American Art Association, 3 December 1936, which gives:

Mrs Archibald Douglas (Nee CATHERINE BRENT). Catherine Douglas was the daughter of George Brent of Stafford Co., Virginia; she married in 1754 James Douglas, brother of the Duchess of Douglas and merchant at Dumfries, Va., by whom she had three children. Upon the death of her husband, the Duchess of Douglas settled upon her the estate "Douglas Support" near Glasgow, Scotland. In her younger days Mrs Douglas was renowned for her beauty and was said to be "the toast of Glasgow".

This does not explain why her name is given as "Mrs Archibald Douglas" when her husband's name is said to have been "James". Far from being married in 1754, on the basis of the sitter's apparent age and the likely date of the work, it is more probable that she was born at that time. However, some elements of truth may lie behind this material.

DATE: Probably c. 1810

DIMENSIONS: 42 x 36

DESCRIPTION: An elderly woman, three-quarter length, seated, to left, a red drape behind with a landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: The 1936 American Art Association sale catalogue gives: Mrs Catherine Pye Douglas, daughter of the sitter; Henry Brent, her cousin, Washington, D.C., 1847; Mrs Daniel Fitzhugh, his daughter, Bay City, Michigan, 1880; Henry P. Chilton, his cousin, Syosset, 1889;

Chase National Bank as Trustee; American Art Association, New York, 3 December 1936 (66); Newhouse Gallery, New York, at an unknown time.
REFERENCES: Sale Catalogue, McCormack Sale, American Art Association, New York, 3 December 1936 (66).

DISCUSSION: Dated to 1790-1795 by the American Art Association, the work is unlikely to be much earlier than 1810.

210. Lady Helen Douglas (d. 1794) (Examined)

BIOGRAPHY: Lady Helen Boyle, second daughter of the 2nd Earl of Glasgow; her brother, the Honourable Patrick Boyle (no. 68), also sat to Raeburn.

DATE: Shortly before 1794

DIMENSIONS: 30 x 25

CONDITION: Unevenly cleaned: the background retains discoloured varnish.

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

COLLECTION: The Art Institute of Chicago, Chicago, Illinois, where the portrait is consigned for deaccessioning.

PROVENANCE: Sir George Douglas, Kelso, Scotland; Max Rothschild Ltd.; to Mr and Mrs Charles H. Worcester, Chicago, 1935; their gift to the Institute, 1947.

REFERENCES: Art Institute of Chicago, Catalogue of the Charles H. and Mary F.S. Worcester Collection, (Chicago: Art Institute of Chicago, 1938), no. 57.

211. Mrs Elizabeth Douglas of Brighton (d. 1816)

BIOGRAPHY: Fifth daughter of Robert Graham (11th) of Fintry and his wife Margaret, daughter of Sir William Murray of Ochtertyre. She married William Douglas of Brighton (d. 1814) at an unknown date; they had six sons and seven daughters. Her father-in-law, Robert Douglas (1701-1750), purchased Brighton from Charles Lyon in 1743 and married, at an unknown date, Ann Hunter of Burnside. If the portrait of Mrs Hunter of Burnside (no. 416) is correctly identified, she would appear to have been a relative of this sitter's husband and, on stylistic grounds, she appears to have sat to Raeburn at approximately the same time as Mrs Douglas.

DATE: c. 1790-1795

DIMENSIONS: 35 x 26 1/2

DESCRIPTION: Three-quarter length, seated, to right, her hands clasped, a ring on her right hand, in a landscape.

COLLECTION: National Museum of Wales, Cardiff.

PROVENANCE: By descent to Mrs Cox; Sedelmeyer, 1901; and again 1905; Edward R. Bacon, Scotland and New York, 1905; Sedelmeyer, 1910; French Gallery, 1910; Gwendoline E. Davies, 1910; her bequest to the Museum, 1952.

EXHIBITION: London, French Gallery, Pictures by Sir Henry Raeburn, R.A. 1910 (7).

REFERENCES: Armstrong, p. 99; Pinnington, p. 225; Greig, pp. xlvi, 47; National Museum of Wales, Catalogue of Paintings (Cardiff: National Museum of Wales), acquisition number 801.

212. Archibald James Edward Douglas (formerly Stewart), Baron Douglas of Douglas, of Douglas Castle and Bothwell Castle, Lanarkshire (1748-1827) Plate: 32

BIOGRAPHY: Younger son of Sir John Stewart, 3rd Bt. of Grandtully; he was the first son by his second wife, Jane, daughter of James Douglas, 2nd Marquess of Douglas; he was born at Paris; educated at Rugby from 1759 and afterwards at Westminster; he was served heir of entail of the Marquess of Douglas in 1761; at that time he took the name of Douglas; his claim to the Douglas estates was opposed by the Duke of Hamilton but the latter won the case on appeal to the House of Lords in 1769; M.P. for Forfar from 1782 until 1790, in which year he was created Baron Douglas; he was Lord Lieutenant of Forfar from 1794 until 1827. He married, first, in 1771, Lucy (1751-1780), daughter of William, 2nd Duke of Montrose and his wife, Lucy, daughter of John, 2nd Duke of Rutland; he married, second, in 1783, Frances (1750-1817), daughter of Francis Scott, styled Earl of Dalkeith, and his wife Caroline, daughter and coheir of John, 2nd Duke of Argyll.

DATE: Exhibited 1822

DIMENSIONS: Unknown.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: R.A. 1822 (312).

REFERENCES: Armstrong, p. 99; Pinnington, p. 225; Greig, p. 43; Dibdin, p. 83.

DISCUSSION: This was the only named portrait shown by Raeburn at the Royal Academy Exhibition of 1822. A letter of Sir Walter Scott to the artist gives some information on how the commission came about. Known to the compiler only from the following description of its contents, the letter was included in a sale, Autograph Letters and Historical Documents, Sotheby's, 15 June 1926 (396), property of the late W.R. Andrew, Esq. Presumably this was William Raeburn Andrew, the artist's great-grandson and author of an early biography of the painter. A cutting from the sale catalogue is preserved in the British Museum, Department of Prints and Drawings, Whitley Papers, vol.x.f.1222. It gives:

SCOTT (Sir Walter) A.L.s. [autograph letter signed, one entirely in the handwriting of the signer] 1 p. 4to, Abbotsford, Melrose, 10 August (1821), to Sir Henry Raeburn, R.A., saying it was Lady Montagu's wish to have a portrait of her father Lord Douglas, by Sir Henry's admirable pencil, but that as Lord Douglas never leaves Bothwell Castle it would necessitate Raeburn visiting there.

Lady Montagu, the sitter's daughter, was Margaret Jane Douglas (d. 1859); her mother's name is not recorded in the information available to the compiler; she married, in 1804, Henry James Scott Montagu (1776-1845); it was he who commissioned one of Raeburn's late portraits of Sir Walter Scott (no. 640d).

213. Miss Jane Douglas (sitter's dates not known) (Examined)

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

DATE: Possibly 1815-1823

DIMENSIONS: 30 x 25

DESCRIPTION: Full length of an infant, seated in a landscape, her left foot raised.

COLLECTION: Flint Institute of Arts, Flint, Michigan.

PROVENANCE: Newhouse Gallery, New York, at an unknown time.

REFERENCES: Not recorded in the literature.

DISCUSSION: Even by Raeburn's standards this portrait is difficult to date.

214. Reverend Robert Douglas, D.D. of Galashiels (1747-1820)

BIOGRAPHY: Son of John Douglas, minister of Kenmore, where the sitter was born, the family afterwards moved to Jedburgh; educated at Marischal College, University of Aberdeen; he was licensed to preach by the presbytery of Haddington in 1769 ; his chief claim to notice is that he helped the expansion of the weaving industry at Galashiels by acting as security for the necessary capital; he also sold the land to Sir Walter Scott on which Abbotsford was built and published numerous works, the most important of which is his account of the agriculture of Roxburgh and Selkirk which appeared in Sinclair's Statistical Account of 1798. He married, in 1784, Robina, daughter of Edward Lothian, an Edinburgh silversmith and they had seven children.

DATE: Traditionally 1813

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, in dark costume.

COLLECTION: Whereabouts unknown.

PROVENANCE: R.D. Thomson, Edinburgh; The Misses Thomson, by 1876; Barbizon House, London, 1927; sold to an unknown American collector; anon. sale, Parke-Bernet, New York, 11 October 1951 (88); Francis F. Randolph, New York, by 1962; Christie's, New York, 9 October 1991 (109); unsold.

EXHIBITIONS: Raeburn Exhibition, 1876 (265).

REFERENCES: Andrew, p. 113; Armstrong, p. 99; Pinnington, p. 225; Greig, p. 43.

DISCUSSION: In the catalogue of the Raeburn Exhibition, 1876, the portrait is said to date from 1813 and although no reason is given it is possible that this is correct.

215. Sir John James Scott-Douglas 3rd Bt., (1792-1836), by Raeburn and another hand, probably John Syme

BIOGRAPHY: Son of Sir George Douglas M.P. (d. 1821); he was Captain in the 15th Hussars and served in the Peninsula and at Waterloo. He

married, in 1822, his second cousin, Hannah Charlotte (d. 1850), only daughter and heir of Henry Scott of Belford, Roxburghshire; in 1822 he assumed the surname and arms of Scott in addition to those of Douglas; he was succeeded by his son, George Henry (b. 1825).

DATE: c. 1822

DIMENSIONS: 91 x 58

DESCRIPTION: Full length, standing, looking to left, in the uniform of the 15th Husars.

COLLECTION: National Army Museum, London.

PROVENANCE: A. Kennedy Kisch; Sotheby's, 16 July 1958; to T. Lumley; sold to the Museum.

REFERENCES: Obituary, p. 21.

DISCUSSION: The sitter's name is listed in the 1824 Inventory

(Document 21) under debts recovered since Raeburn's death: "[1823]

November 24 Sir John Douglas £262. 10." The 1824 Inventory places this

portrait among a group of works some of which, it stated, had been

"finised" by John Syme (1795-1861). That Syme worked on this canvas is

suggested by the spatial inconsistencies between foreground and

background and the loose handling in the shrubbery on the right hand

side of the portrait.

(I am grateful to Jenny Spencer-Smith, of the National Army Museum, for supplying me with some information used in this entry.)

216. Mrs Downey (b. 1754)

BIOGRAPHY: Mary, daughter of Henry Hepburn of Haddington; she married

a Mr Downey of Prestonpans at an unknown date.

DATE: c. 1788

DIMENSIONS: 93 1/2 x 59

DESCRIPTION: Full length, standing, to left, leaning on a pedestal, in a landscape.

COLLECTION: Tate Gallery, London.

PROVENANCE: Although it is unclear how the portrait passed by descent, one of the sitter's sisters, Anne, married John Dudgeon of East Craig, Haddington, in 1792; the portrait was bequeathed to the Tate by Robert Dudgeon, 1883.

REFERENCES: Armstrong, p. 100, under "Dudgeon"; Pinnington, p. 225; Greig, p. 43; Tate Gallery, Catalogue of the British School (London: Tate Gallery, 1946), p. 108.

DISCUSSION: The handling in the landscape points to the suggested date, as does the lighting of the sitter's face, which is close to that in Lady Forbes of Craigievar (no. 291) of to 1788. If this date is correct, Mrs Downey's portrait is Raeburn's earliest known full length.

217. General Andrew John Drummond of Machanay (d. 1817) (Examined)

BIOGRAPHY: Second son of James, 5th Viscount Strathallan; he succeeded his elder brother in 1775; as their family had supported the Stuart cause they lost their lands but the estate of Machanay was bought back some time before the sitters date of succession; as the family titles were subject to an attainder the sitter was de jure 7th Viscount Strathallan; in 1787 he petitioned against this but without success; educated at Harrow and St Andrews; he was gazetted Ensign in the 1st Foot Guards; he served briefly in the American War of Independence; in 1777 he was promoted Lieutenant and Captain; and Captain and Lieutenant Colonel in 1782; and was awarded a Brevet Colonelcy in 1793; the following year he joined the 1st Battalion of his regiment; took part with the Duke of York in the campaign in the Low Countries and was in command of the 1st Battalion from October 1794 onwards because of the absence of more senior officers; promoted Major-General on his return home in 1795; he was promoted Lieutenant-Colonel of the 1st Guards in 1799; Colonel-Commandant of the 2nd Battalion of the 5th (Northumberland) Foot in August 1801; he was placed on the Half-Pay List after the Peace of Amiens and this essentially marked the end of his active military career, although some appointments are recorded among Veteran Battalions; he became Governor of Dumbarton Castle in 1805 and was promoted full General in 1812; during his last years he

pulled down Strathallan Castle and on the site built Machanay. He never married and was succeeded by his cousin, James Drummond, to whom the family titles were restored.

DATE: Probably c. 1795

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, to left, in a scarlet military tunic with black collar, his hair is grey.

COLLECTION: On loan from an anonymous private collection to the Art Institute of Chicago, Chicago, Illinois.

PROVENANCE: Still with the family in 1908; the Greig Manuscript gives: Christie's, 1910; the Witt photograph (Box 1938, Do-Dr) states that the portrait was with Colnaghi and Knoedler, but does not give dates.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (10).

REFERENCES: K.M. Atholl (The Marchioness of Tullibardine), A Military History of Perthshire, 1660-1902 (Edinburgh: 1908), pp. 436-7, reproduced p. 515.

DISCUSSION: There are two other portraits which appear to be of this sitter:

217b. (Examined) Described simply as General Drummond of Machanay; the portrait was exhibited at the Raeburn Exhibition, 1876 (104), lent by J. Buchanan Baillie Hamilton of Arnprior and Cambusmore, and in the catalogue it was described as: "Painted before 1817", the sitter depicted in the Chicago painting died in that year; measuring 29 1/2 x 24 1/2; the figure, quite possibly the same sitter as in the Chicago portrait but now much older, is turned to the left and is shown wearing a military tunic; it is in a private collection, having passed by descent in that family for many years; listed by Andrew, p. 113; Armstrong, p. 100, Pinnington, p. 225 and Greig, p. 43; the condition of this work strongly suggests that the head alone is by Raeburn: the paint on the canvas surrounding the head is of an entirely different quality and it seems possible that it was completed by another hand some time after work on the head was abandoned.

217c. Described as General Drummond; although traditionally dated to 1821, the reasons for this are not clear; it measures 31 x 24 1/2; a photograph of the portrait is in the Witt Library (box 1938 Do-Dr) from which it is obvious that the portrait represents the same man as no. 217b, the figure is half length, turned to the right, wearing a military tunic with blue facings, the aiguillette on the right shoulder indicates that the sitter was a member of the Royal Household; present whereabouts unknown; it was with Knoedler in 1921 at which time it was photographed.

William Roberts produced an Art Monograph entitled: General James Drummond, by Sir Henry Raeburn, R.A. (London: By the Author, 1920) of which there is a copy in National Art Library, Special Collections, Victoria and Albert Museum (Press Mark, II RC.K.1a,b) but it has not been possible for the compiler to consult this work to determine its relevance to the portraits discussed here.

218. Harley Drummond of Stanmore and Drumtochty (1783-1855) (Examined)

BIOGRAPHY: Beyond the names of his children, who also sat to the artist (no. 219), and that he married Margaret Munro Drummond, no records of the sitter's life are known.

DATE: Exhibited 1809

DIMENSIONS: 94 x 58

DESCRIPTION: Full length, standing, to right, in riding costume, with a horse by his left which faces into the picture, in a landscape.

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: Harley Drummond (d. 1855); Thomas Macknight Crawford, Carlsburn, Renfrew, by 1876 (the Curatorial File gives: "until 1909?"); anon. sale, Christie's 28 February 1918 (94); to Asher Wertheimer; Knoedler, New York, 1916; Mrs Burke Roche, New York, 1916-1919; by descent to Mrs Guy Fairfax Cary; her gift to the Museum, in memory of her mother, Mrs Burke Roche, 1949.

EXHIBITIONS: Edinburgh, Society of Artists, Annual Exhibition, 1809 (144); Raeburn Exhibition, 1876 (298).

REFERENCES: "Further Remarks on the Second Exhibition of Scottish

Paintings", Scots Magazine, 1809, pp. 674-7 and 729-35; Andrew, p. 114; Armstrong, p. 99; Greig, p. 43; Pinnington, p. 225; Dibdin, p. 68.

DISCUSSION: A portrait exhibited as number 144 at the Annual Exhibition of the Society of Artists of 1809, the first such held in Raeburn's gallery, was described in the catalogue as: "Portrait of a Gentleman on Horseback", and was reviewed by "Timon" in the Scots Magazine (p. 730) in the following terms:

144. - Portrait of a Gentleman on Horseback, (Harley Drummond, Esq.) H. RAEBURN. - We feel ourselves puzzled to point out which part of this picture most to praise. The colouring is harmonious, and forcible; the position of the figure is at once easy, graceful, and dignified; and the attitude of the horse, which is commanding, reminds us strongly of a portion of the celebrated picture of Charles I and the Marquis of Hamilton, by Vandyck, in the collection of the Earl of Moray, of which we have a spirited engraving by Strange. In this, as in the other pictures of Mr Raeburn, we particularly observe his great skill in the management of his backgrounds. - In expressing our opinion of this picture, we must, however, observe, that the right leg of the figure is perhaps too long, and the curvature of the horse's neck overstrained.

Both the reviewer and the catalogue describe the portrait as a man mounted on a horse; Harley Drummond is not mounted but is shown standing. It is difficult to account for the inconsistency between the descriptions given by both the catalogue and the review, and the appearance of the painting. In spite of this, the portrait in the Metropolitan Museum dates from c. 1809 on stylistic grounds.

219. George Drummond (1802-1851) with his Sister, Margaret (sitter's dates not known) and his Foster Brother (sitter's name and dates not known) (Examined) Plate: 33

BIOGRAPHY: George and Margaret were the children of Harley Drummond of Stanmore and Drumtochty (no. 218) and Margaret Munro Drummond; the child, George, later of Stanmore and Charing Cross, became a banker, and in 1831 married Marianne (d.1842), second daughter of Edward

Berkeley Portman M.P., of Bryanston, Dorset; they had one son, George, and four daughters. The identity of the foster brother is unknown and unknown too is the history of the little girl.

DATE: c. 1809

DIMENSIONS: 94 1/4 x 60 1/4

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: By descent to George Drummond's grandson, George Drummond of Pitsford Hall, Northampton, from 1855 to 1925; Knoedler, New York; sold to Mr and Mrs Edward S. Harkness, 7 May 1927; bequeathed to the Museum by Mary Stillman Harkness, 1950.

ENGRAVINGS: Mezzotint, H. Macbeth-Raeburn, 1938.

EXHIBITIONS: Wrexham, Art Treasures Exhibition of North Wales and the Border Counties, 1876 (333); London, Grafton Gallery, Fair Children, 1895 (146); New York, Knoedler, Loan Exhibition of Pictures by Raeburn, 1925 (5); New York, Metropolitan Museum, 1933; Glasgow, Empire Exhibition, 1938 (34); New York, The Century Association, Masterpieces of Art, 1938 (8); New York, World's Fair, Loan Exhibition of Masterpieces, 1939 (291); London, R.A. Exhibition of Scottish Art, 1939 (105); London, National Portrait Gallery, 1968; Boston, Museum of Fine Arts, Masterpieces of Painting in the Metropolitan Museum of Art, 1970.

REFERENCES: Greig, p. 43; Dibdin, p. 69; Collins Baker, p. 164; H.B. Wehle, "Paintings Lent from the Harkness Collection", Metropolitan Museum of Art Bulletin 28 (January 1933), 12; Helen Comstock, "New York World's Fair Loan Exhibition of Masterpieces", Connoisseur 103 (June 1939), 320; Irwin and Irwin, p. 159.

DISCUSSION: By sitter's age the work must date from c. 1809. The portrait shows some stylistic features which are typical of Raeburn at this period; the artist has given one sitter the leading role in the portrait: the presence of George, the son and heir, is emphasised by him being mounted on the pony, by the lighting and by the glance of the other figures. The wreathing of the corners of the picture in shadow, creating a central oval of light, is also common from this time forward.

Raeburn exhibited a work at the 1813 Annual Exhibition of the Associated Society of Artists, number 35, described in the catalogue as "Portraits of Three Children". No other portrait of three children from this period is known but it is not possible from the available

information to identify the portrait of the Drummond children as that work with complete confidence.

220. Mrs Margaret Drummond (sitter's dates not known)

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

DATE: c. 1812

DIMI: Unknown.

DESCRIPTION: Full length, life size, standing, to right, looking to left, resting her left arm on a pedestal, in a landscape.

COLLECTION: Sir Torquil Munro.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

221. Sarah Clementina Drummond, Countess of Perth (1749-1822), with her Daughter the Honourable Clementina Drummond (1786-1865)

BIOGRAPHY: Daughter of Charles, 10th Lord Elphinstone, she married Captain James Drummond who was created Baron Perth; her daughter married Peter Robert, 19th Baron Willoughby d'Ersby, later 2nd Lord Gwydyr.

DATE: c. 1796

DIMENSIONS: 50 x 40

DESCRIPTION: The mother, three-quarter length, seated on a garden chair, looking to right; there her daughter stands, full length, on the chair, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (166); London, New Grosvenor Gallery, National Loan Exhibition, 1913 (28); London, R.A. Exhibition of Scottish Art, 1939 (120); Perth, 1951.

REFERENCES: Armstrong, pp. 62, 63, 70, 110, under Perth; Pinnington, p. 244; Greig, p. 55.

DISCUSSION: Caw and all subsequent commentators placed the portrait at c. 1792. However the child (b. 1786) looks more than six years old, she is nearer nine or ten. Dating the portrait slightly later, to c. 1796, is also supported by the mother's hair which is not powdered: powder tended to fall from use after c. 1795 but was in universal use prior to that date. The obvious charms of the painting are reduced by

its flaws, which are typical of many Raeburn group portraits from this time: some of the anatomical drawing is uncomfortable and the gap between the figures creates a seemingly unbridgeable psychological division between mother and child.

These sitters were also painted by Alexander Nasmyth when the girl was an infant. Both portraits are in the same collection.

222. Thomas Robert Hay Drummond, 11th Earl of Kinnoull (1785-1866)
(Examined)

BIOGRAPHY: Son of Robert Auriol Hay Drummond by his second wife, Sarah, whom he married in 1781, fourth daughter and coheir of the Right Honourable Thomas Harley, Lord Mayor of London, and his wife Anne (1760-1837), daughter of Edward Bangham; educated at Westminster; the sitter succeeded his father to the title in 1804 and also succeeded him as Lord Lyon King of Arms, an office the sitter held until his death without executing any of its duties; he was a Colonel in the Royal Perthshire Militia from 1809 until 1855; Grand Master of Freemasons from 1826 until 1827; Lord Lieutenant of Perthshire from 1830 until 1866. He married, in 1824, Louisa Burton (d. 1885), second daughter of Admiral Sir Charles Rowley, Bt.; they had four sons and five daughters. During his life he styled himself the 10th Earl, the succession of the 3rd Earl in 1644 having been overlooked, but it is now universally accepted.

DATE: Exhibited 1815

DIMENSIONS: 93 1/2 x 59

DESCRIPTION: Full length, standing, to right, looking to left, in an interior, against a background of the sky, wearing the uniform of the Perth Militia.

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

PROVENANCE: By family descent to Viscountess Dupplin; bequeathed to her sister, Miss Harley Bacon, by 1936; purchased by the Gallery.

EXHIBITIONS: R.A. 1815 (50), as the 10th Earl; R.A. Winter Exhibition 1906 (70).

REFERENCES: Armstrong, p. 106 (as 10th Earl); Greig, p. 50; Dibdin, pp. 79-80, 82; William T. Whitley, Art in England, 1800-1821 (Cambridge: University Press, 1928), pp. 245-6; "A Hidden Masterpiece by Raeburn", Connoisseur 97 (May 1936), 272; Kenneth Garlick, Sir Thomas Lawrence, A Complete Catalogue of the Oil Paintings (London: Phaidon Press Limited, 1989), p. 193 (no. 352(c)).

DISCUSSION: Raeburn was elected a full R.A. on 10 February 1815 and this work was included in the exhibition of that year. Raeburn's elections appears to have fomented considerable jealousy in the Edinburgh art world. A critic who signed himself "U.F." writing in the Scots Magazine, 1815 (see Dibdin, p. 79), launched an attack:

The Kinnoul and Fife [see no. 228] portraits there [at the R.A.] were placed in the most conspicuous part of the room and their black and dingy hue was rendered the more offensive by Sir Thomas Lawrence's magnificent portrait of the Regent.

The Lawrence portrait to which the critic referred as hanging near Raeburn's portraits was George IV, (Garlick number 325c). See also Professor John Playfair (no. 590).

223. Captain James Forbes-Drummond (d. 1829) (Examined)

BIOGRAPHY: He adopted the name Drummond on marrying, at an unknown date, Mary Ogilvie (no. 224), the heiress to Hawthornden; in 1826 (some give 1828) he was created a baronet for his distinguished naval services, with remainder to his son-in-law, the husband of his only daughter.

DATE: Possibly c. 1810

DIMENSIONS: 29 3/4 x 24 1/2

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

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir James H. Williams Drummond, Bt., of Hawthornden, by 1786; Christie's, 25 November 1977 (87); Sotheby's, 19 July 1978 (113).

EXHIBITIONS: Raeburn Exhibition, 1876 (273).

REFERENCES: Andrew, p. 114; Armstrong, p. 100; Pinnington, p. 225; Greig, p. 43.

DISCUSSION: Not all commentators have accepted this as the work of

Raeburn. The anonymous compiler of the Photographic Survey List of the Hawthornden Collection said: "The attribution to Raeburn is difficult to accept, probably an early work by Sir John Watson Gordon." The portrait is difficult to date, possibly as early as c. 1810, it could be as late as c. 1820.

224. Lady Mary Forbes-Drummond of Hawthornden (sitter's dates not known) (Examined)

BIOGRAPHY: Mary, daughter of Dr Ogilvie of Murtle; she inherited Hawthornden from her cousin, Mrs Barbara Drummond (d. 1789) by means of a special settlement. She married Captain John Forbes, (no. 223) and had one daughter.

DATE: c. 1820

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to left, leaning on a pedestal, in white dress and blue cloak, her hat is held in her folded hands.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir James H. Williams Drummond, Bt., of Hawthornden, by 1786; with Daniel Shackleton (dealer), part owner, Edinburgh, 1986; anon. sale (=Shackleton and Others), Christie's, 1987.

EXHIBITIONS: Raeburn Exhibition, 1876 (117).

REFERENCES: Andrew, p. 114; Armstrong, p. 100; Pinnington, p. 225; Greig, p. 43; Dibdin, p. 146.

DISCUSSION: The work must come from near the end of the artist's career and although by this time the sitter was middle aged she is shown as a youthful woman. See also Mrs F. Walker of Hawthornden (no. 729).

225. Henry Home Drummond, 7th Laird of Blair Drummond (1783-1867)

BIOGRAPHY: Son of George Home Drummond of Blairdrummond; the sitter is shown in an Oxford gown and hood; he matriculated at Corpus Christi in 1802 and graduated in 1809 as a Bachelor of Civil Law; he is said to have become an advocate during the previous year, 1808; he was M.P.

for Stirlingshire from 1821 until 1831 and for Perthshire from 1840 until 1852. He married, in 1812, Christian Stirling Moray (no. 229).

DATE: Not before 1809

DIMENSIONS: 50 x 39

DESCRIPTION: Three-quarter length, seated, to left, wearing robes, in an interior, a drape behind and a landscape view.

COLLECTION: Cummer Gallery of Art, Jacksonville, Florida.

PROVENANCE: Newhouse Gallery, New York, at an unknown date; given to the Gallery from the Estate of Charles J. Williams, 1961.

REFERENCES: Armstrong, p. 100; Pinnington, p. 225; Greig, p. 43.

DISCUSSION: This is the only known Raeburn portrait of a sitter in graduation robes. The painting could be as early as 1809 when the sitter graduated but is more likely to be later, nearer c. 1815.

Although this portrait and its companion of Mrs Home Drummond (no. 226) do not relate visually to one another, they are likely to be of the same date.

A version was photographed at Abercairny House, Crieff, by the Photographic Survey in 1955. The visual evidence available to the compiler is not of sufficient quality to establish if there is more than one version of the portrait, but this seems likely.

226. Mrs Home Drummond (1779-1864)

BIOGRAPHY: Christian Stirling Moray, daughter of Charles Moray (1746-1810) (no. 553) she succeeded her second brother, Major William Moray Stirling, 17th of Abercairny, to the estates of Abercairny and Ardoch. She was the wife of Henry Home Drummond (no. 225).

DATE: c. 1815

DIMENSIONS: 35 x 27

CONDITION: Caw (Armstrong, p. 100) says the shawl is an addition in another hand. Certainly from a photograph the portrait looks in poor condition.

DESCRIPTION: Three-quarter length, seated, to left, in a red cap and a grey shawl.

COLLECTION: With Major James Drummond-Moray collection, Abercairny House, Crieff, in 1955.

PROVENANCE: By descent.

ENGRAVINGS: Greig records a mezzotint by H. Scott Bridgewater, of 1908.

EXHIBITIONS: Edinburgh Loan Exhibition, 1901 (178).

REFERENCES: Armstrong, p. 100; Pinnington, p. 225; Greig, p. 43.

DISCUSSION: Caw dated the work to 1816; on stylistic grounds this is likely to be correct.

227. Captain George Duff (1764-1805)

BIOGRAPHY: Eldest son of James Duff, he commanded the Mars of seventy-four guns and fell at Trafalgar on 21 October 1805. He was father of Admiral Norwich Duff.

DATE: Engraved 1806

DIMENSIONS: Unknown.

DESCRIPTION: Near three-quarter length, seated, looking to right, in naval tunic, holding his hat.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Mrs Norwich Duff, 1891.

ENGRAVINGS: Mezzotint, George Dawe, 1806.

EXHIBITIONS: London, Chelsea, Naval Exhibition, 1891.

REFERENCES: Armstrong, p. 100; Pinnington, p. 226; Greig gives a reference which may be to this portrait on p. 43; Sanderson, pp. 139, 147.

DISCUSSION: The painting is known to the compiler from the engraving.

It is not known if the portrait is posthumous. There is a copy by another hand in the National Maritime Museum, Greenwich.

228. James Duff, 4th Earl of Fife, K.T., G.C.H., (1776-1857)

BIOGRAPHY: Eldest son of the 3rd Earl; he had a distinguished military career during the Peninsular War: after volunteering, he attained the rank of Major-General in the Spanish Patriotic Army; he was wounded at the Battle of Talavera and also when storming Fort Madagorda, near Cadiz; for his services he became a Knight of the Order of St Ferdinand of Spain and of the Sword of Sweden; in 1818 he became M.P. for Banffshire and in 1827 he succeeded to the estate of Skene and Cariston; he formed a major art collection at his home, Duff

House. He married in 1799 Mary Caroline (d. 1805), daughter of John Manners and Louisa Countess of Dysart; they had no children; at his death was succeeded by his nephew.

DATE: Exhibited 1815

DIMENSIONS: 92 x 58 1/2

DESCRIPTION: Full length, standing, in a military uniform, a cannon behind, looking to left, with a walking stick in his right hand.

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 18 July 1924; to Taylor; anon. sale, Sotheby's, 18 March 1964 (89).

EXHIBITIONS: R.A. 1815 (75).

REFERENCES: Armstrong, p. 102; Pinnington, p. 229; Greig, p. 45; Alistair Tayler and Henrietta Tayler, The Book of the Duffs, 2 vols. (Edinburgh: 1914), 1,209; Dibdin, pp. 79, 82.

DISCUSSION: This is one of four portraits exhibited by Raeburn in the year he became a full R.A., 1815. For an account of the critics' response to it and to the Kinnoull portrait (no. 222), with which it was exhibited, see the entry on the latter.

228b. There is a part replica of the portrait: it measures 50 x 40; and shows the figure three-quarter length; it was in the collection of Sir John Chancellor, Lanarkshire, Scotland, in 1955; it had been in that family's collection since at least 1914.

229. Mrs Patrick Duff (sitter's dates not known)

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

DATE: c. 1792

DIMENSIONS: 49 x 39

DESCRIPTION: Half length, seated, to right, in a landscape, holding a book in her right hand, her hair dressed with pearls.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sir Joseph B. Robinson Sale, Christie's, 6 July 1923 (19); unsold; anon. sale, Sotheby's, 28 November 1973 (24); to Douglas.

REFERENCES: Armstrong, p. 100; Pinnington, p. 225; Greig, p. 43.

DISCUSSION: The portrait is probably of the early 1790s as it has a similar composition to Isabella Hall (no. 357) of 1791.

230. Lieutenant-Colonel Robert William Duff of Fetteresso and Culter

(1767-1834) (Examined)

BIOGRAPHY: Son of Robert Duff of Logie, Vice Admiral of the Red, who purchased Fetteresso in 1782, and his wife Lady Helen Duff, daughter of the 1st Earl of Fife; the sitter became a Lieutenant-Colonel in the Forfarshire Militia. He married his step-sister, Mary (no. 231), in 1789.

DATE: Probably of c. 1799

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to left.

COLLECTION: Mr and Mrs A.B. Harris, Connecticut.

PROVENANCE: Scott and Fowles, New York, at an unknown time; Mr and Mrs A. de Coppet, by 1938; Newhouse Gallery, New York, at an unknown date; sold to Mr and Mrs Dennison B. Hull; their gift to the Art Institute of Chicago, 1974; their sale, Sotheby's, New York, 14 January 1988 (176); to A.B. Harris.

EXHIBITIONS: Providence, Rhode Island School of Design, Exhibition of English Eighteenth-Century Portraits, 1932 (20); New York, Jacques Seligmann, Portraits by Sir Henry Raeburn, 1938 (11).

REFERENCES: Greig, p. 43; James Holloway, "Patrons and Painters, Art in Scotland 1650-1750", Scottish National Portrait Gallery, 1989, p. 93.

DISCUSSION: The portrait is a conventional work of the period. For a brief outline of this family's patronage of the arts, see Holloway.

231. Mrs Robert William Duff of Fetteresso and Culter Morrison (d. 1833)

BIOGRAPHY: Mary daughter of George Morrison of Haddo, she married her step-brother, Robert William Duff (no. 230).

DATE: c. 1799

DIMENSIONS: 29 1/2 x 24 1/2

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Christie's, 11 May 1934 (122); to Frank Partridge and Sons.

EXHIBITIONS: Birmingham, 1903 (58).

REFERENCES: Greig, p. 43.

DISCUSSION: A photograph of the portrait in the Henry E. Huntington Library and Art Gallery, San Marino, California, (Raeburn, Female, B) bears an inscription by Charles Homes, dated 30 July 1934, who gave:

"From the style of the work as from the fashion of the hair I should place it about midway in the last decade of Raeburn's career, c. 1817-18". This is not correct. The hair, dress and composition all point to a date close to 1800.

232. Sir Archibald Dunbar, 5th Bt. (1772-1847)

BIOGRAPHY: Son of Alexander Dunbar of Newton, Thunderton and Duffs, and his wife Margaret, daughter of John, 6th Viscount Arbuthnott; in 1776 the sitter's father was served heir male to Sir Patrick Dunbar, deceased, and became Sir Alexander Dunbar of Northfield, 4th Bt; on his death in 1791 he was succeeded by his son, the sitter, a Lieutenant-Colonel in the local Militia and Convenor of Elgin for thirty-two years. The sitter married, first, in 1794, Helen (d. 1819), daughter of Sir Alexander Penrose Gordon-Cumming of Altyre and Gordonstoun (no. 185); they had nine sons and seven daughters; he married, second, in 1822, Mary, daughter of John Brander of Pitgaveny; they had two sons and one daughter; his widow succeeded her brother to Pitgaveny, adopted the additional name of Brander and died in 1869.

DATE: Probably c. 1820

DIMENSIONS: 29 x 24 1/2

DESCRIPTION: Half length, to right.

COLLECTION: Private collection, Elgin.

PROVENANCE: By descent; Moray Sale (Sir Archibald Edward Dunbar collection), Sotheby's, 9 June 1932 (76); to Lees; Howard Young Gallery, New York; sold to Mrs Marion Lambert, St Louis, Missouri, 1935; sold by her or her trustees at an unknown date; purchased by the present owner.

REFERENCES: Armstrong, p. 100; Pinnington, p. 226; Greig, p. 43.

(I am grateful to James Holloway for giving me the present location of this work.)

233. Admiral Viscount Adam Duncan of Camperdown (1731-1804)

(Examined)

BIOGRAPHY: Second son of Alexander Duncan of Lundie, Provost of Dundee; he was educated at the grammar school of that city; he entered

the Navy at the age of fourteen, on board the sloop Trial under the command of his uncle, Robert Haldane; in 1759 he reached the rank of Commander; promoted Captain in 1761; he was unemployed after 1763 for fifteen years; he played an important role in the victory of Cape St Vincent in 1780, when he commanded the Monarch; in 1787 he was promoted Rear-Admiral after commanding the Blenheim and the Foudroyant; promoted Vice-Admiral in 1793; and Admiral in 1795, when he became Commander-in-Chief of the North Sea; during 1797-8 his force of personality alone accounted for his holding command of the flagship the Venerable when much of the Navy was in mutiny; at that time he maintained the blockade of the Dutch fleet in the Texel; on 11 October 1798 his victory over the Dutch off Camperdown made him a national hero and resulted in him being raised to the peerage. He married, in 1777, Henrietta, daughter of Robert Dundas of Arniston, 2nd Lord President (no. 241); they had two sons and four daughters.

DATE: Commissioned 1798

DIMENSIONS: 94 x 61

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

COLLECTION: The Corporation of Masters and Assistants of the Trinity House of Leith, on loan to the National Gallery of Scotland, Edinburgh.

PROVENANCE: Commissioned by the Corporation.

EXHIBITIONS: R.S.A., 1863 (102); Raeburn Exhibition, 1876 (42); Glasgow, 1938 (15); R.A., Exhibition of Scottish Art, 1939 (95); Raeburn Exhibition, 1956 (17).

REFERENCES: Brown, p. 7; Andrew, p. 115; R.L. Stevenson, p. 408; Armstrong, pp. 76, 90, 91, 100; Caw, 1903, pp. 63-4; Pinnington, pp. 136-7, 196, 208, 209, 226; Caw, 1908, p. 73; Greig, pp. xxxiv, 6, 43; Brotchie, p. 88; Collins Baker, p. 163; Raeburn Exhibition Catalogue, 1956, pp. 22-23; Irwin and Irwin, p. 160.

DISCUSSION: The portrait was commissioned on 8 February 1798 at the time of the sitter's election as Honorary Member of the Corporation.

Some commentators give 1797. Duncan was painted by many artists

including Henri-Pierre Danloux (Scottish National Portrait Gallery),

Reynolds (National Gallery of Scotland), Hoppner and Copley.

The Greig Manuscript records that there is a version of Raeburn's portrait at the Greenwich Hospital, London.

234. Adam Duncan-Haldane, 2nd Earl of Camperdown (1812-1867) as a Child

BIOGRAPHY: Second, but first surviving, son of Robert Dundas Duncan (afterwards Duncan-Haldane), 2nd Viscount Duncan of Camperdown (1785-1859) and his wife Janet (1783-1867), daughter of Sir Hew Hamilton-Dalrymple, Bt.; educated at Eton and Trinity College, Cambridge; M.A. 1834, he was then styled Viscount Duncan; M.P. for Southampton from 1737 until 1741, for Bath from 1841 until 1852 and for Forfarshire from 1754 until 1749; he was Lord of Treasury from 1855 until 1858. He married, in 1859, Juliana Cavendish (d. 1898), first daughter and coheir of Sir George Richard Philips, Bt., of Weston.

DATE: c. 1816

DIMENSIONS: 34 3/4 x 26 1/2

DESCRIPTION: Full length of an infant, seated on the ground, to right, holding flowers, in a landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale (a descendant of the sitter), Sotheby's, 12 March 1986 (59).

REFERENCES: Not recorded in the literature.

DISCUSSION: The portrait must date from c. 1816 on the basis of the child's apparent age. It is a typical Raeburn child portrait of this period.

235. Alexander Duncan (deceased prior to the Raeburn Exhibition, 1824)

BIOGRAPHY: The sitter is not securely identified.

DATE: Exhibited 1824

DIMENSIONS: Unknown.

DESCRIPTION: No visual record of the portrait is known. Most works in the 1824 exhibition were full lengths of late date.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

EXHIBITIONS: Raeburn Exhibition, 1824 (9).

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. 3; Society of Writers to Her Majesty's Signet, History of the Society, (Edinburgh: Society of Writers to Her Majesty's Signet, 1890), p. 60; Armstrong, p. 100; Pinnington, pp. 226, 260; Greig, p. 43.

DISCUSSION: The only reliable source on this portrait is to be found in the catalogue of the Raeburn Exhibition of 1824 which gave the sitter's name as "The Late Andrew Duncan", and no other details.

There is a strong possibility that this portrait is identical with one listed by Pinnington in 1904 which he called "Alexander Duncan, W.S., of Restalrig and St Fort", at that time on loan to the Albert

Institute, Dundee. Concerning Alexander Duncan W.S., the History of the Society of Writers to Her Majesty's Signet gives: third son of Alexander Duncan of Clerk, Dundee; he was apprenticed to James Graham; became a W.S. on 25 November 1765; married, in 1768, Mary, daughter of John Simpson of Brunton, Fife; and died on 10 November 1821. However, this source, usually scrupulous, does not give the designation "of Restalrig and St Fort". Pinnington gave the owner's name as Mrs Anstruther-Duncan of Naughton, Fife, suggesting a provenance by descent.

236. Andrew Duncan, M.D. (1744-1828) (Examined)

BIOGRAPHY: Professor of Medicine at the University of Edinburgh; First Physician to the King for Scotland, and for the Prince Regent; Duncan was one of Raeburn's earliest biographers: as founder of the Harveian Society, of which the artist was also a member, Duncan delivered a Tribute in memory of the painter which was published in 1824. In this he recounted his first meeting with the young Raeburn, who made for

Duncan a piece of mourning jewellery to commemorate the death in 1778 of Duncan's young, friend Charles Darwin (no. 781).

DATE: c. 1790

DIMENSIONS: 93 1/2 x 58 3/4

DESCRIPTION: Full length, standing.

COLLECTION: The Royal Edinburgh Hospital.

PROVENANCE: Commissioned by the Royal Medical Society, Edinburgh.

REFERENCES: Duncan, pp. 15-16; Armstrong, pp. 59, 100; Pinnington, pp. 131, 226; Greig, pp. xxx, 43; Brotchie, p. 62; Dibdin, p. 39; Macmillan, 1990, p. 151.

DISCUSSION: In his Tribute of Regard to the Memory of Sir Henry

Raeburn, R.A. of 1824 the sitter claimed that the Harveian Society

had been one of Raeburn's earliest patrons after the artist's return

from Rome: they commissioned William Inglis (no. 424) and Alexander

Wood (no. 757). Duncan goes on to say: "A third subject, on which

Raeburn, at an early period, employed his pencil, was a portrait of

myself, painted for the Royal Public Dispensary, to which I had the

happiness of giving a beginning at Edinburgh." Although Duncan's

biography of Raeburn has its uses it contains many errors. This

statement is an example. Mitchell's engraving of 1819 after Raeburn's

second portrait of Andrew Duncan (no. 236b) now in the Royal College

of Physicians is inscribed: "PAINTED FOR THE ROYAL DISPENSARY OF

EDINBURGH" (example in the Scottish National Portrait Gallery,

S.P.v.70-2). Duncan has clearly confused the patrons of the first and

second portraits.

Macmillan, 1990, records a miniature by Raeburn of this sitter; no

authority on the artist has discussed such a work.

236b. (Examined)

DATE: Engraved January 1819

DIMENSIONS: Unknown.

DESCRIPTION: Full length, seated, in an interior.

COLLECTION: Royal College of Physicians, Edinburgh.

PROVENANCE: Painted for the Royal Dispensary of Edinburgh; in 1863 the

portrait was exhibited as the property of the Royal College of Physicians.

ENGRAVINGS: Line, E. Mitchell, 1819.

EXHIBITIONS: R.S.A., 1863 (156); Raeburn Exhibition, 1876 (110).

REFERENCES: Andrew, p. 115; Armstrong, p. 100; Pinnington, p. 226; Greig, pp. xxx, 43.

237. Mrs Catherine Duncan (sitter's dates not known) (Examined)

BIOGRAPHY: Prior to her marriage she was Miss Catherine Melville but no other details of her life are known.

DATE: Probably c. 1815

DIMENSIONS: 29 1/2 x 24 1/2

CONDITION: Fine grained, straight weave canvas.

DESCRIPTION: Half length, to right, looking in that direction, a shawl over her arms.

COLLECTION: Whereabouts unknown.

PROVENANCE: Ernest G. von Glehn; anon. sale, Christie's, 12 July 1912 (87); to Walker; anon. sale, Christie's, 23 November 1984 (82a).

EXHIBITIONS: R.A., Old Masters and Deceased British Masters, 1906 (52); London, Colnaghi, The British Face, A View of Portraiture, 1625-1850, 1986 (47).

REFERENCES: Greig, p. 43.

DISCUSSION: The sitter's mood is ambiguous: she looks away, giving her an air of moody detachment, of disinterest in the spectator. The neckline of the dress has the effect of making the sitter's upper chest and shoulders act in the design like a socle in a sculpted portrait bust. Throughout his career Raeburn displayed considerable ability in using every day dress in creating compositional designs.

238. Mrs Anne Dundas, Lady Arniston (1706-1798)

BIOGRAPHY: Anne, daughter of Robert Gordon of Invergordon Bt. She married Robert Dundas of Arniston, 1st Lord President (1685-1753) as his second wife; her husband was Solicitor General, then Lord Advocate, and thereafter M.P. for Edinburgh; raised to the bench in 1737, her husband took the courtesy title, Lord Arniston and succeeded Duncan Forbes of Culloden as Lord President, an office he held until his death; their son, Henry (no. 240), was created 1st Viscount

Melville.

DATE: c. 1789-1791

DIMENSIONS: Unknown.

DESCRIPTION: Three-quarter length, seated, to right, behind a table on which rests a book, a drape behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: Violet, Lady Melville, in 1909.

EXHIBITIONS: Possibly, Raeburn Exhibition, 1876 (97) as "Mrs Dundas of Arniston"; London, Grafton Galleries, Scottish Old Masters, 1895.

REFERENCES: Possibly, Andrew, p. 116; Armstrong, p. 100; Pinnington, p. 226.

DISCUSSION: This austere setting is reminiscent of Allan Ramsay's portrait Mary Adam, mother of the architects, dated 1754, now at Yale. The chair on which Anne Dundas sits is similar to that in a number of Raeburn portraits of c. 1790 including Sir William Johnstone Pulteney (no. 594).

239. General Francis Dundas (c. 1755-1824) of Sanson, Berwickshire, and his Wife, Eliza, Playing Chess (Examined)

BIOGRAPHY: He was the second son of Robert Dundas of Arniston, 2nd Lord President (1713-1787) (no. 241) by his second wife, Jean Grant; he enlisted as an Ensign in the Footguards in 1775 and served in America from 1777 until 1781; he was one of the officers who surrendered, together with Lord Cornwallis, at Yorktown; promoted Captain and Lieutenant-Colonel in 1793 and Major-General in 1795; he served in the West Indies and became the commander of the troops at the Cape of Good Hope between 1796 and 1803; he served as Acting Governor of the Cape between 1798 and 1799 and again from 1801 to 1803; subsequently, he held command at home and in Hanover; he became a full General in 1812 and Colonel of the 71st Highland Infantry in 1809. He married Eliza, daughter of Sir John Cumming Bt. at an unknown date; they had children but their biographies are not known.

DATE: Probably c. 1812

DIMENSIONS: 40 x 55

CONDITION: Inscribed, lower right: "General and Mrs Francis Dundas".

DESCRIPTION: A double portrait, two half length figures, seated, facing one another across a chess board, the husband to left, and the wife to right, against a red drape.

COLLECTION: Private collection, Lothians.

PROVENANCE: The limited information on the family of the sitters does not allow the provenance to be established with confidence; apparently by descent in the family of the General's elder brother, Robert.

EXHIBITIONS: Perhaps, Edinburgh, Associated Society of Artists, Annual Exhibition, 1812 (109); Edinburgh, National Trust, Raeburns and Eighteenth-Century Silver, 1951 (25); Edinburgh, Scottish National Portrait Gallery, Scottish Groups and Conversations, 1956 (19); R.A., British Portraits, 1956-7 (396); Washington, D.C., The Treasure Houses of Britain, Five Hundred Years of Private Patronage and Art Collecting, 1986 (524), catalogue entry by "F.R."; Edinburgh, Talbot Rice Art Centre, University of Edinburgh, Masterpieces of Scottish Portrait Painting, 1981 (21).

REFERENCES: Rose Harris, "Raeburn", Masters of Colour (London: n.d.) reproduced pl. xv; Mario Praz, Conversation Pieces. A Survey of the Informal Group Portrait in Europe and America, (The Pennsylvania State University Press, University Park, U.S.A. and London: Methuen and Co., 1971), pp. 98, 101; Macmillan, 1986, pp. 132, 196; Macmillan, 1990, pp. 154, 160.

DISCUSSION: None of the catalogue entries on this portrait attempt to describe the event depicted. Mrs Dundas is not merely playing chess with her husband, she is in a position of triumph: she has won her husband's queen and reaches forward to lift it from the board while observing her husband's reaction. He looks downwards as she takes her trophy. This is a remarkable breach of decorum in portraiture and an unusual depiction of a marital relationship. We are shown husband and wife in competition, a situation which is certain to invalidate the worth of one sitter or the other: we see defeat for the husband and victory for his wife.

Mario Praz, wrongly states that this is Raeburn's only conversation piece. In this he was repeating the observation of the anonymous compiler of the 1956 catalogue. For another Raeburn conversation piece see John Johnstone of Alva with His Sister and Niece (no. 437).

Macmillan has suggested that this portrait may be identical with a

Raeburn portrait exhibited in Edinburgh in 1812, , number 109 described in the catalogue of the exhibition of the Associated Society of Artists of that year "Portraits of a Gentleman and Lady" but in 1814 Raeburn also exhibited as number 53 a work titled "Portraits of Lady and Gentleman", to which Macmillan does not refer.

A work which may have been inspired by the Dundas portrait is a picture by George Watson entitled: "Checkmate!, The Game is Mine!" She Cries With Joy, "You Can't Prevent Checkmate!"; measuring 50 x 40; whereabouts unknown; it shows a figure of a woman and a man playing chess, in an interior; formerly in the collection of Sir John Grey Egerton, Bt., it appeared as an anon. sale, at Sotheby's, 19 July 1978 (27), illustrated in the catalogue; it had been exhibited at the British Institution in 1816 (34). There appears to have been some bitterness between Raeburn and Watson and some rivalry between them would be understandable.

240. Henry Dundas, 1st Viscount Melville and Baron Dunira (1742-1811) (Examined)

BIOGRAPHY: Son of Robert Dundas of Arniston (1685-1753), by his second wife, Anne Gordon (no. 238); he was half brother of Robert Dundas, 2nd Lord President (no. 241); Lord Advocate, 1775; he was elected M.P. for Midlothian in 1774 and sat until 1790; from 1782 onwards he had great political influence which he wielded from London: President of the Board of Control for Indian Affairs, Home Secretary, Secretary of War and First Lord of the Admiralty from 1804 until 1805; he strongly opposed American Independence; eventually, bad relations with Charles James Fox (no. 798) led to his removal as Lord Advocate; he was effectively the political manager of Scotland for many decades and

controlled the Scottish vote in the House of Commons through his influence over twenty-two of the forty-five Scottish M.Ps. and through his family members based in Scotland; created Viscount Melville in 1802; his conduct at the Admiralty came under examination and he was impeached by the House of Lords but acquitted; thereafter he did not hold public office. He married, first, at an unknown date, Elizabeth, daughter of David Rennie of Melville Castle; he married, second, in 1793, Jane, daughter of John, 2nd Earl of Hopetoun (no. 803); they had no children. He died after attending the funeral of his friend, Robert Blair of Avontoun (no. 53); he was succeeded by his son Robert, by his first wife; a posthumous portrait of Melville was commissioned for the Parliament House, Edinburgh, from Sir Francis Chantrey (no. 149).

DATE: Payment 1806

DIMENSIONS: 94 x 57

DESCRIPTION: Full length, standing, to right, wearing peer's robes, with a table by his left.

COLLECTION: The Bank of Scotland, Head Office, Edinburgh.

PROVENANCE: He was Governor of the Bank of Scotland from 1790 until 1811. The Bank commissioned the portrait in 1802.

ENGRAVINGS: Mezzotint, full length, George Dawe, November 1806. A stipple, three-quarter length, by S. Freeman, of 1831 and a lithograph, head and shoulders, by Maurin, are recorded by O'Donoghue but have not been seen by the compiler.

EXHIBITIONS: Raeburn Exhibition, 1876 (148); Edinburgh Loan Exhibition, 1901 (161).

REFERENCES: Andrew, pp. 140-1; Armstrong, p. 108; Caw, 1903, pp. 69-71; Pinnington, p. 242; G.S. Layard, Sir Thomas Lawrence's Letter-Bag (London: 1906), pp. 61-2; Greig, p. 53; Sanderson, pp. 139, 147, 154; Duveen Brothers, Forty British Portraits (New York: Duveen Brothers, 1940), no. 24; Charles A. Malcolm, The Bank of Scotland, 1695-1945, (Edinburgh: R. and R. Clark Ltd., n.d.), pp. 230-1; Tate Gallery, Catalogue of the British School (London: His Majesty's Stationery Office, 1946), p. 109.

DISCUSSION: In 1802 the Directors of the Bank of Scotland requested of Dundas the:

favour that he will sit for his picture to some eminent artist either in Edinburgh or in London, in order that the portrait might be placed in the Great Hall of the New House that is now building

for the Bank as a Memorial of the gratitude of the Bank of Scotland for the important services rendered by him to that Body.

Malcolm recounts that the sitter himself selected Raeburn. The artist had not only painted many members of the Dundas family but was also a customer of the Bank. The artist's fee was £94. 10.

The version in the collection of the Bank of Scotland is difficult to examine, but there are a few signs of pentimenti: a slight change has been made at the sitter's left ankle. In this area of the canvas it is possible to examine a stylistic feature which is characteristic of the period around 1805, the severe restriction in the range of colour. With great skill Raeburn has laid one tone of dark grey or black on top of the other to build up the sitter's stockings with their folds. At the same time he has miraculously defined the anatomy beneath.

The sitter's impeachment and acquittal may have something to do with the publication of the engraving in 1806 and with the versions and part replicas of this portrait, one of which was in the artist's own collection. Sanderson (p. 154) records that for some reason Dawe's full length plate of Melville was cut down to three-quarter length while still in proof condition.

According to G.S. Layard, the likeness of the full length was not considered to be good.

240(2). A full length version of unknown status; measuring 94 x 57; present whereabouts unknown; appeared at the Michelham Sale, Messers. Hampton, Auctioneers, London, 23-4 November 1926 (300); this appears to be the same work which was exhibited later at New York, Duveen, Forty British Portraits, 1940 (24); where a somewhat conflated

provenance was given of which the following seem to be the most reliable: Baron Herbert de Stern, 1st Lord Michelham; Sir Herman Alfred Stern, 2nd Lord Michelham of Hellingly, Sussex.

A copy after the Bank's portrait was recorded in the collection of the New Club, Edinburgh, in 1911 (Frick Art Reference Library, 221-14e).

240b. A part replica showing the sitter three-quarter length, in the same pose; measuring 65 x 52; is in the Baltimore Museum of Art; said to come from the collection of Mrs A.W. Inglis (inscription on the reverse of a photograph by J.H. Shaefer and Son in the archive of the Henry E. Huntington Library and Art Gallery, San Marino, California) but concerning that family's portrait see the version at the Tate Gallery listed below, it appeared at the Blakeslee Gallery, New York at some point in 1912 when it was purchased by Mrs Mary Frick Jacobs; her gift to the Museum.

240c. There are numerous part replicas showing the sitter half length:

240c(1). The most important is that formerly in the collection of the artist; it measures 29 x 24 1/4; and bears a label on the reverse which gives: "Painted by my grandfather, Sir Henry Raeburn, vouched for by L.W. Raeburn"; in the collection of the Duke of Buccleuch, at Bowhill; it passed by descent in the artist's family until the Studio Sale, Christie's, 7 May 1877 (27) when it was purchased by the 5th Duke.

240c(2). An another version following the pattern of that formerly in the hands of the Raeburn family; measuring 29 1/2 x 24 3/4; is in

the collection of the Tate Gallery, London; its provenance is: John Inglis, Lord Glencorse, Lord Justice General of Scotland (1810-1891) (this sitter owned two other works which were included in the Raeburn Exhibition, 1876, Mr Crawford (no. 177) and George, 5th Duke of Gordon (no. 324) and see also Reverend Robert Dickson (no. 201)); on loan to the Scottish National Portrait Gallery (Reg. no. 354) by his son, A.W. Inglis; Sir William Agnew, who also lent it to the R.A. in 1903 (110), and to Manchester in 1909 (15); presented to the National Gallery by C. Morland Agnew, 1924, through the National Art Collections Fund; transferred 1949. In their most recent catalogue the Tate Gallery describes this work as unfinished.

240c(3). The Greig Manuscript records a work in the Town and County Hall, Forfar, which the Manuscript says was accepted by James L. Caw in 1912 as: "A fine Raeburn in very good state of preservation."

241. Robert Dundas of Arniston, 2nd Lord President (1713-1787), in Robes (Examined) Plate: 34

BIOGRAPHY: Son of Robert Dundas of Arniston, 1st Lord President Dundas (1685-1753), and his first wife, Elizabeth, daughter of Robert Watson of Muirhouse; he trained in the law both at the University of Edinburgh and on the Continent; admitted advocate in 1738; he was appointed Solicitor-General in 1742; he later rose to be Dean of the Faculty of Advocates and, in 1754, became Lord Advocate; he was elected President of the Court of Session in 1760 and held this position until his death. He married, first, in 1741, Henrietta (d. 1755), daughter of Sir James Carmichael, and had by her four daughters, among them Mrs John Hamilton of Pencaitland (no. 368), Mrs

Colt of Auldham (no. 164) and the wife of Admiral Viscount Duncan (no. 233); he married, second, Jean, daughter of William Grant, Lord Prestongrange; they had two sons, Robert (no. 242) and Lieutenant-General Francis Dundas (no. 239); Henry Dundas, 1st Viscount Melville (no. 240) was the sitter's half brother. He is said to have been "seized with a terrible illness, which soon terminated fatally" (Brown, p. 88); he died on 13 December 1787.

DATE: Inscribed 1787

DIMENSIONS: 49 x 40

COLLECTION: Private collection, Lothians.

PROVENANCE: Commissioned by John Davidson of Stewartfield and Haltree W.S. (d. 1797) who presented it to the sitter's son, Robert Dundas, Lord Advocate (no. 249); thereafter by descent.

ENGRAVINGS: Line, W. Sharp, 1790; mezzotint, J. Jones and line, John Beugo.

EXHIBITIONS: Raeburn Exhibition, 1876 (151); London, South Kensington Museum, Second Special Exhibition of National Portraits, 1867 (790).

REFERENCES: Chaloner Smith, 2,748; Brown, p. 88; Andrew, p. 116; R.L. Stevenson, p. 411; Armstrong, pp. 89, 100; Pinnington, pp. 89, 131, 226; Caw, 1908, pp. 73, 78; Caw Masterpieces, p. 58; Greig, pp. xxiii, xxx, 44; Dibdin, p. 131; Sanderson, pp. 133, 139; Collins Baker, p. 162; National Trust for Scotland, Raeburns and Eighteenth-Century Silver (Edinburgh: National Trust for Scotland, 1951), p. 5 (not exhibited); Irwin and Irwin, p. 152; Macmillan, 1986, pp. 75, 76; Macmillan, 1990, pp. 152, 153.

DISCUSSION: The history of the portrait is given by the inscription, lower left, which reads:

This picture was in Augt. 1787 drawn/for JOHN DAVIDSON Writer to the signet/and was in Decr. thereafter presented by/him to LORD ADVOCATE.

Caw (1908, p. 77) states that the price of the portrait was £18 but he did not give his source.

241(2). There is another version of this portrait in the collection of the Faculty of Advocates, Parliament House, Edinburgh (examined).

241b. A part replica (examined) was listed by Armstrong, p. 100;

measuring 30 x 25; and showing the head and shoulders only, against a red drape; its whereabouts are unknown but it appeared at Christie's, 20 April 1990 (42) as an anonymous sale; the sale catalogue stated that the portrait had been in the collection of: "Mrs Jane Colt of Gartshervice [Gartsherrie?], Sen., Inveresh House", but no date. That owner lent Robert Colt of Auldhame and his Wife (no. 164) to the Raeburn Exhibition, 1876.

241c. Robert Dundas of Arniston, 2nd Lord President (1713-1787), in Private Dress Plate: 35

This portrait; measuring 49 1/2 x 38 3/8; whereabouts unknown; appeared at Sotheby, 18 July 1962 (150) as an anonymous sale; the Witt photographs (Box 1938, Du-Dy) record that it was with Knoedler, Agnew and Tooth at unknown times. This work, which has not been recorded in the literature, must also date from shortly before the sitter's death in 1787. There is no reason to think that the portrait dates from before the artist's trip to Rome.

There seems to have been a tradition of legal sitters being portrayed in both private dress and legal robes, see James Veitch, Lord Eliock (no. 725a and b).

242. Robert Dundas of Arniston, Chief Baron (1758-1819) (Examined)

BIOGRAPHY: Eldest son of Robert Dundas, 2nd Lord President (1713-1787) (no. 241) by his second wife, Jean, youngest daughter of William Grant, Lord Prestongrange; the sitter was admitted advocate in 1779 and was Lord Advocate from 1789 until 1801; during this time he was the public prosecutor in the Sedition Trials of 1793 and also M.P. for the County of Edinburgh; in 1801 he became Chief Baron of the Court of Exchequer in Scotland. He married, in 1787, his cousin, the Honourable

Elizabeth Dundas, eldest daughter of Henry Dundas, 1st Viscount

Melville (no. 240).

DATE: Payment 1795

DIMENSIONS: 36 x 28

CONDITION: Comparison with the mezzotint suggests that the painting at Arniston has been reduced on all sides. A slight possibility remains that this is a part replica of a larger, lost work. However, Woolnoth's engraving shows the portrait in its present state, suggesting that the work was reduced prior to 1832.

DESCRIPTION: Three-quarter length, seated, to right, a red drape behind and a landscape view.

COLLECTION: Private collection, Lothians.

PROVENANCE: By descent.

ENGRAVINGS: Mezzotint, J. Jones; stipple, T. Woolnoth, 1832.

EXHIBITIONS: Raeburn Exhibition, 1876 (92).

REFERENCES: Chaloner Smith, 2,748; George W. Omond, The Arniston Memoirs (Edinburgh: 1887), p. 50; Brown, pp. 88-9; Andrew, p. 116; Armstrong, p. 100; Pinnington, pp. 133, 226; Greig, p. 43; Sanderson, pp. 147-8.

DISCUSSION: Omond reproduced Raeburn's receipt. It gives:

Edinr. 3d March 1795

Received from the Lord Advocate the sum of eighteen guineas for a portrait of himself

[signed] Henry Raeburn.

243. General Sir David Dundas (1735-1829)

BIOGRAPHY: Third son of Robert Dundas, a merchant in Edinburgh, and his wife Margaret, daughter of Thomas Watson of Muirhouse; he entered the Royal Academy at Woolwich c. 1750, having walked to London to do this; between 1752 and 1755 he helped his uncle, General David Watson, in the General Survey of Scotland; he was appointed a Lieutenant Fireworker in the Royal Artillery in 1754; Practitioner Engineer in 1755; Lieutenant in the 56th Regiment, and Assistant Quartermaster-General to General Watson in 1756; Captain in the 15th Light Dragoons late in 1758 or early 1759; he was promoted Major in 1770 and Lieutenant-Colonel in the 2nd Regiment of Horse in Ireland; he studied tactics during the 1780s and in 1788 he published Principles of

Military Movements Chiefly Applicable to Infantry; in 1792 he drew up his Rules and Regulations for the Formation, Field Exercises and Movements of His Majesty's Forces which were accepted as official orders for the army; he later published Rules and Regulations for the Cavalry; these publications established uniform systems for the action of British troops for the first time and formed the basis for the action of the British forces in the Napoleonic Wars; during the wars with France he led with distinction and was appointed Colonel of the 7th Light Horse Guards in 1796; later he was made Lieutenant-General; during the following years he took an important role in reorganising the army and enforcing the methods on which he had written; on active service once more in 1799; after the Peace of Amiens he was, in 1801, appointed Colonel of the 2nd Dragoons and Governor of Forts St George and Augustus in Scotland; he was invested with the Ribbon of the Order of the Bath in 1803 and was made Governor of Chelsea Hospital the following year; he was Commander-in-Chief of the Army from 1809 until 1811; after which he lived at Chelsea Hospital until his death. He married Charlotte (d. 1840), daughter of General Oliver de Lancey, Barrackmaster-General, they had no children.

DATE: Traditionally dated 1809; exhibited, 1815

DIMENSIONS: 30 1/8 x 25

DESCRIPTION: Half length, to right, in a scarlet military tunic with blue facings, wearing the breast star and sash of the Knight Grand Cross of the Order of the Bath.

COLLECTION: Washington University Art Gallery, St Louis, Missouri.

PROVENANCE: The early ownership of the portrait is not established. The sitter was succeeded in his property by his nephew, Robert Dundas of Beechwood, Midlothian, Principal Clerk of the Court of Session, who was created a baronet in 1821 and died in 1835. The portrait was the property of Sir Robert Dundas when it was exhibited in 1884; in the collection of Dundas of Arniston until c. 1920; purchased from that family, with Colnaghi as agents, by the John Levy Gallery, New York; bequeathed to the University by Charles Parsons, 1923.

EXHIBITIONS: Edinburgh, Edinburgh Exhibition Society, Annual Exhibition, 1815 (58); Edinburgh, Exhibition of Scottish National Portraits, 1884 (279).

REFERENCES: Armstrong, p. 100; Pinnington, p. 226; Greig, p. 43; William Roberts, General Sir David Dundas, K.C.B., by Sir Henry Raeburn, R.A. (London: By the Author, Chiswick Press, 1921).

DISCUSSION: The reason for the traditional dating of this work to 1809 is not known but on 13 March of that year the sitter was appointed Commander-in-Chief of the Army and the portrait may celebrate that event. At the 1815 exhibition the portrait was identified in the catalogue of the exhibition. Roberts recorded that the condition of sale by the Dundas family was that a copy had to be executed and placed in the original frame. That copy (examined) still hangs in that collection where it is wrongly identified as an autograph Raeburn.

(I am grateful to Mr David Dangremond and the staff of Washington University Art Gallery for supplying me with some information used in this entry.)

244. Lady Elizabeth Eleanor Dundas of Fingask (1758/9-1837)
(Examined)

BIOGRAPHY: Only daughter of the 9th Earl of Home by his first wife, Primrose (d. 1759), second daughter of Charles, Lord Elphinstone. She married General Thomas Dundas of Fingask (d. 1794) in 1784; they had seven children.

DATE: c. 1815

DIMENSIONS: 29 7/8 x 24 7/8

DESCRIPTION: Half length, to right, a middle aged lady in a black dress and veil.

COLLECTION: University of Michigan Art Museum, Ann Arbor, Michigan.

PROVENANCE: She was the mother of Janet Maitland Dundas who became Lady Gibson Carmichael (no. 136) and it is most likely that it was through this connection that the portrait passed by descent to Lord Carmichael of Skirling; his sale, Sotheby's, 8-10 June 1926 (494); to Tooth, New York and London; to Dr and Mrs Walter R. Parker, Detroit, by 1927; bequeathed to the Museum by Margaret Watson Parker, 1955.

REFERENCES: Armstrong, p. 100; Pinnington, p. 227; Greig, p. 43; Nathan T. Whitman, "A Raeburn Portrait", University of Michigan Museum of Art Bulletin, 1 (April 1956), 22-5; University of Michigan Museum of Art, Eighty Works in the Collection of the University of Michigan (Ann Arbor: University of Michigan Museum of Art, 1979), no.

54.

DISCUSSION: Dated by Whitman to c. 1795 on the basis that the sitter's husband died during the previous year, this date is in the region of two decades too early.

245. (I) Called: Mrs George Dundas of Dundas (1762-1832)

BIOGRAPHY: Christian Stirling, Mrs George Dundas of Dundas, was the second daughter of Sir William Stirling of Ardoch, in 1784 she married George Dundas of Dundas, a captain in the Honourable East India Company and commander of the East Indiaman Winterton; her husband was lost when his ship was wrecked off the coast of Madagascar on 22 August 1792; they had three daughters and one son, James, born in 1793 after his father's death.

DATE: Probably c. 1810

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Half length, to left, in a dark dress cut low at the neck and a dark veil, with a landscape background.

COLLECTION: Mr A. Stirling of Keir, Dunblane.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (283).

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

DISCUSSION: Two portraits carry this biography but depict different women, see also no. 246. There is no evidence to point conclusively to which portrait, if either, is correctly identified. However, the portrait discussed here has a stronger claim than the other to bearing the correct identity as the sitter's dark dress and veil suggest mourning, she is of a suitable age and the portrait remains in the family collection. The other portrait shows a younger woman, she is not in mourning and the provenance cannot be securely established.

246. (II) Called Mrs George Dundas of Dundas (1762-1832)

BIOGRAPHY: The identity of the sitter is not clear but for a biography

of Mrs George Dundas (1762-1832) see no. 245.

DATE: Possibly c. 1803-1805

DIMENSIONS: 34 1/2 x 26 1/2.

DESCRIPTION: Three-quarter length, seated, facing, her hands folded on her lap.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Sotheby's, 9 March 1988 (51); to Leger.

REFERENCES: Greig, p. 43.

DISCUSSION: Number 242 bears the same identification as this work but depicts a different woman. Not all the information given by Greig in his entry on this work can be supported. He gives: "Dundas, Mrs., of Linlithgow, wife of George Dundas, of Dundas. Second daughter of Sir Wm. Stirling, of Ardoch 34 1/2 x 26 1/2 (1762-1832). Raeburn Exhibition, 1876. Sir William Stirling-Maxwell, Bart., of Keir and Pollock. Wallis [French Gallery] (C) [Christie's], 1911." This was supplemented when this work was at Sotheby's in 1988 when the provenance was given as: "Sir William Stirling-Maxwell, Bt. of Keir and Pollock (1818-1878); anon. sale, Christie's, July 14th, 1911 lot 91, bt. Wallis for £5,250". However, it would appear that this is a conflation of the provenances of the two portraits which bear this sitter's name. The probability is that the portrait discussed here is the work which was sold anonymously at Christie's in 1911 but the identification of the sitter is insecure.

247. Colonel the Honourable William Dundas (1770-1796)

BIOGRAPHY: The sitter was formerly identified as Colonel William Dundas, afterwards 1st Earl of Zetland, however, the 1st Earl's name was Lawrence. When exhibited at Barnard Castle in 1962 the sitter was identified as Colonel William Dundas (1770-1796), third son of Thomas, 1st Baron Dundas, and of him it was said that he had been a Lieutenant-Colonel in the army; that he died at Santo Domingo and that

he was the brother of Charlotte Dundas, the Honourable Mrs Wharton (no. 750). Presumably he was also brother to the Honourable Margaret Spiers of Elderslie (no. 662).

DATE: c. 1796

DIMENSIONS: 49 1/2 x 39 1/2

DESCRIPTION: Three-quarter length, standing, to left, his right hand on his drawn sword, in a scarlet military tunic with yellow facings, in a landscape.

COLLECTION: Marquess of Zetland, Aske Hall.

PROVENANCE: By descent.

EXHIBITIONS: Barnard Castle, Bowes Museum, 1962 (5).

REFERENCES: Armstrong, p. 100; Pinnington, p. 226; Greig, p. 43.

DISCUSSION: It is not only the sitter's identity that is problematic: the elegant, rather elongated figure style is not characteristic of Raeburn. It is at least possible that this is a copy by Raeburn after the work of another artist. The portrait could be posthumous.

248. John Dunlop (1755-1820)

BIOGRAPHY: A merchant, he was Lord Provost of Glasgow from 1794 until 1795 (Christie's gave, 1796); he was also a writer of popular songs and a member of the Hodge Podge Club.

DATE: c. 1800

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, his mouth is slightly open.

COLLECTION: Glasgow Art Galleries and Museums, Kelvingrove, Glasgow.

PROVENANCE: The Misses Donald, by 1868; Lord Bilsland; his sale, Christie's, 20 November 1970 (203); unsold; presented by Lady Bilsland to the Gallery, 1971.

EXHIBITIONS: Glasgow Portrait Exhibition, 1868.

REFERENCES: Armstrong, p. 100; Pinnington, p. 227; Greig, p. 44.

DISCUSSION: Usually dated to 1794-5 it is more likely to be closer to 1800.

249. Mrs Elizabeth Durham (sitter's dates not known) (Examined)

BIOGRAPHY: The sitter is identified by an inscription on the lower left: "Elizabeth Sheldon/Wife of General Durham.", of Largo, Fife.

DATE: Probably c. 1805

DIMENSIONS: 35 1/2 x 27 1/2

DESCRIPTION: Three-quarter length, standing, to left, with her hands folded.

COLLECTION: Private, Lothians.

PROVENANCE: Robert Dundas of Arniston (1797-1838) married, in 1822, Lilius Calderwood Durham of Largo and Polton, only daughter of Thomas Durham Calderwood. It is likely that the portrait entered the collection through this marriage; by descent to Mrs Dundas Durham, 1876, and thereafter to the present owner.

EXHIBITIONS: Raeburn Exhibition, 1876 (231); Edinburgh, Talbot Rice Art Centre, University of Edinburgh, Masterpieces of Scottish Portrait Painting, 1981 (20).

REFERENCES: Andrew, p. 117; Armstrong, p. 100; Pinnington, p. 227; Greig, p. 44; Macmillan, 1986, p. 129; Macmillan, 1990, p. 154.

DISCUSSION: The costume is the basis for the suggested date.

250. Alexander Edgar (d. 1820) (Examined)

BIOGRAPHY: Eldest son of Alexander Edgar of Auchingrammont (1698-1777), Lanarkshire, and his wife, Margaret Edgar, a relative from the Wedderlie (in Berwickshire) branch of the family; the sitter's mother and father married in 1742; the family owned property in Jamaica, also called Wedderlie, but they did not maintain tenure of that land; their main land holdings were in Edinburgh and Leith; in 1783 the sitter gave up rights of one property, Auchingramont, to his younger brother, James (no. 251); Alexander Edgar was of the same family as the artist's wife, Ann Edgar: the sitter's father and Ann Edgar's father, Peter Edgar of Bridgelands, were brothers. The sitter married, in 1793, Anne Gordon; they had eleven children; he died on Christmas day 1820 and was buried at St Cuthbert's churchyard, the church in which the artist was christened and in which for much of his he worshipped.

DATE: Probably c. 1802

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: Half length, looking to right.

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

PROVENANCE: By descent in the Raeburn family; Studio Sale, Christie's, 7 May 1877 (17); bought in; Armstrong gives, Christie's 15 July 1901; thereafter, Alexander Forbes-Leith, Lord Leith of Fyvie; by descent until it passed to the National Trust for Scotland, 1984.

EXHIBITIONS: Possibly, Raeburn Exhibition, 1876 (74) as "Mr Edgar. Lent by the Raeburn Family", another work, possibly a version of this portrait, was exhibited as: "Alexander Edgar, of Auchingrammont, Esq., and of Wedderly, in Jamaica. Died 1820. Lent by Lieut.-Col. James Handasyde Edgar, 69th Regiment." (325); Edinburgh, Scottish National Portrait Gallery, Treasures of Fyvie, 1985 (30).

REFERENCES: Brown, p. 9, as "Mr Edgar"; possibly, Andrew, p. 117; Armstrong, p. 100 (the reference given on p. 101 refers to the same portrait as that on p. 100); Pinnington, p. 227; Greig, p. 44; Scottish National Portrait Gallery [Duncan Thomson], Treasures of Fyvie (Edinburgh: National Galleries of Scotland, 1985), p. 54.

DISCUSSION: As there are two versions of this portrait bearing slightly different identities, and as there are two separate portraits of his brother to whom the sitter gave one of the family properties, Auchingrammont, and as these four portraits carry varying identities

and have different provenances and exhibition histories, it is not surprising that there is confusion in the many records relating to them.

The portrait at Fyvie is one of singular asceticism and astuteness in observation. Its austere colouring suggests that it dates from the early years of the new century.

250(2). There is a replica of this portrait bearing the title "James Edgar of Auchingrammont"; measuring 29 x 23 3/4; with the questionable provenance: Lieutenant-Colonel James Handasyde Edgar, J.J. Mowbray; it appeared at Sotheby's, 6 July 1983 (240); sold anonymously with the again questionable claim that it had been exhibited at the Edinburgh, Scottish National Exhibition, 1908; the photographic evidence available to the compiler does not allow an assessment to be made of the authorship of this replica. Regarding the identification given to the sitter when at Sotheby's: as there are two Raeburn portraits of James Edgar of Auchingrammont, taken at different ages, now in separate collections but both bearing a similar identity, it seems reasonable to treat the identity given by Sotheby's as false and to accept that associated with the Fyvie portrait.

The Witt Library (Box 1939, Ea-Er) has a photograph of a portrait entitled "Alexander Edgar" in the collection of the Museum of Fine Arts, Ghent. It does not show the same sitter as the Fyvie portrait. The photographic material available to the compiler does not allow an assessment to be made of the Ghent portrait.

251. James Edgar of Auchingramont (d. 1813)

BIOGRAPHY: Younger brother of Alexander Edgar (no. 250).

DATE: Probably c. 1810

DIMENSIONS: 29 1/4 x 24 1/4

DESCRIPTION: Half length, to right, with a full head of grey hair, wearing a blue coat with metal buttons.

COLLECTION: Brooks Memorial Art Gallery, Memphis, Tennessee.

PROVENANCE: Establishing the provenance of this work is difficult as it has become conflated with the other portrait of this sitter. The following is given with some caution: Lieutenant-Colonel James Handasyde Edgar, by 1876; Christie's, 15 June 1901; Agnew, 1901; to J.J. Mowbray, Naemoor, Rumbling Bridge, Kinross, 1908-1929; anon. sale (=J.J. Mowbray), Christie's, 28 June 1929 (83); to Agnew; Percy R. Pyne II, New York, 1929; Mr A. de Coppet, 1942; Newhouse Gallery, New York, 1954; Mr and Mrs Morrie A. Moss, Memphis, 1955; their gift to the Museum, 1955.

EXHIBITIONS: Raeburn Exhibition, 1876 (274); Edinburgh, Scottish National Exhibition, a label on the reverse identifies the owner as J.J. Mowbray; New York, Parke-Bernet Galleries, French and English Art Treasures of the Eighteenth Century, 1942 (407); Memphis, Tennessee, Brooks Memorial Art Gallery, Paintings from the Collection of Mr and Mrs Morrie A. Moss, 1955 (24); Memphis, Lowenstein's Department Store, British Festival, 1963; Chattanooga, Tennessee, Hunter Gallery, Tennessee Museum Association, 1964.

REFERENCES: Andrew, p. 117; Armstrong, p. 101; Pinnington, p. 227; Greig, p. 44; R.R. Tatlock, The Lady Lever Art Gallery, 2 vols. (The Lady Lever Art Gallery: 1928), pp. 59, 60; Brooks Memorial Art Gallery, The Moss Collection Paintings (Memphis Tennessee: Brooks Memorial Art Gallery, 1964), p. 27; National Gallery of Art, Victoria, Ursula Hoff, Catalogue of European Painting and Sculpture before 1800, 3rd ed. (Trustees of the National Gallery of Victoria: 1973), no. 151.

251b. There is another portrait of the same sitter, of a slightly later date, as indicated by his thinning hair and older features; measuring 29 x 24 1/4; it too is a half length, but the sitter is turned to the left, and wears a coat described by Christie's as "plum coloured"; whereabouts unknown; it appeared at Christie's, 7 May 1926 (80) as an anonymous sale; to Knoedler; later it was in the J.J. Vaughn collection, Toronto, Canada and was included in an exhibition at Toronto in 1935. It is difficult to trace references to this work in the literature.

Yet another portrait bearing the title "James Edgar of Auchingrammont", but depicting a different man, is in the collection

of the Lady Lever Art Gallery, Port Sunlight. The sitter has been reidentified as John Guthrie of Carbeth, see Armstrong, p. 103. Another version of John Guthrie's portrait is in the National Gallery of Art, Victoria, Australia. The photographic material available to the compiler does not suggest that Raeburn was the author of these works.

252. Mrs Edwards (sitter's dates not known)

BIOGRAPHY: Prior to her marriage she was a Miss Robertson but no other records of her life are known.

DATE: Probaly c. 1792

DIMENSIONS: Unknown.

DESCRIPTION: Half length, looking to left, covered with an oval slip.

COLLECTION: Whereabouts unknown.

PROVENANCE: Leggatt, 1925.

DISCUSSION: There is only one record of this work, a photograph in the Witt Library (Box 1939, Ea-Er). From this photograph the portrait appears to be uniquely small in scale. It brings to mind the artist's training as a miniaturist.

253. Thomas Elder of Forneth (1737-1799) (Examined)

BIOGRAPHY: Eldest son of William Elder of Loaning; he became a wine merchant in Edinburgh; it is stated in a letter to Allan Cunningham from T. Vaughan (National Library of Scotland, MS.830.f.131) that one of Thomas Elder's partners in this concern was James Leslie, first husband of Ann Edgar, Raeburn's wife; Elder was a member of the Chamber of Commerce and Master of the Merchant Company; he held the office of Lord Provost of the city three times: from 1788 until 1790, from 1792 until 1794 and from 1796 until 1798; he held the commission of Colonel in the Royal Edinburgh Volunteers in 1794, a body which he

helped establish; in the following year he was appointed Postmaster General for Scotland due to his pro-Government policies; and it is said that he was offered a baronetcy at this time, which he declined; when Lord Provost he was nominal Rector of the University and chairman of the committee in control of finances and appointments; as a friend of many important Scottish political figures in the circle of the Dundas of Arniston family he had powerful allies and this enabled him to raise money for the building of the New College, now termed the Old College of the University of Edinburgh, and when the foundation stone was laid in 1789 Elder presided over the celebrations; this connection explains the architectural plans of the College which lie on the table by his side in this portrait. He had two daughters, one married John MacRitchie of Craighton, the other married George Husband Baird; Elder had him elected Principal of the University.

DATE: Commissioned 1798

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, seated, to left, in an interior, wearing the robes of the Lord Provost, a table to his right.

COLLECTION: The University of Edinburgh.

PROVENANCE: Commissioned by the University.

ENGRAVINGS: Mezzotint, Richard Earlom.

EXHIBITIONS: Edinburgh, University of Edinburgh, James Hutton and some of His Friends, 1976.

REFERENCES: Duncan, p. 16; Brown, pp. 97-9; Andrew, p. 118; Armstrong, pp. 60, 101; Pinnington, pp. 132, 228; Greig, p. 44; Dibdin, p. 39; Brotchie, p. 62; Sanderson, pp. 139, 148; University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice, (Edinburgh: University of Edinburgh Press, 1957), pp. 62-3.

DISCUSSION: The sitter was asked to sit for his portrait by the University and the letter of requisition, then in the collection of a Mrs Balfour, was published by Brown. He gave:

EDINBURGH, March 31st, 1798. To The RIGHT HONOURABLE THOMAS ELDER Lord Provost of the city of Edinburgh. We are all acquainted with your indefatigable exertions in beginning and advancing the new buildings for the College of Edinburgh, and as we are desirous that some public testimony of our gratitude for these services should be

transmitted to our successors, we beg leave to request that you would do us the honour to sit for your Portrait to Mr. Raeburn. If you comply with our request, it is our intention to present the picture to the Senatus Academicus, that it may be preserved in the University Library.

The concluding passage from this document was given by Brown in facsimile of the original, the punctuation has been greatly extended for reasons of clarity:

We have the honour to be your Lordships most obedient humble servants

Edinr. March 31st 1798

Francis Home, Alexander Munro, Dugald Stewart, James Gregory, William Moodie, Andrew Duncan, James Finlayson, John Wilde, Thos. Chas. Hope, D. Rutherford, A. Coventry, Jo. Hill, Wm. Fraser Tytler, Andrew Hunter, Joseph Black, Geo. Baird, N. Hamilton, Andw. Dalzel, Hugh Blair, Wm. Greefield, John Walker, Alexr. Hamilton, John Robison, Thomas Hardy, David Hume, John Playfair.

The majority of these signatories were sitters to the artist at some point. Most commentators state incorrectly that the portrait was commissioned in 1797.

There is more than one version of this portrait but the material available to the compiler does not allow accurate separation of these versions, or even to state how many versions exist. The evidence is as follows:

253(2). One version which is said to measure 49 x 39; present whereabouts unknown; passed by descent in the MacRitchie family and was for many years on loan to the Scottish National Portrait Gallery; first listed in the 1909 catalogue of that collection, it was returned to the owner's family on his death in 1976.

253(3). A version appeared at a sale of Messrs. Robinson and Fisher, London, 25 February 1925 (112); the Greig Manuscript records that it

was sold at this sale "but it was afterwards believed to be a copy and returned to the vendor".

253(4). A version was included in the Raeburn Exhibition, 1876 (210); from the collection of George Bayley, W.S.

A version was exhibited at London, French Gallery, Pictures by Sir Henry Raeburn, R.A., 1911 (16), from an unknown collection. It may be identical with a version listed above.

John Bogle produced a miniature based on Raeburn's portrait, signed "I.B. from H.R.", this work; measuring 2 1/4 x 1 3/4; whereabouts unknown; is recorded in a photograph preserved in the Scottish National Portrait Gallery (S.Ph.iv.167-4).

254. Cornelius Elliot of Wolflee (1732-1821)

BIOGRAPHY: Son of an Edinburgh lawyer, William Elliot, also of Wolflee, a house in Southdean parish, Roxburghshire; the sitter was apprenticed to William Budge, W.S.; he became a Writer to the Signet in 1758. He married Margaret Rannie (no. 255) in 1765; his daughter married Sir John Gibson-Carmichael, 6th Bt. of Skirling (no. 134); his youngest son, James (1772-1855), was apprenticed to the sitter and became a W.S. in 1798.

DATE: Probably c. 1799

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, full face.

COLLECTION: Princeton University Art Museum, Princeton, New Jersey.

PROVENANCE: Still with the family in 1876; Agnew at an uncertain time; the Greig Manuscript gives 1923.

EXHIBITIONS: Raeburn Exhibition, 1876 (242).

REFERENCES: Andrew, p. 118; Armstrong, p. 101; Pinnington, p. 228; Greig, p. 44.

DISCUSSION: The portrait is not easy to date but is most likely from the late 1790s.

255. Mrs Cornelius Elliot (d. 1796)

BIOGRAPHY: Margaret, daughter of James Rannie and wife of Cornelius Elliot of Wolflee (no. 254).

DATE: Probably 1795-1800

DIMENSIONS: 29 x 24

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

COLLECTION: Whereabouts unknown.

PROVENANCE: Still with the family in 1876; Agnew, at an unknown time; Christie's, 23 June 1978 (142).

EXHIBITIONS: Raeburn Exhibition, 1876 (252).

REFERENCES: Andrew, p. 118; Armstrong, p. 101; Pinnington, p. 228; Greig, p. 44.

DISCUSSION: There are a number of unusual features to this work. Her hair is not powdered, which suggests a date no earlier than 1795 but, according to the catalogue of the Raeburn Exhibition, 1876, she died as shortly after that time as 1796. The landscape is unusual in the way the foliage and the shadows envelop the sitter in shade. It is tempting to conclude that the portrait is a posthumous likeness. However, there is some similarity between this work and Mrs Norman Macleod (no. 511) which, although dark and unusually monochromatic, is not posthumous.

256. Called: Sir William Elliot, 6th Bt. of Stobs (d. 1812)

BIOGRAPHY: Traditionally said to be the grandson of Sir John Elliot, 4th Bt. (d. 1767), he succeeded his father, Sir Francis, on the latter's death in 1791; his mother's name is not recorded. He married, in 1790, Mary (d. 1850), daughter of John Russell of Roseburn; they had seven sons and two daughters. When at Sotheby's in 1950 the sitter was given the additional designation "of Wells", this appears to be incorrect.

DATE: c. 1811

DIMENSIONS: 29 1/2 x 24 1/4

DESCRIPTION: Half length, looking to left, in "van Dyck" dress.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sotheby's, 8 November 1950 (125); to Hepburn.

DISCUSSION: This unrecorded work shows some similarity in the costume to Master William Blair of Avontoun (no. 53), suggesting a date for the portrait of c. 1810-1814. This mode of dress seems to have been used by Raeburn only in the portrayal of adolescent boys.

Unfortunately, the date of birth of the sixth baronet is not known, but as he married in 1790, a date of birth of c. 1770, at the latest, seems likely. He would then have been in his early forties when sittings took place for this portrait. The sitter is clearly much younger. This suggests that the portrait is wrongly identified. It is at least a possibility that the figure depicted is the son of the sixth baronet: Sir William Francis, 7th Bt. (1792-1864) who would have been nineteen in 1811. In 1826, William Francis married Theresa Janet (d. 1836), eldest daughter of Sir Alexander Boswell Bt. As he succeeded his father, the sixth baronet, in 1812, the portrait, which dates from about that time, may celebrate his succession to the title.

257. William Scott-Elliot of Arkleton, as a Child (1811-1901)

(Examined)

BIOGRAPHY: Son of Adam Scott of Arkleton, merchant in Leith; he was apprenticed, first, to George Lyon, and second, to William Bell; he became a Writer to the Signet in 1833. He married, in 1848, Margaret, daughter of Lewis A. Wallace, an Edinburgh architect. Arkleton is near Langholm.

DATE: c. 1815

DIMENSIONS: 47 3/8 x 36 5/8

CONDITION: A note on the stretcher, recorded in the curatorial files gives: "painted by my Gradfather Sir Henry Raeburn, Vouched for by L.W. Raeburn, 1876".

DESCRIPTION: Full length, standing, to left, holding flowers, in a landscape.

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: By descent in the artist's family; Studio Sale, 7 May 1877 (32) as "Study of a Child"; purchased by the sitter; bequeathed to his grandson, Walter Travers Scott-Elliott; his sale, Sotheby's, 12 May 1927 (87); Gooden and Fox; Lord Duveen of Millbank; Jules S. Bache, New York; purchased by the Museum, 1945.

EXHIBITIONS: Identified by all previous commentators as exhibited R.S.A., 1863 (43); and again, 1873, no number given; Raeburn Exhibition, 1876, no number given. These references cannot be accepted with confidence as numerous studies of children were shown with the same title. The portrait was exhibited at New York, Reinhardt Galleries, Loan Exhibition of Paintings of Women and Children from the Fifteenth to the Twentieth Centuries, 1929 (18); New York, Metropolitan Museum of Art, The Bache Collection, a Loan Exhibition, 1943 (58).

REFERENCES: Identified by all previous commentators as an unspecified entry in Armstrong, p. 115 ("A Study of a Child"); Walter Heil, "The Jules Bache Collection", Art New 11 (April 1929), p. 4; A.M. Frankfurter, "Paintings by Raeburn in America", Antiquarian 14 (January 1930), p. 33; A.L. Meyer "Die Sammlung Jules Bache in New York", Pantheon 6 (1930), p. 542; Duveen Brothers, Duveen Pictures in Public Collections in America, (New York: Duveen Brothers, 1941), no. 297.

DISCUSSION: This is an unusually fine example of the portraits Raeburn produced of children in the last decade of his life. Typically, these show the child full length, at rests in a landscape, holding flowers. It was recorded in Sotheby's sale catalogue of 12 May 1927 that the sitter's recollection was that he had sat for this portrait at the request of the artist, who was a neighbour. It is not clear how he was able to identify this as his own portrait more than sixty years after sitting.

258. The Elphinstone Children (sitters' dates not known)

BIOGRAPHY: Because of the limited provenance records, the identities, and consequently the sitters' biographies, cannot be established. The Frick Art Reference Library (224-4c) suggests they were the children of Admiral Elphinstone who was created Viscount Keith in 1814. There is nothing in the compilers notes to support this. On the basis of apparent age they cannot be the children of Robert Dalrymple-Horne-

Elphinstone who married Mary, daughter of Sir James Elphinstone in

1754 simply on the grounds of the dates of birth of the children as deduced from the approximate date of the portrait.

DATE: c. 1820

DIMENSIONS: 78 x 60 1/2

DESCRIPTION: One girl on the left, standing, full length, to right, holding a tambourine in her raised left hand, she hits it with the back of her right hand; on the right, another girl, full length, seated, to left; behind them both, a boy, standing, full length, in dark costume, wearing a fur hat and with a fishing rod over his shoulder; in a landscape.

COLLECTION: Cincinnati Art Museum, Cincinnati, Ohio.

PROVENANCE: The history of ownership cannot be established before the portrait was in the collection of Charles Wertheimer who lent it to Berlin in 1908; a note in the Frick Art Reference Library (224-4c) states that it was sold privately after Wertheimer's death to Scott and Fowles, New York; sold by them in December 1910 to Mrs Thomas J. Emery; her bequest to the Museum, 1927.

EXHIBITIONS: Berlin, Exhibition of Old Masters, 1908 (38); New York, Scott and Fowles, Loan Exhibition, 1913; Cambridge, Massachusetts, Fogg Art Museum, Harvard University, Exhibition of Eighteenth-Century English Painting, 1930 (62); St Louis, Missouri, City Art Museum, Forty Masterpieces. A Loan Exhibition of Paintings from American Museums, 1947 (31); Indianapolis, Indiana, John Herron Museum of Art, The Romantic Era, 1965 (14).

REFERENCES: Greig, p. 44.

DISCUSSION: All the stylistic features in the portrait point to the work dating from some point between c. 1814 and the artist's death, but the cut of the girls' hair suggests a date towards the end of Raeburn's career.

259. Miss Elizabeth Dalrymple-Horne-Elphinstone (d. 1838)

BIOGRAPHY: The sitter is traditionally described as the a daughter of General Dalrymple-Horne-Elphinstone who married George Leith of Overall. No biographical evidence has been found by the compiler to either support or discredit this information.

DATE: c. 1793

DIMENSIONS: 35 1/2 x 27 1/2

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

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Sir G.H. Dalrymple-Horne-Elphinstone; Mrs Kinderman Walker, London; George Harland-Peck; his sale, Christie's, 25 June 1920 (116); J. Seligmann, 1938; Parke-Bernet, New York, 11 November 1948 (59).

EXHIBITIONS: Aberdeen, Art Gallery, Portrait Exhibition, 1858; New York, Jaques Seligmann, Portraits by Sir Henry Raeburn, 1938 (10); Virginia Institute of Fine Arts, Portrait Panorama, An Exhibition of Portraits by Artists of Six Centuries, 1947 (13).

REFERENCES: Armstrong, p. 99; Pinnington, p. 225; Greig, p. 51.

DISCUSSION: Portraits such as this which show the sitter, three-quarter length, on a small canvas are suggestive of an artist who was familiar with working on a miniature scale.

260. James Dalrymple-Horne-Elphinstone (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. The only James Dalrymple-Horne-Elphinstone on whom the compiler has biographical information was born in 1805 and was still alive in 1882. It is possible that the sitter is wrongly identified.

DATE: Probably not later than c. 1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: A note in the Greig Manuscript gives: Dowell's, Edinburgh, 24 October 1903 (94). An undated photograph in the Witt Library gives the owner as Lord Elphinstone, Midlothian.

REFERENCES: Not recorded in the literature.

261. James Erskine of Cardross (1732-1802)

BIOGRAPHY: Second son of John Erskine of Cardross and Carnock (1695-1768), Professor of Municipal Law at the University of Edinburgh and author of Institutes of the Law of Scotland, and his wife, Margaret, daughter of the Honourable James Melville of Balgarvie; he was the younger brother of John Erskine of Carnock D.D. (no. 264). He married Lady Christian Bruce (no. 262); Lieutenant-Colonel Charles Erskine (no. 796) was their son; the sitter was succeeded by his fourth son, David Erskine of Cardross whose portrait (reproduced by Mrs Steuart Erskine

in 1923, p. 74) is attributed by some to Raeburn but there is insufficient evidence available to the compiler to support this.

Raeburn produced a copy of Lieutenant-General Hay McDowall (no. 484) for David Erskine of Cardross.

DATE: Payment 1806

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: No clear records of provenance are known to the compiler.

REFERENCES: Armstrong, p. 101; Pinnington, pp. 220, 228; Greig, pp.

39, 44; Mrs Steuart Erskine, "A Scottish Family Collection",

Connoisseur 73 (October 1925), pp. 72, 74.

DISCUSSION: This portrait has long been acknowledged as posthumous but the source from which Raeburn worked is not known. It is likely that there is more than one version: two are listed in Armstrong, p. 101. A transcription was made by Dr Duncan Thomson of a receipt by Raeburn preserved in the archive at Duns Castle. The transcription is in the files of the Scottish National Portrait Gallery (Raeburn Biography file, items 46 and 47) and gives:

Edinburgh March 7th 1806

Received from [blank, probably Robert] Hay Esqr of Drummelzier the sum of Sixty Guineas being payment for his own and Lady Christian Erskines and the late Mr Erskines of Cardross' Portraits

[signed] Henry Raeburn.

An associated receipt, same collection, transcriber and location of transcription, gives:

Edinburgh March 6th 1806

Received from Robt Hay Esqr of Drumillzer [sic] Duncce [sic] Castle the sum of Ten Pounds fifteen Shillings and two pence as paymt of three - Three quarter picture frames and two packing boxes

[signed] Alexr Thomson
[gilder in Edinburgh]

These receipts seem to relate only to the versions of Mr and Mrs Erskine's portraits at Duns Castle which may not be the primary versions.

Mrs Steuart Erskine recorded versions of Mr and Mrs Erskine portraits at Cardross, the home of the sitter's, in 1925, present whereabouts unknown. However, their location in the family collection suggests that they might be primary.

262. Lady Erskine of Cardross (d. 1816)

BIOGRAPHY: Lady Christian Bruce Daughter of William, 8th Earl of Kincardine and wife of James Erskine of Cardross (no. 261).

DATE: Payment 1806

DIMENSIONS: Unknown.

DESCRIPTION: Half length, to right, hands folded, in a dark dress and white cap.

COLLECTION: Whereabouts unknown.

PROVENANCE: No clear records of provenance are known to the compiler.

REFERENCES: Armstrong, p. 101 and also p. 97 as: "Lady Christian Bruce"; Pinnington, pp. 220, 228; Greig, pp. 39, 44; Mrs Steuart Erskine, "A Scottish Family Collection", Connoisseur 73 (October 1925), 72, 77.

DISCUSSION: For a discussion of the archival material relating to this work see the entry on her husband's portrait James Erskine of Cardross (no. 262).

263. David Erskine of Linlathen, W.S. (d. 1791)

BIOGRAPHY: When sold at Christie's in 1966 the catalogue stated that the sitter was the third son of John Erskine of Carnock, Professor of Municipal Law at the University of Edinburgh; the History of the Society of Writers to Her Majesty's Signet states that he was the fourth son, and that his father, described simply as an advocate, also owned Cardross; this source also states that the sitter was first apprenticed to the lawyer, Hew Crawford, and then to James Robertson-

Barclay; that he became a Writer to the Signet in 1764 and that he died at Naples in April 1791. To have been at Naples in the spring of that year suggests that he left Scotland for Italy in the late summer of 1790, at the latest, to have had clear roads and safe sea crossings before winter came. The portrait must have been completed by that time as there is no evidence to suggest that the portrait is posthumous. Both biographical sources agree that he married, in 1781, Ann, daughter of William Graham of Airth.

DATE: Not later than 1790

DIMENSIONS: 29 1/2 x 14 1/2

DESCRIPTION: Half length, to right, in a striped waistcoat.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Lieutenant-Colonel G.H. Hay of Duns Castle; his sale, Christie's, 25 March 1966 (85).

EXHIBITIONS: Edinburgh, National Trust for Scotland Raeburns and Eighteenth-Century Silver, 1951 (89).

REFERENCES: Society of Writers to Her Majesty's Signet, History of the Society of Writers to Her Majesty's Signet (Edinburgh: Society of Writers to Her Majesty's Signet, 1890), p. 65.

263(2). What is clearly a separate version of this work was in the hands of the Newhouse Gallery, New York, at an unknown date, the sitter's name was then given as "James Erskine". From a photograph, that work appears to be in poor condition with areas of abrasion and overpaint.

264. Reverend John Erskine of Carnock, D.D. (1722-1803)

BIOGRAPHY: Eldest son of John Erskine of Carnock, Professor of Municipal Law at the University of Edinburgh and his wife Margaret; he was the elder brother of James Erskine of Cardross (no. 262) and David Erskine of Linlathen (no. 263); educated at Cupar and at the High School of Edinburgh; he entered the University of Edinburgh in 1734 where he intended to study law; after opposition from his father he abandoned law to study Divinity and was licensed to preach by the

presbytery of Dunblane in 1743; ordained minister of Kirkintilloch in 1744; he transferred to Culross in 1753 and then to New Greyfriars in 1758; he was made a Doctor of Divinity by the University of Edinburgh in 1767 and was promoted to Old Greyfriars in 1767; noted for his classical knowledge and his prowess as a preacher; he was leader of the Evangelical Party in the General Assembly of the Church of Scotland; Sir Walter Scott gave a pen-portrait of him in Guy Mannering (chapter 37); he published extensively and was also the editor of at least twenty works by other authors, many of them American theologians such as Jonathan Edwards. He married, in 1746, the Honourable Christian Mackay (no. 265); they had eight sons and five daughter, some of whom did not survive childhood; he was succeeded by his son David Erskine of Carnock (1770-1838).

DATE: Probably c. 1800

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to right, in clerical robes and bands.

COLLECTION: Whereabouts unknown.

PROVENANCE: It is not at present possible to separate the provenances of the numerous versions; that exhibited in 1876 came from the collection of Miss Burnett of Kemnay, whereabouts unknown; a version was recorded in the Erskine of Cardross collection by Mrs Steuart Erskine in 1925; a version appeared at Christie's, 20 December 1929 (108), sold to Baird, whereabouts unknown.

ENGRAVINGS: Mezzotint, George Dawe, 1804.

EXHIBITIONS: Raeburn Exhibition, 1876 (190).

REFERENCES: Brown, pp. 73-4; Andrew, p. 119; Armstrong, p. 101; Pinnington, p. 228; Greig, p. 44; Mrs Steuart Erskine, "A Scottish Family Collection", Connoisseur 73 (October 1925), p. 77; Sanderson, p. 147.

DISCUSSION: There are a number of copies of this portrait most of which appear to be hands other than Raeburn's. It has not been possible to establish which version is primary. A copy by another hand was recorded in the Bowlby collection at the Hermitage, Kelso, by the Photographic Survey in 1965.

265. Mrs John Erskine of Carnock (d. 1810)

BIOGRAPHY: The Honourable Margaret Christian Mackay, fourth daughter of George, 3rd Lord Reay; she was the wife of Reverend John Erskine of Carnock (no. 264).

DATE: Probably c. 1800

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left, her hands folded, in a dark dress and hat.

COLLECTION: Whereabouts unknown.

PROVENANCE: Miss Burnett of Kemnay, by 1876; Barbizon House, 1929.

EXHIBITIONS: Raeburn Exhibition, 1876 (108).

REFERENCES: Andrew, p. 119; Armstrong, p. 101; Pinnington, p. 228; Greig, p. 44; Mrs Steuart Erskine, "A Scottish Family Collection", Connoisseur 73 (October 1925), p. 77.

DISCUSSION: This has a strong claim to be Raeburn's greatest portrait of an elderly woman and deserves to be at least as well known as the more widely published Mrs James Campbell (no. 114).

266. The Honourable Henry Erskine of Almondell (1746-1817)

BIOGRAPHY: Second son of Henry David, 10th Earl of Buchan, and younger brother of David Steuart, 11th Earl (no. 666); in 1766, when attending the University of Edinburgh, he was taught by Hugh Blair (no. 52) and Adam Ferguson (no. 271); admitted advocate in 1768; in about 1778 he was proposed as a candidate for the Procuratorship but was defeated by William Robertson (no. 619); he was appointed Lord Advocate in 1783, during the Coalition Ministry, and in this post he succeeded Henry Dundas, 1st Viscount Melville (no. 240); he became Dean of the Faculty of Advocates in 1785, and was elected every year until 1796 when, at a time of political unrest, Robert Dundas of Arniston (no. 242) was elected in his place because Erskine had criticised the introduction of the Sedition and Treason Bills; in 1804, on the death of Sir David Rae, Lord Eskgrove (no. 595), Erskine was offered the office of Lord Clerk Register by Charles Hope (no. 400), but the offer was declined;

he once more became Lord Advocate in 1806; he was M.P., first, for the Haddington burghs; later in the same year he was returned for the Dumfries burghs but the ministry fell the following year; in 1811 with the death of Robert Blair of Avotoun (no. 53) it was expected that Erskine would become President of the Court of Session but Charles Hope was elected and Erskine resigned from office; in politics he was the leader of the Whig party in Scotland and was a friend of Francis Jeffrey (no. 432) and Henry Cockburn (no. 163). He married, first, in 1772, Christian, only child and heiress of George Fullerton of Broughton Hall; they had several children, including Henry David Erskine, afterwards 12th Earl of Buchan (no. 267); he married, second, Erskine, daughter of Alexander Munro of Glasgow and widow of John Turnbull; they had no children.

DATE: Probably 1795-1800

DIMENSIONS: 49 x 39

DESCRIPTION: Near full length, seated, to left, arms folded and resting on the arm of his chair, looking at spectator, a curtain behind and a landscape view.

COLLECTION: Whereabouts unknown.

PROVENANCE: The provenance is unclear.

ENGRAVINGS: Mezzotint, James Ward; a stipple by W. Howison was recorded by O'Donoghue, 2,169; J.M. Gray described this as a line engraving, vignette, measuring 1 1/4 inches, no impression has been seen by the compiler.

REFERENCES: Cunningham, p. 227; Andrew, p. 119; R.L. Stevenson, p. 411; Chaloner Smith, 4,1446; Armstrong, p. 101; Pinnington, p. 228; Caw 1908, p.74; Greig, p. 44; Dibdin, p. 133; Sanderson, pp. 139, 148, 152, 153; Macmillan, 1986, p. 129.

DISCUSSION: It has not been possible to trace the primary version of this work, that engraved by Ward. Unfortunately the date of the engraving is unknown and there is wide disagreement on the matter of when sittings took place: Caw (Armstrong, p. 101) was surely wrong when he dated the portrait to c. 1805. It certainly predates 1808 when it was copied by J.E. Woolford, but on stylistic grounds a date in the

1790s is, in the compiler's opinion, to be preferred.

Cunningham said that the portrait "preserves all the fire and grace of the noble original", and it is certainly one of Raeburn's most attractive and most often repeated compositions. Versions come from both his own brush and the hands of others and separating these is not easy:

266(2). A version measuring 48 x 38 1/2; showing the figure near full length length; its whereabouts unknown; but which is said to have passed by descent to Sir Torquil Munro of Lindertis; his sale, Christie's, 25 September 1942 (52); to Brown; is said to have been exhibited at the R.A. in 1873 and in London at the Grafton Galleries, Scottish Old Masters Exhibition, 1895, to which it was lent by Mr Campbell Munro; the status of the work is unclear.

There are at least two copies involving other hands; the List of the Photographic Survey of the Bowlby collection, the Hermitage, Kelso (previously at Purves Hall, Greenlaw, 1965), states that it bears an inscription on the reverse which reads: "Head by Raeburn, J.E. Woolford, 1808"; this version shows the figure three-quarter length; and the same source states that it was in the collection of Mrs Wilbraham Tollemache and Mrs Ford; and that it was given by Mrs Ford to Sir David Erskine in 1897; this is probably identical with the version listed by Mrs Stewart Erskine, "A Scottish Family Collection", Connoisseur 73 (October 1925), 78.

Another copy by an unknown hand is in the collection of the Faculty of Advocates, Edinburgh.

266b There are numerous part replicas:

266b(1). One (examined) measuring 29 1/2 x 24 1/2; on twill canvas, covered in discoloured varnish and in the original frame; is in a private collection in Clackmannanshire; traditionally said to have been painted for a member of the family of the sitter's first wife, Christian Fullerton of Broughton Hall; it passed by descent to Miss Fullerton, before 1876; then to her niece, also a Miss Fullerton; it was purchased in 1902 (the Greig Manuscript says at Christie's but this cannot be confirmed), by the grandfather of the present owner; it was included in the following exhibitions: Raeburn Exhibition, 1876 (166); Edinburgh, Exhibition of Scottish National Portraits, 1884 (226); London, the French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (30).

266b(2). Another version (examined) of this work appeared at Bloomingdale's, New York, during September 1988 when it was there described as a copy after Raeburn.

266b(3). A further version appeared as an anonymous sale at Christie's, 23 February 1989 (144); it measured 29 x 24 1/4; and its provenance was given as "Charles Kirkpatrick Sharpe Esq., Christie's, 28 June 1875 either lot 83 or 129".

266b(4). Yet another version appeared at Christie's, New York, 10 October 1990 (165).

In addition, a portrait was illustrated by Greig, plate 36, showing the sitter three-quarter length, standing, to left, said to be of c. 1795. It too may exist in more than one version but none of the reproductions of that portrait which have been seen by the compiler suggest Raeburn's authorship. Greig (p. 44) states that this portrait

was "sold in the sale of John Clerk, of Eldin, in 1813". For John Clerk of Eldin's portrait see no. 156.

267. The Honourable Henry David Erskine, later 12th Earl of Buchan (1783-1857) (Examined)

BIOGRAPHY: Son of the Honourable Henry Erskine of Almondell (no. 266) by his first wife, Christian, daughter of George Fullerton of Broughton Hall; he succeeded his uncle, David Steuart, 11th Earl of Buchan (no. 666), to the earldom in 1829; his right to the Peerage was established by the House of Lords in 1830; Grand Master of Freemasons from 1832 until 1833. He married, first, in 1809, Elizabeth (d. 1828), youngest daughter of Major-General Sir Charles Shipley, Governor of Grenada, by his wife Mary, daughter of James Teale; he married, second, in 1830, Elizabeth (d. 1838), daughter of John Harvey of Castle Semple (possibly no. 373); he married, third, in 1839, Caroline Rose Stewart (d. 1893), youngest daughter of James Primrose Maxwell of Tuppenean, Kent. The sitter was buried in Ripon Cathedral and was succeeded by David Stuart Erskine (b. 1815), his second son by his first wife.

DATE: c. 1805

DIMENSIONS: 49 1/4 x 39

DESCRIPTION: Three-quarter length, standing, to left, his hat in his right hand, his left at his waist.

COLLECTION: Detroit Institute of Arts, Detroit, Michigan.

PROVENANCE: Agnew, at an unknown date; Reinhardt Gallery, New York; purchased by the Institute, 1920.

EXHIBITIONS: The Detroit Institute of Arts Bulletin states that this portrait was exhibited at London, Grafton Galleries, Scottish Old Masters Exhibition, 1895, but this cannot be supported by the material available to the compiler.

REFERENCES: Detroit Institute of Arts, Bulletin 2 (1921), 61.

DISCUSSION: The painting is virtually monochrome and is one of Raeburn's greatest works in this austere manner; anonymous in handling and spartan in the use of colour. It is an approach which is seen in

some works which date from c. 1805. Dating the portrait to that period is supported by the sitter's apparent age.

268. John Francis Erskine, later 7th Earl of Mar (1741-1825)

BIOGRAPHY: Only child of James Erskine (d. 1785) who on the death of his brother in 1776 became heir male of the Erskines of Mar and who married his cousin, Lady Frances Erskine (d. 1776); in 1824 the sitter was restored to the Earldom of Mar as grandson and lineal representative of the attainted John Earl of Mar. He married, in 1770, Frances, daughter of his Excellency Charles Floyer, sometime Governor of Madras; they had five daughters who died unmarried and three sons; he was succeeded by his eldest son, John Thomas (1772-1828).

DATE: Inscribed 1800

DIMENSIONS: Unknown

CONDITION: Based on a photograph the work appears to be in poor condition: there is extensive craquelure through which the light coloured ground can be seen.

DESCRIPTION: Known to the compiler from a black and white photograph and through examining the copy after the portrait by Bogle; Caw (Armstrong, p. 108) describes the portrait as: "Bust; face and figure slightly to the left; dark brown coat, white collar and cravat; grey background."

COLLECTION: On extended loan to a private collection.

PROVENANCE: By descent.

REFERENCES: Armstrong, p. 108; presumably, Greig, p. 53.

DISCUSSION: Bogle's miniature after the portrait is signed by that artist and inscribed: "after H.R./ 1800", proving the primacy of this rather untypical work by Raeburn. However, there are numerous minor differences between the miniature and the oil which may indicate that the portrait discussed here is not the only version.

268b. (Examined)

DATE: Seen in the artist's studio 1813

DIMENSIONS: 50 x 40

CONDITION: Twill canvas. Not removed from the wall but showing signs on the surface of relining; covered in discoloured varnish; reframed

before 1911.

DESCRIPTION: Three-quarter length, seated, to left, a book in his right hand, with a landscape view.

COLLECTION: Private, Clackmannanshire.

PROVENANCE: Presented to the sitter's daughter; presumably returned to the sitter's heirs; thereafter by descent.

EXHIBITIONS: Glasgow, International Exhibition, 1901 (1438); London, French Gallery, Pictures by Sir Henry Raeburn R.A., 1911 (20).

REFERENCES: Armstrong, p. 108; Pinnington, p. 241; Greig, p. 53.

DISCUSSION: Seen in the studio in 1813, see: Margaret Alwyne, Lady

Compton, later Marchioness of Northampton (no. 22). Dating the

portrait to this point is supported by an inscription on the reverse

which gives: "Presented by John Francis Erskine of Mar Esq. to his eldest daughter Charlotte Frances Erskine. H. Raeburn Pinxit 1813."

A copy (examined) bearing an inscription stating that it is by "D. Allan", hangs in the Sheriff Court, Alloa.

269. William Fairholme of Chapel (1736-1805) Plate: 36

BIOGRAPHY: No records of the sitter's life are known. Chapel cannot be identified with certainty as it is a place name used in central Fife, north-west Fife, Dumfriesshire and near Wishaw.

DATE: Possibly close to 1800

DIMENSIONS: 29 1/2 x 24 1/4

COLLECTION: Whereabouts unknown.

PROVENANCE: Sotheby's, 3 May 1978 (360).

REFERENCES: Not recorded in the literature.

270. Sir Walter Farquhar, Bt. (1739-1819)

BIOGRAPHY: Son of a clergyman; he was educated at the University of Aberdeen where he took the general classes and graduated Master of Arts; from 1757 until 1759, when he left for Edinburgh, he studied medicine at King's College in that univeristy; he was admitted a member of the Medical Society of Edinburgh on 5 January 1760 later he was appointed surgeon in Lord Howe's regiment, with which he saw active service at Belle Isle; afterwards his regiment was based at Gibraltar and from there he took leave of absence and travelled to Paris; there he continued his medical studies and visited various provincial towns, including Rouen, where he studied under the famous anatomist, Le Cat; on his return to Gibraltar his health failed and he resigned his position; he travelled to London where he established himself as an apothecary, one of the most humble positions in medicine; the year 1796 was an annus mirabilis for Farquhar: he was created a Doctor of Medicine by the University of Aberdeen on 29 January; admitted a Fellow of the College of Physicians of Edinburgh on 3 May; admitted a Licentiate of the College of Physicians on 30 September and, at about this time, he was created a baronet; having been for some time a friend and professional adviser to both Pitt and

Henry Dundas, later Viscount Melville (no. 240), on becoming a physician these friendships resulted in his appointment as Physician in Ordinary to the Prince of Wales; from about 1810 his health began to decline and he retired from active duties, except for his attendance on the Prince Regent and a few other distinguished families whom he counted among his friends; he was buried in the church of St Martin-in-the-Fields. The biographical material available to the compiler mentions his wife but gives neither her name nor other details; no reference is made to children.

DATE: Copied in 1796

CONDITION: A photograph of the portrait taken when at Sotheby's in 1969 indicates that at that time the portrait bore a considerable amount of over-paint.

DESCRIPTION: Three-quarter length, seated, to left, in an interior, a drape behind and a window through which can be seen a distant landscape.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sotheby's, 2 April 1969 (2).

ENGRAVINGS: Line, William Sharp, 1797.

EXHIBITIONS: R.A. 1798 (28).

REFERENCES: William Munk, The Lives of the Fellows of the Royal College of Physicians of London, 8 vols. (London: By the College, 1878), 2,461; Armstrong, p. 101; Pinnington, p. 229; Greig, p. 44; Dibdin, p. 44; Sanderson, pp. 130, 131, 133.

DISCUSSION: Raeburn first exhibited at the R.A. in 1792 but he did not exhibit again until 1798, when this work was shown. This portrait, of an important London based Scot, was in London at this time to be engraved. The painting was copied in miniature (lost) by Henry Bone R.A. (1755-1834): a squared drawing by Bone after Raeburn is preserved in the Bone Sketchbooks in the National Portrait Gallery, London, volume 1, p. 83. It is inscribed "after Raeburn for R. Graham Esq./Sir Walter Farquhar Bar. 1796". Clearly Farquhar's portrait was finished by that time. Bone also copied Raeburn's portrait of Robert Cunningham Graham of Gartmore (no. 346). It is at least possible that the R. Graham for whom Bone was producing the miniature was Robert

Cunningham Graham of Gartmore.

(I am grateful to Mr Martin Hopkinson of the Hunterian Art Gallery, Glasgow, for allowing me access to his research notes on the Bone Sketchbooks.)

271. Professor Adam Ferguson (1723-1816) (Examined)

BIOGRAPHY: Born at Logierait, Perthshire, he was a native Gaelic speaker; he was educated at the local school, Perth Grammar School and the University of St Andrews, from which he graduated M.A. in 1742; he continued to study Divinity at the University of Edinburgh; in 1754 he accepted the offer of a chaplaincy in the Black Watch and remained with the regiment until 1754; he was for a time a tutor to the family of Lord Bute; in 1775 he succeeded David Hume as Librarian of the Advocates Library; in 1759 he resigned to take the Chair of Natural Philosophy which he held until 1764; in that year he was given the Chair of Moral Philosophy which he held until 1785; he then retired, as nominal Professor of Mathematics, a position which his colleagues secured for him from the Town Council of Edinburgh because of his failing health; he settled in St Andrews; he was a figure of commanding intellect, great originality of mind and a gifted lecturer; his publications established his reputation throughout Europe: his Essay on the History of Civil Society, 1766, founded the science of sociology, ran to seven editions and was translated into many European languages; his History of the Progress and Termination of the Roman Empire was the standard work for many years and his knowledge of military matters gained as a chaplain accounts for much of its originality.

DATE: Probably of the late 1790s

DIMENSIONS: 47 x 37

DESCRIPTION: Three-quarter length, seated, to left, a table with books

to his right, a drape behind.

COLLECTION: The University of Edinburgh.

PROVENANCE: Presented to the University in 1821 by the executors of Sir John Macpherson, Bt. This was Sir John Macpherson (1745-1821), former Governor General of India, who had been a student under Ferguson. Macpherson also owned a version of Raeburn's portrait of John Home (no. 395b(6)). For Macpherson's biography see the Dictionary of National Biography, 12,711-3. Dibdin wrongly believed the portrait to have been commissioned by the University.

ENGRAVINGS: Stipple, J.B. Lane, 1815, taken from the Macpherson version.

EXHIBITIONS: London, South Kensington Museum, Second Special Exhibition of National Portraits, 1867 (842); Edinburgh, University of Edinburgh, James Hutton and Some of His Friends, 1976.

REFERENCES: Andrew, p. 120; Armstrong, pp. 60, 101; Pinnington, pp. 131, 132, 229; Greig, p. 44; Brotchie, pp. 62, 63; Dibdin, p. 39; University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice (Edinburgh: University of Edinburgh, 1957), pp. 69-71; Macmillan, 1986, p. 76.

271(2). There is a replica of this portrait: measuring 47 x 37; the volumes on the table by the sitter's side are inscribed:

"LEC:/ON/MOR:PHIL/VOL. I" and "LEC:/ON/MOR:PHIL/VOL. II"; whereabouts unknown; concerning its provenance, the Greig Manuscript states that the portrait passed by descent in the sitter's family until anon.

sale, Christie's, 30 Jun 1906 (58); Gooden and Fox, 1906; anon. sale, Sotheby's, New York, 15 October 1987 (128); it was exhibited at the Raeburn Exhibition, 1876 (173), lent by Mrs Admiral Ferguson;

Edinburgh, Exhibition of Scottish National Portraits, 1884 (276). As this version is known to the compiler only from a black and white photograph, there is not sufficient material available to establish if one version or the other is primary. However, it is often the case with formal portraits by Raeburn, such as this which celebrate the sitter's professional life, that the version in the hands of the sitter's family is secondary: academic positions were not highly paid and most Raeburn portraits of scholars were not commissioned by the sitters.

A part replica; measuring 36 x 27; showing only the sitter's head and shoulders was recorded in the Greig Manuscript where it was said to have appeared at a sale at Hurcomb's, London, 11-14 June 1928.

272. William Ferguson of Raith (sitter's dates not known), with one of his Sons

BIOGRAPHY: Born William Berry, son of David Berry, an Edinburgh merchant, and his wife Agnes, daughter of James Ferguson and Agnes Stewart; on the death of his uncle, William Ferguson of Raith (1690-1781), the sitter inherited the estates of Raith and assumed the name Ferguson by Royal Licence dated 11 January 1782. He married Jean, daughter of Ronald Craufurd of Restalrig W.S., and is recorded as having had three sons by her: Robert, Ronald and William; the family history, however, is not known in detail and the children in the Raeburn portraits cannot be identified with certainty. The boy in this portrait is identified as William but in the version in South Africa he is given the name Archie. William Ferguson also sat to Zoffany (whereabouts unknown). See also Professor John Playfair (no. 590).

DATE: c. 1790

DIMENSIONS: Unknown.

DESCRIPTION: The father, three-quarter length, seated, to right, and looking in that direction; the child, half length, to left, looking upwards towards his father, his left hand on his father's knee, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

REFERENCES: Andrew, p. 120; Armstrong, p. 101; Pinnington, pp. 135, 136, 229; Greig, p. xxiii; Brotchie, p. 50; Dibdin, p. 134.

272(2). Another version is in the South African National Gallery, Cape Town; it bears the identification: "William Ferguson Esq. and His Son Archie"; and measures 49 1/4 x 39 3/4; it was bequeathed to the Gallery by Sir Abe Bailey in 1947.

(I am grateful to the staff of the Gallery and to Mr Duncan Bull for information on this version.)

273. Mr Ferguson of Raith (sitter's dates not known)

BIOGRAPHY: The sitter is not securely identified and so no biographical material can be offered.

DATE: Probably c. 1810

DIMENSIONS: 49 1/2 x 39 1/4

DESCRIPTION: Three-quarter length, seated, to front, a curtain behind.

COLLECTION: Whereabouts unknown.

PROVENANCE: Frost and Reed, London and Bristol, 1935; anon. sale, Sotheby's, New York, 27 March 1987 (147).

REFERENCES: The portrait was reproduced in an advertisement, Apollo 129 (September 1935), xxii (a copy of the photograph is preserved in the Witt Library, Box 1940, Fa-Fe).

DISCUSSION: This portrait has not been previously recorded in the literature. It may represent Raeburn's early patron, William Ferguson of Raith (see no. 272) in later life, but this is not established.

274. Mrs William Ferguson (sitter's dates not known) and her Two Children Plate: 37

BIOGRAPHY: Jean, daughter of Ronald Craufurd of Restalrig W.S. It is not clear from the information available to the compiler if it was this woman or her husband who was a sister of Margaret, Countess of Dumfries. Nothing is known of the girl in the portrait who was identified by Caw as Beatrice. For a biography of William Ferguson see no. 279, but it is not certain that the figure in this portrait is the same as that boy.

DATE: c. 1790

DIMENSIONS: 95 x 59

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (259).

REFERENCES: Andrew, p. 120; Armstrong, pp. 49, 61, 73, 89, 102; McKay, pp. 37, 38; Pinnington, pp. 90, 134, 229; Caw, 1908, p. 73; Greig, pp. xxiii, xxiv, xxxii, 45; Brotchie, pp. 49, 51, 64; Dibdin, pp. 133, 135; Collins Baker, p. 162; F. Irwin, pp. 239, 244; Irwin and Irwin, p. 153; Macmillan, p. 77.

DISCUSSION: This work acquired an important place in the Raeburn literature as a result of it being dated by Caw (Armstrong, p. 102) to c. 1781. This was established on the basis of the identity of the boy in the portrait whom Caw believed to be Ronald Ferguson (1773-1841). Francina Irwin suggested a date of c. 1787-8 on the basis of "both style and the sitter's costume" and she identified the boy as William. Many previous commentators had questioned Caw's date. Irwin could well be correct in placing the portrait in the late 1780s as the young boy, whose identity cannot be said to be securely established, is depicted in a manner very similar to David Hunter of Blackness (no. 414) of 1788: both wear dark hats and are shown against a distant horizon. Many commentators have found parallels with George Chalmers of Pittencrieff (no. 147), traditionally dated to 1776 but as that work is more likely to date from c. 1790 or later there is no reason to question such observations. The portrait is discussed in chapters I and III of the text.

275. Robert Ferguson (1770-1840) and his Brother Lieutenant-General Sir Ronald Craufurd Ferguson of Raith (1773-1841) as Young Men, also called "The Archers" Plate: 38

BIOGRAPHY: Sons of William Ferguson of Raith (no. 272) and his wife Jean Craufurd (no. 274); Robert was an amateur geologist and collector of works of art and books; under him the estate of Raith became a centre of intellectual and artistic activity; he was M.P. for Fife between 1806 and 1807 but did not sit again until 1831 when he became M.P. for the Kirkcaldy burghs for the session 1831-1832; he sat for Haddingtonshire from 1835 until 1837; and sat again for Kirkcaldy from 1837 until 1840; in that year he became Lord Lieutenant of Fife; the Raeburn Exhibition Catalogue, 1956, states that he died unmarried but

Burke's states that he married Mary, only child and heiress of William Hamilton Nisbet of Dirleton; she had previously been married to Thomas, 7th Earl of Elgin, but that her marriage to that man was dissolved by Act of Parliament in 1808; he had no issue and was succeeded by his brother, Ronald.

Ronald entered the army as an Ensign in the 53rd Regiment on 3 April 1790, by which time sittings for the portrait must have been completed; after being promoted Lieutenant on 24 January 1791 he studied the Prussian military system at Berlin and on his return he was promoted Captain on 10 February 1793; he served in Flanders under Ralph Abercromby who greatly favoured the young officer; he was promoted Lieutenant-Colonel when only twenty-one; he served in India where he met his wife, Jean, a natural daughter of General Sir Hector Munro; this marriage greatly added to his popularity; on his return to Britain he was promoted Colonel in 1800; he served under Sir David Baird (no. 30) at the recapture of the Cape of Good Hope; on his return to Britain in 1806 he was elected M.P. for the Kirkcaldy burghs and sat until 1830; promoted Major-General in 1808 and Lieutenant-General in 1814; in that year his career as a military man can be said to have ended; he was invested with the K.C.B. the following year; transferred to the colonelcy of the 79th Cameron Highlanders in 1830; promoted General in 1831; he was made G.C.B. at the coronation of William IV; like his brother, he was a strong Whig and on his defeat in 1830 in the Kirkcaldy burghs he was immediately elected for Nottingham, where he sat from 1830 until his death in 1841; he inherited Raith the year before his death and was succeeded by his son, Colonel Robert Ferguson (b. 1802) who took the additional name

Munro on acceding to some of the estates of his grandfather, Sir Hector Munro of Novar.

DATE: Probably shortly before 1790

DIMENSIONS: 39 x 48 1/2

DESCRIPTION: Two figures, half length, standing; one, traditionally identified as the elder son, in profile, to right, preparing to shoot an arrow, the other on the right looking at the spectator, in a landscape.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: London, Grafton Galleries, Scottish Old Masters, 1895 (71); Edinburgh Loan Exhibition, 1901 (164); on loan to the National Gallery of Scotland, 1914-1918; R.A. Scottish Art Exhibition, 1939 (93); on loan to the National Gallery of Scotland, 1946-1953; Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (62); Raeburn Exhibition, 1956 (25); Madrid, Prado, British Painting from Hogarth to Turner, 1988-9 (38).

REFERENCES: Armstrong, pp. 61, 101; McKay, pp. 38, 41; Pinnington, p. 229; Greig, p. xxxi, not listed but reproduced, plate 13; Dictionary of National Biography, 6, 1218-9; Dibdin, p. 135; Cursiter, p. 58; Raeburn Exhibition Catalogue, 1956, p. 28; F. Irwin, p. 244; Irwin and Irwin, p. 153.

DISCUSSION: Caw (Armstrong, p. 61) saw the portrait as an expression of the laws of primogeniture: the first-born son is dominant in the portrait, the younger son is shown in the background and in the shade.

Francina Irwin saw the portrait, in terms of the lighting, as a preliminary essay to Sir John and Lady Clerk of Penicuik (no. 158), exhibited 1792, and said that it could not be later than 1790.

However, the date of the portrait can be more securely established on the basis of the date when the younger brother, Ronald, entered the army which the Dictionary of National Biography gives as 3 April 1790. However, dating the portraits in this collection on the basis of biographical material is problematic as the identities of the sitters are not securely established.

276. Robert Ferguson of Raith, M.P. (1770-1840) Plate: 39

BIOGRAPHY: As of no. 275.

DATE: c. 1820

DIMENSIONS: 50 x 40

COLLECTION: Private collection.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1824 (49); Edinburgh Loan Exhibition, 1901 (149).

REFERENCES: Armstrong, p. 101; Pinnington, p. 229; Greig, p. 45.

DISCUSSION: The frame bears an old inscription: "ROBERT FERGUSON.

1820/BY/RAEBURN". Caw (Armstrong, p. 101), however, dated the portrait to 1822-3. Certainly the portrait is late: the costume, in particular the neck linen, and the sitter's sideburns suggest this, but so too does the serpentine line defining the sitter's right shoulder and arm.

277. Called: General Sir Ronald Ferguson (1773-1841) Plate: 40

BIOGRAPHY: The sitter is not securely identified as Ronald Ferguson but for biographies of him and his brother Robert see no. 275.

DATE: c. 1790

DIMENSIONS: 95 x 59

COLLECTION: Private collection.

PROVENANCE: By descent.

EXHIBITIONS: Armstrong gives: London, Grafton Gallery, Scottish Old Masters, 1895. On loan to the National Gallery of Scotland, 1914-1918; R.A., Exhibition of Scottish Art, 1939 (84).

REFERENCES: Armstrong, pp. 61, 62, 64, 101; Pinnington, pp. 134, 135, 229; McKay, The Scottish School of Painting (London: Duckworth, 1906), p. 38; Greig, pp. xxxi, 45; Brotchie, p 64; F. Irwin, p. 244; Irwin and Irwin, p. 153. On David Martin's Robert Trotter of The Bush and Castlelaw see University of Edinburgh, The University Portraits, Second Series, compiled by John H. Burnett, David Howarth and Sheila D. Fletcher (Edinburgh: for the Court of the University of Edinburgh, Eyre and Spottiswoode, 1986), pp. 119-200, plate 2.

DISCUSSION: Caw (Armstrong, p. 101) dates the portrait to 1795, but in the compiler's opinion it could be as much as seven years earlier than that date; when exhibited at the R.A. in 1939 it was dated to c. 1792. The identification of the sitter is not secure. Irwin and Irwin thought it a portrait "most probably representing Robert Ferguson of Raith, the elder son (1770-1840)". It is certainly the case that Ronald (no. 275) joined the army early in 1790 and from 1791 was in Germany for a period of about two years before continuing his military

career in Flanders and later in India. It is difficult to see how he could have sat to Raeburn at a date later than 1790.

Although it could be argued that this is a conventional portrait of a man out shooting, Raeburn's painting has something in common with David Martin's portrait, Robert Trotter of The Bush and Castlelaw (c. 1750-1807), signed and dated 1782, in the collection of the University of Edinburgh. However, unlike Martin's more languid essay, Raeburn's work has a psychological charge that is absent in the other work: Raeburn has depicted motion, the dog points and the sitter, whose glance follows that of the dog, raises his gun and prepares to shoot. This may be an example of Raeburn seeking to make a direct comparison between his own abilities and those of the elder artist.

278. Colonel Ferguson of Raith (sitter's dates not known)
(Examined)

BIOGRAPHY: The identity of the sitter is unclear and therefore no biographical details can be given.

DATE: The portrait is unusually difficult to date, possibly c. 1805

DIMENSIONS: 29 x 24 (sight)

COND: Original frame.

DESCRIPTION: Half length, to right.

COLLECTION: Private collection, Perthshire.

PROVENANCE: Presumably a gift to Major John Buchanan of Arnprior (no. 90) in exchange for a copy of his own portrait, a version of which has a Ferguson of Raith provenance; thereafter by descent.

REFERENCES: Not recorded in the literature.

279. William Ferguson of Kilrie (c. 1779-1835)

BIOGRAPHY: If the sitter is correctly identified he was the youngest son of William Ferguson of Raith (no. 272). In February 1800 William Ferguson settled on his youngest son, William, the lands of North Kilrie and South Kilrie in the parish of Kinghorn. It was proposed by

the authors of the Raeburn Exhibition Catalogue, 1956, that this could have occurred only after the sitter was twenty-one years old and it is on this basis that the estimate of his date of birth rests; this in turn was their basis for proposing that the latest possible date of the work is 1793. William Ferguson of Kilrie married, in 1811, Elizabeth Crichton Baillie, daughter of the late Major James Baillie, who was at one time Fort Major at Fort George; the sitter lived at Balsusney House, Kirkcaldy; he was succeeded by his eldest son, James, a Lieutenant in the 79th Regiment of Foot, who sold the lands of Kilrie in 1839 after his mother had renounced her liferent right to them.

DATE: c. 1792

DIMENSIONS: 29 1/2 x 24

DESCRIPTION: Half length, shoulders to left, looking to right, in a painted oval.

COLLECTION: Private, Scotland.

PROVENANCE: By descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (53); London, Grafton Gallery, Scottish Old Masters, 1895 (39); Glasgow, International Exhibition, 1901 (17); R.A., British Art Exhibition, 1934 (428); R.A., 1939 (85); on loan to the National Gallery of Scotland, 1946-1953; Edinburgh, National Gallery of Scotland, Ramsay, Raeburn and Wilkie, 1951 (47); Raeburn Exhibition, 1956 (19).

REFERENCES: Andrew, p. 109; Armstrong, pp. 61, 70, 90, 102; Pinnington, pp. 136, 229; Greig, pp. xxx, 45; McKay, pp. 38, 40, 45; Caw, 1908, p. 73; Caw, Masterpieces, p. 61; Brotchie, p. 64; Dibdin, p. 134; Collins Baker, p. 163; Cursiter, p. 63; National Gallery of Scotland, Ramsay, Raeburn and Wilkie (Edinburgh: National Gallery of Scotland, 1951), p. 11; Raeburn Exhibition Catalogue, 1956, p. 24; F. Irwin, p. 244.

DISCUSSION: This is the only portrait known to the compiler in which Raeburn has used a painted oval; it was by this time a somewhat outmoded device. When exhibited in 1951 the authors of the catalogue entry wisely questioned the identification of the sitter, but no other commentators have been moved to do so. It was felt in 1951 that dating the portrait to c. 1790 was necessary on the grounds of the sitter's apparent age but: "difficult on the grounds of style". However, David

Anderson of St Germain's (no. 24) shows similar lighting effects and can be dated to 1790, but this does not exclude the possibility of a later date.

280. Mrs Ferguson of Monkhood (sitter's dates not known)

BIOGRAPHY: The sitter's maiden name was given by Greig as Hutcheson but no other records of the sitter's life are known.

DATE: c. 1791

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, her shoulders wrapped in a shawl, wearing a bonnet.

COLLECTION: Whereabouts unknown.

PROVENANCE: Miss Ferguson Abbot; the Greig Manuscript gives that it was bequeathed by Miss Ferguson Abbot to Miss Evelyn Portall; anon. sale, Christie's, 26 May 1906 (89); to Agnew; Ruth, Viscountess Lee of Fareham Sale, Christie's, 17 March 1967 (59).

REFERENCES: Greig, p. 45.

DISCUSSION: This portrait is similar in format and dress to Isabella Hall (no. 358) which is dated by receipt to 1791.

281. Sir Adam Fergusson of Kilkerran, 3rd. Bt. (1733-1813)

BIOGRAPHY: Eldest surviving son of the second baronet who was a Lord of Session; admitted advocate in 1755; he made the Grand Tour between 1756 and 1758, after which he began in legal practice; he entered Parliament in 1774 for Ayr which he represented from 1774 until 1780, from 1781 until 1784 and from 1790 until 1796; Boswell was envious of Fergusson's secure tenure in Ayrshire; he also represented the city of Edinburgh from 1784 until 1789; he is described as an independent M.P. and on his retirement in 1796, a possible date for the portrait, he declined the King's suggestion that he become Governor of Madras; appointed Commissioner for Trade and Plantations in 1781; he pursued a claim for his own succession as 16th Earl of Glencairn on the death of the 15th Earl in 1796 but although the House of Lords decided that he

had proved himself heir-general to Alexander, Earl of Glencairn (d. 1670) he had not shown himself to be heir to the Dignity of the Earldom; noted as a scholar and linguist, later commentators have said that he had no originality; he owned extensive estates in Ayrshire together with a plantation in Jamaica. He died unmarried and was succeeded by his nephew.

DATE: c. 1795

DIMENSIONS: 50 x 40

CONDITION: There is an old inscription on the lower left which reads "Sir Adam Fergusson, 3d. Bart. / Died 1813."

DESCRIPTION: Three-quarter length, seated, to right, his hands folded on his lap, a table by his left on which lie books and papers.

COLLECTION: Private, Ayrshire.

PROVENANCE: By descent.

EXHIBITIONS: Edinburgh, Loan Exhibition, 1883; Raeburn Exhibition, 1956 (34); R.A. British Portraits, 1956-7 (377).

REFERENCES: Armstrong, p. 101; Pinnington, p. 229; Greig, p. 45; Raeburn Exhibition Catalogue, 1956, p. 34.

282. Charles Fergusson (1740-1804)

BIOGRAPHY: Identified by a later inscription on the lower left, it gives: "Charles Fergusson son of Sir James/Fergusson Bart. Lord Kilkerran/Born 1740, Died 1804." Lord Kilkerran became a judge of the Court of Session in 1735; married Jean, daughter of James, Lord Maitland and his wife, Lady Jean Sutherland; they had nine sons, of whom the sitter was the third, and five daughters; he became a London wine merchant. He married, in 1764, his cousin, Anne, second daughter of Thomas Fordyce of Ayton; their son succeeded as the fourth baronet of Kilkerran.

DATE: Probably 1790-1795

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right.

COLLECTION: Private, Ayrshire.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

283. Sir William Fettes, Bt. (1750-1836)

BIOGRAPHY: Born at Edinburgh; he was educated at the High School of Edinburgh before becoming a wine and tea merchant at the age of eighteen; in addition he was, like the artist, an underwriter but also a contractor for military stores; Fettes had extensive business and political interests in Edinburgh and was Lord Provost for two periods, 1800-1802 and 1804-1806; as Lord Provost he was nominal Rector of the University; at his retirement in 1800 he owned extensive areas of land in the city and devoted his time to their management; created a baronet in 1804; his only son died in 1815; at the sitter's death he left his fortune to educate orphans and the poor; Fettes College was built on his estate of Comely Bank and was opened in 1870. Artist and sitter were near neighbours and in his notebook Fettes recorded the rumoured sum for which Raeburn feued land at Stockbridge.

DATE: Date unknown

DIMENSIONS: 36 x 28

DESCRIPTION: Half length, seated on a red chair, his right arm rests on the arm of the chair, his left is extended.

COLLECTION: The Trustees of Fettes College, Edinburgh.

PROVENANCE: Provenance unknown.

EXHIBITIONS: Raeburn Exhibition, 1876 (112).

REFERENCES: Andrew, p. 121; Armstrong, p. 102; Pinnington, p. 229; Greig, p. 45; University of Edinburgh, The University Portraits, Compiled by D. Talbot Rice (Edinburgh: University of Edinburgh Press, 1957), pp. 72-3; M. Wood, "The Notebook of Sir William Fettes", Book of the Old Edinburgh Club 38, p. 163.

DISCUSSION: There is insufficient material available to the compiler at the time of writing to enable the portrait to be dated.

A copy by Cuming is in the collection of the University of Edinburgh.

284. E. Finlay, Esq. (sitter's dates not known)

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

DATE: Probably c. 1810-1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to right, of an elderly man.

COLLECTION: Birmingham Museum of Art, Birmingham, Alabama.
PROVENANCE: Gooden and Fox at an unknown date; Viscount Ridley; his sale, Christie's, 1949; unsold
EXHIBITIONS: Newcastle, 1929 (370).
REFERENCES: Greig, p. 45.

285. Mrs Alexander Finlay of Glencorse (sitter's dates not known)
(Examined) Plate: 41

BIOGRAPHY: Justine Camilla, daughter of Richard Wynne of Folkingham, Lincolnshire; sister of Mrs Hamilton of Kames (no. 365). She married, at an unknown date, Alexander Finlay of Glencorse, which is near Edinburgh.

DATE: c. 1811
DIMENSIONS: 86 5/8 x 59 1/8
CONDITION: The portrait is in poor condition and carries extensive areas of over-paint.
COLLECTION: National Gallery of Scotland, Edinburgh.
PROVENANCE: Colonel J.E. Sharp by 1876; Mrs Glassford Bell by 1886; her bequest to the Scottish National Portrait Gallery, 1915.
EXHIBITIONS: Raeburn Exhibition, 1876 (266); Edinburgh, International Exhibition, 1886 (1549).
REFERENCES: Andrew, p. 121; Armstrong, p. 102; Pinnington, p. 229; Greig, p. 45; Collins Baker, p. 163.

DISCUSSION: There is also a reduced version of this portrait, by another hand, which bears the identification "Lady Elibank", whereabouts unknown, see no. 564.

286. Kirkman Finlay, M.P. (1773-1842)

BIOGRAPHY: Second son of James Finlay (d. 1790), a Glasgow merchant, and his wife Abigail Whirry; he was educated at Glasgow grammar school; Baillie for Provan in 1801 and for Glasgow in 1804; he was Lord Provost from 1812 until 1814; and again in 1818; in 1812 he was also elected M.P. for the Glasgow burghs and sat until 1818; he opposed the East India Company's monopoly of the East India trade and as an M.P. he worked to destroy that monopoly; this he achieved in 1813 and was thereafter personally engaged in trade between the East

Indies and the Clyde; at first popular with his constituents he opposed any change to the Corn Laws: he was confronted by a mob on the way to Parliament on 6 March 1815 and the day after his Glasgow house was attacked; this changed his mind on the matter; in 1817 he was troubled by the discontent of the unemployed and poorly paid and thought the Seditious Meetings Bill necessary; he himself employed Alexander Richmond as a spy and transmitted information from this source to the Home Secretary; he sat for Malmesbury from 1818 until 1820 and was elected Rector of the University of Glasgow in 1819 for one year; he declined to stand for the Glasgow burghs in 1820 and left Parliament shortly afterwards; he was an unsuccessful candidate for Glasgow in 1830. He married, in 1795, Janet, daughter of Robert Struthers, a brewer in Glasgow.

DATE: c. 1805

DIMENSIONS: 35 x 27

DESCRIPTION: Three-quarter length, seated, to left, his hands folded, full face.

COLLECTION: Whereabouts unknown.

PROVENANCE: Sold for the benefit of the Finlay family, Christie's, 12 July 1912 (99); Asher Wertheimer; the St. Louis Art Museum, St. Louis, Missouri; their sale, Sotheby's, New York, 7 November 1984 (12).

DISC: When sold in 1984 the tradition was recorded in Sotheby's sale catalogue that this portrait had been presented by the sitter's family to the University of Glasgow.

287. Called: Colonel James Fitzpatrick (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. There is no reason to accept the identity of the sitter which the portrait seems to have acquired only when on the New York market.

DATE: Probably shortly after 1810

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right, in military tunic.

COLLECTION: Whereabouts unknown.

PROVENANCE: Newhouse Gallery, New York, at an unknown time; sale of the late Irma N. Straus, New York, Parke-Bernet, New York, 22 October 1970 (98), as "Portrait of an Officer"; unsold.

REFERENCES: Not recorded in the literature.

288. Archibald Fletcher of Parkhill, W.S. (1746-1828)

BIOGRAPHY: Eldest son of Angus Fletcher of Poobale, Glenlyon, by his second wife, Grace M'Naghton; he was educated at Kenmore grammar school and the high school of Perth; apprenticed to William Wilson; he became a Writer to the Signet in 1783; and confidential clerk to Sir James Montgomery (no. 557), the Lord Advocate; this figure introduced him to his future partner, Mr Wilson of Howglen; he was a fellow student at the University of Edinburgh of Dugald Stewart (no. 672); he had an extensive classical education and a wide knowledge of Gaelic; he produced many publications; one, a pamphlet criticising the Faculty of Advocates for their plans to prevent any man over the age of twenty-seven from gaining membership, resulted in the Faculty instantly withdrawing the proposal and won for Fletcher the friendship of Henry Erskine (no. 266); he was himself called to the Bar only in 1790; however, his political views hindered his practice: he supported the American War of Independence, was a strong abolitionist and always celebrated the anniversary of the fall of the Bastille; at the sedition trials in 1793 he acted without fee for Joseph Gerrald; he was one of the small number who opposed the deposition of Henry Erskine as Dean of the Faculty of Advocates in 1796; his advocacy for Burgh Reform in Scotland won him the friendship of Charles James Fox (no. 798). He married, in 1791, Eliza Dawson (no. 289).

DATE: c. 1822

DIMENSIONS: 29 1/2 x 24 1/2

DESCRIPTION: Half length, to right.

COLLECTION: Whereabouts unknown.

PROVENANCE: Major Sir John Fitzgerald, Bt., by 1930; his sale, Christie's, 18 November 1955 (10); to the Fine Art Society, London, 1956.

REFERENCES: Country Life 68 (8 November 1930), reproduced and described as in the Fitzgerald collection, p. 6012.

DISCUSSION: The 1824 Inventory (Document 21) gives under debts recovered since Raeburn's death: "[1824] February 5 Archd Fletcher Esq £42." This entry is probably connected with this or the companion portrait of the sitter's wife (no. 293) but it is too small a sum to represent full payment for this pair of portraits. The portrait shows many alterations down the sitter's left arm and the handling in the background above the sitter's left elbow is uncharacteristic of Raeburn; so too is the treatment of the sitter's face. It is tempting to conclude that the portrait was finished by John Syme who worked on numerous portraits listed in the section of the 1824 Inventory in which the reference to Archibald Fletcher appears.

If the sitter's date of birth is recorded accurately then at the time of sitting the sitter was seventy-seven years old, yet he has a full head of dark hair. This suggests that some of Raeburn's male sitter's wore wigs.

289. Mrs Archibald Fletcher (1770-1758)

BIOGRAPHY: Eliza, only child of Miles Dawson of Tadcastle, a land surveyor, and his wife, the eldest daughter of William Hill; her mother died ten days after her birth; by chance, Archibald Fletcher (no. 288) visited her father's house when she was seventeen; he was forty-three; they were engaged the following year and married when she was twenty-one, against her father's wishes; her autobiography was published after her death under the editorship of her surviving daughter. After her husband's retiral from legal practice they lived at Parkhill, Stirlingshire.

DATE: c. 1822

DIMENSIONS: 30 x 24 1/2

DESCRIPTION: Half length, to left, dark dress.

COLLECTION: Whereabouts unknown.

PROVENANCE: As of no. 288.

DISCUSSION: Were it not for the entry in the 1824 Inventory quoted in the discussion of her husband's portrait it would be difficult to accept this as a work by Raeburn. In the compiler's view, based on photographs, little of this canvas can have been touched by Raeburn.

290. Sir William Forbes, 5th Bt. of Craigievar (1755-1816)

BIOGRAPHY: Eldest surviving son of Sir Arthur Forbes of Craigievar, 4th Bt., M.P. (1709-1773), by his second wife, Margaret Strachan, widow of John Burnett of Elrick. Some six years before the portrait was painted, in 1782, the crops failed throughout Scotland and although Sir William does not feature among the Scottish landowners noted for improving their estates, he is distinguished for having reduced his rents at this difficult time and for distributing meal to the poor and seed to his tenants. He married, in 1780, Sarah Sempill (no. 291) and their sons Arthur and John succeeded as the sixth and seventh baronets; John's son, William, succeeded as the eighth baronet in 1846; and succeeded to the peerage of Sempill in 1884. The sitter died at Cheltenham. Craigievar is one of the most impressive castles of Aberdeenshire; it was finished in 1626.

DATE: Payment 1788

DIMENSIONS: 29 X 24

DESCRIPTION: Half length, looking to right, wearing a striped waistcoat.

COLLECTION: Craigievar (National Trust for Scotland), Aberdeenshire.

PROVENANCE: By descent in the Forbes Sempill family until transferred to the National Trust for Scotland with the contents of Craigievar.

EXHIBITIONS: Raeburn Exhibition, 1956 (4).

REFERENCES: Raeburn Exhibition Catalogue, 1956, pp. 12-13; F. Irwin, p. 243; Irwin and Irwin, p. 152.

DISCUSSION: There is a receipt for this and the portrait of Lady Forbes in the same collection as the paintings. It reads:

Edinburgh 2nd October, 1788.
Received from Mr. Leith Sixteen Guineas for Portraits of Sir
William and Lady Forbes.

[signed] Henry Raeburn.

A receipt for the frames is also preserved in that collection. This portrait is quite conventional for its time: the attention it has received is due to the survival of the receipt. Francina Irwin claimed to be the first to publish this document in 1973, but it was transcribed in the Raeburn Exhibition Catalogue, 1956.

291. Lady Forbes of Craigievar (d. 1799)

BIOGRAPHY: Sarah Sempill, eldest daughter of John, 12th Lord Sempill; she married Sir William Forbes, 5th Bt. of Craigievar (no. 290). Mrs Austin of Kilspindie (no. 28) was her aunt.

DATE: Payment 1788

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, in large hat.

COLLECTION: Craigievar (National Trust for Scotland), Aberdeenshire.

PROVENANCE: As of no. 290.

EXHIBITIONS: London, Grafton Galleries, Scottish Old Masters, 1895 (46); Aberdeen, Aberdeen Art Gallery, 1951 (111).

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45; Raeburn Exhibition Catalogue, 1956, pp. 12-13; F. Irwin, p. 243; Irwin and Irwin, p. 152.

DISCUSSION: The interest in lighting effects, which is such a marked feature of this portrait, was to become increasingly common in Raeburn's painting in the following years.

292. William Forbes, 1st of Callendar (1743-1815) (Examined)

Plate: 42

BIOGRAPHY: Second son of William Forbes, merchant, of Aberdeen; his family were involved in the copper industry and the sitter began life at the humble level of coppersmith; he made his fortune through Government contracts for the copper sheeting of boats; in 1783 he

purchased the forfeited estates of Callendar and Almond, Stirlingshire, and Earlstoun in Kirkcudbrightshire; he built an outstanding house at Callendar; essentially a self made man, he might be termed a member of the industrial aristocracy; his children married into the most powerful families in the country: his eldest son, William, married Lady Louisa Antoinetta, daughter of the 8th Earl of Wemyss. He married, first, Jean (d. 1800), younger daughter of John MacAdam of Craigengillan, Kirkcudbrightshire (see no. 475), they had no children; he married, second, Agnes (d. 1860), second daughter of John Chalmers of Westfield; they had, with other issue, four sons and three daughters. He was succeeded by his eldest son William (1806-1855).

DATE: Payment 1798

DIMENSIONS: Unknown

COLLECTION: Scottish National Portrait Gallery, on loan.

PROVENANCE: By descent.

REFERENCES: Not recorded in the literature.

DISCUSSION: Three documents survive connected with this commission.

The earliest (Scottish Record Office, G.D.171.70.39) is the artist's receipt, it reads:

Edinr. 19th May 1798

Received from William Forbes Esqr. of Callendar the sum of Sixty Guineas for his own Portrait.

[signed] Henry Raeburn.

The second (Scottish Record Office, G.D.171.27.3), of 22 May 1798, is a note of five lines which appears to concern a transfer of funds. It is signed by James Liddle, the picture framer used by Raeburn. It is only partly legible.

The last (Scottish Record Office, G.D.171.26.35) is a document of

some significance in the study of Raeburn as it is the only account originating with the artist of how one of his portraits should be hung and viewed. It reads:

Sir,

I've been with Mr Raeburn, and after describing the different situations he is clearly of Opinion, the Little Drawing Room is the place for putting up the portrait. He thinks 21 or 22 feet a sufficient distance for it to be view'd at. & also thinks it should be placed 5 feet from the floor.

I am Sir, your ob. hule. Serv.
[signed] Ro Buchan

Edinr July 20th [17]98

This letter does not indicate that the picture was painted for a specific location and consequently these instructions can be taken to have a relevance for all full length portraits by Raeburn of this period.

293. Sir William Forbes, 6th Bt. of Pitsligo (1739-1806) (Examined)

BIOGRAPHY: Banker and Baronet of Nova Scotia. He married, in 1770, Elizabeth, daughter of Sir James Hay of Haystoun; Mrs Colin Mackenzie of Portmore (no. 497) was the sitter's daughter; this perhaps explains the appearance of a portrait by Raeburn of Sir William in the Mackenzie of Portmore collection.

DATE: Probably shortly before 1806

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, looking to right, wearing the badge of a Baronet of Nova Scotia.

COLLECTION: Glasgow Museums and Art Galleries, Burrell Collection, Glasgow.

PROVENANCE: One version passed by descent to Colin J. Mackenzie of Portmore; his sale, Christie's, 22 March 1918 (143); to Agnew; the Greig Manuscript states that it was sold to a Mrs Sceales and that it reappeared at Christie's in 1938, this cannot be confirmed. The date of purchase of the Burrell portrait is not recorded in the curatorial file.

ENGRAVINGS: Stipple, Henry Robinson; stipple, S. Freeman described by J.F. Gray as: "vignette 1 1/2 [inches]"; neither have been seen by the compiler.

EXHIBITIONS: Two portraits of the sitter were exhibited at the Raeburn

Exhibition, 1876: number 209 was from the collection of Colin J. Mackenzie of Portmore and was later on loan for a number of years by the trustees of Colin J. Mackenzie to Brighton Art Gallery; number 288 was from the collection of the Right Honourable Lord Clinton. The 1876 catalogue does not described either portrait.

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, pp. xxxix, 45.

DISCUSSION: A portrait by Raeburn of "the late Sir William Forbes, of Pitsligo" was first mentioned in a letter from the artist of 24 August 1809. For a transcription of this letter see Robert Blair of Avontoun (no. 53). As Forbes died in 1806 the portrait must have been completed some years before that letter was written. Raeburn's phrase in the letter "I have a portrait of the late Sir William Forbes" could be taken to indicate that the portrait was the artist's property, but if so, it did not appear as an identified work in the Studio Sale, Christie's, 7 May 1877.

There are at least two portraits by Raeburn of this sitter but it is not known if they are independent works or if one duplicates the other. It is recorded in the curatorial file of the Burrell Collection that a Raeburn portrait of this sitter is in the collection of the Bank of Scotland, having been presented, at an unknown time, by Lord Glenconner. No other information on that work is available to the compiler at the time of writing.

294. Sir William Stuart Forbes, 7th Bt. of Pitsligo (1773-1828)

BIOGRAPHY: Son of Sir William Forbes, 6th Bt. (no. 293). He married, in 1797, Williamina, the only child and heiress of Sir John Stuart, Bt. of Fettercairn and was succeeded by his second son, John.

DATE: Traditionally 1823

DIMENSIONS: 50 x 40

CONDITION: When exhibited in 1876 the portrait was described as unfinished.

DESCRIPTION: Three-quarter length, seated, his right arm resting on

the arm of his chair, books lie on a table to his left.

COLLECTION: Whereabouts unknown.

PROVENANCE: Colin J. Mackenzie of Portmore, by 1876; his sale, Christie's, 22 March 1918.

EXHIBITIONS: Raeburn Exhibition, 1876 (109).

REFERENCES: Andrew, p. 121; Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45.

DISCUSSION: Another portrait which bore the same identity, and which is, in the opinion of the compiler, wrongly attributed to Raeburn, appeared at Parke-Bernet, 11 May 1939 (50); it was for a time in the Milwaukee Art Centre, Milwaukee, Wisconsin; their sale, Sotheby's, New York, 16 March 1979 (155), in the sale catalogue the provenance was given as: Mrs Stuart Forbes and Miss Forbes, London; Wallis and Sons, London, 1905; Mrs Gladys J. Brumder. When sold in 1939 it was accompanied by a manuscript certificate by William Roberts.

295. William Forbes (1802-1826)

BIOGRAPHY: Eldest son of Sir William Forbes of Pitsligo, 7th Bt.

DATE: Seen in the studio, 1813

DIMENSIONS: 54 x 44

DESCRIPTION: Full length of a child with a dog.

COLLECTION: Whereabouts unknown.

PROVENANCE: Unknown.

DISCUSSION: A portrait described as "a son of Sir William Forbes with a spotted dog" was seen in the studio by Gray in 1813, see Margaret Alwyne, Lady Compton, later Marchioness of Northampton (no. 22). The portrait has always been dated to c. 1808 but, from a photograph, the sitter looks older than this date would imply. There is a cutting from the Literary Gazette of 1817 preserved in the British Museum, Department of Prints and Drawings, Whitley Papers, vol.x.f.1226. It is a review the R.A. exhibition of 1817 and in it, mention is made of a Raeburn portrait. It states: "number 91 is the whole length portrait of a young gentleman in a dark dress, seated under a tree and holding

a large spotted dog". No other record of that work is known but it could refer to the portrait discussed here.

296. Called: Miss Forbes (sitter's dates not known)

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

DATE: Probably c. 1795

DIMENSIONS: 29 24 1/4

CONDITION: Described by the Gallery as: "A little damaged."

DESCRIPTION: Half length, to left, wearing a tartan shawl, in a landscape.

COLLECTION: Tate Gallery, London.

PROVENANCE: The property of John Lee (b. 1779), Principal of the University of Edinburgh in 1840; passed to his seventh brother, Robert, Lord Lee (d. 1890); by descent to his second daughter, Miss Augusta Lee; sold by her to an unknown dealer in 1900; the portrait bears a label from Agnew on the reverse; F.C.K. Fleischmann by 1901, this family's name later changed to Ashcroft; gift to the Gallery of Mr Fleischmann's sons, F.N. and O.S. Ashcroft in memory of their parents, 1924.

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45; Brotchie, p. 29; Tate Gallery, Catalogue of the British School (London: His Majesty's Stationery Office, 1946), pp. 109-110.

DISCUSSION: The identity of the sitter is not known. Since 1901 when listed by Caw (Armstrong, p. 102) the portrait has been said to depict a Miss Forbes, perhaps on the basis of the tartan. However, the Forbes tartan does not look like the material shown here: it should be green and black with a yellow thread running through the black and a red thread through the green. This is not what Raeburn has painted. When in the collection of Principal Lee the portrait was said to represent Perdita Robinson. The sitter's identity is lost.

297. Thomas Fordyce (sitter's dates not known)

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

DATE: Probably c. 1815-1822

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: At one time in the collection of Mrs Hay of Duns Castle, Berwickshire.

REFERENCES: Not recorded in the literature.

DISCUSSION: The high collar of the shirt and the dishevelled hair suggest a late date for this portrait.

298. William Forsyth (1749-1814) (Examined)

BIOGRAPHY: Second and last son of James Forsyth (1720-1793) and his wife Christina Boys (d. 1756); at the age of fourteen he was apprenticed as a haberdasher in Aberdeen; he went into partnership with a Mr Thomson, a grain and wine merchant; this man reneged on his debts and Forsyth was forced to settle with their creditors; he was at that time a member of the Town Council of Aberdeen; shortly afterwards, in 1784, he left for Nova Scotia; he returned to Scotland in 1800; and died at Tealing, near Forfar, where there is a monument in the church to his name. He married, in 1777, Mary Rannie (no. 299); they had three children; James (b. 1781), Margaret (b. 1783) and William (b. 1783). In Greig (p. 45) the sitter was wrongly identified as William Forsyth (1737-1804), a horticulturalist, and this error has often been repeated.

DATE: Probably c. 1805-1810

DIMENSIONS: 30 x 24 7/8

CONDITION: The Globe newspaper report of 1911 wrongly states that the version at the Metropolitan Museum is signed.

DESCRIPTION: Half length to right.

COLLECTION: Metropolitan Museum of Art, New York.

PROVENANCE: Purchased from Tooth, at an unknown date, by Arthur Hoppock Hearn; his gift to the Museum, 1896.

REFERENCES: Greig, p. 45; "Museum Raeburn May Be Replica", Globe, (New York) 4 October 1911; "Current Art Notices", Connoisseur 32 (March 1912), 201; P.M. Turner, "Pictures of the English School in New York", Burlington Magazine 22 (1912-13), 270; Collins Baker, p. 283; the Curatorial Files contain a transcription of a short autobiography of the sitter.

DISCUSSION: There are two versions of this portrait:

298(2). The other passed by descent in the sitter's family and was in the hands of Mrs Ivan E. Hills in 1967. An article was published in

the Globe newspaper in 1911, when the views were given of a descendant of the sitter, Mrs G.C. Ashton Johnston. She said that the New York version was secondary to the version then in the hands of her cousin, Mr William Henniker Forsyth. This view has been followed by all later commentators on the New York portrait. However, as far as the compiler is aware, no authority on Raeburn has examined the work in the hands of the sitter's family.

(I am grateful to the Curatorial staff of the Metropolitan Museum of Art for allowing me access to their files on this painting.)

299. Mrs William Forsyth (1756-1826)

BIOGRAPHY: Mary, daughter of Murray Rannie a manufacturer in Cullen, Aberdeenshire; she married William Forsyth (no. 298).

DATE: Probably 1800-1805

DIMENSIONS: 29 x 24

DESCRIPTION: Half length, to left, with her arms folded.

COLLECTION: Whereabouts unknown.

PROVENANCE: There are two versions of this portrait; it is not possible from the notes available to the compiler to separate the provenances of these works with complete confidence. One version passed by descent within the sitter's family until sold to Agnew, at an uncertain date; purchased in 1953 by Lieutenant-Colonel S.J.L. Hardie of Ballathie. A version appeared, anon. sale, Christie's, 19 November 1969 (126); to Agnew. A version was with the Newhouse Gallery, New York, in 1982 and was examined by the compiler there in 1988; it was not thought by the compiler to be the primary version.

EXHIBITIONS: Raeburn Exhibition, 1956 (27).

REFERENCES: Raeburn Exhibition Catalogue, 1956, p. 29.

DISCUSSION: The portrait was dated on the basis of costume to 1800-1805 by Anne Buck (verbal, 1956); previously it had been dated 1800-1810. The portrait is unusually dramatic in its lighting and this powerful image reads well from a great distance.

(I am grateful to David Baxandall for sharing with me the notes he made of Anne Buck's comments, recorded by him in 1956.)

300. Mathew Fortesque of Stephenstown, Dundalk (1791-1845)

BIOGRAPHY: Little is known of the sitter; M.S. Young states that

when Fortesque was at Oxford he was a friend of Byron.

DATE: Probably c. 1813

DIMENSIONS: 50 x 40

DESCRIPTION: Three-quarter length, standing, looking to left, his hat in his gloved left hand, in a landscape.

COLLECTION: National Gallery of Ireland, Dublin.

PROVENANCE: Christie's, 19 November 1970 (18); acquired by the Gallery, 1971.

REFERENCES: M.S. Young, "British Paintings in the National Gallery of Ireland", Apollo 99 (April 1974), p. 135.

301. Elizabeth Fox, Baroness Holland (1771-1845)

BIOGRAPHY: Born at London, the only child of Richard Vassall, a wealthy Jamaican planter; she became one of the most brilliant political hostesses of her day; she married, first, in 1786, Sir Godfrey Webster of Battle Abbey, Sussex, a difficult man, many years her senior; although introduced to Whig society by the Duchess of Devonshire she spent much of her first marriage travelling on the Continent; early in 1794 she met at Florence, Henry Fox, 1st Baron Holland; on the basis of her adultery with him her marriage was dissolved by Act of Parliament on 4 July 1797; she and Holland were married two days later; she dominated the entertainments at their London home, Holland House, which was the social centre for Whig politicians and for a dazzling circle of writers and wits; greatly ambitious for her husband, her nature was such that he is said to have been excluded from serving in Lord Goderich's administration because she read all his mail; he was Lord Privy Seal in 1806-1807 and Chancellor of the Duchy of Lancaster almost continuously from 1830 until 1840; her influence was greatest during the same period and at that time she secured patronage for many of her friends; as a divorcee, however, she was never received at court and this caused her acute embarrassment; she had three children by her first marriage and

five by Holland, including one before their marriage. Her approaching death was said to have caused her neither fear nor concern.

DATE: Probably 1810-1820

DIMENSIONS: 50 x 39 1/2

DESCRIPTION: Three-quarter length, seated, to left, in a red armchair, wearing a turban to which is pinned a crescent moon.

COLLECTION: Whereabouts unknown.

PROVENANCE: Anon. sale, Drouot, Paris, 23 November 1927; Van Diemen Gallery (New York?), 1928; anon. sale Drouot, Paris, 21 March 1936; with the Newhouse Gallery, New York, at an unknown time.

EXHIBITIONS: Paris, Sedelmeyer, Twelfth Collection of One Hundred Old Masters, 1913.

REFERENCES: Not recorded in the literature.

302. Alexander Charles Fraser of Reelig (1789-1816)

BIOGRAPHY: Fourth son of Edward S. Fraser of Reelig (no. 304); he joined the Honourable East India Company and died at Delhi. Reelig House, Bogroy, is seven miles west of Inverness.

DATE: Traditionally, 1803

DIMENSIONS: 30 x 25

DESCRIPTION: The portrait was described in Christie's sale catalogue of 10 July 1897 as showing the sitter in a "green and blue tartan coat"; Caw (Armstrong, p. 102) described the portrait as "head and shoulders; full face, body to right; tartan jacket, shirt frill open, plain background".

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (28). Greig states that the portrait was with Agnew in 1897 and Caw states that it was later with Adolph Hirsch.

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45.

DISCUSSION: No visual record of this portrait has been found during the time of this study. It is included here because it appeared with eight other Raeburn portraits from the Philip Affleck Fraser collection at Christie's in July 1897 and most of those works are known to the compiler from photographs or have been examined. In the sale catalogue the portrait was said to have been painted in 1803 but no reason for this date was given. However, many of the portraits in this family group appear to have carried inscriptions on the back which

have later been covered by relining canvas, see, for example, no. 305.

303. Edward Satchwell Fraser of Reelig (1786-1813)

BIOGRAPHY: Third son of Edward S. Fraser or Reelig (no. 304); he served in the Civil Service of the Honourable East India Company and died at St Helena.

DATE: Traditionally 1803

DIMENSIONS: 29 3/4 x 24 3/4

DESCRIPTION: Half length, to right, in a tartan coat.

COLLECTION: Taft Museum, Cincinnati, Ohio.

PROVENANCE: By family descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (27); to A. Wertheimer; Scott and Fowles, New York, at an unknown date; Mr and Mrs Charles P. Taft, by 1920; their gift to the Museum.

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45.

DISCUSSION: The portrait was dated to 1803 in Christie's sale catalogue of 10 July 1897, no reason for this date was given but see no. 305.

304. Edward S. Fraser of Reelig (1751-1835)

BIOGRAPHY: The sitter commissioned a series of portraits of his children from Raeburn but few other details of his life are known. When the portrait of his son George John Fraser of Reelig (no. 305) was sold at New York in December 1936, the sale catalogue stated that Edward S. Fraser had served in the Grenadier Guards from 1776 to 1778; and was present at the Brandywine and Germantown.

DATE: Traditionally 1800

DIMENSIONS: 30 x 25

DESCRIPTION: The portrait was described by Caw (Armstrong, p. 102) as: "Bust, head slightly to left; dark blue coat with brass buttons". No other record of the appearance of this work is known.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (25).

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45.

DISCUSSION: No visual record of this portrait has been found during the time of this study. It is included here for the same reasons as

given for the inclusion of the portrait of his son, Alexander Charles Fraser of Reelig (no. 302). The portrait was dated to 1800 in Christie's sale catalogue of 10 July 1897. No reason for this date was given but see no. 305.

305. George John Fraser of Reelig (1800-1842)

BIOGRAPHY: Fifth son of Edward S. Fraser of Reelig (no. 304); when sold at New York in December 1936 the sale catalogue stated that he married in 1832 and died at Delhi in 1842; the name of his wife was not given.

DATE: Inscribed 1815

DIMENSIONS: 30 x 25

DESCRIPTION: Half length, to left.

COLLECTION: Whereabouts unknown.

PROVENANCE: By family descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (30); to Agnew; A. Veil-Picard, Paris; Duveen Brothers, New York, 1925; to John McCormack; his sale, American Art Association, New York, 3 December 1936 (64).

EXHIBITIONS: London, Agnew, 1897 (13); San Francisco, California, Palace of the Legion of Honour, 1933.

REFERENCES: Armstrong, p. 102; Pinnington, p. 252; Greig, p. 45.

DISCUSSION: When sold at New York in 1936 the sale catalogue stated that the portrait was inscribed on the back of the relined canvas: "Geo. John Fraser of Reelick [sic], ae. 15. RAEBURN pinx. 1815." This date conforms well with the style of the portrait. The dates traditionally given to the other portraits in this family group may have had a similar source.

306. James Baillie Fraser of Reelig (1783-1856)

BIOGRAPHY: Eldest son of Edward S. Fraser of Reelig (no. 304), he had a career as a writer and traveller. He married, in 1823, Jane Tytler (no. 719), daughter of Alexander Fraser Tytler, Lord Woodhouselee (no. 715).

DATE: Traditionally 1809

DIMENSIONS: 30 x 25

DESCRIPTION: Caw (Armstrong, p. 102) describes the portrait as: "Bust: head to left; white stock, claret coloured coat, yellow waistcoat", he appears to be following the description given in Christie's sale catalogue of 10 July 1897.

COLLECTION: Whereabouts unknown.

PROVENANCE: By descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (29).

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 45.

DISCUSSION: No visual record of this portrait has been found during the time of this study. It is included here for the same reasons as given for the inclusion of the portrait of the sitter's brother, Alexander Charles Fraser of Reelig (no. 302). The portrait was dated to 1809 in Christie's sale catalogue of 10 July 1897, no reason for this date was given but see no. 305.

307. Jane Anne Catherine Fraser of Reelig (1797-1880) (Examined)

BIOGRAPHY: Daughter of Edward S. Fraser of Reelig (no. 304); she married, in 1816, Philip Affleck Fraser, 8th of Culduthel and of Ravenhead (1787-1862); 1816 is the traditional date of the portrait, which was recorded in Christie's sale catalogue of 10 June 1897 and suggests that the portrait celebrates her marriage; she had five sons and six daughters; on the death of her nephew she succeeded to the estates of her own family; on her death the estate of Reelig passed to the Frasers of Culduthel; her heir was her grandson Philip Affleck Fraser who sold the series of Raeburn portraits of the Frasers of Reelig at Christie's in 1897.

DATE: Traditionally 1816

DIMENSIONS: 30 1/8 x 35 3/4

CONDITION: There are pentimenti in the ribbon hanging round the sitter's neck.

DESCRIPTION: Half length, to left, looking at the spectator.

COLLECTION: Philadelphia Museum of Fine Art, Philadelphia.

PROVENANCE: By descent to the sitter's grandson, Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (31), however, Dormont gives lot 83, "portrait of a lady" and states that the portrait was

withdrawn; thereafter he gives: A. Wertheimer; William Beattie, by 1899; Maurice Kann, Paris; his sale, Galerie Georges Petit, Paris, 9 June 1911 (41); M. Knoedler; bought Mrs Wharton Sinkler, 19 February 1920; her gift to the Museum.

EXHIBITIONS: Glasgow, Royal Glasgow Institute of the Fine Arts, 1899 (34); Edinburgh Loan Exhibition, 1901 (150), lent by William Beattie; New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (11).

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Caw, 1908, p. 37; Greig, p. 46; James Greig, "Unrecorded Raeburns", Connoisseur 85 (June 1930), 350; Dorment, p. 278.

308. William Fraser of Reelig (1784-1835) (Examined) Plate: 43

BIOGRAPHY: Second son of Edward S. Fraser of Reelig (no. 304); he joined the East India Company's Civil Service and rose to become Commissioner of Delhi; he was assassinated in 1835. He was not married.

DATE: 1801

DIMENSIONS: 30 x 25

CONDITION: Changes are apparent in the line of the sitter's right cheek.

COLLECTION: Lehman Collection, Metropolitan Museum of Art, New York.

PROVENANCE: By descent to Philip Affleck Fraser; his sale, Christie's, 10 July 1897 (26); Agnew, 1897; Sedelmeyer Gallery, Paris, 1908; M. Veil-Picard, Paris; Maurice Kann, Paris; his sale, Galerie Georges Petit, Paris, 9 June 1911 (47); Scott and Fowles, New York; purchased, February 1912, by Philip Lehman; in 1947 it passed by descent to his son, Robert Lehman; his gift to the Museum.

EXHIBITIONS: New York, Knoedler, Loan Exhibition of Portraits by Sir Henry Raeburn, 1913 (12); Omaha, Nebraska, Joslyn Memorial, Society of Liberal Arts, 1941.

REFERENCES: Armstrong, p. 102; Pinnington, p. 230; Greig, p. 46. For an account of his death see: "Murder of Commissioner Fraser, Delhi, 1835", Blackwood's Edinburgh Magazine, January 1878, pp. 32-38; Robert Lehman, The Philip Lehman Collection, New York, Paintings (Paris: Calmann-Levy, 1928), no. 104.

DISCUSSION: It appears from the notes taken by the compiler when examining the portrait in 1988 that the identity of the sitter has become confused with that of his brother, Edward Satchwell Fraser (no. 303). However, as Christie's sale catalogue of July 1897 states that Edward wore a tartan coat and as the Cincinnati portrait shows a sitter in tartan, the portraits can be easily separated. The

identification of the New York portrait as William Fraser of Reelig is supported by a photograph of the painting when it appeared at the Kann Sale, 1911, preserved in the Witt Library (Box 1941, Fr-Fy): the photograph bears the title, "William Fraser". The canvas is now relined but in the catalogue of the Lehman Collection, 1928, it is recorded that there was an inscription on the reverse which read: "Raeburn pinxit Apl. 1801".

309. Charles Mackenzie Fraser of Castle Fraser, M.P. (1792-1871)
(Examined)

BIOGRAPHY: When at Christie's in 1936 the portrait was described as "Lieutenant-Colonel Alexander Mackenzie Fraser, of Castle Fraser", but the sitter is more likely to be the eldest son of Alexander Mackenzie Fraser of Inverallochy (no. 312) and the painting be that referred to by the receipt in the Castle Fraser muniment room, dated Edinburgh, 7 March 1817:

Received from Mackenzie & Monypenny Esqr. W.S. thirty gns. for the portrait of Chas. Fraser Esq. M.P. & and also six pounds 1 [shilling] for frame and case.

[signed] Henry Raeburn.

In 1806 Charles Mackenzie Fraser became Ensign in the 78th Foot; promoted Lieutenant in the 52 Foot in 1808; in 1810 he was made Captain in the 2nd Foot Guards; he resigned his commission in 1814; in that year he inherited Castle Fraser from his great-aunt, Eliza Fraser, and by October of that year he had become an M.P. for Ross-shire; he was made a Colonel in the Ross-shire Militia in 1815. He married, in April 1817, Jane, daughter of Sir John Hay, 5th Bt. of Haystoun (see no. 379) and he retired from Parliament the following year.

DATE: Payment 1817
DIMENSIONS: 29 1/4 x 24 1/2
CONDITION: Twill canvas, relined, with a heavy discoloured varnish, in the original frame with modern gilding.
DESCRIPTION: Half length, to left, in military tunic.
COLLECTION: Castle Fraser (National Trust for Scotland), Aberdeenshire.
PROVENANCE: Sir Hugh Reid; his sale, Christie's 20 March 1936; to J. Connell and Sons.
REFERENCES: Not recorded in the literature.
(I am grateful to Mr Joe Rock for some material included in this entry and for a photograph of the portrait.)

310. Colonel James Fraser of Belladrum (sitter's dates not known)

BIOGRAPHY: No records of the sitter's life are known. Belladrum is an estate in Kiltarlity parish, Inverness-shire; by 1882 it was the seat of Archibald William Merry (succeeded 1877).

DATE: Probably c. 1800
DIMENSIONS: 30 x 25
DESCRIPTION: Half length, to right.
COLLECTION: Elvehjem Art Center, University of Wisconsin, Madison, Wisconsin.
PROVENANCE: Sidney A. Kirkman Collection Sale, (selling agent not recorded in the material available to the compiler: possibly Parke-Bernet) New York, 15-16 October 1954 (409); gift of Earl Morse to the Art Center.
REFERENCES: Not recorded in the literature.

311. Pringle Fraser (1787-1820)

BIOGRAPHY: Eldest son of Reverend John Fraser of Liberton; he became a Captain in the 9th Regiment of the Madras Native Infantry. He died, unmarried, in India.

DATE: Traditionally 1804
DIMENSIONS: 26 x 21 3/4
CONDITION: The catalogue of the collections gives: "The picture appears to be not quite finished; it suffers a good deal from relining. Perhaps cut down from a 30 x 25." To the compiler's eye, based on a photograph, the portrait appears to have been completed by the artist.
DESCRIPTION: Half length, to right.
COLLECTION: Tate Gallery, London.
PROVENANCE: Bequeathed to the National Gallery, London, by Mrs Mary W. Wharrie, 1937; transferred, 1949.
REFERENCES: Tate Gallery, Catalogue of the British School (London: His Majesty's Stationery Office, 1946), pp. 110-111.

DISCUSSION: According to letters in the Gallery's archive, the portrait was painted when the sitter was seventeen years old, that is to say c. 1804. This accords well with the style of the painting: the luminosity of the sitter's face and the handling in the hair are both typical of that period in the artist's career.

312. Lieutenant-General Alexander Mackenzie Fraser of Inverallochy, M.P. (c. 1758-1809)

BIOGRAPHY: There are three versions of this portrait and they carry three different but related titles: that in the Cowdray collection bears the title "Lieutenant General Alexander Mackenzie Fraser of Castle Fraser", but although Castle Fraser became the property of his son, Charles (no. 309), the sitter never owned that estate; the version which appeared at Sotheby's in 1986, and again in 1987, bore the title "William Mackenzie of Seaforth", this is without doubt wrong; that at Essen bears the title "Alexander Mackenzie Fraser". There are minor differences in the uniforms in the different versions of this portrait but they are all clearly of the same man. The sitter is most likely to be Lieutenant-General Alexander Mackenzie (afterwards Mackenzie Fraser) of Inverallochy, M.P.; second surviving son of Colin Mackenzie of Kilcoy, and his wife Martha (see no. 503), daughter and co-heir of Charles Fraser of Castle Fraser and Inverallochy; educated privately and at the University of Aberdeen; he entered the banking house of Sir William Forbes and Co.; he entered the army in 1778; was promoted Lieutenant of the 73rd Foot in 1778; Adjutant in 1779; Captain in 1781; in 1783 he was placed on half pay; he gave up his commission in 1784 and in 1786 married Helen, the sister of Francis Humberston Mackenzie, Lord Seaforth (no. 498) who

appointed him Major in the 78th Highlanders in 1793; promoted Lieutenant-Colonel in 1794; Colonel in 1796; Brevet Colonel in 1796; and Major-General in 1802; he began his parliamentary career in 1802, when his brother-in-law, Lord Seaforth, helped him win the seat for Cromartyshire; this he held until 1806 when he was returned for Ross-shire, again owing the seat to his brother-in-law's influence; in that year Mackenzie Fraser joined the military staff in Sicily and commanded an expedition to Alexandria which hoped to secure British supremacy in Egypt; it was a disaster; for his services as Corunna he received a gold medal and was promoted Lieutenant-Colonel in 1808; he caught fever during the Walcheren expedition and returned to London, where he died. He was described at the time of his death as one of the most popular, if not the most able, generals in the British Army; he succeeded his mother to the estate of Inverallochy in 1803; he had two sons, one of them Charles Mackenzie Fraser of Castle Fraser, M.P. (no. 309) and two daughters. He was granted two weeks' leave of absence on 29 March 1808 to attend to urgent private business and thereafter was abroad until his death.

DATE: Probably c. 1808

DIMENSIONS: 49 x 38 3/4

CONDITION: When exhibited at the Raeburn Exhibition of 1876, the Mackenzie of Portmore version was described as unfinished.

DESCRIPTION: Three-quarter length, to right, in military tunic, with black collar and facings, his right hand rests on his belt, his left is supported by a sword.

COLLECTION: Lord Cowdray.

PROVENANCE: Colin J. Mackenzie of Portmore; his sale, Christie's, 22 March 1918 (139); Agnew, 1918; Lady Cowdray; thereafter by descent.

EXHIBITIONS: Raeburn Exhibition, 1876 (290); it may have been this version which was exhibited at London, Grafton Gallery, Scottish Old Masters, 1895; the portrait was for some years on loan to Brighton Art Gallery by the trustees of the late Colin J. Mackenzie; Aberdeen, Aberdeen Art Gallery, Artist and Patron in the North East 1700-1860, 1975 (26).

REFERENCES: Andrew, p. 122; Armstrong, p. 102; Pinnington, p. 230; Greig, p. 46.

312(2). The version (examined) which appeared at Sotheby's, 9 and 16 July 1986 (58), and again, 11 March 1987 (60), was titled "The Hon. William Mackenzie of Seaforth"; it measured 39 x 49; and showed the sitter in a tunic with white collar and facings; it appeared as an anon. sale; and the provenance given was: "Colonel Mackenzie Fraser", this cannot be accredited; the portrait was not sold.

312(3). The version at Essen, which is titled Alexander Mackenzie Fraser, also shows the sitter in a tunic with white collar and facings. No other details of that version are known to the compiler.

313. William Fullarton of Skeldon (sitter's dates not known)

BIOGRAPHY: When exhibited in 1876 the sitter was said to have been an Advocate. Skeldon House is a few miles south-east of Ayr.

DATE: Traditionally c. 1805

DIMENSIONS: 49 x 38 1/2

DESCRIPTION: Near full length, seated, to left, his arms folded, in a landscape. The sitter appears to be wearing the uniform of a hunt.

COLLECTION: Whereabouts unknown.

PROVENANCE: Miss Fullarton by 1876; Mrs E.A. Souter-Sanderson; Christie's, 26 October 1945 (87); Lord Bilsland; his sale, Christie's, 19 November 1970 (204); in recent years the portrait was in the hands of the Heim Gallery, London.

EXHIBITIONS: Raeburn Exhibition, 1876 (197).

REFERENCES: Andrew, p. 122; Armstrong, p. 102; Pinnington, p. 230; Greig, p. 46.

DISCUSSION: The traditional date of c. 1805 accords well with the style of the portrait, in particular the painting of the foliage.