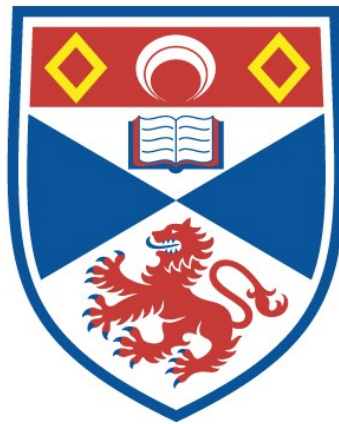


DAVID MARTIN (1737-1797) : A CATALOGUE
RAISONNÉ OF HIS PORTRAITS IN OILS

Lucy Dixon

A Thesis Submitted for the Degree of MPhil
at the
University of St Andrews



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A CATALOGUE RAISONNÉ

OF

HIS PORTRAITS IN OILS.

by

LUCY DIXON

M. Phil thesis
University of St Andrews

October 1994



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Contents

	Page
Title Page	Front Cover
Abstract	Fly Leaf
Acknowledgements	Fly Leaf
Introduction	1
List of Plates	2 - 8
Biography	9 - 15
Endeavour	16 - 28
Independence	29 - 40
Individuality	41 - 49
Recognition	50 - 61
Conclusion	62
Title Page of Catalogue	63
Catalogue Contents	64
List of Portraits	65 - 73
Catalogue	74 - 378
Appendix A: Family Tree	379
Appendix B: John Martin's Death Certificate	380
Appendix C: David Martin's Death Certificate	381
Appendix D: Extract of Sale 1799	382 - 386
Appendix E: Uncatalogued Portraits	387 - 390
Bibliography	391 - 406



Plate 1: Self Portrait, (1737-1797), 19.5" x 15.5" (49.5cm x 39.4cm), c.1760's, National Gallery of Scotland, 569.

Abstract

This catalogue raisonné of David Martin's portraits in oils documents over three hundred works. The catalogue is preceded by five chapters that establish an accurate and factual biography of the artist and discuss his artistic development in the middle and late eighteenth century. The thesis reveals Martin as an artist of national merit and illustrates his place in the development of British portraiture.

Acknowledgements

I would like to thank the following people without whom this thesis would not have been possible. I would like to thank the staff in the department of art history at the University of St Andrews especially my supervisor Dr John Frew and the secretary Dawn Waddell.

At the Scottish National Portrait Gallery, I would like to thank Dr Rosalind Marshall and Mrs Susanna Kerr, and at the National Gallery Mrs Rolfe. In the National Portrait Gallery in London, my thanks go to Simon Jacob and Mr Jonathon Franklin. I would also like to thank Anthony Griffiths at the British Museum, Mrs Susan Bennet at the Royal Society of Arts and Helen Valentine at the Royal Academy.

A big thank you is warmly given to all the private owners who in the last year have allowed me into their homes to see portraits by David Martin as well as answer correspondence about their portraits. I am also indebted to many private owners for allowing me to illustrate the paintings in their collections.

Introduction

David Martin, despite being one of the eighteenth century's most prolific and cosmopolitan portrait painters, has been largely ignored by art historical researchers. The literature on Scottish art, a small amount in itself, contains even less on Martin who is invariably discussed in a paragraph which repeats mainly inaccurate biographical details whilst few of his portraits are mentioned.

This first ever catalogue raisonné of Martin's portraits in oils seeks to redress the balance. The biography aims to provide accurate information on the life of the artist, while the four chapters; Endeavour, Independence, Individuality and Recognition trace his artistic development. The catalogue of works extends to over three hundred portraits in private and public collections. This represents a ten fold increase in the total number of portraits, about 30, assigned to the artist at the commencement of research on the catalogue.

Material from the Scottish Records Office and the National Library of Scotland has been used to build up a picture of Martin's personal and social life. Evidence regarding Martin's artistic career has come from the following sources: the Royal Scottish Academy, the National Galleries of Scotland, the Talbot Rice Gallery, the University of St Andrews, the Royal Academy, the Royal Society of Arts and the National Portrait Gallery, London. The collection of Martin's engravings in the British Museum Prints and Drawings Department has extended the knowledge of his work in other media.

LIST OF PLATES:

The following are all oil paintings by Martin unless otherwise stated:

1. Self Portrait, 19.5" x 15" (49.5cm x 39.4cm), c.1760's, National Gallery of Scotland, 569
2. Mary Boyack, (Mrs John Martin), replica of the original, Collection Unknown
3. William, 1st Earl of Mansfield, 49" x 29" (124.4cm x 73.5cm), c.1765, Private Collection
4. 9th Earl of Kinnoull, Chancellor of the University 1765-87, 59" x 39.75" (150cm x 101cm), c.1787, University of St Andrews
5. Walter Wilson, 30" x 24.75" (76.2cm x 62.5cm), 1755, University of St Andrews.
6. David Craigie, 30" x 24.74" (76cm x 62.5cm), c.1755, University of St Andrews
7. RAMSAY STUDIO, Queen Charlotte, c. 1767, National Portrait Gallery, London.
8. Benjamin Franklin, 50" x 40" (127cm x 101.5cm), c.1766, The White House, Washington.
9. Martin after ALLAN RAMSAY, David Hume, mezzotint, 15.58" x 11.25" (39.6cm x 28.5cm), 1767, British Museum
10. Martin after ALLAN RAMSAY, Jean Jacques Rousseau, mezzotint, 15.5" x 11" (39.3cm x 27.9cm), 1766, British Museum
11. James Russell and his son James Russell, 40" x 50.25" (101.6cm x 127.7cm), 1769, SNPG PG2014
12. Mr Langlands of Charlton, Kent, 19.75" x 16" (49.9cm x 40.4cm), 1769, Royal Scottish Academy
13. William, 1st Earl of Mansfield, 85" x 60" (240.7cm x 171cm), 1776, Christ Church, Oxford
14. William Murray, 1st Earl of Mansfield, red chalk drawing, 9" x 7" (22.8cm x 17.8cm) SNPG PG1445
15. Lady Frances Manners, mezzotint, 18" x 14" (45.7cm x 35cm), 1771, British Museum
16. John Campbell of South Hall, 66.5" x 53.75" (168.5cm x 136.5cm), 1771, Collection Unknown

17. Margaret Kemble, 82.5" x 48.5" (209.5cm x 123.1cm), 1775, Firle Place Preservation Trust
18. Janet and Anne Dundas, 96" x 73" (244.2cm x 185.6cm) Private Collection
19. Archibald Swinton of Kimmerghame, 30" x 25" (76.2cm x 63.5cm), 1769, Private Collection
20. Sir Alex Macdonald, 30" x 25" (76.2cm x 63.5cm), 1771, Private Collection
21. James Irvine of Kingcausie, 30" x 25" (76.2cm x 63.5cm), 1772, Private Collection
22. Jean Blair, 30" x 25" (76.2cm x 63.5cm), 1772, Private Collection
23. Elizabeth Rennie, 1st Viscountess Melville, 50.25" x 39.78" (127.6cm x 101.3cm), SNPGL2746
24. JOHAN ZOFFANY, Mrs Woodhull, 96" x 65" (243.8cm x 165.1cm), c. 1770, Tate Gallery
25. Lady Ann Charteris, 95" x 55" (241.6cm x 139.7cm), 1782, Private Collection
26. Lady Frances Charteris, 95" x 55" (241.6cm x 139.7cm), 17(84), Private Collection
27. Mrs Elizabeth Dalrymple (née Graham), 30" x 25" (76.2cm x 63.5cm), 1782, National Trust for Scotland, The Binns
28. Sir Robert Dalrymple, 30" x 25" (76.2cm x 63.5cm), 1782, National Trust for Scotland, The Binns
29. Captain Patrick Hunter, 30" x 25" (76.2cm x 63.5cm), 1786, Aberdeen Art Gallery
30. James Brodie, 30" x 25" (76.3cm x 63.5cm), 1785, National Trust for Scotland, Brodie Castle
31. Henry Dundas, 1st Viscount Melville, 50.25" x 40" (127.6cm x 101.6cm), 1770, SNPGL2745
32. Jane Maxwell, Duchess of Gordon, 35" x 39" (88.9cm x 99cm) Collection Unknown
33. Robert Bruce, Lord Kennet, 30.5" x 25" (77.4cm x 63.5cm), 1782, Faculty of Advocates
34. William Cullen, 50" x 40" (127cm x 101.5cm), 1776, On loan to the SNPGL260 from the Royal Medical Society
35. Joseph Black, 50" x 40" (127cm x 101.5cm), 1787, On loan to the SNPGL259 from the Royal Medical Society

36. General The Hon Thomas Gage, 82.5" x 54" (209.5cm x 137.1cm), c.1775, Firle Place Preservation Trust
37. General Robert Watson of Muirhead, 50" x 40" (127cm x 101.5cm), 1781, Private Collection
38. General Gabriel Christie, 50" x 40" (127cm x 101.5cm), 1787, Collection Unknown
39. SIR JOSHUA REYNOLDS, William Forbes of Pitsligo, 30" x 25" (76.2cm x 63.5cm), SNPG PG1296.
40. Sir William Forbes of Pitsligo, 30" x 25" (76.3cm x 63.5cm), Private Collection
41. Lady Susan Moncreiff, 29.25" x 24.25" (74.3cm x 61.5cm), 1782, Private Collection
42. William Murray of Henderland, 30.25" x 25" (76.7cm x 63.5cm), c.1785, Private Collection
43. Sir John Archibald Murray, Lord Murray, 30.25" x 25.25" (76.7cm x 64cm), c.1785, Private Collection
44. Mary Barbara Drummond, Mrs William Abernethy Drummond, 30" x 25" (76.2cm x 63.5cm), 1788, SNPG PG2408
45. William Abernethy Drummond, 30" x 25" (76.2cm x 63.5cm), 1788, SNPG PG2407
46. Lady Liliaston-Steuart, 49.5" x 39.5" (125.7cm x 100.3cm), 1789, National Gallery of Scotland, 1718
47. Provost George Murdoch, 36" x 28" (91.5cm x 71.1cm), 1793, Glasgow Art Gallery and Museum, Kelvingrove
48. JOHN ALEXANDER George Drummond, 49.5" x 40" (125.7cm x 101.5cm), 1752, Royal Infirmary, Edinburgh
49. John Grieve, Lord Provost of Edinburgh, 50" x 40" (127cm x 101.5cm), 1789, Collection Unknown
50. James Ochoncar Forbes, 29.25" x 24.25" (74.3cm x 62.2cm), 1789, Royal Company of Archers
51. Sir James Pringle of Stichill, 93" x 58.5" (236.5cm x 148.6cm), c.1791, Royal Company of Archers
52. Portrait of a Man, 38" x 28.75" (96.5cm x 73cm), 1794, Private Collection
53. Mrs Watson, 90" x 70.5" (219.6cm x 178.9cm), 1795, Collection Unknown
54. Nicholas Graham of Gartmore, 50" x 40" (127cm x 101.5cm), 1794, National Trust for Scotland, Culzean Castle

55. Lady Margaret Cunninghame, 50" x 40" (127cm x 101.5cm), c. 1794, National Trust for Scotland, Culzean Castle
56. Robert Cunninghame Graham of Gartmore, 50" x 40" (127cm x 101.5cm), c.1794, SNPG PG885
57. James Playfair, D.D., 92" x 72" (233.5cm x 182.9cm), c.1797/8, University of St Andrews
58. Lady Manners, 49.5" x 39.5" (125.7cm x 100.3cm), 1765, Collection Unknown
59. General Henry Fletcher, 49.63" x 39.75" (126cm x 101cm), c. 1768, Private Collection
60. Lady Sophia Hope, 30" x 25" (76.2cm x 63.5cm), 1769, Collection Unknown
61. Mary Hamilton Nisbet, 30" x 25" (76.2cm x 63.5cm), c. 1769 Private Collection
62. David Hume, 30" x 25" (76.2cm x 63.5cm), 1770, Private Collection
63. Lady Montgomery, 30" x 25" (76.2cm x 63.5cm), 1771, Collection Unknown.
64. Unknown Girl, 49" x 39" (124.4cm x 99.1cm), 1771, Collection Unknown
65. James Bruce of Kinnaird, 28" x 24" (71.1cm x 61cm), 1776, Private Collection
66. Alexander Orme of Balvaire, 29.5" x 24.5" (74.9cm x 62.1cm) 1776, Private Collection
67. William Murray, 1st Earl of Mansfield, 47.5" x 36.25" (120.7cm x 92.1cm), 1777, SNPG PG 598
68. Sir Robert Anstruther of Balcaskie, 30" x 25" (76.2cm x 63.5cm), 1780, Private Collection
- 68a. Detail of the face. As above
69. Lady Janet Erskine, 30" x 25" (76.2cm x 63.5cm), 1780, Private Collection
- 69a. Detail of the face. As above
70. Louisa Whyte, 30" x 25" (76.2cm x 63.5cm), 1780, Collection Unknown
71. Martha Whyte, 30" x 25" (76.2cm x 63.5cm), 1780, Collection Unknown
72. Robert Trotter of the Bush and Castlelaw, 96" x 60" (244.1cm x 152.6cm), 1782, Edinburgh University

73. A Lady of the Fisher family, (1), 28.5" x 24" (72.3cm x 61cm), 1782, Collection Unknown
74. A Lady of the Fisher family, (2), 28.5" x 24" (72.3cm x 61cm), 1782, Collection Unknown
75. A Lady of the Fisher family, (3), 28.5" x 24" (72.3cm x 61cm), 1782, Collection Unknown
76. A Lady of the Fisher family, (4), 28.5" x 24" (72.3cm x 61cm), 1782, Collection Unknown
77. Wilhelmina Nisbet, Countess of Leven, 37.5" x 29.5" (95.2cm x 75cm), 1782, Private Collection
78. Sir Archibald Campbell of Succoth, 30" x 25" (76.2cm x 63.5cm), 1782, Private Collection
79. James Cunninghame, 14th Earl of Glencairn, 30" x 25" (76.3cm x 63.5cm), 1783, Collection Unknown
80. Mrs Graham (Helen Mayne), 36" x 28" (91.4cm x 71.1cm), 1783, Private Collection
81. Mrs John Grieve, 30" x 25" (76.2cm x 63.5cm), 1783, Collection Unknown
82. Roger Hog of Newliston, 30" x 25" (76.3cm x 63.5cm), 1783, Private Collection
83. A Young Girl, 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown
84. William Ogilvie of Hartwoodmyres, 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown
85. Hon John Skottow, Govenor of St Helena, 48.75" x 38.5" (123.8cm x 97.7cm), 1784, Collection Unknown
86. Elizabeth Elliot of Wolflea, 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown
87. William Fraser-Tytler, 30" x 25" (76.2cm x 63.5cm), 1785, Private Collection
88. Campbell of Stonefield, 30" x 25" (76.2cm x 63.5cm), post 1785, Private Collection
89. Margaret Elizabeth Hunter, 30" x 25" (76.2cm x 63.5cm), 1786, Private Collection
90. John Macdonald of Inglesmauldie, 29" x 24" (73.6cm x 61cm), 1786, Private Collection
91. Sarah Ballantine, 30" x 25" (76.2cm x 63.5cm), 1787, Private Collection

92. Honourable Barbara Gray, 30" x 25" (76.2cm x 63.5cm), 1787, Private Collection
93. Elizabeth MacGilchrist, 30" x 25" (76.2cm x 63.5cm), 1787, Collection Unknown
94. Joanna Swinton, 30" x 25" (76.2cm x 63.5cm), 1787, Private Collection
95. General Trotter, 1787, Collection Unknown
96. Miss Gray of Teassis, 50" x 40" (127cm x 101.5cm), 1789, Collection Unknown
97. Unknown Lady With Child and Dog, 1790, Collection Unknown
98. "General James Wolfe", 29" x 23.75" (74cm x 60.3cm), 1791, Private Collection
99. Henry Home, Lord Kames, 50" x 39.25" (127cm x 99.6cm), 1794, SNPG PG822
100. James Hunter, 4th Laird of Auchterarder, 30" x 25" (76.2cm x 63.5cm), Private Collection
101. Mrs Baker, Collection Unknown
102. Eleanor Brisbane, 30" x 25" (76.2cm x 63.5cm), Private Collection
103. Thomas Brisbane of Brisbane, 30" x 25" (76.2cm x 63.5cm) Collection Unknown
104. Capt Charles Kerr of Calderbank, 50" x 40" (127cm x 101.5cm), 1796, Collection Unknown
105. Sir Archibald Campbell, 2nd Bt, 38" x 25" (96.5cm x 63.5cm) Private Collection
106. General Sir Hew Whiteford Dalrymple, 29.38" x 24.66" (74.6cm x 62.5cm), c.1770, National Museums of Scotland
107. Mary, Lady Elibank, 30" x 25" (76.2cm x 63.5cm), Private Collection
108. Girl in a Pink Dress, 29" x 24" (73.6cm x 61cm), Private Collection
109. John Cunninghame, 15th Earl of Glencairn, 33" x 28.25" (83.7cm x 71.7cm), on loan to the National Trust for Scotland, Culzean Castle from a Private Collection
110. Willielma Campbell, Viscountess Glenorchy, 49.81" x 39.5" (126.5cm x 100.2cm), SNPG PG2476
111. Thomas 7th Earl of Haddington, 50" x 40" (127cm x 101.5cm), 1780, Private Collection

112. Colonel William Hunter, 30" x 25" (76.2cm x 63.5cm), 1772, Private Collection
113. Marjory Murray, Lady Inverness, 36.5" x 28.5" (92.5cm x 72.5cm), Private Collection
114. A Lady, 27" x 22" (86.6cm x 55.8cm), Collection Unknown
115. Gilbert Laurie, 29.5" x 24.5" (74.9cm x 62.2cm), Collection Unknown
116. Probably Elizabeth Diana Bosville, wife of the 1st Lord Macdonald, 30" x 25" (76.2cm x 63.5cm), Private Collection
117. Lord Mansfield, 1775, 46.25" x 36.58" (117.5cm x 93cm), The Iveagh Bequest, Kenwood House
118. William Murray, 1st Earl of Mansfield, 50.25" x 40" (127.5cm x 101.5cm), c. 1775, Faculty of Advocates
119. David Martin, 20" x 16" (50.7cm x 40.6cm), SNPG PG194
120. Mary Martin, 33.5" x 28" (85cm x 71.1cm), National Gallery of Scotland 1926
121. Rev Samuel Martin, 49.25" x 40.25" (125.1cm x 101.9cm), Dundee City Art Gallery; 79/12.
122. Alexander Keith of Ravelstone, 29" x 24.25" (73.7cm x 61.5cm), Private Collection
123. Susan Randall, Countess of Rosebery, 30" x 25" (76.2cm x 63.5cm), Private Collection
124. Mary Semple, 30" x 25" (76.2cm x 63.5cm), Private Collection
125. John Campbell, Lord Stonefield, 28.5" x 24" (72.4cm x 61cm), Collection Unknown
126. Robert Hunter of Thurston, 2nd Laird of Thurston, 30" x 25" (76.2cm x 63.5cm), Private Collection
127. Mr Trotter, 30" x 25" (76.2cm x 63.5cm), Collection Unknown
128. Mrs Charlotte Trotter, 29.75" x 24.5" (75.5cm x 62.3cm), Collection Unknown
129. "Unknown Officer", 30" x 26" (76.2cm x 66cm), F S Holmes, Jr., Hyattsville, Md.
130. Grizzel. As Hebe. 29.5" x 25" (75cm x 63.5cm), Private Collection.

Biography 1737 - 1797

David Martin was born on 1st April 1737,¹ in Anstruther Easter, Fife. The eldest of five children, David was the son of, John Martin, the local Schoolmaster,² and his second wife, Mary Boyack, who married on 23rd June 1735, in the parish of Kilrenny.³ Martin's brothers were Eliseus (often spelt Ellis), (3rd December 1738 - 17th November 1816)⁴, later a Leith merchant and Samuel, (10th July 1740 - 12th September 1829)⁵, subsequently a Minister for the parish of Monimail. David's two sisters were Margaret, born June 1742,⁶ and Mary, born 22nd May 1744.⁷ A handsome portrait of Samuel, by Martin, was presented in 1910 to the McManus Gallery, Dundee, and represents a homecoming for Martin's predecessors who were seventeenth-century Dundee cloth merchants.⁸

Martin started sketching and painting from an early age. It is recorded that his schoolbooks were full of sketches of boats, bees and horses, essentially what constituted his local environment on land and sea.⁹ Encouraged to expand his mind, Martin used the library of Sir John Anstruther, a local man of taste.¹⁰

Through the efforts of his mother, Martin's sketches came to the notice of Ramsay who took him on as a pupil.¹¹ Martin may well have been studying under Ramsay, from late 1753 until the early summer of 1754, when Ramsay was resident in Edinburgh. When Ramsay left the Scottish capital, Martin returned to Anstruther and painted his family¹² and friends. The portrait of Walter Wilson was painted at this time. Ramsay left for Italy from London in July 1754, but Martin joined the party later and resided in Italy from 1755-1757.¹³

On the return of the portrait painters from Europe in August 1757, Martin attended the classes at St Martin's Lane Academy whilst employed by Ramsay as an assistant. Martin attained distinction by



Plate 2: Mary Boyack, (Mrs John Martin), (d.1784), replica of the original, Collection Unknown.

being appointed principal draughtsman and designer in the studio.¹⁴ By 1762 Martin was copying Allan Ramsay's Coronation portraits as part of a team manufacturing sufficient copies to satisfy demand.¹⁵ Martin was paid over £300 for copies of a variety of Ramsay's portraits in 1766-67.¹⁶

From the mid-1760's Martin was working on his own account as well as for Ramsay. In 1765, living at a hosier's facing Poland Street, Oxford Road, he sent two mezzotints and a portrait to the exhibition of the Incorporated Society of Artists.¹⁷ Ramsay is likely to have entered his pupil as the former was the Vice President of the Incorporated Society of Artists. Martin also subscribed to and exhibited at the Society of Arts, 1764-1770. By 1767 Martin had moved to Great Scotland Yard.¹⁸

Martin visited Edinburgh in 1767. Alexanders, the Edinburgh Bankers and Merchants, whose patronage he enjoyed, tried to persuade the portrait painter to settle and work in the Scottish capital.¹⁹ It was a suggestion he took up some seventeen years later. Alexanders' patronage included commissioning the portrait of Benjamin Franklin which hangs in the White House, Washington.

Martin returned north of the border a year later. A letter from John Balfour in Edinburgh to Lord Findlater, dated July 23rd 1768, states "Martin has promised to make all the dispatch in his power, when the Copies are finished".²⁰ His Edinburgh sojourn was curtailed by rheumatic fever and he returned to London in 1768.²¹ Illness and copy work for Ramsay may explain why 1768 was the only year Martin did not exhibit works at the Society of Artists between 1765 and 1779.

Accompanying Ramsay, Martin worked in the Scottish capital in 1769 and painted James Russell, with his son James Russell. Dr Alexander Carlyle of Inveresk asked Martin to accompany him and his wife, Mary Roddam, from Edinburgh to London and Bath. The party travelled via Newcastle, Huntingdon and Cambridge.²² Martin

painted Carlyle in four sittings during 1769 and 1770.²³ Carlyle wrote to his wife, on 7th April 1770, "My picture is now finished for the exhibition. It looks like a Cardinal, it is so georgously dressed. It is a pink damask nightgown in a scarlet chair. Martin thinks it will do him more good than all the pictures he has done".²⁴

Whilst in Bath, Martin developed his life long friendship with William Murray, Lord Mansfield, the Lord Chief Justice. Again it is said his mother's friendship with the Stormont family aided the aspiring artist. The ladies of the family being satisfied with his abilities and conduct, "commended him to the notice of the Chief Justice".²⁵ It must be pointed out that this was not the first encounter between William Murray and the artist as a portrait, originally at Christ Church, Oxford was painted c. 1765.²⁶ Martin did work constantly on portraits of Lord Mansfield between 1770-1777,²⁷ and Lord, later Earl Mansfield, must have been a considerable cache for the young artist. The friendship between members of the Mansfield family and Martin seems to have been very close, so much so that when Martin was ill in the mid - 1770's, Lady Mansfield, "took him [Martin] to several watering places and nursed him with the greatest kindness. Finding that butter milk was ordered for him she had it churned fresh every morning".²⁸

Ann Hill, was Martin's first and only wife. The daughter of Simeon Hill of Woolwich,²⁹ Ann possessed considerable property in the parish of Stone in Kent.³⁰ They lived in Dean Street, Soho, his residence since 1769, probably to be near Ramsay's studio in Soho Square. David's father took pride in the birth of the grandchild and wished to hear far more about the new addition to the family. John Martin wrote to David's brother Samuel, from Leith, on 5th October 1772, "Da: [David] nor wife wrote us since the Accounts (sic) I wrote you of her Delivery (sic), tho' the contrary was promised, there's no prospect of his amending that Backwardness (sic) of his in writing. I expected better things...".³¹ Just over a month later Martin's father died on 15th November 1772,³² and David went to Scotland to comfort his mother. Martin's three children all died in infancy, the



Plate 3: William 1st Earl of Mansfield, (1705-1793), 49" x 29"
(124.4cm x 73.5cm), c.1765, Private Collection.

third dying at birth, in 1775, when it is believed David's wife also died.

Martin stayed in London, when Ramsay paid a third visit to Italy, 1775-77, and continued to exhibit at the Society of Artists. Martin held successively the offices of Treasurer, Secretary, Vice President and President of the Society of Artists and exhibited over 70 works. Perhaps in recognition of his place in society, James Boswell, "Called Martin's and saw his pictures" on the 25th April 1778.³³ In 1779 he was still living in Dean Street, but moved to Legs Court, Oxford Street, in 1780 and resided there until 1782, possibly 1783, although Martin's final will and testament written on February 21st 1783 states his address was Dean Street, Soho.³⁴

The period 1780-1783 saw Martin divide his time between London and Edinburgh. He spent November and December 1780 and January, February and March 1781 in Edinburgh in an amorous alliance with Christian Campbell, who subsequently lodged on the Cannongate at Martin's expense. Martin also cohabited with her at his lodgings in Princes Street. The relationship ended bitterly in 1783 resulting in a court action in Edinburgh in April, May and June 1785 brought unsuccessfully by Campbell against Martin for failing to fulfil a promise of matrimony.³⁵

Martin finally settled in Edinburgh in 1784,³⁶ the year his mother and Ramsay died.³⁷ From this date, until his death in 1797, he executed some of his finest portraits. Between 1788-1790 he lived at No1 George's Street and from that date permanently in St James Square.³⁸ He bought No. 4 James Square, upper and lower flats and connected the two by a staircase self built.³⁹ Towards the end of his life David shared the house with his half brother John, who died there in 1796.⁴⁰

Martin had established a social circle in Edinburgh from as early as 1780. On March 31st 1780 ⁴¹ he was admitted to the Royal Society of Archers, winning the Silver Bowl in 1782.⁴² He was made an

Ordinary Member of the Society of Antiquarians for Scotland on 22nd February 1785.⁴³ He instituted a club, "in that favourite haunt of the muses, Johnie Dowie's Tavern in Liberton Wynd".⁴⁴ He was also a member of the Mason's, Catch Club, weekly Edinburgh dining clubs and the Edinburgh Royal Volunteers.⁴⁵

The Prince of Wales appointed Martin as his Limner in Scotland in 1785,⁴⁶ and from that date until the early 1790's he had a near monopoly on portraiture in the Scottish capital. His position, however, was increasingly challenged by Raeburn who returned from Italy in 1787 and became Edinburgh society's most fashionable portrait painter. On only two occasions did Martin exhibit at the Royal Academy; 1779 and 1790.⁴⁷ St Andrews University received a visit from Martin in 1791 to see the hanging of his portrait of Thomas Hay, 9th Earl of Kinnoull, Chancellor of the University 1765-1788.⁴⁸

The news of David Martin's death was announced in a statement in the Edinburgh Advertiser on 2nd January 1798, recording that, "Mr David Martin, an eminent Portrait Painter, died on Saturday at his house in James's Square".⁴⁹ Martin had died on 30th December 1797. The will that he had written in London in 1783 was attested in January 1798. The property he had originally left to his mother passed to his two brother's Ellis and Samuel.⁵⁰ The vast array of art work, books, bows and arrows, and ships, left by Martin, were sold at a successful auction from No 4 James Square a year after Martin's burial.⁵¹ A letter from Samuel on 1st April 1799 to his close friend Lord Balgonie expresses his thoughts on the matter, "I am obliged to your Lordship for your congratulations on the success of the sale. It much exceeded our expectations a good deal".⁵²

Martin was laid to rest with his mother in South Leith church yard in January 1798. He had lived to the age of sixty. Although Martin's memorial tablet is no longer extant it is possible to stand on the spot where the portrait painter was buried, "in the maltmen's South side



Plate 4: 9th Earl of Kinnoull, Chancellor of the University, 1765-87,
59" x 39.75" (150cm x 101cm), University of St Andrews.

of the Church six paces north from the East corner of Robert Kerr merchant in Leith's headstone".⁵³

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- 1 National Library for Scotland microfiche, Old Parish Register of Anstruther Easter, Fife.
 - 2 St Andrews University Muniments, Anstruther Easter Kirk Session Minutes, 1717-1779
 - 3 SRO GD 1/628/58 David Martin Geneological Notes
 - 4 National Library of Scotland microfiche, Old Parish Register of Anstruther Easter, Fife
 - 5 Ibid
 - 6 Ibid
 - 7 Ibid
 - 8 Appendix A - Family Tree
 - 9 SNP G Martin box file, pocket 1, typescript of testament p.1
 - 10 Ibid, typescript of testament p.2
 - 11 Ibid, typescript of testament p.2
 - 12 Portrait of his mother, Mary Boyack, pl. 2.
 - 13 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p. 131.
 - 14 Ibid, p.217
 - 15 Ibid, p.215
 - 16 Ibid, p.217
 - 17 Graves A, The Society of Artists of Great Britain, 1760-1791, George Bell & Sons, London, 1907, p.158
 - 18 Ibid, p.158
 - 19 SNP G Martin box file, pocket 1, typescript of testament p. 5
 - 20 SRO GD 248/982/1 Letter from John Balfour to Lord Findlater
 - 21 SNP G Martin box file, pocket 1, typescript of testament p. 5
 - 22 Burton J H (Ed), Autobiography of the Reverend Dr Alexander Carlyle, Minister of Inveresk, Blackwood & Sons, Edinburgh, 1860, p.497
 - 23 Ibid, p.521
 - 24 Ibid, p.568
 - 25 SNP G Martin box file, pocket 1, typescript of testament, p.6
 - 26 Poole, R L, Catalogue of Portraits in the possession of University Colleges, City and County of Oxford, Clarendon Press, Oxford, 1925, p.74
 - 27 Catalogue nos.25, 26,27, 201-207.
 - 28 SRO GD 1/628/7 Family Tree
 - 29 SNP G Martin box file, pocket 1, typescript of testament suggests Ann Hill was the daughter of John Hill., Esq. of Homewood. p.7
 - 30 SRO GD1/628/58 Excerpt from the will of Ann Martin; the will indicates she owned land and several barns in Kent
 - 31 SRO GD 1/628/47 Letter from John Martin to Samuel Martin
 - 32 Appendix B - John Martin's Death Certificate

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- 33 Mc C. Weiss, Pootle F A, Boswell In Extremes, 1776-1778, W Heineman Ltd., London, 1971, p.311
- 34 A copy of Martin's will dated 1783, SNPG Martin box file, pocket 1, no.7
- 35 SRO CC5/8/18 Consistorial Decreet
- 36 Mentioned in the Edinburgh and Leith Directories as living in Princes Street
- 37 SNPG, Martin box file, pocket 1, no.7, Martin's will and testament. His mother died in Edinburgh, having lived for a number of years in Nicolson Park, Edinburgh.
- 38 Edinburgh and Leith Directories
- 39 SNPG Martin box file, pocket 1, typescript of testament p. 11
- 40 SRO GD 1/628/34, Martin and Pitcairne Geneologies, p.6
- 41 Paul J B, History of the Royal Company of Archers, William Blackwood & Sons, Edinburgh, 1925, p.371
- 42 Hay I, The Royal Company of Archers, 1676-1951, Wiliam Blackwood & Sons Ltd., Edinburgh, 1951, p.276
- 43 Transactions of the Society of the Antiquarians of Scotland, William and Alexander Smellie Printers, Edinburgh, 1802, p. xxiv
- 44 Wilson D, Reminiscences of Old Edinburgh, R & R Clark, Edinburgh, 1878, Vol I, p.44-5
- 45 SNPG Martin box file, pocket 1, typescript of testament p. 12
- 46 Martin from 1785 signs his portraits, "P.W.P.", indicating he is Painter to the Prince of Wales
- 47 Graves A, The Royal Academy of Arts; A Complete Dictionary of Contributors and their work from its foundation, 1769-1904, republished by S R Publishers Ltd., and Kingsmead Reprints, 1970, Vol 3, p.201
- 48 St Andrews University Muniments; University Minutes Vol IX, November 1784 - December 1793.
- 49 Edinburgh Advertiser, Announcement of the Death of David Martin, 2nd January 1798. (Edinburgh City Library)
- 50 SNPG, Martin box file, pocket 1, Martin's Will and Testament, 1783
- 51 Appendix D - Auction Items
- 52 SRO GD 26/13/766 Letter from Samuel Martin to Lord Balgonie
- 53 Appendix C Martin's Death Certificate.

Endeavour
1755-1769

Martin's portraiture during the years 1755-1769, reflects an immeasurable debt to his master Allan Ramsay, (1713-1784). Starting with the two portraits of Walter Wilson and David Craigie and finishing with the portrait of James Russell and his son James Russell, it is possible to identify the extent of Ramsay's influence on the young artist. After leaving his native Scotland for a tour on the Continent, and an apprenticeship and employment in Ramsay's studio, he was ready to develop artistically beyond provincial boundaries.

EARLY APPRENTICESHIP.

Martin came to the attention of Ramsay in 1752 through maternal intervention at Scotstarvit and Ramsay's attachment to the Scott family. Smart suggests Ramsay apprenticed the fourteen year old from that date,⁵⁴ whilst Macmillan proposes Martin was recruited by Ramsay when the latter was in Edinburgh, in 1754.⁵⁵ Neither date is supported by hard documentation. Ramsay's interest in Martin may also have been quickened by the death of his drapery painter Joseph Vanhaecken in July 1749, leaving Ramsay looking for another assistant.

It is certain that Martin spent time with Ramsay in Edinburgh, when the latter was visiting in 1753 - 1754. At this time Ramsay reinterpreted his portraiture and adopted a more natural French style as opposed to his earlier Late Baroque manner. The portraits that Ramsay painted in Edinburgh in 1754 were of Lady Walpole Wemyss, Lady Helen Wemyss, Hew Dalrymple, Lord Drummore, and Mary Adam. These portraits express tangibly Ramsay's belief in painting natural portraits; a conviction developed in his Dialogue on Taste, (1755).



Plate 5: Walter Wilson, (1705-1769), 30" x 24.75" (76.2cm x 62.5cm), "D Martin 1755", University of St Andrews.

Before Ramsay left Edinburgh in July 1754 it was arranged that Martin would participate in Ramsay's second trip to the Continent, and Martin was, "expected to set out for Italy in the summer of 1755."⁵⁶ Martin was specifically sent home to bid farewell to his family before undertaking the journey. It was at this time Martin painted the first recorded portraits.

THE FIRST PORTRAITS.

The very first Martin portraits, which can be discussed in detail, indicate a very raw and unrefined talent. The two portraits are Walter Wilson, Principal in Greek of United College, St Andrews and David Craigie, Minister of the Second Charge in St Andrews. In Martin's first portraits, the debt to Ramsay is already visible. Walter Wilson and David Craigie in composition and pose show Martin has been influenced by the half length Wemyss ladies, and in respect of colour Martin has recourse to Ramsay's Mary Adam and Lord Drummore.

Martin's portraits, like those of Ramsay, embody the artist's belief in recreating the sitter's individuality on the canvas. Despite his inexperience, Martin has definitely captured the likeness of both men but each facial feature has been individually painted rather than contributing to the face as a whole. Martin has not captured a living face but has created a study of the face. Martin's portraits follow Ramsay's unpretentious mode of presentation. Although unassuming and unaffected Martin's subjects still appear rather wooden and very studied.

Ramsay conveys the presence of his sitters through the use of light. Martin has been unable to reproduce this effect, and consequently Walter Wilson and David Craigie, although posed in *contrapposto*, appear completely flat. The simple colour scheme used by Ramsay in Lord Drummore and Mary Adam is so effective because of Ramsay's use of light and shade to form contrasts in colour. The lack of contrast of colours in the Martins adds to the sobriety. Walter



Plate 6: David Craigie, (1722-1757), 30" x 24.75" (76.2cm x 62.5cm), c.1755, University of St Andrews.

Wilson wears a dark green coat under his gown but this almost passes unnoticed because Martin fails to create a contrast with the black of the gown. Without the aid of light Martin has created monotone portraits. Without a definite colour to the background the portraits appear bold yet bleak.

Martin's brushwork is very flat. His long and broad brush strokes provide a strained finish. This is especially noticeable in the portrayal of the wigs of both gentlemen. The thin paint layer adds to the feeling of shallowness. The faces are palid and almost translucent.

The portrait of Walter Wilson, was probably painted after David Craigie as the former shows a better grasp in the handling of space and perspective. It demonstrates the ability to fill a canvas with a presence rather than literally filling the canvas with the subject. In form Craigie is outsized especially in the face. Wilson is portrayed as possessing more normal human proportions. It is evident that Martin had more control over his work in Wilson as the wig, face and attire are not as amorphous as those features in Craigie. The tighter and more curvaceous aspects of the wig and face illustrate this.

It is not recorded in the St Andrews University Muniments why or when the portraits came into the collection. Both men had degrees from the University but it seems unlikely that the University was concerned with the commissioning of the portraits. It may have been that the two gentlemen considered a portrait by Martin as an opportunity not to be missed for here was a young man, who had received some teaching from Ramsay and was about to embark on a Grand Tour, and in all probability was to make a successful career in the realms of art.

ITALY.

The early portraits, though painted by a youth of eighteen, show the potential Ramsay had identified. Ramsay was in Rome awaiting

Martin's arrival in 1755, and as Smart comments, "[Ramsay's] recognition of his pupil's exceptional gifts must have prompted his desire to give him this opportunity of developing them."⁵⁷ Due to this desire Ramsay was distressed to learn that about the proposed time of his pupil's arrival in Rome, Martin had not even left London. A letter from Ramsay to Sir Alexander Dick in November 1755 shows Ramsay's annoyance,

"It can never happen otherwise when people are so silly as to deliberate about things in which they are totally ignorant, instead of resigning themselves to those that are knowing and at the same time have no interest in deceiving [sic] them. They have now besides losing the boy 2 months out of 12, the most valuable in his life, sent him on a Journey that, whether it be by land or sea, must be very disagreeable, and perhaps dangerous, instead of that which would have been pleasant, improving, safe and so sure that, knowing the day of his setting out from London we could have known almost to the hour the time of his arrival at every place, and had wrote him two letters which now ly at the post at Paris, and had provided him friends there and at Lions, Aix, Marseilles, Leghorn & Florence who could have forwarded him from place to place, altho' he had been a child of 4 years old. I wrote to him to write me from London but have heard nothing of him yet." ⁵⁸

The letter also illuminates Ramsay's kindness to his pupil. His concern over Martin's travelling details and thoughtfulness for his safety suggest almost a parental quality. The careful preparation of a route on the Continent, however, was essential. The Seven Years War broke out in 1756, after a decline during 1755 in relations between the Protestant and Catholic powers in Europe, and this would have affected Martin's journey. Britain's alliance with Hanover and Prussia meant that the return journey of Ramsay had to be conducted through Europe, via Venice, Düsseldorf and Rotterdam avoiding France and her allies. ⁵⁹

From this letter it would appear then that Martin was to spend a year in Italy, as the time spent in London, "was losing the boy 2 months out of 12." Originally Martin was to have left London in September 1755 to arrive in Rome in November of that year. As it was, Martin does not appear to have left for Rome until November and it can only be conjectured that he arrived sometime in January 1756. It is not known how long Martin stayed on the Continent, but this was his Grand Tour.

Ramsay was clearly very concerned to get his pupil to Rome. Cunningham records that Ramsay called Martin to Rome to show the President of the Accademia di San Luca the British skill in the art of drawing. "Ramsay always declared this to be the proudest day in his life, 'for,' he said, 'the Italians were confounded and British skill triumphant.'⁶⁰ Martin may have been involved in "some kind of demonstration [to show] that the art of drawing was not as neglected in England [sic] as the Italians might have supposed."⁶¹ It is fanciful of Cunningham to conclude that, "Ramsay indulged his champion with a month's look at the wonders of the eternal city, and then sent him home to spread the news of the unlooked for victory."⁶² As we have already seen it was arranged in Edinburgh in 1754 that Martin was to tour the Continent.

Martin's time in Italy was largely spent in Rome. Martin may have accompanied his master in the spring of 1756 to Naples. Ramsay devoted much time to drawing after the Old Masters, notably Domenichino, whose reputation in the eighteenth century was not far below that of Raphael and Michelangelo. Ramsay saw in Domenichino qualities of natural grace and reticence.⁶³ Drawing being the order of the day Ramsay painted less than a dozen portraits.⁶⁴ In contrast to Edwards' comments that Martin "was with [Ramsay] at Rome, but at a time when he was too young to receive much advantage by the visit,"⁶⁵ it must be conjectured that such devotion to drawing would have aided the young artist enormously.

DRAUGHTSMANSHIP.

After a year (or two) in Italy, "Martin was an elegant draughtsman in chalks, following very much in Ramsay's footsteps." ⁶⁶ He was also well versed in the Antique. A black and white chalk drawing of a nude striking a wooden barrel with a hammer displays his newly acquired knowledge.⁶⁷ The drawing is pregnant with potential energy as the hammer prepares to fall. This drawing won Martin the first premium in the 1759 Society of Arts competition for the St Martin's Lane class.⁶⁸ The drawing which measures 20.5" x 13.5" is dated 1758, ready for the 1759 competition but unfortunately it is not signed. Competition entries were not signed to ensure there was no favouritism on the part of the judging panel.

The competition was open, "for the best drawings of an human figure after life, drawn at the Academy for Painting in St Martin's Lane, by youths under 24."⁶⁹ The premium of £10.10.0 ⁷⁰ was awarded after "Mr Cipriani certified the candidates had no assistance."⁷¹ Martin won a comprehensive victory over his rivals winning twelve votes out of a possible seventeen in the first ballot.⁷² He had beaten John Mortimer, William Sherlock and William Woollet into second, third and fourth places respectively.

Martin attended the Academy for at least three years as he won premiums for chalk drawings in the succeeding years 1760 and 1761. In 1760 he was awarded the third prize of £7.7.0 and again the third prize in 1761 of £6.6.0. ⁷³ The 1760 and 1761 drawings were not retained by the Royal Society of Arts but returned to the artist. It is a great loss that the 496 drawings recorded extant at the death of Martin have not come to light and their whereabouts remain unknown.⁷⁴

RAMSAY'S STUDIO.

Martin's gift for drawing " brought him the distinction of being appointed principal draughtsman and designer in the [Ramsay]

studio."⁷⁵ It is likely that Martin's apprenticeship lasted as long as that of Ramsay's next apprentice, Philip Reinagle, of seven years. So by the late 1750's and early 1760's Martin, nearing the end of his training and winning drawing competitions, could be safely promoted to a secure position in the Ramsay studio.

From 1757 to 1767, he was working as Ramsay's principal assistant painting, for example, several versions of Ramsay's Archibald, 3rd Duke of Argyll, of 1758.⁷⁶ Ramsay received the commission to paint a portrait of the accession of George III, which then became a coronation portrait. The coronation of George III took place in 1760 and for the next 7 years Martin, "being a proficient imitator of his master's style"⁷⁷ was involved in creating copies of the portrait. Martin was actually involved in painting whole new canvases as opposed to Ramsay's previous assistant, Joseph Vanhaecken who was literally a drapery painter. Martin must, therefore, have "produced many of the state portraits which now, as then, go under Ramsay's name."⁷⁸ Coronation portraits described as from the studio of Ramsay may well have been painted by Martin and the finishing touches provided by his master; an example of this can be seen in Queen Charlotte, pl 7.

Whilst working as Ramsay's assistant Martin also produced work on his own behalf, contributing seven works to the 1765 and 1766 Society of Artists annual exhibitions. In these years Martin exhibited more works after other artist's such as Ramsay and Cuyp than his own individual pieces but by 1769 he was exhibiting exclusively his own portraits.

MARTIN'S EARLY PATRONAGE.

The two portraits between 1767 and 1769 which reveal the most about Martin's early patronage are, Benjamin Franklin, and Dr Alexander Carlyle. The commissioning of both these portraits relates to Martin's Edinburgh sojourn when Ramsay seems to have included him in his social and intellectual circle. The Select Society, formed by



Plate 7: RAMSAY STUDIO, Queen Charlotte, c.1767, National Portrait Gallery, London.

Ramsay and Hume, and which attracted intellectuals and members of the thinking aristocracy, provided Martin's first patrons. The Alexander brothers, one of whom commissioned the Franklin portrait and Carlyle were members of the Society. Alexander Carlyle remembered Robert Alexander as one of the lesser lights of the Society and commented,

"Robert Alexander, wine merchant, a very worthy man, but a bad speaker, entertained us all with warm suppers and excellent claret, as a recompense for the patient bearing of his ineffectual attempts, when I thought he would beat his brains out on account of their constipation." ⁷⁹

Franklin visited Edinburgh in the autumn of 1759 and met Robert and William Alexander, sons of the Lord Provost. Robert Alexander and Franklin were guests together in 1759 at Prestonfield, home of the hospitable Sir Alexander Dick.⁸⁰ One of Ramsay's closest associates was Alexander Dick of Prestonfield. It was to Alexander Dick that Ramsay wrote to in 1755 in the hope that something could be done to prevent Martin being longer delayed in London, before leaving for Rome.

It is not surprising then, that Martin's first real patronage was related to Edinburgh and Scotland. Martin was commissioned by Alexander to paint Franklin because Martin was already in the pay of Alexander. It was a natural choice. On May 14, 1765, Martin had published a mezzotint of the sculptor Louis Francois Roubiliac at work on his statue of Shakespeare. It was after a painting by Carpertiers, and bears the dedication, "To Robert Alexander Esqr This Plate from an Original Picture in his Possession at Edinburgh, is Inscribed by his Obliged & Obedient Servant David Martin." ⁸¹

The painting of the portrait, however, occurred in London. Robert Alexander stood as a candidate in the 1765 election for Parliament in the hope of being elected member for the burgh of Anstruther, where Martin was born. Alexander was unsuccessful but went to



Plate 8: Benjamin Franklin, (1706-1790), 50" x 40" (127cm x 101.5cm), c.1766, The White House, Washington.

London all the same. Franklin was in London in 1765 and 1766, where his testimony in the House of Commons led to the repeal of the Stamp Act. Franklin, due to the part he was playing in America's struggle for independence, was now the most famous of all Americans at home and abroad. It was at this apogee that Martin painted him.⁸²

The portrait, however, was not commissioned to celebrate this famous victory, but triumph in a much less publicized dispute. Robert it is alleged had a disputed property claim, and he and the other claimant agreed to refer the matter to Franklin and to abide by his decision. The outcome favoured Robert. The impressive beribboned document held by Franklin is not a treaty or an Act of Parliament, but one of Alexander's deeds. The other books and pamphlets suggest the learned evidence brought in to support Franklin's decision. As if to enhance the idea of Franklin weighing up the arguments on either side, Martin included a gilded bust of Isaac Newton, after a sculpture by Roubiliac of the greatest English voice of Reason, gazing upon Franklin.⁸³

As opposed to Martin's early studied portraits this is a portrait of a man studying, presenting an image of reason which sits squarely with the Enlightenment ethos. Martin, true to Ramsay's teaching in the idiom of natural portraiture, portrays Franklin warts and all. The pose in the painting may have been naturally conceived. The elbow on the table, thumb under the chin and focused spectacles were Franklin characteristics. Elkanah Watson, arriving early for a dinner engagement at Passy in 1781, found him in his study in exactly this attitude.⁸⁴

Martin's style of painting in this portrait echoes heavily that of his master. In composition and pose the portrait, according to Smart, also echoes Ramsay's William Hunter. The competent execution with its highly polished finish exudes Ramsay.

Franklin's portrait was first seen in London at the opening of the Society of Artists exhibition on April 22, 1767, in the Great Room, Spring Gardens, Charing Cross. It is number 99 in the catalogue. Horace Walpole noted in his copy, "A great likeness."⁸⁵ Ramsay praised the work commenting, "It seemed to think."⁸⁶ Franklin liked the portrait well enough to order a replica which he paid for himself. The price paid was £12.12.0.⁸⁷ Painted in 1767, the portrait was shipped to America in 1771/2. Martin painted a less grandiose portrait and the chair in the replica has a plain, round, upholstered back.

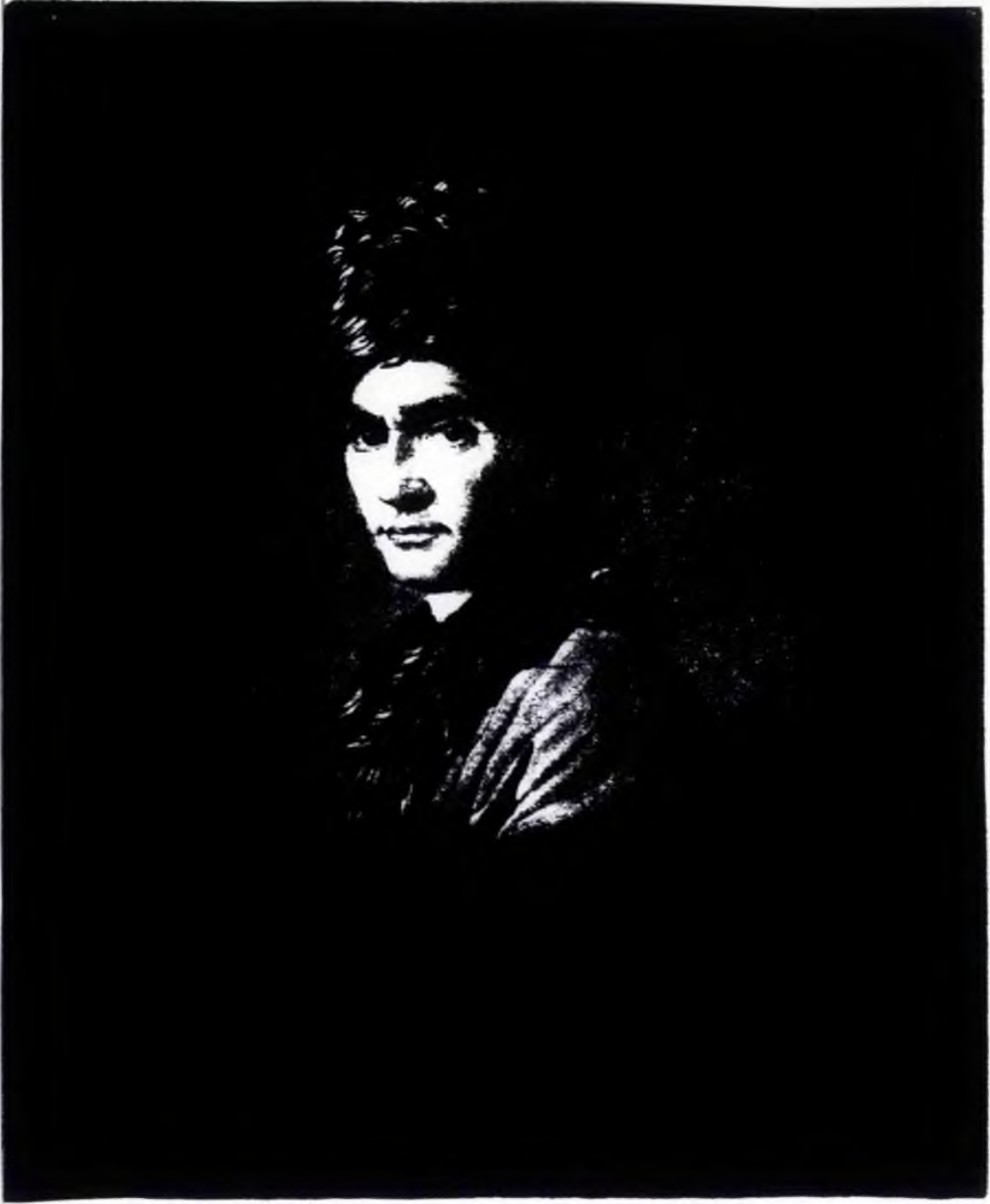
In formal portraiture an ornate chair was used to symbolize high office, but Franklin in 1767 held no such position. When the original portrait was received in America the chair was surmounted with the carved figure of an eagle, by another artist. This adornment effectively represents Franklin's later positions as the Minister Plenipotentiary to France, and the President of the Supreme Executive Council of Pennsylvania.⁸⁸

MEZZOTINTS.

When the philosopher Rousseau was in London in January 1766, King George III, indulged him with a pension. With Allan Ramsay, the King's painter and Hume's close friend, at work on portraits of both Rousseau and Hume, it was the King himself who suggested that Rousseau's be given to the public as an engraving.⁸⁹ Martin was entrusted to make the mezzotint from Ramsay's portrait. Indirectly Martin had received a royal commission. The mezzotints of Rousseau and Dr Hume after Ramsay made Ramsay more widely known and also served as a second avenue for Martin's artistic ability. Ramsay's Rousseau was a major attraction at the exhibition of the Society of Artists which opened on April 21, 1766. Martin's mezzotint was displayed at the same exhibition; ready, by the King's instigation, for public consumption. Hume it is recorded, "sent six impressions of the mezzotint ... to the Comtesse de Boufflers on May 6." ⁹⁰



Plate 9: Martin after ALLAN RAMSAY, David Hume, (1711-1776), mezzotint, 15.58' x 11.25" (39.6cm x 28.5cm), "A Ramsay Londini pinxt 1766 D Martin fecit 1767", British Museum.



Jean Jacques Rousseau

— VITAM IMPENDERE VITRO

J. Martin fecit 1766

1 2 3 4 5 6 7 8 9 10
Centimetres

Plate 10: Martin after ALLAN RAMSAY, Jean Jacques Rousseau, (1711-1778), mezzotint, 15.5" x 11" (39.3c, x 27.9cm), "A Ramsay Pinxt D Martin Fecit 1766", British Museum.

THE 1769 EDINBURGH VISIT.

The Scottish capital was home to Martin at various times during 1767-1769. Escaping from the monotonous reproduction of royal portraits in Ramsay's studio, Martin was able to indulge his own business as a limner. These oils show the subtle shift Martin made away from Ramsay and his influence. Martin painted his portrait of James Russell with his son James Russell, in 1769, before travelling south with Dr Alexander Carlyle and portraying the latter. The painting of Russell and his son combines the characteristics of both portraitists. The elder Russell is reminiscent of Ramsay and the younger is clearly Martin. In composition Martin has followed in his masters footsteps by including such objects as the table, drape and globe to set the parameters of the painting. Martin's later portraits dispense with such accoutrements which enhances his own individual more informal style. As with Benjamin Franklin, the elder Russell is seen to think whilst the son gazes upon his father, replacing in effect the bust of Newton. This double portrait captures the emotional bond between father and son.

The 1769/70 portrait of Dr Carlyle, informally attired shows the typical restraint of a Martin painting. Carlyle, as previously stated was a member of the Edinburgh based Select Society, and, therefore, probably came to Martin's attention in 1754. It was apparently Carlyle who sought out Martin's company for the return to London, as Carlyle thought the conversation of the artist had merit. "Martin was a man of uncommon talent for conversation"⁹¹ Martin it seems could hold his own better than Robert Alexander.

After the journey Carlyle desired a portrait of himself from Martin but on completion refused to pay for the painting, arguing against the high price of £15.⁹² Martin, therefore, in 1770, painted a half length for Carlyle. The first painting, with Carlyle seated in his armchair, hand on head as if to indicate deep meditation, was a forerunner to the portrait Martin painted nineteen years later of his brother, Samuel.



Plate 11: James Russell with his son James Russell, 40" x 50.25"
(101.5cm x 127.7cm), "D Martin Pinxit 1769", SNPG PG 1014.

During the 1760's, therefore, Martin strove to establish his own style and reputation. In the portrait of Mr Langlands of Charlton in Kent, 1769 he further developed the characteristics, first seen in his own Self Portrait c. 1760. Martin employed the use of vivid colour channelled and contrasted by areas of light. In the case of his Self Portrait he uses fairly short, rapid brush strokes to achieve a natural, less finished look, which at once removes Martin from Ramsay. The Self Portrait and Mr Langlands, a personal friend, are likely to be more experimental portraits than those commissioned by wealthier patrons looking for a highly finished product. Such experiments were, however, the basis of things to come.

⁵⁴ Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.131.

⁵⁵ Macmillan D, Scottish Art 1460-1990, Mainstream Publishing, Edinburgh, 1992, p.109

⁵⁶ Smart A, Allan Ramsay, Painter, Essayist, and Man of the Enlightenment, Yale University Press, Edinburgh, 1992, p.131

⁵⁷ Ibid, p.131

⁵⁸ Ibid p.131

⁵⁹ Smart A, Allan Ramsay Catalogue for the Exhibition held in the Scottish National Portrait Gallery in 1992, The Trustees of the National Galleries of Scotland, Edinburgh, 1992, p.10

⁶⁰ Cunningham A, Lives of the Most Eminent Painters, Vol II, George Bell & Sons, London, 1879, p.133.

⁶¹ Smart A, Allan Ramsay, Painter, Essayist, and Man of the Enlightenment, Yale University Press, 1992, p.132

⁶² Op cit, Cunningham, p.133

⁶³ Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.127

⁶⁴ Smart A, Allan Ramsay, Catalogue of the Exhibition held in the Scottish National Portrait Gallery in 1992, The Trustees of the National Galleries of Scotland, Edinburgh, 1992, p.10

⁶⁵ Edwards E, Edwards Anecdotes of Painters, Cornmarket Press, London, 1970, facsimile reprint, p.252

⁶⁶ Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.132

⁶⁷ RSA Mss Folio C/27

⁶⁸ RSA Mss Minutes of Committees, 1758-1760, p.73



Plate 12: Mr Langlands of Charlton, Kent, 19.75" x 16" (49.9cm x 40.4cm), "Martin/1769", Royal Scottish Academy. This photocopy is from a photograph taken before conservation.

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- 69 RSA Mss Premium List, 1758, p13.
- 70 RSA Mss Register of the Premiums & Bounties Given By the Society, London, 1778, p.35
- 71 RSA Mss Minutes of Committees, 1758-1760, p.74
- 72 Ibid, p.73
- 73 RSA Mss Register of Premiums & Bounties Given By the Society, London, 1778, p.35
- 74 Appendix D - Extract of Sale, 1799
- 75 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.217
- 76 Holloway J, Patrons and Painters, Art in Scotland, 1650-1760, Alna Press Ltd, Edinburgh, 1989, p.133.
- 77 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.217
- 78 Holloway J, Patrons and Painters, Art In Scotland 1650-1769, Alna Press Ltd, Edinburgh, 1989, p.143
- 79 Sellers C C, Benjamin Franklin In Portraiture, Yale University Press, 1962, p.77
- 80 Ibid, p.75
- 81 This mezzotint is owned by the British Museum
- 82 Allman, Art in the White House; A Nation's Pride, White House Historical Association, 1992, p.57
- 83 Ibid, p.57
- 84 Elkanah Watson, Men and Times of the Revolution, New York, 1857, p.154. Quoted in Sellers C C, Benjamin Franklin In Portraiture Yale University Press, 1962, p.77,
- 85 Sellers C C, Benjamin Franklin In Portraiture, Yale University Press, 1962, p.76
- 86 Ibid, p.79
- 87 Ibid, p.331
- 88 Ibid, p. 78
- 89 Ibid, p.68
- 90 Ibid, p.71
- 91 Wilson D, Reminiscences of Old Edinburgh. Vol I, R & R Clark, Edinburgh, 1878, p.44
- 92 SNPG David Martin box files Newspaper article in the Scotsman, July 24th 1860.

Independence 1770-1779

In the period 1770-1779 Martin gained independence from working as Ramsay's designer and assistant. This allowed him to experiment with the different styles of portraiture being developed in London in the 1770's. He successfully flirted with the more allegorical and decorative portraiture of Reynolds and Zoffany. Ultimately Martin defined his own style, via Ramsay's Dialogue on Taste, of natural portraiture.

THE RAMSAY CONNECTION.

By 1770 Martin was generating enough business of his own in the art of portrait painting to suggest he did not need to rely on Ramsay's patronage for his income. It is difficult to know precisely when Martin left the position in Ramsay's studio of principal assistant but by the 1770's Ramsay's "chief assistant, Philip Reinagle, was organizing the production of hundreds of official portraits each year." ⁹³

In 1773, Ramsay injured his arm in a fall from a ladder, thereby ending his professional career. Ramsay did not turn to Martin to keep his studio open but to Reinagle who had worked for Ramsay for at least a dozen years. Between 1773 and 1779 Martin was heavily involved in the Incorporated Society of Artists. Ramsay paid a third visit to Italy in 1775-1777, leaving Martin free to consolidate his independent position. By 1779 Martin had made moves to reintegrate himself into Scottish society on a more permanent business basis.

THE LONDON SOCIETIES.

Martin was a member of the Society of Arts and the Incorporated Society of Artists. He was more interested in the latter than the former, becoming an office holder and in 1777 president of the Incorporated Society. The documentation surrounding his role in

both societies is sketchy but it does provide an insight into Martin's London life.

Martin's membership of the Society of Arts, later the Royal Society of Arts, lasted from 1764 to 1770. Having received prizes for drawings from that organization in 1759, 1760 and 1761 whilst attending the St Martin's Lane Academy, it is natural that he should have been made a member of the Society. He was proposed by the engraver James Basire, Junior, and seconded by a Mr Grignion, a clock maker, and Richard Wishaw. Martin was duly elected to the Society on 15th February 1764, following in the footsteps of such illustrious members as, Franklin, Samuel Johnson and Reynolds.⁹⁴

The register of members records that Martin was originally entered as a history painter. This oversight would have been seen as a compliment. In the early eighteenth century history painting was considered a nobler art than mere portraiture. It was, however, crossed out and "portrait painter" inserted.⁹⁵

Martin paid his 2 guinea subscription on March 12th 1764. This was the cheapest subscription, wealthier subscribers paid 3 guineas and life membership could be bought for 20 guineas. Martin was a conscientious subscriber in 1765 and 1766 but by 1769 he owed subscription money for the previous three years. In 1770 Martin declined membership.⁹⁶

The Society which sought "the promotion of art by premiums and prizes and the exhibition of competitors' work," but "which was never an artists society but typical of the Enlightenment in the width of its aims and the linking of Arts, Manufactures, and Commerce,"⁹⁷ seems no longer to have found favour with Martin who instead channelled his efforts into the Incorporated Society of Artists where he displayed works from 1765 onwards. The Incorporated Society was a democratically elected body. New members were elected after being proposed and nominated. Ballots were held annually on St Lukes Day, October 18th, to elect the office holders. The Society aimed to hold exhibitions every

year in the summer months from May, and to establish its own Academy.

By 1770 Martin was playing an active role in organizing events for the Society. In 1770 he tried to recruit Joshua Kirby into giving a series of lectures on Perspective. Kirby replied on 28th December 1770:

"In answer to your letter - I beg that you will present my respectful compliments to your Society of Artists of Great Britain, and inform them; that my time being now wholly taken up in their Majesties Service I therefore can not attend to a Subject which requires much consideration; and for this reason must decline the honor of reading Lectures on Perspective to their very respectful Body."⁹⁸

Martin was also keen on promoting the rival academy to the Academy (later the Royal Academy) established in 1768 with Reynolds at the helm. The Incorporated Society banned its members from exhibiting at the Royal Academy, the penalty being expulsion from the Society of Artists. In 1769 the Society passed resolutions to find rooms for the drawing of nudes from life and the necessary models which would form the Academy. Martin was among those chosen to see the models were properly selected and paid when the Academy opened in the evenings.⁹⁹

Whilst a suitable location was sought for the Academy a resolution was passed on Wednesday 10th January 1770, "setting the model in the Room of Mr Martin."¹⁰⁰ This indicates that Martin was not only very involved in the Society's transactions as one of its Directors but that he did have a room, i.e studio, of his own. Martin, therefore, was certainly independent of Ramsay by 1770.

In 1771 Martin was elected a Fellow of the Society of Artists and he was made Treasurer in October 1772.¹⁰¹ He held the position of Treasurer until 1775 when he was elected Vice President.¹⁰² He then held the position of President from the October election in 1776 to October 1777.¹⁰³

Martin experienced difficulties with the Society concerning the hanging of a picture which he did not feel was fit for public exhibition. The wording of the letter indicates his strength of feeling.

"Dear Sir,

I should esteem it a favour if you'll acquaint me when you have a Board of directors, as I must absolutely insist on their giving orders for the taking down my Picture of Lord Winchelsea that I may have an opportunity of straining it, as the Legs and other parts of the Picture which I have take great Pains of studying, appear entirely out of drawing on account of the Pictures being all over in Bags, the Committee have used me extremely ill as I had their Promise to have it strained, but that comes a from the extream strictness in preventing the Gentlemen that had not their Pictures entirly finished as was the case with that Picture, it being sent in entirly wet and could not possibly be strained but at our Room. excuse this trouble from Your,
Most Obedt. Servant

David Martin,

Dean Street
May 23rd 1772."¹⁰⁴

His irritation is evident and not surprising as he was still trying to establish a favourable reputation. Perhaps in recompense on March 2nd 1773 Martin was elected to, "the Committee for hanging the pictures," for the 1773 exhibition.¹⁰⁵ This picture of Lord Winchelsea fits the description of number 199 under Martin's list of paintings exhibited at the Society of Artists, "A Portrait of a nobleman in garter robes; whole length."¹⁰⁶

PATRONAGE

The patronage of Lord Winchelsea was the linchpin of Martin's 1770's patronage. In the previous year Martin had painted Edward and George Finch Hatton as two antiquaries in Van Dyckian costume. George, the eldest son of Lord Winchelsea inherited the title of Earl of Winchelsea. Winchelsea's daughter, Lady Elizabeth Finch Hatton married William Murray, who became the 1st Earl of Mansfield, a most prodigious Martin patron. The

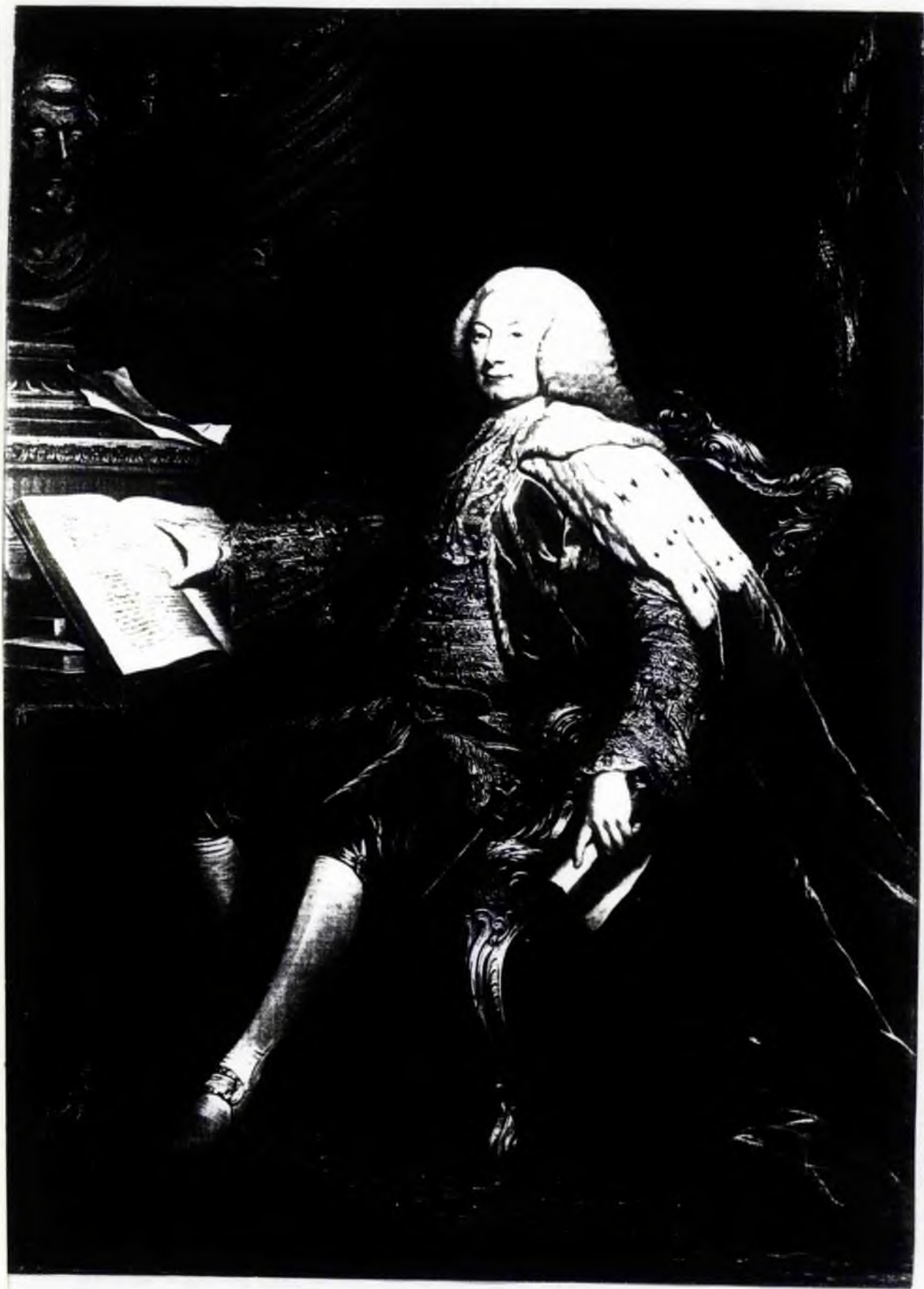


Plate 13: William, 1st Earl of Mansfield, (1705-1793), 85" x 60"
(240.7cm x 171cm), "Martin Pinxt/1776", Christ Church, Oxford.

closeness of Martin to the Mansfield family may have been due in part to Ramsay's second wife, Margaret Lindsay, being a niece of William Murray, Lord (later Earl) Mansfield.

Martin painted a portrait of William Murray, Lord Mansfield, c. 1774 in order to commemorate the presentation of the subject to the King and Queen of France. "In a well dressed tie-wig, a black coat, and a handsome white embroidered wasitcoat, [Mansfield was very satisfied with this] most pleasing picture."¹⁰⁷

The following year Mansfield was portrayed wearing his red robes encrusted with gold lace, seated at a table, his right hand resting on a volume of Cicero, an imposing bust of Homer behind. Cicero, in his Dialogue on Oratory proposes through Crassus that one of the first and most important precepts is to choose a proper model for imitation. In his portraits, therefore, perhaps Mansfield was suggesting he saw himself as "a proper model for our imitation."¹⁰⁸ These portraits show Martin was able to paint a stately portrait with a human face.

In 1776 on receiving his Earldom, Mansfield commissioned more portraits from the "spirited pencil" of Martin.¹⁰⁹ Minor alterations were made to depict the new rank, such as the three tails included in the ermine robe and the coronet placed on the table. A "shining ornament" was the description of the 1776 portrait placed in Christ Church, Oxford, Mansfield's former university.¹¹⁰ There are several versions of this portrait at Scone Palace and the Parliament Hall in Edinburgh. The procession of Mansfield portraits continued as Martin, in 1777, painted a slightly different version of the same portrait; the only difference being Mansfield's right hand which has moved from the near to the far page of the open book.

The Scottish National Portrait Gallery has a 1777 portrait in its collection as well as one of the few accessible Martin drawings. This is an oval red chalk drawing, 9" x 7" (22.8cm x 17.8cm) of the head and shoulders of William Murray. It is not known for which version the drawing was intended, but the drawing shows



Plate 14: William Murray, 1st Earl of Mansfield, (1705-1793), red chalk drawing, 9" x 7" (22.8cm x 17.8cm), SNPG PG 1445.

masterly execution. The very precise short curvaceous lines indicate a total control. Martin handles his chalk in a crisp manner building up shadow by close and uniform hatching. This is especially noticeable in the face. His sharp draughtsmanship shows Martin wanted a thorough knowledge of the subject before he put his paint brush to the canvas.

The years 1774-1777 were dominated by Mansfield patronage. The relationship between the judge and artist may have begun as early as 1757. It seems likely that on Martin's return from Italy he was asked to paint a portrait of the "Silver Tongued Murray" to commemorate the later's elevation in 1756 to the position of Lord Chief Justice. This portrait was recorded in a 1776 catalogue of the paintings and portraits at Christ Church. The entry reads, "William Lord Mansfield, 1757".¹¹¹ This early portrait was then removed some time after 1776 and replaced with the 1776 full length. The early portrait is now in a private Scottish collection.

Mansfield, naturally, commissioned some of Martin's portraits for his own personal collection at his London home, Kenwood. The large portrait of the Earl of Mansfield which hangs over the mantlepiece in the Library at Scone originally hung in the same position in the Kenwood Library. In 1770, Martin painted a half length of the Earl of Mansfield in Coronation robes. There are several known versions of this portrait, for example, one was recorded as early as 1788 in the Inventory of Dupplin House, home of the Earl of Kinnoull.¹¹² The Earl of Mansfield commissioned the coronation portraits for his friends. When recommending to Dr Turton, a suitable residence in the Adelphi, William Murray also, "expressed his desire to present himself to his friend and physician, in his robes of a peer attendant at the coronation."¹¹³

None of the Mansfield portraits were displayed at the Society of Artists exhibitions. This may have been at the request of the Earl who in the 1760's had made himself unpopular with the general public by defending the government against Wilkes.

ENGRAVINGS.

Martin continued to engrave and mezzotint in the 1770's, thereby reaching a wider audience. He engraved the portraits of the Earl of Mansfield and the Earl of Bathurst. Martin was able to carry out this work meticulously as he had had practice engraving such portraits as Ramsay's Earl of Pulteney, 1763.

Martin has an important place in the history of mezzotinting as he was one of the few Scots who actually carried out the art. He mezzotinted Ramsay's Rousseau and Hume, and the compliment was repaid. Martin mezzotinted his portrait of Lady Frances Manners in the same year as he executed the portrait, 1771, and his own portrait of John Campbell, Lord Stonefield. This later mezzotint is owned by the Hunterian Museum and Art Gallery, Glasgow University. Martin's portraits of John Herries (1773) and Thomas Davidson were produced in mezzotint by Richard Read and Richard Houston respectively, during the 1770's.

DISCOURSES AND THE DIALOGUE ON TASTE.

In the reign of George III political debate was equalled by artistic discussion. Martin, as has been observed, spent some of 1754 in Edinburgh with Ramsay. At this time Ramsay and Hume were deeply involved in a discussion on the subject of the individuality to be found in nature. Ramsay asserted in his Dialogue on Taste, published a year later in 1755, that beauty is in the eye of the beholder. There was no need to try to improve the features of a sitter, for as in the analogy of the she toad being attractive to the he toad, so the portrait of a female would be attractive to her lover or suitor and vice versa.¹¹⁴ "The beauty of Ramsay's portraits is the beauty of the particular."¹¹⁵

Either Martin could follow in his master's footsteps, or be tempted by the contemporary discourses and art of Reynolds. Reynolds believed that it was desirable to try and improve the appearance of the sitter through the introduction of ideal elements of beauty found in antique art and sculpture to the subject. In his *Fourth*



*Mrs. Frances Manners, Lady of the Manor of Manners
Painted by the Gentleman of the Chamber
Her Grace*



Plate 15: Lady Frances Manners, mezzotint, 18" x 14" (45.7cm x 35cm), "D Martin pinxt Martin sculpsit", 1771, British Museum.

Discourse Reynolds declares, "If a portrait painter is desirous to raise and improve his subject, he has no other means than by approaching it to a general idea." ¹¹⁶ Reynolds desired his portraits would elevate his subjects.

Beauty to Reynolds was an, "ideal distillation from the objects in the physical world."¹¹⁷ Reynolds' art is empirical; he observed and found a mean from that beauty. The assumption was that by generalizing from the particular and by eliminating what was specific and particular, artists proceeded to a "higher" more universal truth. Reynolds ideas reflect those of most Renaissance theories of art; the belief set out by Plato and Aristotle that truth and beauty were identified with the general.

In history painting man was seen in an ideal form, therefore, history painting out classed portraiture which painted a specific face. If portraiture adopted a general ideal of man then Reynolds concluded portraiture would be raised in stature. Reynolds urged that if a portrait painter were desirous to raise and improve his subject,

"He leaves out all the minute breaks and peculiarities in the face and changes the dress from a temporary fashion to one more permanent, which has annexed to it no ideas of meanness from its being familiar to us."¹¹⁸

Martin's portraits show he clearly stood with his fellow Scot, suggesting he would have agreed with Smart's sentiments that, "there is something foreign to the spirit of the Scottish tradition of portraiture as a whole in the assumption that the good people who came to an artist's painting-room for likenesses of themselves require 'improvement' on canvas."¹¹⁹

No written evidence has come to light on what Martin thought about his own portraiture. It appears he did not set down his own aesthetic tastes on paper. This may not be to the detriment of Martin's work. As Macmillan states the clear change in Ramsay's portraiture was evident in the paintings and, therefore, "[The Dialogue on Taste] is useful, but it is hardly indispensable". ¹²⁰

In the 1770's Martin did use some of the devices seen in contemporary portraiture, for example, his Portrait of John Campbell of South Hall, (1771) emulates Ramsay's John Lord Mount Stuart (1759) in the wearing of a silk costume with elaborate Van Dyckian lace collar and the use of a sporting motif; Martin exchanges Ramsay's bow and arrow for a cricket bat. The pose of Margaret Kemble (1775) is reminiscent of Reynolds', Mrs Abingdon As The Comic Muse, (1764/5). The lady stands with one leg crossed in front of the other with her right arm resting on a column. Also in his portrait Martin alluded to Copley's depiction of the same subject and it is believed Martin saw Copley's Margaret Kemble (c. 1770) before painting his own version. The position of the head and support of the head from the sitter's right hand closely resembles Copley's work.

Martin portrays the sitter as a person. Martin did not invest his sitters with the qualities of ethereal goddesses. In Martin's portraiture there is no equivalent to Reynolds' Mrs Hale and her children, as Mrs Hale characterises Euphrosyne. Even when Martin painted Janet and Anne Dundas attired for a fancy dress party the individuality of the two ladies is exposed. The accoutrements of Janet ensure the allusion to Cleopatra, yet Janet is not imbued with the spirit of the Egyptian Queen. In stark contrast Reynolds' portrayal of Mrs Siddons as the Tragic Muse, is replete with the character of the tragic muse as opposed to the person of Sarah Siddons. Martin's flirtation with theatricality permitted two portraits, Mr Savigny, in the character of Selim in Barbarossa (1771) and Portrait of a lady in the character of Emma, (1777).

The heroic and dramatic constituents of Reynolds portraiture, the thunderous clouds and crashing seas effected by light, were omitted by Martin. In ignoring the use of atmospheric colourings, Martin was following in Ramsay's footsteps.

Evidence that Martin absorbed the Dialogue on Taste is seen in the cool and tempered nature of his portraits. The natural



Plate 16: Portrait of John Campbell of South Hall, 66.5" x 53.75"
(168.5cm x 136.5cm), "Martin pinxit 1771", Collection Unknown.



Plate 17: Margaret Kemble, (1734-1824), 82.5" x 48.5" (209.5cm x 123.1cm), "D. MARTIN. PINXIT 1775", Firle Place Preservation Trust.



Plate 18: Janet and Anne Dundas, 96" x 73" (244.2cm x 185.6cm), Private Collection.

portraiture of Ramsay was echoed by Martin through the portrayal of individual faces in contemporary costume. Martin's portraits of Archibald Swinton of Kimmerghame, Sir Alexander Macdonald and James Irvine of Kingcausie indicate this. Martin did not concur with Reynolds when he espoused that, "It is very difficult to ennoble the character of a countenance but at the expense of the likeness..."¹²¹ Martin's hallmark was honesty of interpretation.

The very feminine portraits of Jean Blair and Elizabeth Rennie, Viscountess Melville, exemplify Martin's belief in beauty of the particular, eschewing idealised forms. Like Ramsay's Ann Howard, and the Honourable Anne Gray, Elizabeth Rennie is seen as a creature of nature and as individual as each flower in nature. If any adornment for an elegant female were needed Martin used flowers. Jewels and head-dresses do not often adorn his women.

PALETTE AND COLOUR.

Not only in composition did Martin mirror Ramsay but also in palette and colour. Martin, like Ramsay, could as easily use a delicate palette of many shades as an austere palette of dark and contrasting colours. The quiet pastel shades of Martin can also be found in the palette of Zoffany. The pastel colours of Zoffany's Mrs Woodhall (c.1770) find an echo in Martin's Mary Hamilton Nisbet and Elizabeth Rennie. In all these portraits the informal flowing dresses in delicate pinks and blues harmonise with the flowers held by each.

Martin maintained his soft and tranquil palette for the depiction of subjects out of doors in the natural world, for example, Mr Trotter of the Bush and Castlelaw, and Lady Lillas Seton-Steuart. Subjects painted in an interior situation, for example, Henry Dundas, 1st Viscount Melville and William Cullen show a restraint in the colours used. The black gown, worn by each, because it is one colour is used as a focus for light and is, therefore, subject to much shading. Whereas earlier in Wilson and Craigie the gown



Plate 19: Archibald Swinton of Kimmerghame, (1731-1804), 30" x 25" (76.2cm x 63.5cm), "David Martin pinxit 1769", Private Collection.

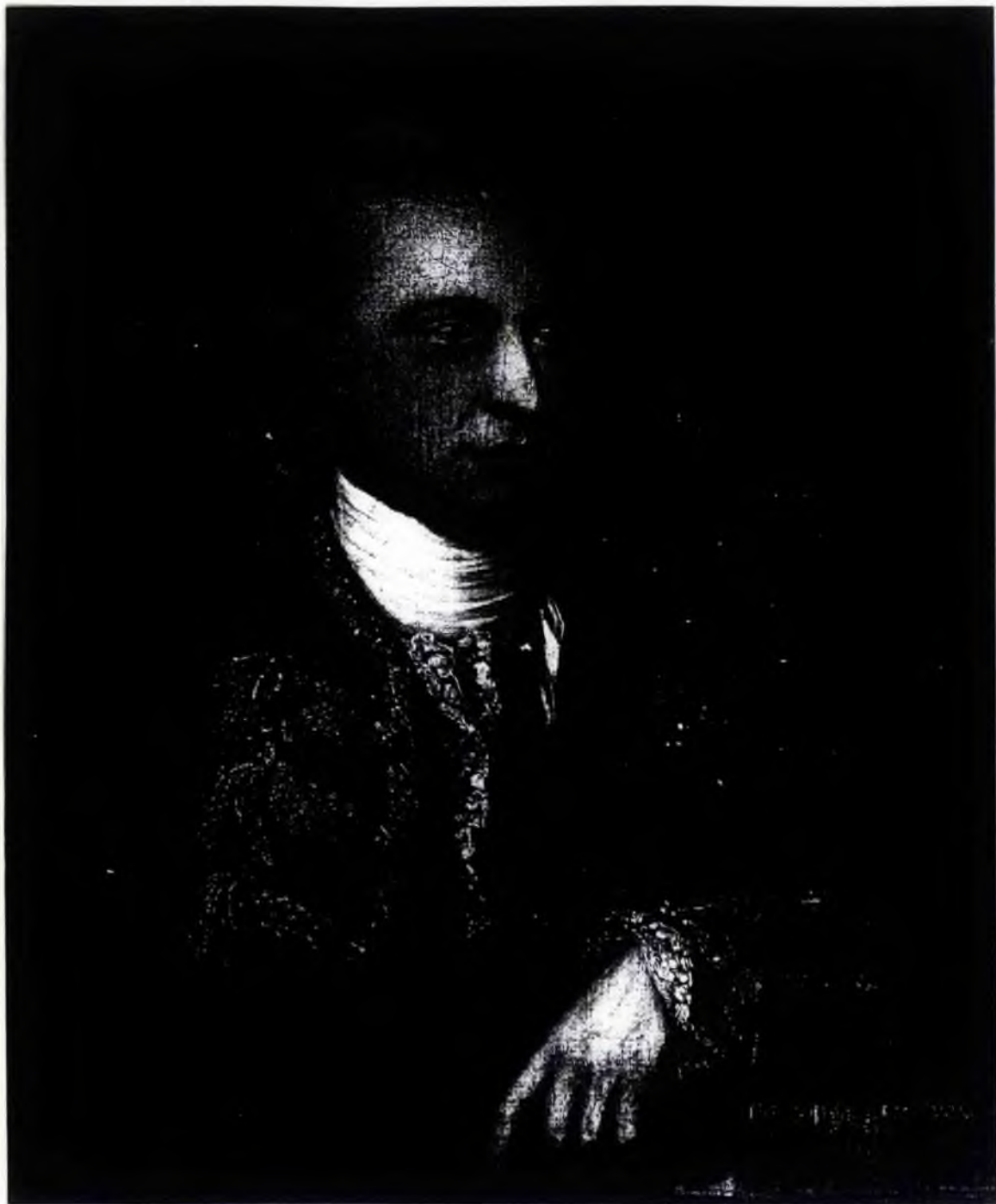


Plate 20: Sir Alex Macdonald, 9th Baronet and 1st Baron, (1745 - 1795), 30" x 25" (76.2cm x 63.5cm), "D Martin Pinx 1771", Private Collection.

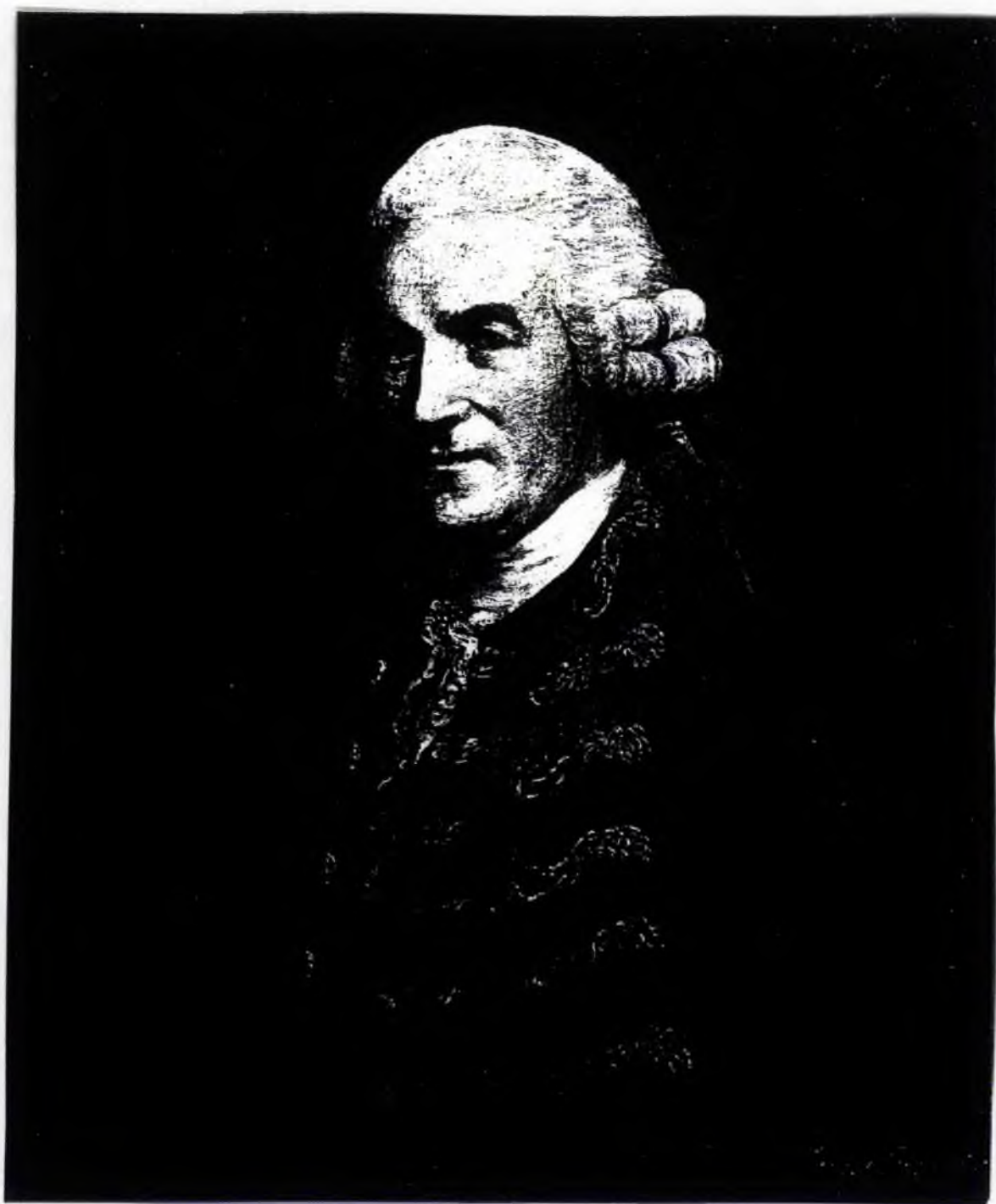


Plate 21: James Irvine of Kingcausie, (1717-1794), 30" x 25"
(76.2cm x 63.5cm), "D Martin pinxit 1772", Private Collection.

was a source of flatness, here it is used to create a feeling of depth.

Depth is certainly created in the portrait of Jean Blair, (c. 1772). The sitter is depicted in a simple pink dress with a blue sash. Surrounded by light her head and shoulders are clearly delineated thereby emphasising the edges of the painting; a device borrowed from Reynolds, for example in the later's portrait of Margaret Caroline, Countess of Carlisle, (c.1770/2). Also to heighten his subject's form Jean Blair's dark hair is arranged around the back of her neck and over her right shoulder which enhances her profile.

Having been influenced by the colours and palette of Ramsay and Zoffany, Martin's work also reveals a less obvious affinity with contemporary French painters. During his first Italian visit, Ramsay had been influenced by Imperiali and the Italianate colours when painting Dr Samuel Torriano. This influence remained and Ramsay's portrait of Agnes Murray-Kynynmond Dalrymple compares in its brilliance of colour to Torriano.¹²² Although Martin spent a year in Italy, his palette, on his return to London remained subdued.

The half length of Jean Blair with its simplicity in composition and colour was to become, with a few minor alterations, the studio piece. Adopting the contemporary flower patterned muslins, pearl clasps and sash tied waists Martin was set fare for the 1780's.

⁹³ Gibbon Williams A, Brown A, The Bigger Picture A History of Scottish Art, BBC Books, London, 1993, p.39.

⁹⁴ RSA Mss Minutes of the Society, 9., 1763-1764, p.87

⁹⁵ RSA Mss Subscription Book 1764-1772.

⁹⁶ Ibid

⁹⁷ Burke J, English Art 1714-1800, Clarendon Press, Oxford, 1976, p.234

⁹⁸ RA Mss SA/18/p.14 Letter Book of the Society of Artists of Great Britain

⁹⁹ RA Mss SA/6/4 [Rough] Minutes of the General Meeting 7th November 1769



Plate 22: Jean Blair, (d.1817), 30" x 25" (76.2cm x 63.5cm), 1772, Private Collection.



Plate 23: Elizabeth Rennie, 1st Viscountess Melville, 50.25" x 39.78" (127.6cm x 101.3cm), SNPG PG 2746.



Plate 24: JOHAN ZOFFANY, Mrs Woodhull, (1744-1808), 96" x 65"
(243.8cm x 165.1cm), c.1770, Tate Gallery.

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- 100 RA Mss SA/7/1 [Rough] Minutes of the General Meeting of Wednesday 10th January 1770. Rewritten in SA/4
- 101 RA Mss SA/4, SA/8, SA9/1 Minute Book of the General Meetings of the Society of Artists of Great Britain, and [Rough] copies.
- 102 RA Mss SA/9/1 [Rough] Minutes of General Meetings
- 103 RA Mss SA/9/1 [Rough] Minutes of General Meetings
- 104 RA Mss SA/39/42 Letter to James Payne, Esq., President of the Society of Artists of Great Britain from Martin, dated May 23rd 1772.
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- 106 Graves A, The Society of Artists of Great Britain, 1760-11791, George Bell & Sons, and Algernon Graves, London, 1907, p.158.
- 107 Holliday J, The Life of William, Late Earl of Mansfield, London, 1797, p.283
- 108 Wark R, Sir Joshua Reynolds Discourses on Art Yale University Press, 3rd Edition, 1988, p.100
- 109 Op cit, Holliday. p.281.
- 110 Ibid p.282
- 111 Letter from Christ Church
- 112 SRO RD2/244 Part 1, Register of Deeds, Inventory of Dupplin House including a list of paintings
- 113 Holliday J, The Life of William, Late Earl of Mansfield, London, 1797, p.281
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- 115 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.141
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- 117 Wark R, Sir Joshua Reynolds Discourses on Art, Oxford University Press, 1988, third edition, p.xix
- 118 Ibid p. 72
- 119 Smart A, Allan Ramsay, Painter Essayist and Man of the Enlightenment, Yale University Press, 1992, p.141
- 120 Macmillan D, Painting In Scotland The Golden Age, Phaidon Press, Oxford, 1986, p.27
- 121 Wark R, Sir Joshua Reynolds Discourses on Art, Oxford University Press, 1988, third edition, p.72
- 122 Smart A, Allan Ramsay, Exhibition Catalogue 1992, Trustees of the National Galleries of Scotland, Edinburgh, 1992, p.18.

Individuality 1780-1787

The Edinburgh practice which Martin established from 1780 was enormously successful, a view endorsed by the eighty three fully documented works listed in the Catalogue, many of which recorded the influential and intellectual figures of enlightened Edinburgh.

As noted in the Biography Martin divided the years 1780-1783 between practice in London and Edinburgh. In 1779 his address was still Deans Street, Soho, but by 1780 he had taken lodgings in Edinburgh. In his liaison with Christine Campbell we have the unlikely source of court evidence to place the portrait painter. In the years 1780-1783 he undertook decorative commissions depicting the two Charteris ladies, Frances, 1782 and Ann 17(84) and the pairs of husband and wife portraits, for example; Sir Robert Dalrymple and Elizabeth Graham, Mrs Dalrymple and Roger Hog of Newliston and his wife Rachel Missing, Mrs Roger Hog. Martin's oeuvre included the professional portraits of General Robert Watson of Muirhead, a military commander, and Robert Bruce, Lord Kennet, a Judge of the Court of Session.

From 1784 to 1787 Martin was unquestionably the dominant force in Scottish portraiture. Clearly the emotional fracas with Campbell did not damage his reputation. With the death of the Scottish based William Mosman in 1771 and the young Raeburn in Italy, Martin held the field. The honour of his appointment as painter to the Prince of Wales in Scotland, must have further enhanced his reputation and encouraged more clientele. This was a time of ascendancy for the Prince of Wales, his father already being ill.

Almost certainly Martin received the honour in 1785 as portraits from that date invariably carry the signature, "PWP". Despite royal patronage Martin did not execute a likeness of the Prince since the Royal Archive reveals no money was paid to the artist.¹²³



Plate 25: Lady Ann Charteris, (d.1793), 95" x 55" (241.6cm x 139.7cm), "Martin pinxt 1782", Private Collection.



Plate 26: Lady Frances Charteris, (d. 1848), 95" x 55" (241.6cm x 139.7cm), "Martin Pinxt 17(84)", Private Collection.



Plate 27: Mrs Elizabeth Dalzell, (née Graham), (d. 1825), 30" x 25"
(76.2cm x 63.5cm), "Martin Pinxt 1782", National Trust for
Scotland, The Binns.



Plate 28: Sir Robert Dalrymple, 4th Bt., (1726-1791), 30" x 25"
(76.2cm x 63.5cm), "Martin Pinxten 1782", National Trust for
Scotland, The Binns.

EDINBURGH.

Martin was able to reside and work in the Scottish capital constantly from 1783 because the city itself was undergoing political, economic and social change generating sufficient wealth to support a permanently based portrait painter of national stature.

The 1707 Act of Parliament deprived Scotland of an independent political body. Instead Scots were represented at Westminster. The sixteen seats in the House of Lords were largely controlled by the English government and the forty five seats in the Commons were controlled by managers, most notably Henry Dundas, the so-called "President of Scotland" who had been painted by Martin in 1770.

To compensate for the loss of political might the legal, academic and religious bodies in Scotland were left untouched. Also the Scottish Admiralty survived intact which must have delighted Martin who found great pleasure in sailing and owning ships. Martin's naval portraits which included Captain Patrick Hunter (1786) and Captain Sir John Lindsay, (1788/9) endorse the artists maritime interest. These groups had power, especially in the capital.

With the departure of the body politic, the judiciary became the new "court". Edinburgh's rich and powerful men had recourse to the law. The Faculty of Advocates, where the Select Society had originally met, was housed in the Parliament Hall and attracted the sons of the landed aristocracy and gentry, including Dundas, who came from a Midlothian land owning family. Well educated and cultured, such men formed a powerful and influential elite.

Academics came a close second in rank and status in a society in which education was highly valued. The University, by the end of the century, gained the reputation of being the most advanced institution of its type in Europe, taking the mantel from Leiden.



Plate 29: Captain Patrick Hunter, 30" x 25" (76.2cm x 63.5cm),
"Martin P.W.P/Pinx 1786", Aberdeen Art Gallery.

The trading arrangements with England provided new markets and new money. Scots were not slow to take advantage of the promises held out by trading in the colonies especially India and America. Banks were needed and had been founded.

The most visible change to all those living in Edinburgh would have been the development of the New Town. Residents had previously lived in the Old Town in tenement flats between the Castle and Holyrood on the Royal Mile. In 1767 the foundations of the first houses were laid to plans by James Craig on the north side of the Mile. Craig's scheme created parallel streets with squares and crescents, similar to developments in Bath. Here, in the enlightened city, in the most fashionable district, Martin chose to live and open his studio.

PATRONAGE.

Dundas's political patronage covered whole areas of Scotland. In the north east for example he was able to reconcile the interests of the Duke of Gordon, Lord Fife, James Brodie, 21st laird of Brodie, Mr Findlater and Mr Grant.¹²⁴ These politically powerful men in turn patronised the arts. Martin painted the Duchess of Gordon and his 1785 Brodie of Brodie portrait, is one of the artists most expressive works.



Plate 30: James Brodie, 21st Brodie of Brodie, (1744-1824), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P. 1785", National Trust for Scotland, Brodie Castle.

The year before Brodie had returned from India to financially salvage the family estate. With the estate secure Brodie beams out of the canvas. Self assured and relaxed, his right arm resting "nonchalantly" ¹²⁵ on the back of the chair, he conveys an air of untempered integrity. The bright rich red coat and waistcoat echo his wealthy and healthy countenance.

Martin's most important source of patronage was the legal profession. His list of legal patrons included a Lord President, Sir Ilay Campbell; a Principal Clerk of Session, Alexander Orme of Balvaird; a Solicitor General, Henry Dundas, and several of the Judges of the Court of Session, including Robert Bruce, Lord Kenet, John Campbell, Lord Stonefield and Andrew Crosbie. In addition he painted the infamous Henry Home, Lord Kames, whose retiral speech referred to the rest of the judiciary as "auld bitches".¹²⁶

In his depiction of these sitters Martin developed further the "natural" portrait style experimented with in the previous decade, in which trappings of the Grand Manner; whether swags, busts or classical volumes were omitted. The distinctive red and white robes of the judges were less fussy, for example, than the coronation or Earl's robes of William Murray. The judicial robes speak for themselves; they embody and reflect the status and intellect of the patron.

Surprisingly the Faculty of Advocates did not commission Martin portraits at this time. The portraits of relevant lawyers have been acquired since. The Faculty of Advocates for example have a version of the Earl of Mansfield, head of the English legal system but not of the Lord President Sir Ilay Campbell. Other societies and bodies in Edinburgh did commission portraits to adorn their walls, for example, the Royal Company of Archers. (See Recognition, pp. 54-56).

The Medical Society of Edinburgh, now the Royal Medical Society, is thought to have commissioned the portraits of two of its members, William Cullen, 1776 and Joseph Black, 1787. It is very unfortunate that this can not be proved because the Medical

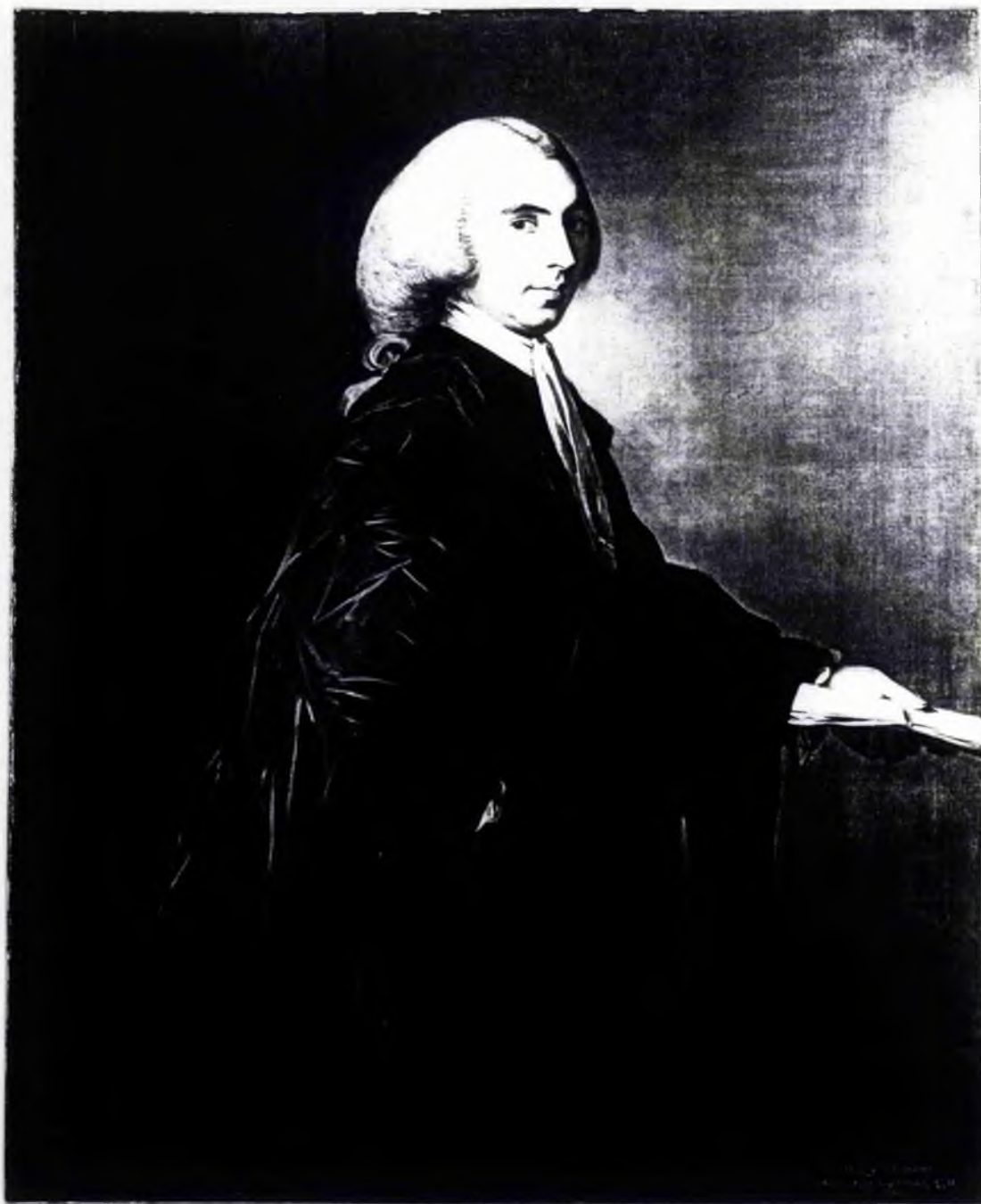


Plate 31: Henry Dundas, 1st Viscount Melville, (1742-1811),
50.25" x 40" (127.6cm x 101.6cm), 1770, SNPG PG 2745.



Plate 32: Jane Maxwell, Duchess of Gordon, (1749-1812), 39" x 35"
(99cm x 88.9cm), Collection Unknown.



Plate 33: Robert Bruce, Lord Kennet, (1718-1785), 30.5" x 25"
(77.4cm x 63.5cm), "Martin Pinxt 1782", Faculty of Advocates.



Plate 34: William Cullen, (1710-1790), 50" x 40" (127cm x 101.5cm), "Martin 1776", on loan from the Royal Medical Society to the SNPG PGI 260. Reproduced with kind permission of the Royal Medical Society.

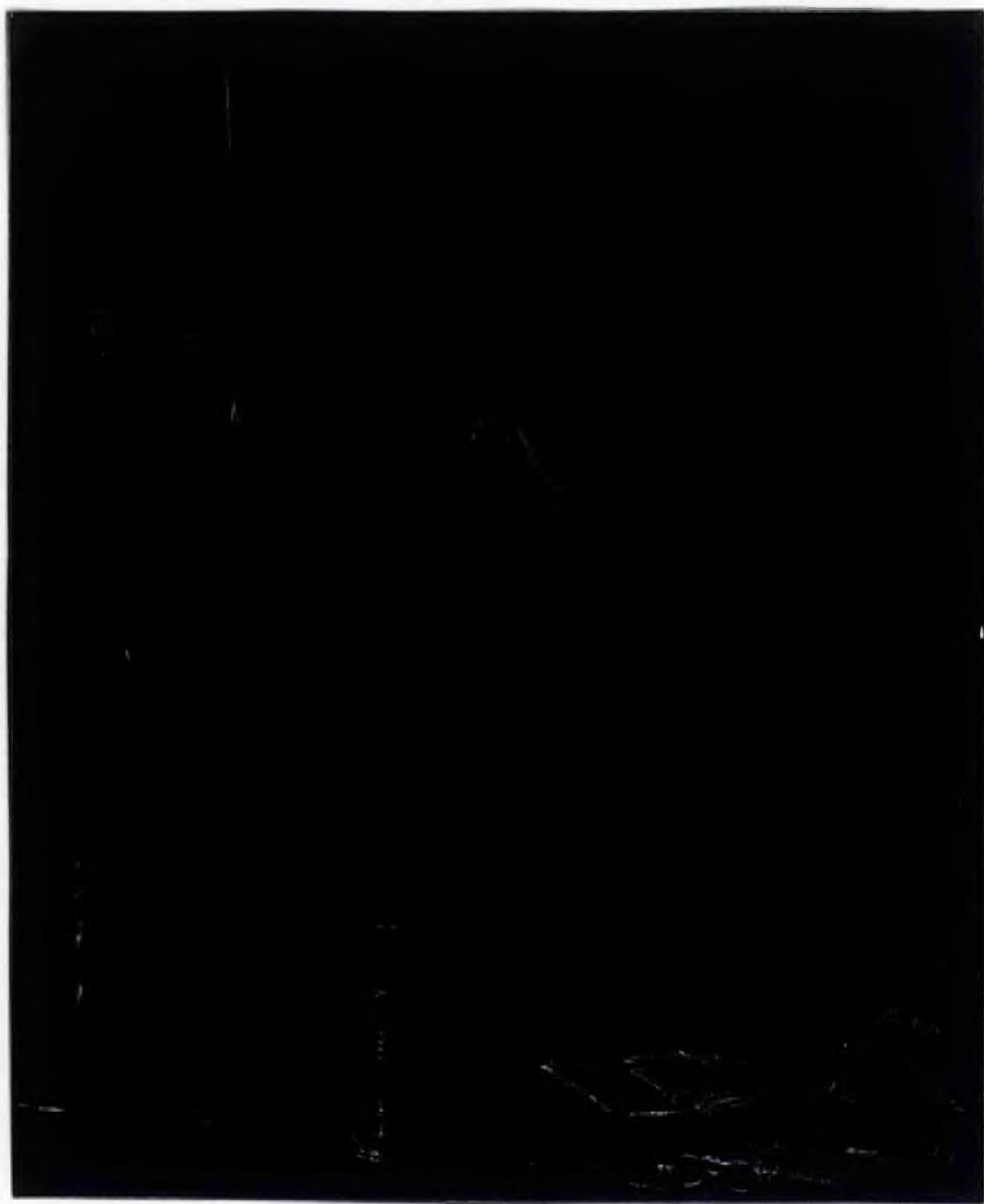


Plate 35: Joseph Black, (1728-1799), 50" x 40" (127cm x 101.5cm), "Martin P.W.P./pinxt 1787", on loan from the Royal Medical Society to the SNPG PGI 259. Reproduced with kind permission of the Royal Medical Society.

Society records start in 1778 two years after the Cullen portrait and there is a gap in the records from 1784 to 1797, so concealing the true background to the Black portrait.¹²⁷ It is likely that Black's portrait was painted as a partner to William Cullen. The portraits are the same size and both men wear academic dress. Both are involved in the process of thought and study.

"NATURAL" PORTRAITURE CONSOLIDATED.

Martin, in these portraits, further distanced himself from Ramsay by not merely depicting the facial features in a quiet attitude of contemplation. Martin's figures are shown actually participating in scientific investigation which contrasts sharply with Ramsay's William Hunter. Hunter, a surgeon and anatomist, is seated with dignity and poise, holding a sheet of paper; the emblem of learning.

The composition of Black's portrait concurs with the conventions of Martin's by now well established natural portrait style. Man was portrayed in his natural setting. Merchants were set against a backdrop of sea and ships, (cat no. 193), military men were painted on the battlefield, (see below), officials dominated their see (cat no 95), and the gentry appeared in the countryside, (cat no. 47).

The composition of General Thomas Gage, c. 1775 is repeated in General Robert Watson of Muirhead, 1781, and General Gabriel Christie, 1787. The generals stand in front of the battlefield; men and cannon fire are seen in the distance. Martin painted these portraits as individual generals engaging in their own individual battles. None of his sitters are depicted as the personification of war nor are they in the case of Reynolds' Admiral Keppel, 1753/4, in Apollo Belvedere pose. Martin dispenses with classical allusions to provide sharply "individual" portraits.

Martin's portrait of Sir William Forbes of Pitsligo after Reynolds would have been an easy commission to undertake from the point of view of the individuality and naturalness of the sitter. The portrait although inscribed "Sir Wm Forbes Bart 1800" was



Plate 36: General The Hon. Thomas Gage, (1721-1787), 82.5" x 54"
(209.5cm x 137.1cm), c.1775, Firle Place Preservation Trust.



Plate 37: General Robert Watson of Muirhead, (d. 1791), 50" x 40"
(127cm x 101.5cm), "Martin Pinx 1781", Private Collection.



Plate 38: General Gabriel Christie, (d. 1798), 50" x 40" (127cm x 101.5cm), "Martin Pinxt 1787", Collection Unknown.

clearly painted at an earlier date because Martin died in 1797. An engraving after Reynolds portrait appeared in 1786 ¹²⁹ which suggests Martin's portrait may have been painted c. 1786.

Sir William Forbes was a banker and financier in Edinburgh, whose bank, Forbes Bank had survived the 1772 crash. James Hunter joined forces with Forbes in 1773 and the bank then became known as Sir William Forbes, James Hunter and Co. James Hunter had married Jean Blair in 1770, who later inherited her father's Dunskey estate in Wigtownshire in 1777. Both Jean Blair and her husband's brother Colonel William Hunter were painted by Martin in 1772.

In 1786 and 1787 Martin painted members of the cadet branches of the Hunter family and because of this Forbes may have decided to have his likeness painted by Martin. The portraits of Robert Hunter of Thurston and his eldest daughter, Margaret Elizabeth Hunter, and James Hunter, 4th laird of Auchterarder and his wife Sarah Ballantine all illustrate the same quality of modesty and integrity, identified as essential ingredients of Martin's fully developed portrait style.

Outwith the full and three quarter lengths Martin restricted his backgrounds to either a neutral shade or minimal scenic relief, relying on subtle details to indicate the sitter's status and personality.

HALF LENGTH STUDIO PORTRAITS.

Restraint, truth and modesty are typical qualities of Martin's mature portraits. Whatever the female sitter's social position she is portrayed demurely whether it be the portrait of the rich heiress Jean Blair or the widowed Sarah Ballantine. Whereas Reynolds might flaunt the social position of his subject, Martin conveys the personality of the sitter.

Neither of the two influential ladies he painted, the Countess of Mansfield and the Viscountess Melville, incorporate indulgence. This propriety continued in the half length studio portraits as is

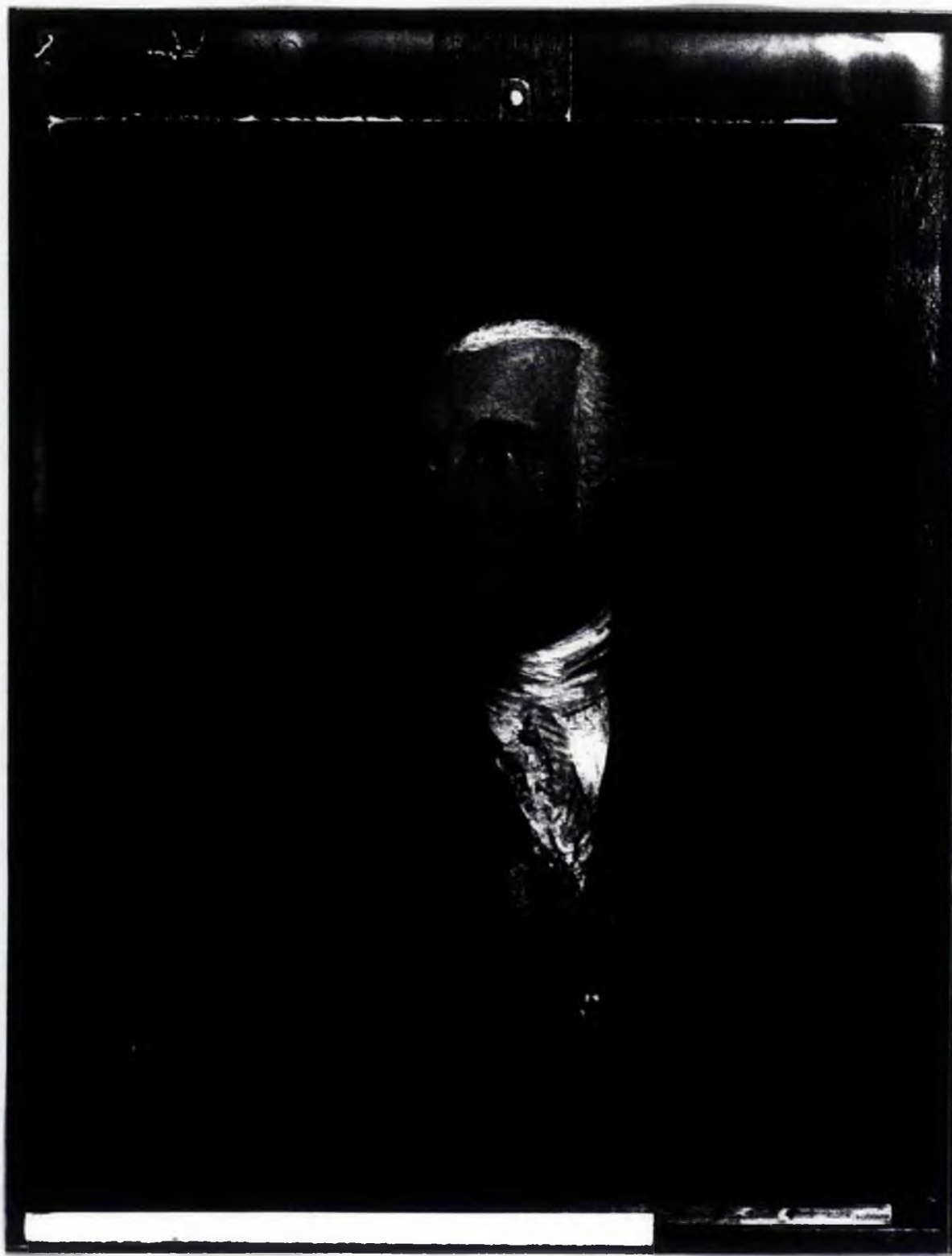


Plate 39; SIR JOSHUA REYNOLDS, Sir William Forbes of Pitsligo,
(1739-1806), 30" x 25" (76.2cm x 63.5cm), SNPG PG 1296.



Plate 40: Sir William Forbes of Pitsligo, (1739-1806), 30" x 25"
(76.2cm x 63.5cm), c. 1786, Private Collection.

evidenced, for example, in his portrait of Lady Susan Moncreiff, 1782, wife of the Moderator of the General Assembly, who is set against a plain background, entirely without reference to affluence or material possessions. Interest focuses instead on Lady Moncreiff's face and pose. Her pose is one often favoured by Martin, with the sitter's face resting against a raised hand emphasising her upright carriage, slender neck and shoulders, conforming to contemporary etiquette.



Plate 41: Lady Susan Moncreiff, (1750-1826), 29.25" x 24.25"
(74.3cm x 61.5cm), "Martin Pinxt 1782", Private Collection.

The fine features and a demure expression on the pale, oval face constitute a formula adopted in contemporary portraits, for example, the Honourable Barbara Gray, 1787. The colour in both is soft and muted and the natural fresh tone of the skin complemented by delicate pink cheeks, small red lips and bright wide open eyes. Each eyelid is depicted by a single red line and the eyelashes, brown or black, are kept to a minimum. The less oily paint constituency and the longer, straighter brush strokes produce a more robust and "natural" finish than the silken polish of Ramsay.

Martin adapted an increasingly restricted range of colours from the 1780's onwards. This development is revealed by a comparison between the portraits of Susan Moncreiff 1782, pl 41., and Joanna Swinton, 1787, pl 95. On the whole Martin's colours tend to be duller than those of Ramsay but the colours chosen in each portrait are relative to the sitter, for example, younger women tend to be portrayed in lighter colours than their older counterparts. Even Martin's austere palette retained Ramsay's lightness, which revered the French colours as opposed to the Germanic colours of Kneller which were deep in colour and texture.¹³⁰

Martin's colour could be as bold as either Ramsay or Reynolds but was not always presented with the same intensity, this stemming from his preference for a more diffuse light, eliminating sharp contrasts between illuminated and non illuminated areas of pigment. In this he conformed to Reynolds advice that;

"Colour also needs to be truthful to aid the true depiction of a sitter in a painting. Colouring is true when it is naturally adapted to the eye, from brightness, from softness, from harmony, from resemblance, because these agree with their object nature and therefore are true"¹³¹

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- 123 Letter from the Royal Archive
- 124 Watson J S, The Reign of George III, 1760-1815, Clarendon Press, Oxford, 1960,p.282.
- 125 Irwin, D and F, Scottish Painters At Home and Abroad, 1700-1900, Faber and Faber, London, 1975, p.66
- 126 Tonge J, The Arts of Scotland, Kegan Paul, Trench, Trubner & Co Ltd., 1938,p.43.
- 127 Letter from the Royal Society of Medicine
- 129 Waterhouse E, Reynolds, Kegan Paul, Trench Trubner & Co Ltd., London, 1941,p.89.
- 130 Tonge J, The Arts in Scotland, Kegan Paul, Trench Trubner & Co Ltd., London, 1938, p.34
- 131 Wark R R, Ed, Sir Joshua Reynolds Discourses on Art, (3rd Edition) Yale University Press, London, 1988, p.121/2

Recognition 1787-1797

Martin's thriving Edinburgh practice faced competition from Henry Raeburn (1756-1823) during the late 1780's and early 1790's. Raeburn returned to the Scottish capital in 1787, after two years on the continent. An exchange of ideas may have taken place between the two artists since Martin modified certain Raeburn devices and Raeburn in his first portraits reflected Martin's influence. Initially Martin's portraits changed little but it becomes evident by the mid 1790's that he adapted a more focused use of light and looser brush work.

ESTABLISHED PORTRAITS.

Portraits painted in 1788-1789 reaffirmed qualities already identified in his work of the previous decade. In the portrait of Henrietta, Lucy and Joan Scott, 1789, for example, Martin depicts the innocence and naïvety of the children. A folly in a parkland setting provides the perfect backdrop to the natural enjoyment of the children. This portrait combines the informality of the Unknown Girl, 1771, running with her dog, and the innocence of youth evinced in the paintings of the two young boys, Sir John Archibald Murray, and William Murray of Henderland. These portraits are, "delightful evocations of youth." ¹³²

Likewise truth and modesty are seen in the paintings of Mary Barbara Drummond, 1788, wife of the Bishop of Edinburgh, Anne Stewart of Blairhall, 1788 and Charles Dalrymple 1789. These portraits show Martin's increased ability to depict feeling in the human face. Mary Barbara Drummond in her portrait wears a sad expression providing a feeling of melancholy. The sitter, however, was not a widow as was the case in the mournful Sarah Ballantine, 1787. These portraits do not stray far from the studio style with their austere palette, plain background and evenly diffused light.

The depiction of William Abernethy Drummond, Bishop of Edinburgh, 1788, against a bright red background filled with a



Plate 42: William Murray of Henderland, (b. c. 1775), 30.25" x 25"
(76.7cm x 63.5cm), "Martin Pinxt", c. 1785, Private Collection.



Plate 43: Sir John Archibald Murray, Lord Murray, (1779-1859), 30.25" x 25.25" (76.7cm x 64cm), "Martin", c. 1785, Private Collection.



Plate 44: Mary Barbara Drummond, Mrs William Abernethy Drummond, (1721/2-1789), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P./pinxt 1788", SNPG PG 2408.

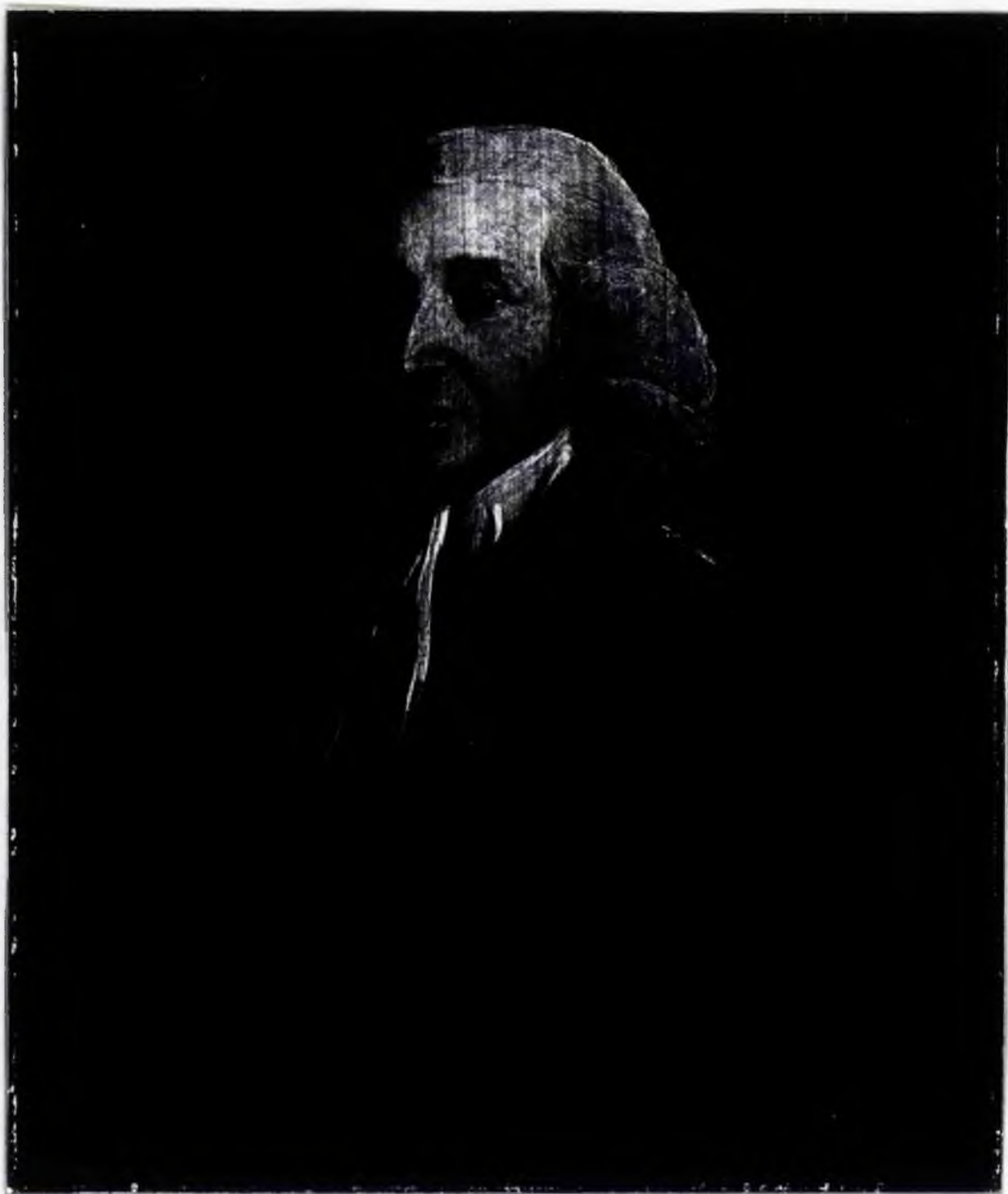


Plate 45: William Abernethy Drummond, (1719/20-1809), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P./pinxt 1788", SNPG PG 2407.

gold staff and mitre can only be attributed to a desire to inform the viewer of the sitter's position in the church. Martin did not usually favour allegorical symbols. Neither did Raeburn, and therefore, this departure for Martin cannot be attributed to the assimilation of a Raeburn device. Martin is illustrating Drummond's position in the church and Edinburgh society. The symbols are immediate and easily understandable.

PATRONAGE.

The extent and quality of Martin's patronage showed no signs of decline in the last decade of his practice. He continued to paint the landed gentry as well as representations of the legal profession; as the portraits of Lady Lillias Seton-Steuart, 1789, Charles Dalrymple, 1789, Henry Homes, Lord Kames, 1794, and the High Sherrif of Edinburgh, Mr Watson and his daughter Sarah, c. 1795, illustrate. He also attracted family loyalty: Wilhelmina Campbell, the Countess of Leven and David Nisbet 6th Earl of Leven were portrayed by Martin in 1782, whilst their son, Alexander, Lord Balgonie commissioned his portrait from Martin in 1793.

Civic portraiture further extended Martin's range of work. Earlier in his career he had painted a half length portrait of the Lord Provost of Edinburgh Gilbert Laurie, c. 1774 in the Provost's robes holding a document. Laurie held the position of Lord Provost from 1766 to 1768 and from 1772 to 1774. It is likely that the papers relate to a bill proposed by Laurie in 1774 for improving communications between Edinburgh and Leith.¹³³

In 1789 he painted John Grieve, Lord Provost of Edinburgh (having previously painted his wife Mrs John Grieve, in 1783), and in 1793 George Murdoch, formerly Provost of Glasgow. Grieve, berobed, held the position of Edinburgh's Lord Provost from 1782 to 1784 and from 1786 to 1788.¹³⁴ It would appear that the portrait of Grieve was begun in 1788 and finished in 1789.



Plate 46: Lady Lillas Seton-Steuart, 49.5" x 39.5" (125.7cm x 100.3cm), "Martin P.W.P. pinxit 1789", National Gallery of Scotland, 1718.



Plate 47: Provost George Murdoch of Glasgow, (1715-1796), 36" x 28" (91.5cm x 71.1cm), "Martin P.W.P. Pinxit 1793", Glasgow Museums: Art Gallery and Museum, Kelvingrove.

Murdoch, a merchant engaged in trade with Maderia, was portrayed after he had retired from the office of Provost of Glasgow; a position he held in 1754, 1755, 1766 and 1767. Murdoch wears contemporary brown coat and breeches, and holds a walking cane.

It is interesting to note that whilst the informal pose and composition of Murdoch reflects Martin's own style the portrait of Grieve bears compositional resemblance to John Alexander's portrait of George Drummond.¹³⁵ Drummond was Lord Provost of Edinburgh from 1725, serving six two-year terms of office. The portrait by Alexander, painted in 1752, shows a three quarter length Drummond standing in civic robes to the left of the painting his right hand on his hip. Through the open window the Royal Infirmary, the realisation of his civic ambition, is in view.¹³⁶



Plate 48: JOHN ALEXANDER, George Drummond, 49.5" x 40" (125.7cm x 101.5cm), 1752, reproduced with kind permission of the Royal Infirmary, Edinburgh.



Plate 49: John Grieve, Lord Provost of Edinburgh, 50" x 40"
(127cm x 101.5cm), 1789, Collection Unknown.

Martin's three quarter length portrait is of almost identical scale to Alexander's work. Martin has placed Grieve to the right of an open casement, his left hand resting on his hip. Through the open window the Edinburgh skyline is portrayed, showing part of the spire of St Giles cathedral. Even the angle of Grieve to the window and the proportion of the portrait divided between the subject and the window mirrors the earlier work.

Although the portraits of Drummond, Laurie, and Grieve depict the civic uniform and regalia of the Provost of Edinburgh the City of Edinburgh did not commission these portraits. The portrait Alexander painted of Drummond may have been commissioned by the Royal Infirmary of Edinburgh, its present home. The portraits of Laurie and Grieve are privately owned. Only this century has Edinburgh City Council sought to bring together engravings of the portraits of former Provost's portraits.

The portrait of George Murdoch as noted was not painted whilst Murdoch held office and, therefore, the portrait was a private commission. The painting was owned by the sitter's sister and her husband and passed through their family until it was sold at auction in 1931. It was bought and later bequeathed in 1943 to Glasgow Art Gallery and Museum, Kelvingrove.

NEW STUDIO.

In 1790, Martin was confident enough of his own success to buy and renovate No 4 James Square, Edinburgh, a house in which he lived and worked until his death. Set in the fashionable New Town Martin's studio was below his living quarters, where potential customers could browse among portraits already completed. The house also contained a well stocked library pointing to a level of investment that suggests the artist was confident of future commissions.

There is no mention of a specific pupil so it would seem Martin was working on his own and that he did not apprentice assistants on the scale of the Ramsay studio. He nevertheless taught Charles

Kirkpatrick Sharpe, an author and antiquarian, and Marjory Oliphant to draw. In a letter from Edinburgh, dated January 1793, Oliphant informs the reader, "[Martin] bid me paint boldly not with the point of the pencil."¹³⁷

THE ROYAL COMPANY OF ARCHERS.

A proficient marksman Martin acquitted himself with bow and arrow as well as paintbrush. In 1782 he won the Edinburgh Silver Bowl a prestigious prize dating from 1720 of a silver punch bowl and ladle. The Royal Company acquired what is now the Archers Hall in 1770 and started to commission works of art. At the 1783 annual meeting for the election of the Council and office bearers Martin's services as a portrait painter were called upon in the following manner,

"It was agreed at this time to ask Captain-General the Duke of Buccleuch to sit for his portrait to Martin the celebrated artist, who was a member of the Company, and had held several of the prizes." ¹³⁸

Martin offered to undertake the portrait as a present to the Royal Archers. Unfortunately the commission was never carried out despite the Company's decision in 1788 to remind the 3rd Duke of Buccleuch of his promise to "stand to Mr Martin in the character and dress of Captain-General." ¹³⁹

The Royal Company were not "deprived of the privilege of possessing a specimen of this artist's work, which still hangs universally and justly admired in [the] Archers Hall." ¹⁴⁰ In fact the Company own two Martin portraits. The first is a half length painted in 1789 which was bought by the Royal Company at a later date, 1873 for fifteen guineas.¹⁴¹ The sitter is believed to be James Ochoncar, Master of Forbes (1765-1843), an Army General, after other suggestions including a self portrait of Martin were dismissed.¹⁴² This portrait is dominated by the sitter. Martin has captured the *contrapposto* three quarter pose of the body to the solid squareness of the feathered bonnet. The solidity of the portrait is echoed in the firm grasp of the upright bow which in



Plate 50: James Ochoncar Forbes, Master of Forbes, (1765-1843), 29.25" x 24.25" (74.3cm x 62.2cm), "Martin P.W.P. pinxt 1789", Royal Company of Archers.

itself provides a pictorial structure. The fresh, open face of Forbes is complemented by the green tartan uniform with silver-tasselled buttonholes.

The portrait which has been so universally admired is that of Sir James Pringle of Stichill, President of the Council, 1783 to 1809. Pringle attired in field uniform stands in the open countryside; his bow perpendicular to his body having unleashed an arrow. This full length was commissioned and painted for the Royal Company, presented by Martin in 1795 and hung the following year.¹⁴³

In the painting of Pringle Martin demonstrates his ability continually to improve his portraiture. Pringle's robustness of manner and decisive look indicate Martin's assurity. This is particularly evident if, for example, the portrait is compared with the full length of Robert Trotter of the Bush and Castlelaw which also depicts a gentleman engaged in sport. Trotter was very much subdued by the pastel hues whereas the firm colours of the uniform enhance Pringle's eminence against the natural setting.

The elegant execution seen in James Ochoincar Forbes is again to be found here. Pringle's "well-modelled face, convincingly firm hands"¹⁴⁴ and shapely legs emphasize Martin's ability and maturity. Martin has deftly shadowed the bow on Pringle's breeches successfully focusing light and shade. Martin has emboldened Pringle by bringing him to the fore of the painting. This has been achieved by directing the light from the right of the painting and illuminating the subject from the side and behind. Pringle's upright manner and confident attitude enhance his physical presence.

This confidence was not misplaced. Pringle had had a choice in 1791 of choosing his artist; Martin or Raeburn. He chose Martin. The younger, less experienced Raeburn received the lesser commission to paint Dr Nathaniel Spens, (1728-1815), later President of the Company, 1809-1815. In composition the two paintings, which are hung as a "pair" are similar. Martin, probably the more naturally cautious, painted Pringle in static pose



Plate 51: Sir James Pringle of Stichill, 4th Bt., (1726-1809), 93" x 58.5" (236.5cm x 148.6cm), "Martin pinxit", c.1791, Royal Company of Archers.

whereas Raeburn's Spens is ready to set his arrow in flight. Raeburn, however,

"had not yet the experience to bring it off; the stance is unsteady and the action of the arms unconvincing. Nor is Spens happily integrated with the surrounding landscape, chiefly because the arbitrary frontal lighting from outside the picture space bears no relation to the suggestion of a sunset in the background."¹⁴⁵

In eighteenth century terms Martin's fine brushwork and highly polished edge were the better received. With the century drawing to a close ideas were nevertheless changing.

RAEBURN - A PUPIL OF MARTIN?

The relationship between Martin and Raeburn is usually only very lightly touched on in Scottish art historical literature; either to say Raeburn was Martin's pupil or the two artists worked in isolation. No conclusive evidence has come to light to support either supposition and the situation appears more complex. The two artists, aside from professional rivalry, probably co-existed in Edinburgh without ill humour and certainly socialised together, for example, at the Royal Company of Archers, to which Raeburn was admitted on 9th April 1791.¹⁴⁶

The confused nature of the relationship between the artists is touched on in the memoirs of the well known surgeon Benjamin Bell (1749-1806). His father George Bell had his portrait painted as a companion to his wife's portrait. Originally George Bell was painted by Martin and then a copy of this portrait was painted by Raeburn. When Raeburn was requested to make the copy, "he confidently maintained that he had been himself the author of the original and only confessed his mistake and that reluctantly, when indisputable proof had been adduced."¹⁴⁷ The tale continues, "The probable explanation of the circumstances seems to be that the countenance only, perhaps the hands too had been painted by Martin, while his promising pupil filled in the remainder."¹⁴⁸

Such co-operation could not have occurred without at the very least a close relationship between the artists.

Cunningham states Martin lent Raeburn pictures to copy.¹⁴⁹ As both men lived in George Street between 1788-1790 this would have been easy to do. It is likely that if such an arrangement had been reached it would have taken place earlier in Raeburn's career. The lending ceased when Raeburn allegedly sold a painting after one of Martin's portraits as his own. It is noticeable that the blame is laid at Martin's door for "unjustly" accusing Raeburn of this act.¹⁵⁰ This is at odds with the assertion that years later, "the kind words of Martin were still in [Raeburn's] ears, and his paintings before him."¹⁵¹ Martin, has not only suffered from neglect by art historians but bias because of Raeburn's subsequently successful career. With hindsight Cunningham denegrates Martin's abilities in order to further enhance those of Raeburn.

AN EXCHANGE OF IDEAS.

Raeburn because of his later fame is assumed to have influenced Martin. This can be questioned. Martin's Provost George Murdoch according to Macmillan displays the effect of Raeburn on the older artist.¹⁵³ The effect, however, is not explained. It could mean the prominent face illuminated by a pool of light. It could be the self absorption which Macmillan claims is a Raeburn device, previously seen in Reynolds.¹⁵⁴ The two points raised are in fact the outcome of gradual change which Martin had been pursuing for many years.

The more open and fluid brushstrokes were first evident in Martin's Self Portrait, 1760's. The restraint which followed and the highly finished smooth texture of Martin's work was a product of years of painting Coronation portraits after Ramsay. In the 1780's he again loosened the flow and application of paint. The surfaces and finish were less silken. Martin did not adopt the "broad, massy and vigorous"¹⁵⁵ brushstrokes of Raeburn. The older artist was also untouched by Raeburn's use of light and

shade. Martin avoids the heavy shading and contrasting light for his more natural and even shading.

COMPETITION.

Nor can it be accepted that, because of the competition from Raeburn, "Martin presently gave up the contest in despair, and retired from the field."¹⁵⁶ Martin continued to paint portraits until his death when several lay unfinished in his studio. This period when compared to 1780-1787 shows no marked decrease in the number of commissions received by the artist.

As already stated in 1791 Martin was chosen by Pringle in preference to Raeburn. Martin was able to maintain his position in Edinburgh by continuing to paint in his own style. The early Raeburn portraits were criticised by their patrons, for example, the Duke of Buccleuch, for being unfinished. In addition the shading was considered to be, too dark and amorphous and really constituting proper shadows. These were "problems" which Raeburn overcame; but at the time ensured Martin continued receiving commissions, for example the Portrait of a Man, 1794 and Captain Kerr of Calderbank, c.1796.

Martin's technique may not have been affected by Raeburn but he may have been prompted to reassess his position not least for the fact he had to compete for commissions. In this sense Martin adjusted to Raeburn, for example, moving to James Square in 1790 to distance himself from, "the lad [Raeburn] in George Street."¹⁵⁷

The compositions of Martin's portraits did not alter significantly. In the likeness of Mrs Watson, 1795 seated with a folded newspaper in her right hand Martin repeats a standard pose, for example, Marjory Murray, Lady Inverness, cat no. 177. Some former ideas were revived. In the portrait of Mr Watson and his daughter, Sarah c.1795, Martin captures the intimate and loving relationship between father and daughter. The bond between them is as strong as that seen in James Russell and James Russell,



Plate 52: Portrait of a Man, 38" x 28.75" (96.5cm x 73cm), "Martin P.W.P. pinx 1794", Private Collection.



Plate 53: Mrs Watson, 90" x 70.5" (219.6cm x 178.9cm), "Martin P.W.P. pinxit 1795", Collection Unknown.

1769. The son shows his father a piece of work and the smiles of each show their mutual appreciation.

The presence of Raeburn may have spurred Martin into exhibiting Portrait of a Gentleman at the Royal Academy in London in 1790.¹⁵⁸ He had only exhibited once before at the Royal Academy in 1779; A gentleman; whole length.¹⁵⁹ This may have been an attempt to maintain his stature south of the border, having practised in Edinburgh from the mid 1780's. Martin also took the unusual step of painting portraits from miniatures. This may have been directly inspired by Raeburn who painted miniatures before portraits. Martin painted posthumous portraits of Nicholas Graham of Gartmore, and his wife, Margaret Cunninghame in 1794. He made several versions of the later portrait. These portraits were painted after the miniaturist John Bogle (1746? - 1803).

It seems almost incomprehensible that portraits by two such differing artists, Martin and Raeburn, could be the subject of debatable attribution. There are portraits, however, that fit into this category. The attribution of Robert Cunninghame Graham of Gartmore can be questioned. One portrait is owned by the SNPG (cat no 158) and the other is in a private collection (cat no 282).

The portraits are more usually known as Robert Graham of Gartmore. Robert, son of the above Nicholas Graham of Gartmore and Margaret Cunninghame, introduced the name Cunninghame, from his mother, on inheriting the estate of Finlaystone, the seat of the Earls of Glencairn. The Earls of Glencairn, John Cunningham, 14th Earl and his brother James Cunningham, 15th Earl, both previously painted by Martin, (cat nos. 49 and 163), both died childless in 1791 and 1796 respectively.

Until recently the SNPG version was attributed to Martin but since 1992 Raeburn has received the attribution. The painting is initially difficult to attribute with any assurity but when compared to Sir James Playfair (painted in 1797) the doubts recede. Both the Playfair and Robert Cunningham Graham



Plate 54: Nicholas Graham of Gartmore, (1695-1775), 50" x 40" (127cm x 101.5cm), "D Martin P.W.P./Pinxit 1794", after John Bogle, on loan to the National Trust for Scotland, Culzean Castle from a Private Collection.



Plate 55: Lady Margaret Cunninghame, (d.1790), 50" x 40" (127cm x 101.5cm), after John Bogle, c. 1794, on loan to the National Trust for Scotland, Culzean Castle from a Private Collection.

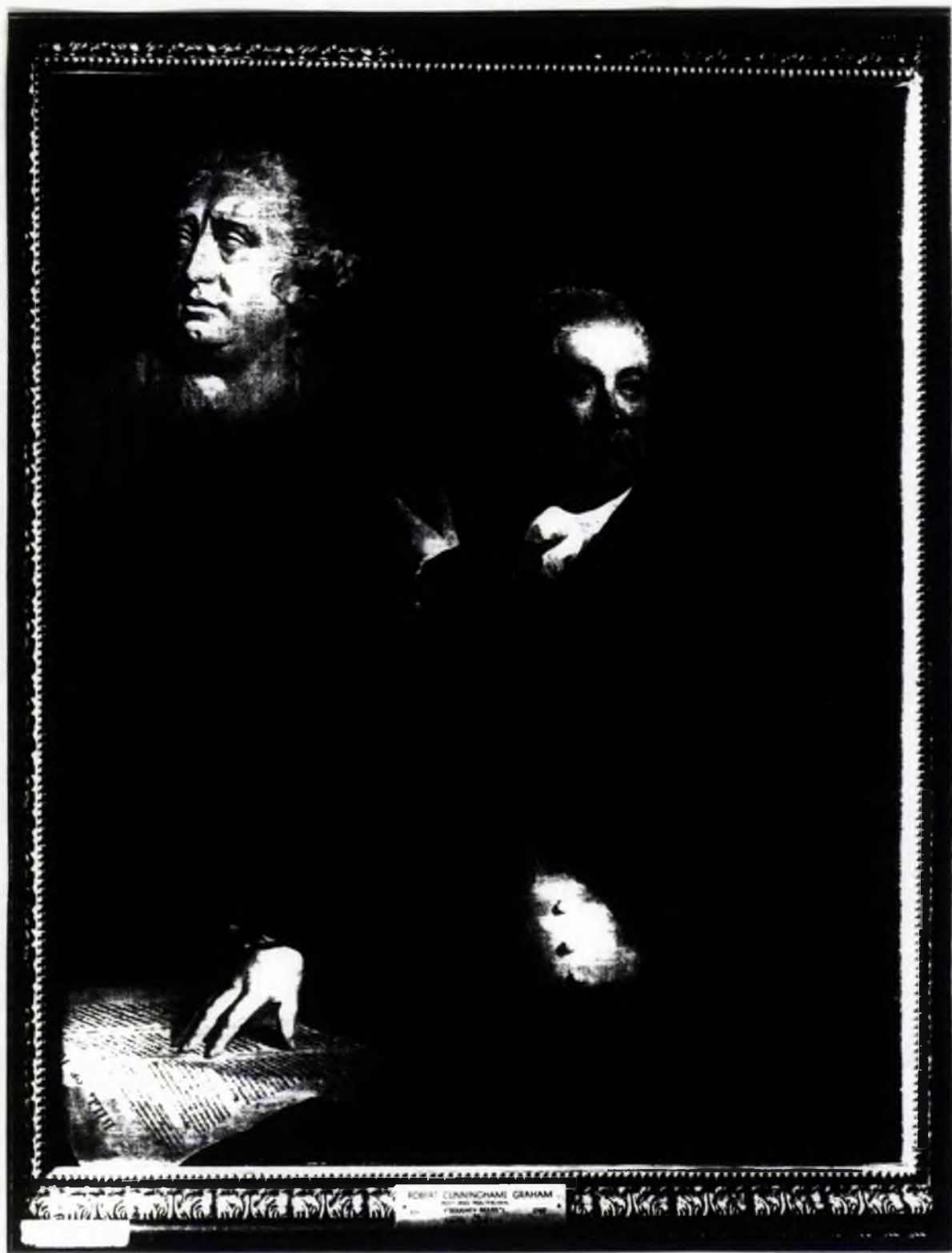


Plate 56: Robert Cunninghame Graham of Gartmore, (d. 1797), 50" x 40" (127cm x 101.5cm), c. 1794, SNPG PG 885.

paintings display the same softly diffused light and fine brushstrokes, Martin's authorship is further suggested by similarities in the depiction of facial features and wigs.

Cunningham Graham's political stance is indicated by the reference to the bust of Fox and the bill laid on the table. This effect is reminiscent of Martin's other portraits inclusive of statuary. The busts of Newton and Homer are, for example, integral to the portraits of Franklin and Mansfield respectively. It is this fact which leads to the conclusion that the SNPG portrait is in fact by Martin an attribution that is enhanced by the family connections involved. Robert Graham of Gartmore sat to Martin before 1796 when he inherited the Glencairn estates. Robert's parents having died he commissioned Martin to paint their portraits and the only material he could work from were miniatures by John Bogle. If this is the case Robert may have commissioned his portrait closer to 1794 when Martin was copying the work of Bogle.

UNFINISHED BUSINESS.

The portrait of Sir James Playfair, painted by Martin in 1797 appears to have been one of the last portraits he completed. Unfortunately the painting was left unsigned on the artist's sudden death. It has since been inscribed with the artist's signature, "Martin PWP 1798." It is signed in the style of Martin but the fluid and elongated handwriting does not match Martin's own neat and compact lettering. Whether it was signed in 1798 as the portrait left the studio or was signed years later remains uncertain.

132 Irwin D and F, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p.67

133 Whitson T, Lord Provosts of Edinburgh, 1296-1932, University Press, Edinburgh, 1932, p.73

134 Ibid, p.81

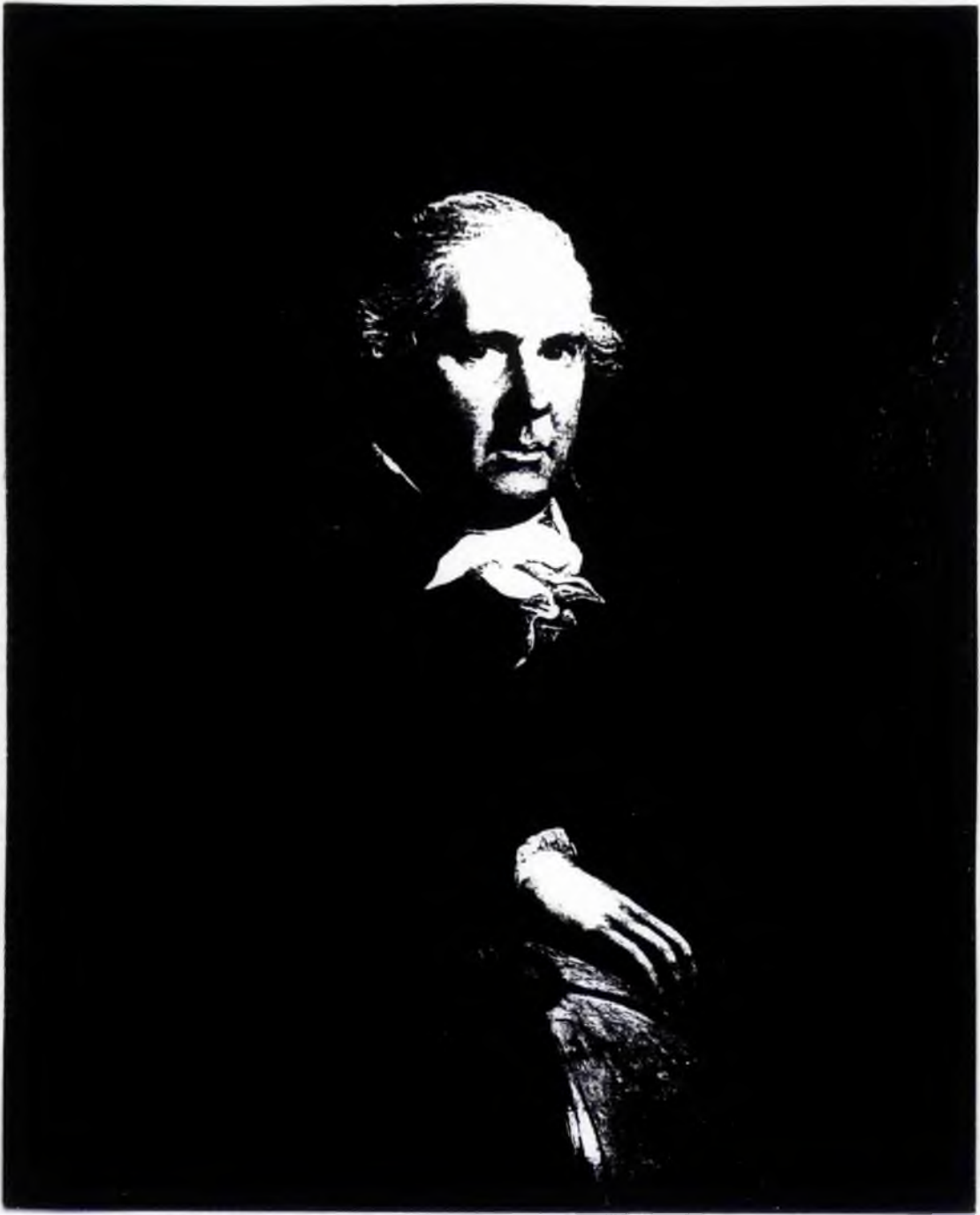


Plate 57: James Playfair D.D., c.59" x 39.75" (c.150cm x 101cm),
c. 1797, University of St Andrews.

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- 135 Illustrated in Holloway J, Patrons and Painters Art in Scotland 1650-1760, Alna Press Ltd, 1989, p.108
- 136 Ibid, p.108
- 137 SNPG box file, pocket 1, no.2. Extract from a letter by Marjory Oliphant (married Dr Stewart of Perth in 1799) dated, Edinburgh Januray 1793.
- 138 Paul J B, History of the Royal Company of Archers, William Blackwood and Sons, Edinburgh, 1925, p.99
- 139 Hay I, The Royal Company of Archers 1676-1951, William Blackwood and Sons Ltd, Edinburgh, 1951, p.277
- 140 Op. cit., Paul J B, p.99
- 141 Op. cit., Hay I, p.277
- 142 Ibid, p.277
- 143 Ibid, p.282
- 144 Op. cit., Irwin D and F, p.67
- 145 Ibid, p.154
- 146 Op. cit., Paul J B, p.373
- 147 Bell B, The Life, Character and Writings of Benjamin Bell, 1749-1806, Edmonston and Douglas, 1868, p.6
- 148 Ibid, p.6
- 149 Cunningham A, Lives of the Most Eminent Painters, Vol II, George Bell & Sons, London, 1879, p.260
- 150 Ibid, p.260
- 151 Ibid, p.259
- 153 Macmillan D, Scottish Art 1460-1990, Mainstream Publishing, Edinburgh, 1990, p.110
- 154 Ibid, p.152
- 155 Op. cit., Cunningham A, p.262
- 156 Ibid, p.266
- 157 Ibid, p.265
- 158 Graves A, The Royal Academy of Arts; A Complete Dictionary of Contributors and their work from its foundation in 1769-1904, Vol 3, Henry Graves & Co Ltd, London, 1905, reprinted 1970, p.201
- 159 Ibid, p.201

Conclusion

Martin's successful career which culminated in his dominance of Edinburgh portraiture during the 1780's, is sufficient to confirm that he should not be seen merely as a supporting role to either Ramsay or Raeburn.

Artistically Martin consolidated the Scottish tradition of natural portraiture. This natural style was rooted in Ramsay's Dialogue of Taste and the emphasis he placed on illustrating the specific and individual. Although Martin did produce the grandiose portraits of Franklin, Mansfield, and Pringle, it is his half lengths which reveal true tenderness and humility. His half lengths, like Ramsay's David Hume and Lord Drummore, seek to illustrate character without recourse to unnecessary accoutrements. His refusal to elevate a sitter, as purported by Reynolds, not only contributes to the advancement of his own individual style, but also removes him stylistically from the English school and places him squarely in the Scottish tradition, providing a basis for Raeburn's later development as a portraitist.

The accusation most frequently levelled at Martin is one of uneven quality in execution,¹⁶⁰ yet the signed and dated portraits of the 1780's and 1790's show a remarkable degree of consistency in their accomplishment. With over three hundred portraits catalogued Martin was obviously highly regarded by his patrons, many of whom made repeated use of his artistic talents.

Martin, therefore, can now be revealed as a portrait painter of truly national stature, who provided a visual record of many leading figures of the Scottish Enlightenment. His two Self Portraits c. 1760's and c. 1770's (cat nos. 208 and 243) solve the curiosity as to his looks; the real Scot, with wavy ginger hair and a pale skin. The simplicity of these modest Self Portraits is the key to his portraiture.

¹⁶⁰ Irwin F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber and Faber, London, 1975, p.68.

CATALOGUE OF OIL PAINTINGS

CATALOGUE CONTENTS

- i) List of Portraits in the catalogue
- ii) Documented Portraits, in chronological order
- iii) Attributed Portraits, in alphabetical order
- iv) Portraits previously attributed to Martin, now no longer accepted as by the artist

LIST OF PORTRAITS IN THE CATALOGUE:

Documented Works:

1. Walter Wilson 1755
2. Lady Manners 1765
3. General Henry Fletcher (1768)
4. Lady Manners 1768
5. James Byres 1769
6. Henry Grant 1769
7. Lady Sophia Hope 1769
8. Mr Langlands of Charlton, Kent 1769
9. Archibald Swinton of Kimmerghame 1769
10. Mary Hamilton Nisbet (1769)
11. James Russell and his son James Russell 1769
12. David Hume 1770
13. Two Antiquaries in Van Dyck costume 1771
14. Sir Alex Macdonald 1771
15. Lady Frances Manners 1771
16. Lady Montgomery 1771
17. Portrait of John Campbell of South Hall 1771
18. Unknown Girl 1771
19. James Irvine of Kingcausie 1772
20. George Brodrick, 4th Viscount Midleton, 1773
21. Margaret Kemble 1775
22. James Bruce of Kinnaird 1776
23. William Cullen 1776
24. Alexander Orme of Balvaird 1776
25. William 1st Earl of Mansfield 1776
26. William 1st Earl of Mansfield
27. William Murray, 1st Earl of Mansfield 1777
28. Sir Robert Anstruther of Balcaskie 1780
29. Lady Janet Erskine 1780
30. Louisa Whyte 1780
31. Martha Whyte 1780
32. General Robert Watson of Muirhead 1781
33. Helen Amix 1782
34. Robert Trotter of the Bush and Castlelaw 1782
35. Lady Ann Charteris 1782

36. Mrs Elizabeth Dalyell (née Graham) 1782
37. Sir Robert Dalyell 1782
38. A Lady of the Fisher family (1) 1782
39. A Lady of the Fisher family (2) 1782
40. A Lady of the Fisher family (3) 1782
41. A Lady of the Fisher family (4) 1782
42. Robert Bruce, Lord Kennet 1782
43. Robert Bruce, Lord Kennet 1782
44. Wilhelmina Nisbet, Countess of Leven
45. David, 6th Earl of Leven
46. Lady Susan Moncreiff 1782
47. Sir Archibald Campbell of Succoth 1782
48. Miss Campbell of Ballimore 1783
49. James Cunninghame, 14th Earl of Glencairn 1783
50. Mrs Graham (Helen Mayne) 1783
51. Mrs John Grieve 1783
52. Mrs Houstoun of Jordan Hill 1783
53. General Duncan Campbell of Lochnell 1783
54. Roger Hog of Newliston 1783
55. Unknown Lady, 1783
56. Lady Frances Charteris 17(84)
57. A Young Girl 1784
58. William Ogilvie of Hartwoodmyres 1784
59. Catherine Moncrieff 1784
60. An Officer 1784
61. Andrew Fletcher of Saltoun 1784
62. Hon John Skottow 1784
63. Elizabeth Elliot of Wolflea 1784
64. William Murray of Henderland (mid 1780's)
65. Sir John Archibald Murray (mid 1780's)
66. James Brodie 1785
67. A Gentleman 1785
68. Francis 8th Lord Napier 1785
69. William Frazer Tytler 1785
70. Unknown Lady with her Daughter 1785
71. Campbell of Stonefield (post 1785)
72. Alexander Campbell of Barcaldine 1786
73. Mary Campbell 1786

74. Margaret Elizabeth Hunter 1786
75. Captain Patrick Hunter 1786
76. John Macdonald of Inglesmauldie 1786
77. Sarah Ballantine 1787
78. Professor Joseph Black 1787
79. General Gabriel Christie 1787
80. Lord President Ilay Campbell, Lord Succoth 1787
81. Alexander, 7th Lord Elibank 1787
82. Honourable Barbara Gray 1787
83. Alexander Murray, Lord Henderland 1787
84. Elizabeth MacGilchrist 1787
85. Joanna Swinton 1787
86. General Trotter 1787
87. Anne Stewart of Blairhall 1788
88. Mary Barbara Drummond 1788
89. William Abernethy Drummond 1788
90. Mrs Wardlaw of Netherbeath 1788
91. Portrait of a Young Man "Archibald Seaton" 1788
92. Charles Dalrymple 1789
93. James Ochoncar Forbes, Master of Forbes 1789
94. John Grieve, Provost of Edinburgh 1789
95. Henrietta, Lucy and Joan Scott 1789
96. Lady Liliaston-Steuart 1789
97. Miss Gray of Teassis 1789
98. Unidentified Sitters 1790
99. Unknown Lady With Child and Dog 1790
100. Sir James Pringle of Stichill
101. "General James Wolfe" 1791
102. Alexander, Lord Balgonie 1793
103. Provost George Murdoch 1793
104. Nicholas Graham of Gartmore 1794
105. Henry Home, Lord Kames 1794
106. Portrait of a Man 1794
107. Mrs Watson 1795
108. Mrs Dalrymple
109. Marion McCullum (post 1785)
110. Mary Roddam (c. 1770)
111. Lady Sinclair with her children Kate and John

112. Mrs John Clerk of Tobago

Attributed Works:

113. David Ogilvy, titular 6th Earl of Airlie

114. John Gore, 1st Lord Annaly

115. "John Dunning, Lord Ashburton"

116. James Hunter, 4th Laird of Auchterarder

117. Mrs Baker

118. Malcolm Fleming of Barochan

119. Henry Bathurst, 2nd Earl of Bathurst

120. Joseph Black

121. Jean Blair

122. Hugh Blair

123. Lady Bridget Bouverie

124. Eleanor Brisbane

125. Thomas Brisbane of Brisbane

126. Capt. Charles Kerr of Calderbank

127. Miss Calender

128. Sir Archibald Campbell

129. Elizabeth Campbell and son John

130. Robert Steuart of Carfin

131. Dr Alex Carlyle

132. The Rev. Dr Alex Carlyle

133. Mary Sandilands of Coustin

134. David Craigie

135. Andrew Crosbie

136. Lady Margaret Cunninghame, Culzean Castle

137. Lady Margaret Cunninghame, The Binns

138. Sir Hew Dalrymple, 1777

139. Sir Hew Dalrymple, 1788

140. General Sir Hew Whiteford Dalrymple

141. William Nisbet of Dirleton

142. Sir George Douglas

143. Elizabeth Knox, Mrs Andrew Duncan

144. Janet and Anne Dundas

145. William, son of Robert Dundas, as a Royal Archer

146. Mary, Lady Elibank

147. Mary Clara Eliphant
148. Alexander Farquharson
149. Mrs Adam Ferguson
150. Capt. Fisher
151. Benjamin Franklin, 1767
152. Benjamin Franklin, c.1767
153. Benjamin Franklin
154. Benjamin Franklin, 1772
155. General the Hon Thomas Gage, c.1775
156. Mrs Gardyne
157. Robert Cunninghame Graham of Gartmore
158. Robert Welwood of Touch and Garvock
159. A Gentleman
160. Girl (in a pink dress)
161. Girl (in a white dress)
162. George, afterwards 4th Earl of Glasgow, with his sisters
163. John Cunninghame, 15th Earl of Glencairn
164. Willielma Campbell, Viscountess Glenorchy
165. Jane Maxwell, Duchess of Gordon
166. Penuel Grant
167. Thomas, 7th Earl of Haddington
168. Sir John Hall, 3rd Bt
169. Rev Robert Henry
170. Archibald Hope
171. Sir Archibald Hope, 9th Bart
172. Lady Elizabeth Hope
173. John, 2nd Earl of Hopetoun
174. James Hope Johnstone, 3rd Earl of Hopetoun
175. John Howard
176. Colonel William Hunter
177. Marjory Murray, Lady Inverness
178. Captain Johnston
179. Sarah Campbell of Jura
180. Henry Home, Lord Kames
181. Portrait of a Gentleman of the Keir family
182. Portrait of a Lady of the Keir family
183. Robert Bruce, Lord Kennet
184. The Hon Elizabeth Kerr

185. Mrs Kerr
186. Thomas Hay, 9th Earl of Kinnoull
187. 9th Earl of Kinnoull, Chancellor of the University, 1765-87
188. Lady
189. A Lady
190. Two Ladies
191. Gilbert Laurie
192. Thomas Dodd of Leith
193. Lady Elizabeth Leslie
194. Captain Sir John Lindsay
195. Captain John Lumsdaine
196. Lady Margaret Macdonald
197. Probably Elizabeth Diana Bosville, wife of Lord Macdonald
198. James Macpherson
199. Elizabeth, Countess of Mansfield
200. Elizabeth, Countess of Mansfield
201. William, 1st Earl of Mansfield
202. William, 1st Earl of Mansfield
203. Lord Mansfield, Chief Justice of England, 1775
204. William Murray, 1st Earl of Mansfield
205. Wm Murray, 1st Earl of Mansfield
206. William Murray, 1st Earl of Mansfield
207. William Murray, later 1st Earl of Mansfield
208. David Martin
209. Mary Martin (wife of Alexander Gowan)
210. The Rev Samuel Martin
211. Hon George Baillie of Jerviswood & Mellerstain
212. Henry Dundas, 1st Viscount Melville
213. Elizabeth Rennie, Viscountess Melville
214. David Smythe of Methven
215. Rachel Missing
216. Lady Wortley Montague
217. Susan Mary Murray
218. Hon Marjory Murray
219. John Hume of Ninewells
220. John Hume of Ninewells
221. An Officer
222. Elizabeth Patoun

223. Sarah Clementina, Lady Perth
224. James, Lord Perth
225. Miss Catherine Hope of Pinkie
226. Miss Elizabeth Hope of Pinkie
227. Sir William Forbes of Pitsligo
228. James Playfair D.D.
229. Portrait of a Gentleman
230. Portrait of a Gentleman, his wife and child
231. Portrait of a Lady
232. Portrait of a Lady
233. Portrait of a Lady
234. Portrait of a Lady
235. Portrait of a Lady with her son
236. Portrait of a Man at his reading desk
237. William Ramsay
238. Alexander Keith of Dunnotter and Ravelston
239. Alexander Keith of Ravelstone
240. Capt Patrick Rigg
241. Susan Randall, Countess of Rosebery
242. Robert Oliphant of Rossie
243. Jean Jacques Rousseau
244. George Fraser, 14th Lord Saltoun
245. Self Portrait
246. Mary Semple
247. Portrait of Sir John Sinclair
248. Elizabeth Rutherford, Lady Sinclair
249. John Campbell, Lord Stonefield
250. "Study of Two Children"
251. Lord President Sir Ilay Campbell, Lord Succoth
252. Miss Gray of Teassis
253. Robert Hunter of Thurston
254. Mr Trotter
255. Mrs Charlotte Trotter
256. Elizabeth and Thomas Trower
257. Sir Harry Moncreiff Wellwood of Tulliebole
258. "Unknown Officer"
259. Unknown Sitter
260. Untitled Woman

- 261. "Untitled Woman"
- 262. John Fitzpatrick, Earl of Upper Ossary
- 263. Hugh, Lord Warkworth
- 264. Mr Watson and his daughter, Sarah
- 265. Rev Alexander Webster
- 266. Rev Alexander Webster
- 267. Jean Home of Wedderburn
- 268. Margaret Home of Wedderburn
- 269. James Wemyss
- 270. Mrs Ralph Willett
- 271. Woman

Previously Attributed Works, No Longer Accepted As By Martin:

- 272. Robert Adam
- 273. William Steuart of Ballechin
- 274. Emelia Stuart Belcher
- 275. Mary Boyack (Mrs John Martin)
- 276. Mary Buchanan
- 277. Archibald Campbell, eldest son of Lord Stonefield
- 278. Colonel Colin Campbell
- 279. Capt. Valentine Chrisholm
- 280. Portrait of an Old Lady - Frances Clark
- 281. General Robert Clerk
- 282. Alexander Spiers of Elderslie
- 283. Robert Cunninghame, Graham of Gartmore
- 284. 1st Earl Gray
- 285. Grizzel. As Hebe
- 286. Dr James Johnstone
- 287. William Jones with his wife Elizabeth
- 288. Henry, 3rd Marquis of Lansdowne
- 289. Mr Edward Marjoribanks Hallyards and Lees
- 290. "Probably David, 2nd Earl of Mansfield"
- 291. Margaret Wemyss, Countess of Moray
- 292. Amelia Murray
- 293. Capt The Hon Charles Napier, R.N.
- 294. Laurence Oliphant

295. The Prophet
296. Catherine Le Blanc - Lady Purves
297. Robert Ramsay
298. Alexander Keith of Ravelstone
299. Thomas Stewart
300. Alexander Udny of Udny
301. Unidentified Man in a Red Coat
302. Unknown Man
303. Sir Charles Preston of Valleyfield
304. George Bell Esq. of Woodhouselees
305. Young Man.

ii) Documented Portraits, in chronological order

1.

TITLE Walter Wilson, (1705-1769), Professor in Greek, United College, 1748-1769

MEDIUM oil on canvas

SIZE 30" x 24.75" (76.2cm x 62.5cm)

DATE 1755

SIGNED "D Martin 1755", right lower corner

INSCRIPTION No inscription

PRESENT OWNER University of St Andrews

GENERAL REMARKS 1/2 length wearing a dark green coat and black academic gown. See pl. 5. The painting is a companion piece to the portrait of David Craigie, cat no. 134.

CONDITION Good

TITLE Lady Diana Manners

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (125.7cm x 100.3cm)

DATE 1765

SIGNED "D Martin Pinxt 1765", lower left corner

INSCRIPTION No inscription

PROVENANCE Christies 10/2/1928, Lot 62. F. H. Reed sale Christies, 18/11/1955?/1956? (154).

LITERATURE Graves A, The Society of Artists of Great Britain, 1760-1791 George Bell & Sons Ltd., London, 1907, p.158. Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.11. Catalogue of the Royal Academy Exhibition of Scottish Art 1939, William Clowes & Sons Ltd., England, 1939, p.42.

EXHIBITED Edinburgh RSA, Scottish Fine Arts and Print Club Tenth Loan Exhibition, 1937, no. 18. London, RA, Exhibition of Scottish Art and Antiquities, 1939, no. 54.

GENERAL REMARKS 3/4 length, turned to the left, eyes to the front; in white over rose under-skirt; plucking a rose with her right hand. This portrait may have been exhibited at the Society of Artists in 1767, no.100, as Walpole describes the Portrait of a Lady; a rose in her hand. See pl. 58. (This is not Lady Frances Manners, who was painted and engraved in 1771; and apparently the "Lady Diana Manners" on the frame is incorrect). See cat no. 4.



Plate 58: Lady Manners, 49.5" x 39.5" (125.7cm x 100.3cm), "D Martin Pinxt 1765", Collection Unknown.

TITLE General Henry Fletcher, (1734-1803), Soldier and son of Lord Milton

MEDIUM oil on canvas

SIZE 49.63" x 39.75" (126cm x 101cm)

DATE Not dated

SIGNED "D Martin pinxt", left lower corner

INSCRIPTION No inscription

PROVENANCE Only recently returned to the Private Collection after being loaned to the Scottish National Portrait Gallery, PGL 265.

PRESENT OWNER Private Collection

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh 1990; p.110 and illus, p.109.

GENERAL REMARKS 3/4 length soldier in uniform with a cane, sword, tricorne hat, sash and military honour. Stands in a landscape. The uniform maybe that of a Colonel or Lt-Colonel of 35th Regiment, (later the Royal Sussex). Said to be painted pre-1768. See pl. 59.

CONDITION Good

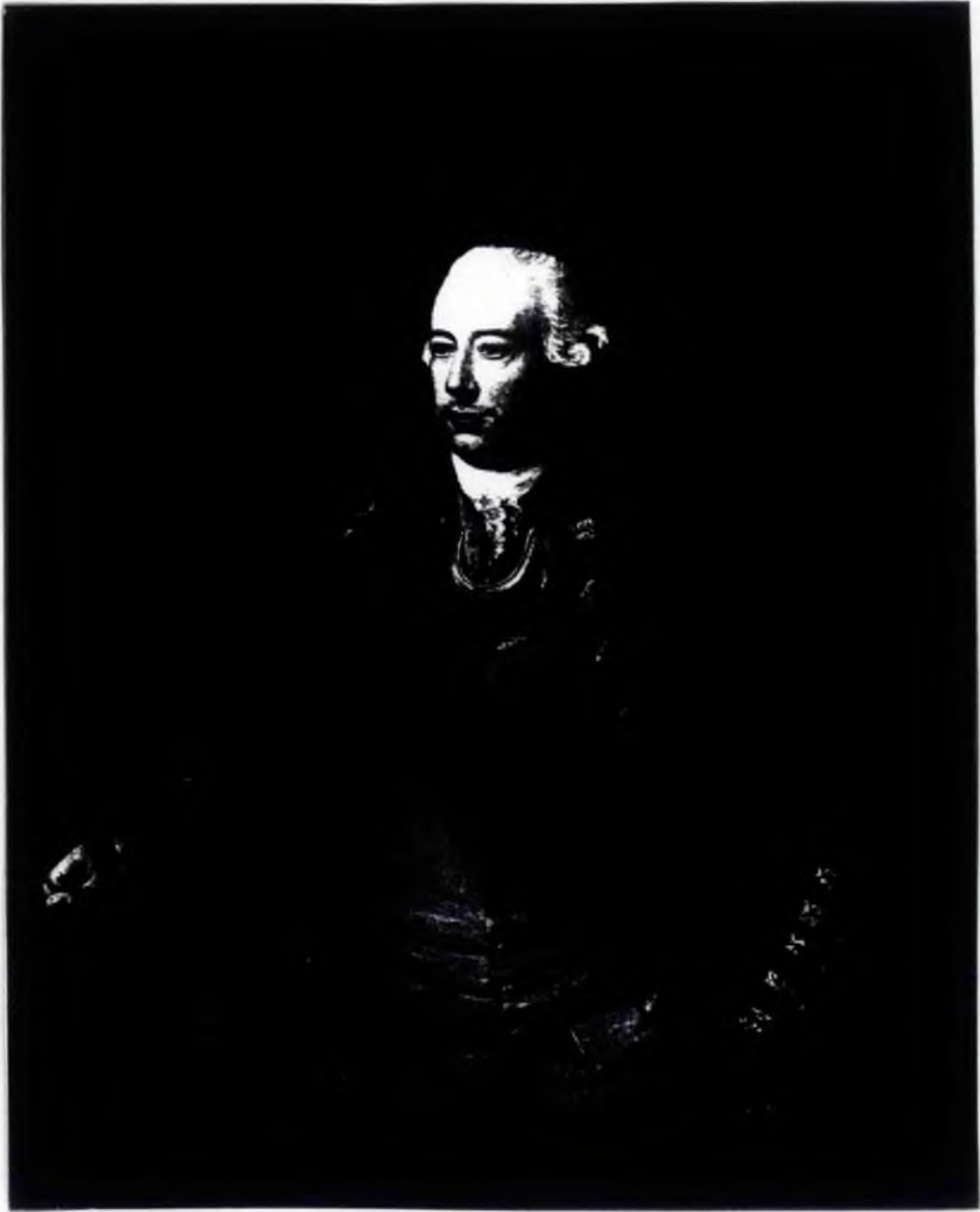


Plate 59: General Henry Fletcher, (1734-1803), 49.63" x 39.75"
(126cm x 101cm), "D Martin pinxt", pre 1768, Private Collection.

TITLE "Lady Lucy Manners"

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (125.7cm x 100.3cm)

DATE 1768, according to the National Portrait Gallery, London

SIGNED It is signed according to the National Portrait Gallery, London

PROVENANCE Wills Sale, Christies, 10/2/1928, Christies 18/11/1955, Lot 154.

LITERATURE For Lady Manners: Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11. Royal Academy Exhibition of Scottish Art, 1939, William Clowes & Sons, London, 1939, 2nd Edition.

EXHIBITED Lady Manners; Edinburgh RSA., Scottish Fine Arts and Print Club exhibition, 1937, (18); London, Royal Academy, Scottish Art and Antiquity exhibition, (54).

GENERAL REMARKS 3/4 length wearing a pink and white dress with embroidered sash, a blue scarf, with pearls in her hair, plucking a rose. This painting is of Lady Lucy Manners as the plaque on the frame reading "Lady Diana Manners" is apparently incorrect. This painting is not Lady Frances Manners, who was painted and engraved by Martin, 1771; so presumably the portrait of Lady Diana Manners is Lady Lucy Manners and the date has been incorrectly read. See cat no. 2.

TITLE James Byres, (1734-1817), Antiquarian to the aristocracy

MEDIUM oil on canvas

SIZE 29.38" x 24.5" (74.5cm x 62cm)

DATE 1769, according to the Apollo article below

SIGNED "D MARTIN PINXT", according to the Apollo article below

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Mrs R G Lees, a descendant of Patrick Byres,
James's father.

LITERATURE Ford B, James Byres Principal Antiquarian for the
English Visitors to Rome, Apollo, June 1974, p. 446-461, illus, p.447.

GENERAL REMARKS 1/2 length, seated, wearing a dark red coat.
Byres holds an architectural plan in front of him, with a colosseum in
the background. It may have been painted to mark his election to
the Academy of St Luke the previous year.

TITLE Henry Grant

MEDIUM oil on canvas

SIZE 29.5" x 24.78" (75cm x 63.2cm)

DATE 1769 according to the Witt Library archive

SIGNED It is signed according to the Witt Library archive

INSCRIPTION No inscription

PROVENANCE Lord Charles Pelham Clinton Collection. Sold GSP 21/1/1988, Lot 9. Christies Important English Pictures, London 18/11/1988, Lot 136 and illus colour 136.

LITERATURE Christies Important English Pictures, catalogue, White Bros Ltd, London, p.196. Hislop R, The Annual Art Sales Index 1987/8, Art Sales Index Ltd., England, p.1218.

GENERAL REMARKS 1/2 length in uniform wearing a blue coat, buff waistcoat and white stock. In a painted oval.

TITLE Lady Sophia Hope, (1759-1828)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1769

SIGNED "D Martin pinxt 1769", according to the SNPG archive

PROVENANCE Noted in Musgraves List 1796 and in Hopetoun Inventory c. 1780 where it is referred to as painted "when 13 years of age". Known to be at Hopetoun House in 1950.

GENERAL REMARKS 1/2 length, facing the front, with a book in her right hand. See pl. 60. Sophia was the fourth daughter of John, 2nd Earl of Hopetoun, see cat no.173, and wife of 8th Earl of Haddington.



Plate 60: Lady Sophia Hope, (1759-1828), 30" x 25" (76.2cm x 63.5cm), "D Martin pinxt 1769", Collection Unknown.

TITLE Mr Langlands of Charlton, Kent

MEDIUM oil on canvas

SIZE 19.75" x 16" (49.9cm x 40.4cm)

DATE 1769

SIGNED "Martin/1769", centre right

INSCRIPTION No inscription

PROVENANCE Presented to the R.S.A., Edinburgh by D Douglas, Esq.,
W S 1881 on behalf of the Trustees of Mrs D Douglas.

PRESENT OWNER Royal Scottish Academy

GENERAL REMARKS Head and shoulders, wearing a bottle green coat,
facing to his left. See pl. 12. In the style of David Martin's Self
Portrait, cat no. 245.

CONDITION Craqueleure evident. Paint loss at the edges of the
canvas adjoining the frame.

TITLE Archibald Swinton of Kimmerghame, (1731 - 1804)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1769

SIGNED "David Martin pinxit 1769", lower left hand side

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, standing with his right arm tucked into his chocolate coloured waistcoat. His coat, also chocolate in colour, and waistcoat are trimmed with gold braid. See pl. 19.

CONDITION Good. Been cleaned.

TITLE Mary Hamilton Nisbet, (1750-1834), daughter of William Nisbet of Dirleton, m. 1st, William Hay of Newhall and 2nd, Walter Campbell of Shawfield

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated, (see General Remarks below)

SIGNED "D Martin Pinxt", lower left corner

INSCRIPTION "MARY, DAUGHTER OF WILLIAM HAMILTON NISBET/OF BELHAVEN, DIRLETON AND PENCAITLAND/MARRIED 1st WILLIAM HAY OF NEWHALL,/2nd WALTER CAMPBELL OF SHAWFIELD./Born 1750 - Died 183_ /David Martin 1737-1798" on a plaque attached to the frame.

PROVENANCE Inherited by Mrs Hamilton Ogilvy from Lady Ruthven and Mrs Campbell

PRESENT OWNER Private Collection

LITERATURE Catalogue of the Exhibition of Scottish Art, 1939; Royal Academy of Arts, London, 1939, 2nd Edition, p.42.

EXHIBITED Exhibited: Society of Artists, 1769 (106) - Walpole's description, "A basket of flowers and jasmine in her hair". London, Royal Academy of Arts, Exhibition of Scottish Art, 1939 (55).

GENERAL REMARKS 1/2 length standing holding a basket of flowers. Wearing a pink dress with a blue sash collar. Flowers in her hair. In a landscape. Painted c.1769 when it was exhibited at the Society of Artists. See pl. 61. Martin painted her father, William Nisbet of Dirleton, 1782, see cat no. 141.

CONDITION Very dirty, needs cleaning.



Plate 61: Mary Hamilton Nisbet, (1750-1834), 30" x 25" (76.2cm x 63.5cm), "D Martin Pinxt", c. 1769, Private Collection.

TITLE James Russell, d. 1773, Professor of Natural Philosophy at Edinburgh University, with his son James OR James, 1745-1836, President of the Royal College of Surgeons, Edinburgh; Professor of Clinical Surgery at Edinburgh University, as a boy with his father Professor James Russell

MEDIUM oil on canvas

SIZE 40" x 50.25" (101.5cm x 127.7cm)

DATE 1769

SIGNED "D Martin Pinxit 1769" on the brass segment running around the globe

INSCRIPTION No inscription

PROVENANCE Family ownership until purchased in 1962 by the Scottish National Portrait Gallery

PRESENT OWNER Scottish National Portrait Gallery, PG 1014.

LITERATURE Graves A, The Society of Artists of Great Britain, 1760-1791, George Bell & Sons, 1907, p.158. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., 1979, p.186. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990; p. 250 and illus. p.251.

EXHIBITED London, Society of Artists, 1769, no. 103 as "Portraits of a professor and his son".

GENERAL REMARKS Father and son, both named James Russell. The painting shows the elder James Russell seated at a desk with his son standing to his right. The younger James is looking to his father for approval of a piece of work the former has done. See pl. 11. A watercolour copy after Martin forms part of the collection in the Royal College of Surgeons, Edinburgh.

CONDITION Good

TITLE David Hume, (1711-1776), Philosopher and Historian

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE "1770" right hand side, 1/2 way down

SIGNED "David Martin Pinxt" right hand side, 1/2 way down

INSCRIPTION No inscription

PROVENANCE Christies, New York, 11/1/1989, Lot 28, illus.

PRESENT OWNER Private Collection

LITERATURE Catalogue of Loan Exhibition, Works of Old Masters And Scottish National Portraits, Board of Manufactures, 1883. Gray J M, Catalogue of Loan Exhibition, Scottish National Portraits, Board of Manufactures, 1884. Graves A, The Society of Artists of Great Britain, 1760-1791, George Bell & Sons, London, 1907, p. 158. Hislop R, The Annual Art Sales Index, 1988/9, Art Sales Index Ltd., England, p.1382.

EXHIBITED Edinburgh, Works of old Masters And Scottish National Portraits, 1883, no.36. Lent by J H A Macdonald, Esq. Edinburgh, Scottish National Portraits, 1884, no.524. Lent by the above.

GENERAL REMARKS 1/2 length wearing a green coat and seated facing right. See pl. 62.

Martin exhibited a mezzotint of Dr Hume after Ramsay at the Society of Artists in 1767, no. 250. The British Museum's, David Hume mezzotint is illustrated pl. 9.

CONDITION Cleaned in 1989.



Plate 62: David Hume, (1711-1776), 30" x 25" (76.2cm x 63.5cm),
"David Martin Pinxt/1770", Private Collection.

TITLE Two Antiquaries in Van Dyck costume

MEDIUM oil on canvas

SIZE 56.5" x 67" (143.5cm x 170cm)

DATE 1771, according to London NPG archive

SIGNED It is signed according to London NPG archive

INSCRIPTION "George Finch Hatton Esq", on left top and "Edward E D Finch Hatton", on the right top.

PROVENANCE Earl of Winchelsea and Nottingham sold Christies Sale 9.5.1947 Lot 29. Sothebys, British Paintings 1500-1850, London, 18/11/1987, Lot 41, illus colour 41.

LITERATURE Sothebys, British Paintings 1500-1850, catalogue, Hillingdon Press, Middlesex, p.41. Hislop R, The Annual Art Sales Index, 1987/8, Art Sales Index Ltd, England, 1988, p. 1218.

GENERAL REMARKS Two 3/4 length men in an interior, Edward standing, and George seated at a table, reading a book.

14.

TITLE Sir Alex Macdonald, 9th Baronet and 1st Baron, (1745-1795)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1771

SIGNED "D Martin Pinx 1771", according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, his left arm resting on a book. See pl. 20. Companion piece to, Probably Elizabeth Diana Bosville, wife of the 1st Lord Macdonald, cat no 197.

TITLE Lady Frances Manners

MEDIUM oil on canvas

DATE 1771, see General Remarks below

GENERAL REMARKS 1/2 length, standing in fancy dress costume, with a mask in her left hand. Martin engraved his portrait in the same year, 1771, 18" x 14" (45.7cm x 35cm), "D Martin pinxt" and "Martin sculpsit", at the base of the engraving, British Museum. See pl. 15.

TITLE Lady Montgomery

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1771

SIGNED "Martin pinx 1771", on the pedestal on the right

INSCRIPTION No inscription

PROVENANCE Christies, D'Abernon Sale, 28/6/1929, Lot 40. J Leger, London, 1929.

LITERATURE Christies, Important Pictures By Old Masters, including the D'Abernon Sale, catalogue, Wm Clowes & Sons Ltd., London, p.16.

GENERAL REMARKS 1/2 length, standing three quarters facing the front, her left arm resting on the pedestal. She wears a white muslin dress with yellow embroidery. See pl. 63.



Plate 63: Lady Montgomery. Details as above.

TITLE Portrait of John Campbell of South Hall, (1758-1817)

MEDIUM oil on canvas

SIZE 66.5" x 53.75" (168.5cm x 136.5cm)

DATE 1771

SIGNED "Martin pinxit 1771" middle right

PROVENANCE Christies, Important English Pictures, London,
23/3/1979 Lot 121, illus b/w.

LITERATURE Christies Important English Pictures catalogue, White
Bros, Ltd., London, p.80 and illus p.81. Hislop R, The Annual Art
Sales Index 1978/9, Art Sales Index Ltd., England, p.1021.

GENERAL REMARKS Full length as a boy wearing Van Dyck costume,
leaning on a cricket bat; in a landscape. John Campbell was Captain
of the 21st Light Dragoons, Colonel in the Argyll Militia and Deputy
Lieutenant of Argyll. See pl. 16.

TITLE Unknown Girl

MEDIUM oil on canvas

SIZE 49" x 39" (124.4cm x 99.1cm)

DATE 1771

SIGNED "D Martin 1771", according to the London NPG archive

PROVENANCE Christies, 24/5/1957, Lot 141.

GENERAL REMARKS Young girl, full length, running with her dog in a landscape. See pl. 64.



Plate 64: Unknown Girl, 49" x 39" (124.4cm x 99.1cm), "D Martin 1771", Collection Unknown.

TITLE James Irvine of Kingcausie, (1717-1794)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1772

SIGNED "D Martin pinxit 1772" right lower corner

INSCRIPTION "James Irvine Esq" right lower corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Irwin, F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975. p.66.

GENERAL REMARKS 1/2 length, facing three quarters right, wearing a dark blue coat with gold lace trim. In a feigned oval. See pl. 21. James's second wife was Lady Mary Forbes, only daughter of George, 3rd Earl of Granard.

CONDITION Very good. Never been touched since it was painted.

TITLE George Brodrick, 4th Viscount Midleton, (1754-1836)

MEDIUM oil on canvas

SIZE 36" x 28" (91.5cm x 71.1cm)

DATE 1773

SIGNED "Martin pinxit 1773" lower left corner

INSCRIPTION No inscription

PROVENANCE Gifted to Jonathon Davies, Head Master of Eton in 1773

PRESENT OWNER Provost and Fellows of Eton College

LITERATURE Cust L, Eton College Portraits, Spottiswoode & Co. Ltd., London, 1910.

GENERAL REMARKS 1/2 length seated, facing 3/4 to the right, his right arm resting on a book on a table; greyish-green coat, powdered hair and queue. Eldest son of George, 3rd Viscount Midleton. Succeeded his father as 4th Viscount, 1765. Entered Eton, 1766; 6th Form, 1771.

CONDITION Good. Never been cleaned.

TITLE Margaret Kemble, (1734-1824), wife of General The Hon. Thomas Gage

MEDIUM oil on canvas

SIZE 82.5" x 48.5" (209.5cm x 123.1cm)

DATE 1775

SIGNED "D. MARTIN. PINXIT 1775", lower left, along the edge of her dress

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Firle Place Preservation Trust

LITERATURE Firle Place Guide Book. Oswald A, Firle Place, Sussex, Home of the Viscount and Viscountess Gage, Part II, Country Life, 24th February, 1955, Vol 118, No 3032, p.564-567, and illus, p.566.

GENERAL REMARKS Margaret Kemble, daughter of Peter Kemble, President of the Council of New Jersey, married the Hon. Thomas Gage (1721-1787) on 8 December 1758, see cat. no. 155. The similarity in pose between this portrait, see pl. 17., and the one of her by John Singleton Copley (1737-1815) dated 1771, sold in 1983 from Firle and now in San Diego, suggests that Martin must have known the Copley portrait and been influenced by it.

CONDITION Good

TITLE James Bruce of Kinnaird, (1730-1794), Traveller

MEDIUM oil on canvas

SIZE 28" x 24" (71.1cm x 61cm)

DATE 1776

SIGNED "David Martin Pinx 1776", lower right corner

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, three quarters facing right. In a feigned oval. See pl. 65. Martin engraved his own portrait of James Bruce of Kinnaird, published by John Murray of Albemarle Street, London, 1830. The portrait was also engraved after Martin by Heath from the original painting in the possession of Sir John Henderson of Fordel, Bart. The Heath engraving, 4" x 4.5" (10.2cm x 11.4cm), can be seen in, Edwards Anecdotes of Painters, p. 289-591, Part II, 1808, presented by J H Anderson Esq., to the British Museum.

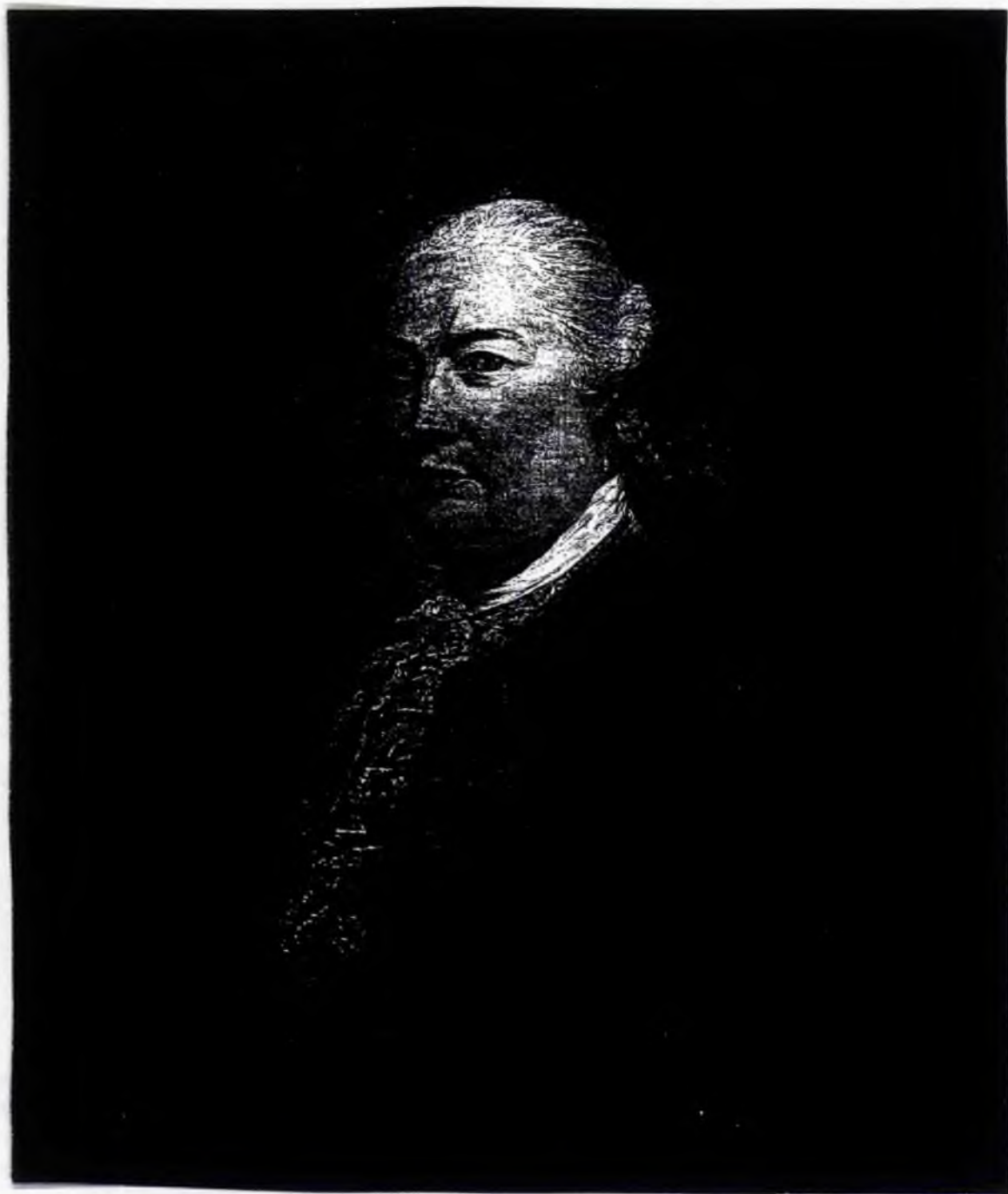


Plate 65: James Bruce of Kinnaird, (1730-1794), 28" x 24" (71.1cm x 61cm), "David Martin Pinx 1776", Private Collection.

TITLE William Cullen, (1710-1790), Chemist and Physician

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1776

SIGNED "Martin 1776", on spine of book

INSCRIPTION No inscription

PROVENANCE Commissioned by the Medical Society of Edinburgh, now the Royal Medical Society, of which Cullen was a member.

PRESENT OWNER On loan to the Scottish National Portrait Gallery from the Royal Society of Edinburgh, 1951, PGL 260.

LITERATURE Catalogue of the Loan Exhibition, Works of Old Masters And Scottish National Portraits, Board of Manufactures, 1883. Gray J M, Catalogue of Loan Exhibition, Scottish National Portraits, Board of manufactures, Edinburgh, 1884. Graves A, The Society of Artists of Great Britain, 1760-1791, George Bell & Sons, London, 1907, p.159. Beattie W, Catalogue for the Exhibition of Scottish Literary Personalities of the Eighteenth Century, Arts Council, 1951, p.12. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990; p. 78 and illus p.79.

EXHIBITED London, Society of Artists, 1776, no.64. Edinburgh, Works of Old Masters And Scottish National Portraits, 1883, no.58. Edinburgh, Scottish National Portraits, 1884, No 250. Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS Three quarter length, standing at his desk in academic dress. See pl. 34. Engraved in 1777 by John Beugo.

CONDITION Good

TITLE Alexander Orme of Balvaird, (d.1789), Principal Clerk of Session

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (74.9cm x 62.1cm)

DATE 1776

SIGNED "D. Martin Pinxt/1776", lower right corner

PROVENANCE Colonel George Malcolm, 1958, formerly at Portalloch House, Argyll

PRESENT OWNER Private Collection

LITERATURE Catalogue of Loan Exhibition, Works of Old Masters And Scottish National Portraits, Board Of Manufactures, 1883.

EXHIBITED Edinburgh, Works of Old Masters And Scottish National Portraits, 1883, no. 65. Lent by Miss Aytoun.

GENERAL REMARKS 1/2 length, facing the front. See pl. 66.

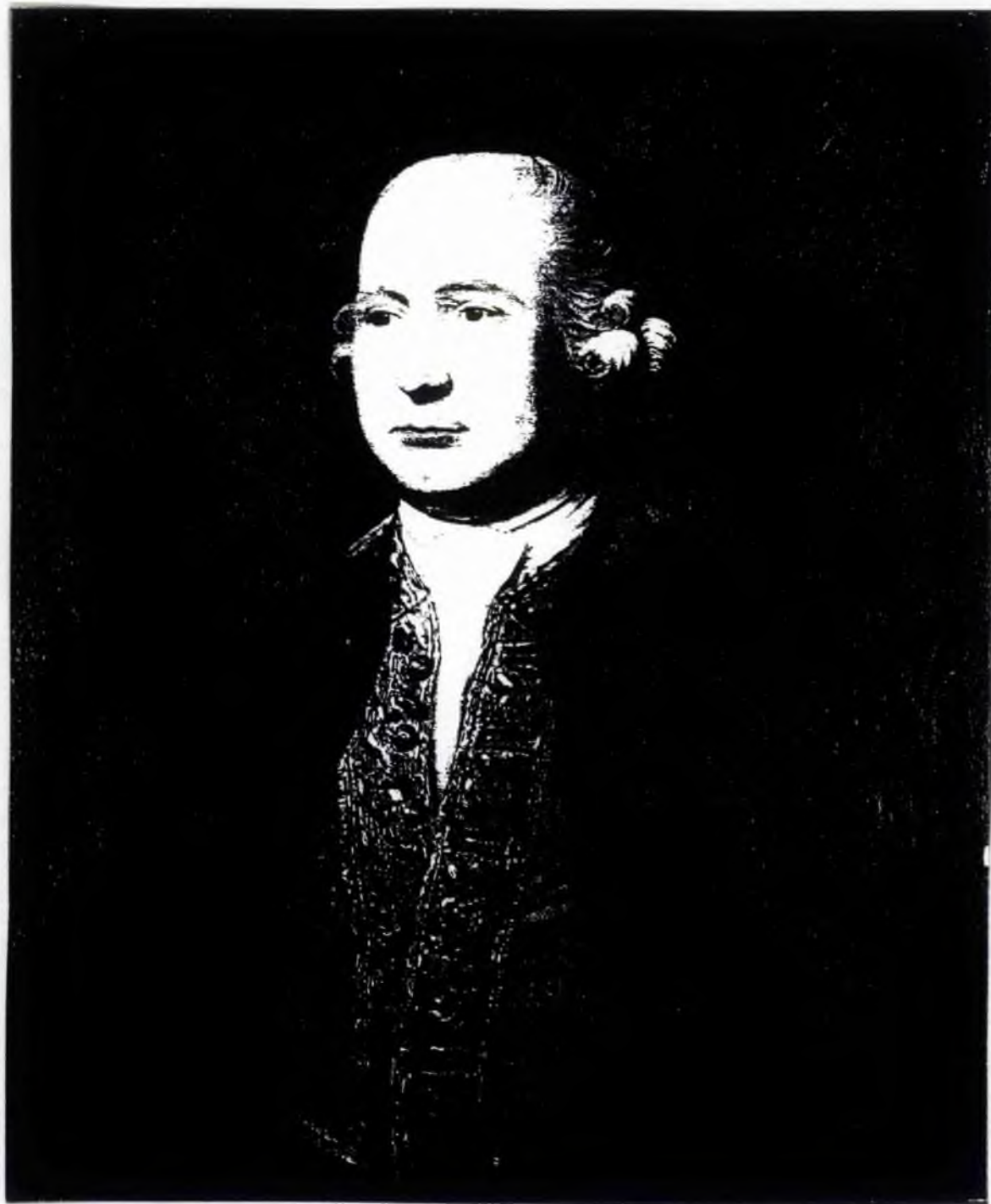


Plate 66: Alexander Orme of Balvaird, (d. 1789), 29.5" x 24.5"
(74.9cm x 62.1cm), "D. Martin Pinxt/1776", Private Collection.

TITLE William, 1st Earl of Mansfield, (1705-1793)

MEDIUM oil on canvas

SIZE 85" x 60" (240.7cm x 171cm)

DATE 1776

SIGNED "Martin Pinxt/1776", lower left corner

INSCRIPTION No inscription

PROVENANCE Been at Christ Church, Oxford since 1776

PRESENT OWNER Christ Church, Oxford, No. 189.

LITERATURE Graves A, A Century of Loan Exhibitions 1813-1912, Algernon Graves, London, MCMXIII, p.754. Lane Poole R, Catalogue of Portraits in the possession of the University, Colleges, City, and County of Oxford, Vol. III, Portraits in the Colleges and Halls, Part II, Clarendon Press, Oxford, 1925, p.73. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B. T Batsford Ltd., in association with the NPG, London, 1979, p.143.

EXHIBITED Oxford Exhibition of Historical Portraits, 1906, No. 157.

GENERAL REMARKS A version of the full length Earl of Mansfield seated in his peers robes, with a bust of Homer facing Mansfield. 1776 was the year William Murray received his earldom and became the 1st Earl of Mansfield. See pl. 13.

CONDITION Good

TITLE William, 1st Earl of Mansfield, (1705-1793)

MEDIUM oil on canvas

SIZE 92" x 70" (224.6cm x 177.6cm)

DATE Date obscured by the frame but c. 1776, (see below)

SIGNED " D Martin Pinxt...", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership, formerly at Kenwood House and since 1922 at Scone Palace.

PRESENT OWNER Earl of Mansfield, Scone Palace

LITERATURE Jacob J, catalogue for The True Resemblance of the Lord Mansfield, exhibition, Greater London Council, 1971. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., in association with the NPG, London, 1979, p.143.

EXHIBITED Kenwood, The True Resemblance of the Lord Mansfield exhibition, 1971, (92).

GENERAL REMARKS Full length portrait, Mansfield seated in a classical interior; a bust of Homer having prominence on the left hand side. His coronet on the table sits beside an open book on which his right hand rests. The portrait must have been painted in or after 1776 as the robes are those of an Earl. Mansfield was created an Earl in 1776. In the SNPG William Murray 1st Earl of Mansfield, cat no. 27 we see the only difference between the compositions is the right hand, which has moved from the fore page of the open book in the large Scone portrait to the far page of the open book in the SNPG version.

CONDITION Good

TITLE William Murray, 1st Earl of Mansfield, (1705-1793), Lord Chief Justice

MEDIUM oil on canvas

SIZE 47.5" x 36.25" (120.7cm x 92.1cm)

DATE 1777

SIGNED "Martin pinxit 1777", lower left corner

INSCRIPTION No inscription

PROVENANCE Purchased in 1901

PRESENT OWNER Scottish National Portrait Gallery, PG 598

LITERATURE Jacob J, catalogue for "The True Resemblance of Lord Mansfield" exhibition, Greater London Council, 1971. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., in association with the NPG, London, 1979, p.143. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990; p.198 and illus. p.201.

EXHIBITED London, Kenwood, "The True Resemblance of Lord Mansfield" exhibition, 1971, no. 43.

GENERAL REMARKS 1/2 length seated in his peer's robes. It must be noted that the portrait was quoted as signed and dated "Martin Pinxit 1775" in the exhibition at Kenwood. No doubt the cleaning that took place in 1989 revealed the true date of the portrait as 1777. See pl. 67.

CONDITION Conserved in 1989.



Plate 67: William Murray, 1st Earl of Mansfield, (1705-1793), 47.5" x 36.25" (120.7cm x 92.1cm), "Martin pinxit 1777", SNPG PG 598.

TITLE Sir Robert Anstruther of Balcaskie, (1743-1818)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1780

SIGNED "Martin pinxt 1780", middle left

INSCRIPTION "Sir Robert Anstruther of Balcaskie/ B.1743, D. 1818",
lower right corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated. He is adorned by an order, signifying a Nova Scotia Baronetcy, hanging around his neck on an orange ribbon. See pls. 68 and 68a. Martin painted his wife, Lady Janet Erskine, cat no. 29.

CONDITION The portrait is starting to suffer from paint loss.



Plate 68: Sir Robert Anstruther of Balcaskie, (1743-1818), 30" x 25" (76.2cm x 63.5cm), "Martin pinxt 1780", Private Collection.



Plate 68a: Detail of the face.

TITLE Lady Janet Erskine, (d.1770)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1780

SIGNED "Martin pinx 1780", right hand side on the rock face

INSCRIPTION "Lady Janet Erskine/ daughter of the fifth Earl of Kellie/ and wife of Sir Robert Anstruther, died 1770", lower left hand side

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length facing the front, in a landscape. See pls. 69 and 69a. Family history has it that the Jacobite Lady Janet Erskine had to flee with her Whig lover, Robert Anstruther, by climbing out of her bedroom window in Kellie Castle and escaping on horse back. The marriage of the two was frowned on by their respective families due to the political differences involved. Martin painted her husband, Sir Robert Anstruther of Balcaskie, cat no. 28.

CONDITION Much craquelure evident



Plate 69: Lady Janet Erskine, (d.1770), 30" x 25" (76.2cm x 63.5cm), "Martin pinx 1780", Private Collection.



Plate 69a: Detail of the face.

TITLE Louisa Whyte, daughter of Robert Whyte of Bennoch and wife of William Rouet of Bel Petiro, Dumbartonshire

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1780

SIGNED "Martin pinxit 1780", middle right

INSCRIPTION No inscription

PROVENANCE The late Dr E. W. Balfour Melville of Comrie and Edinburgh

GENERAL REMARKS 1/2 length, seated, her left arm resting on the "History of Britain" and her right hand resting on her left arm. See pl. 70. Companion piece to, Martha Whyte, cat no. 31



Plate 70: Louisa Whyte, 30" x 25" (76.2cm x 63.5cm), "Martin pinxit 1780", Collection Unknown.

TITLE Martha Whyte, (1758-1835), daughter of Robert Whyte of Bennoch and wife of Major James Wilson R.A.

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1780

SIGNED "Martin Pinxit/1780," middle right

INSCRIPTION No inscription

PROVENANCE The late Dr E. W. Balfour Melville of Comrie and Edinburgh

GENERAL REMARKS 1/2 length standing with her right arm resting on a table. An ermine shawl is covers her shoulders and she wears a typical Martin dress, which is crossed in the front and embroidered with flowers. See pl. 71. The companion piece to this portrait is, Louisa Whyte, cat no. 30.



Plate 71; Martha Whyte, (1758-1835), 30" x 25" (76.2cm x 63.5cm), "Martin Pinxit/1780", Collection Unknown.

TITLE General Robert Watson of Muirhead, (died 1791)

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1781

SIGNED "Martin Pinx 1781", middle left

INSCRIPTION "General Gordon Watson/of Muirhouse. ob.1791", top right corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length, standing in a landscape with his dog seeking affection. Robert Watson looks to his left, whilst a battle rages behind right. See pl. 37.

CONDITION Good

TITLE Helen Amix, daughter of Richard Fisher of Loretto

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1782, according to The Annual Art Sales Index 1986/7

SIGNED It is signed according to The Annual Art Sales Index 1986/7

PROVENANCE Sothebys, 4/10/1986, Lot 2148, illus.

LITERATURE Hislop R, The Annual Art Sales Index 1986/7, Art Sales Index Ltd., England, p.1071.

TITLE Robert Trotter of The Bush and Castlelaw, (c.1750-1807)

MEDIUM oil on canvas

SIZE 96" x 60" (244.1cm x 152.6cm)

DATE 1782

SIGNED "Martin 1782 Pinxt", lower left corner

INSCRIPTION "Robert Trotter of the Bush and Castlelaw/c.1750-1807/by/David Martin/1782", lower left

PROVENANCE One of a small group of portraits located in Bush House, near Roslin, Midlothian. Bush House, former home of the Trotter family, was purchased by the University in 1946 from Mr Robert Durant Trotter who at that time presented the portraits to the East of Scotland College of Agriculture.

PRESENT OWNER Edinburgh University

LITERATURE Burnett J H, Howarth D, Fletcher S D, The University Portraits II, published for the University Court, by Eyre and Spottiswoode Ltd., Edinburgh, 1986.

GENERAL REMARKS Full length, in a landscape, holding a sporting gun with a hunting dog. He wears a green frock coat, stripped waistcoat, cream breeches, with black and tan boots. See pl. 72.

CONDITION Good

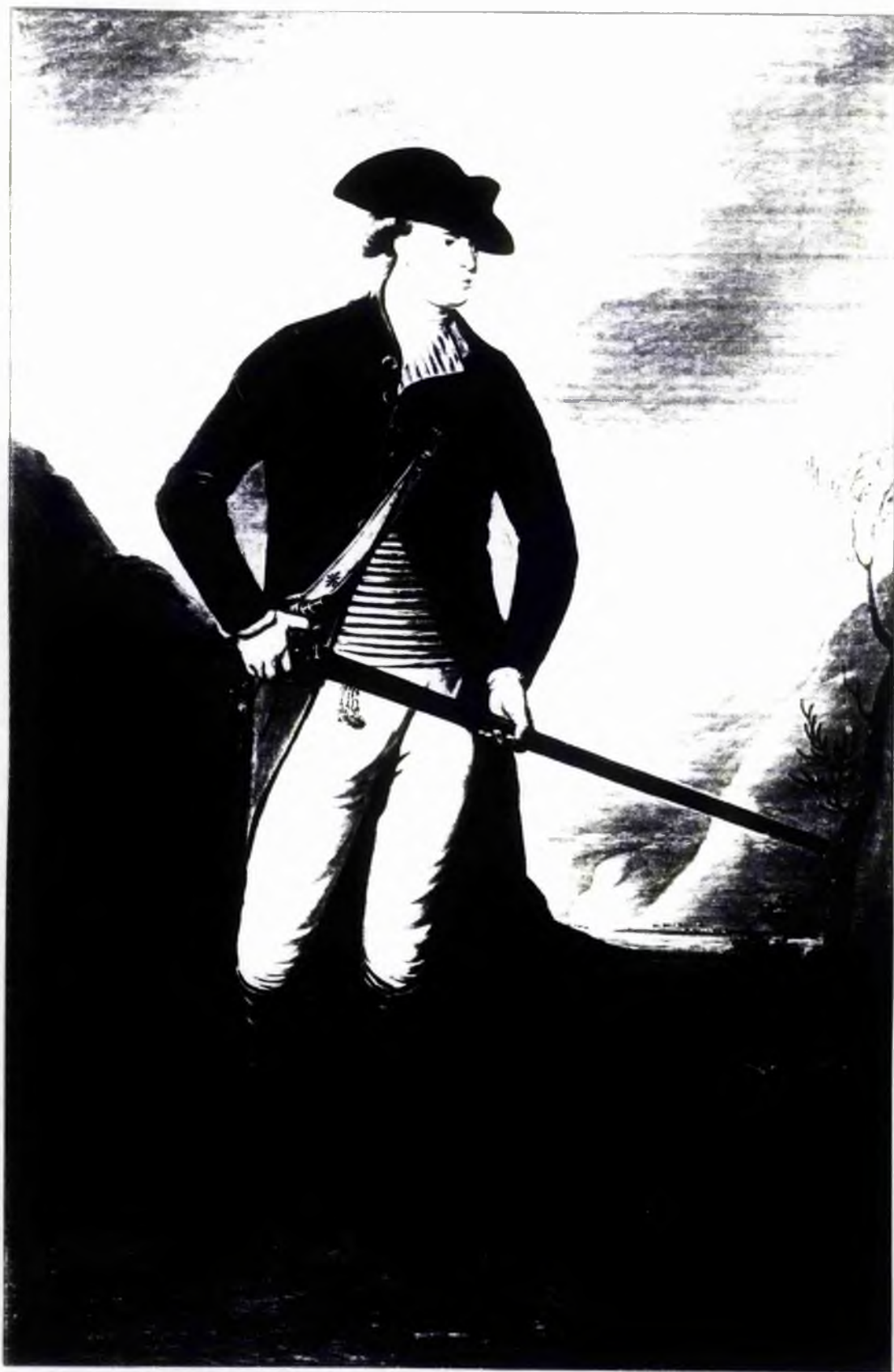


Plate 72: Robert Trotter of The Bush and Castlelaw, (c.1750-1807), 96" x 60" (244.1cm x 152.6cm), "Martin 1782 Pinxt", Edinburgh University.

TITLE Lady Ann Charteris, (d.1793)

MEDIUM oil on canvas

SIZE 95" x 55" (241.6cm x 139.7cm)

DATE 1782

SIGNED "Martin pinxt 1782", lower right

INSCRIPTION "Lady Ann Charteris", on the plinth on the right hand side

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Scottish Record Office GD1/628/58 includes a copy of the Summary of the Sale of items sold in 1799 after Martin's death, No 149, "A portrait, full length, of a lady playing on a mandoline".

GENERAL REMARKS Full length, with a classical theme. Anne standing strumming a mandoline, resting against an urn on a plinth, with a landscape behind. See pl. 25. Martin painted her sister, Lady Frances Charteris, cat no. 56.

CONDITION A little paint loss.

TITLE Mrs Elizabeth Dalyell,(née Graham), (d 1825)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1782

SIGNED "Martin Pinxt 1782", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER National Trust for Scotland, The Binns

GENERAL REMARKS 1/2 length in blue-green dress, her left arm resting on a table. In a painted oval. See pl. 27. Companion piece to the portrait of her husband, Sir Robert Dalyell, cat no. 37.

CONDITION Good

TITLE Sir Robert Dalyell, 4th Bt., (1726-91)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1782

SIGNED "Martin Pinxt 1782", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER National Trust for Scotland, The Binns

GENERAL REMARKS 1/2 length portrait in breastplate and scarlet coat, wearing an Order of the Nova Scotia baronetcy. This was awarded to General Tam Dalyell, for services rendered, by his grateful sovereign, Charles II. Both General Tam and Charles II died in 1685, however, before the legalities were finalised, and so it was General Tam's eldest son that became the first baronet. The baronet's badge has been handed down through the family and appears in many portraits in the house. In a painted oval. See pl. 28. Companion piece to the portrait of his wife, Mrs Elizabeth Dalyell, (née Graham) cat no. 36.

CONDITION Good

TITLE A Lady of the Fisher family (1)

MEDIUM oil on canvas

SIZE 28.5" x 24" (72.3cm x 61cm)

DATE 1782

SIGNED "Martin pinxt/1782", lower right corner

INSCRIPTION No inscription

PROVENANCE Christies, 26/3/1965, Lot 98.

LITERATURE Christies Catalogue of Pictures and Old Masters, London, 1965, p.17. (see below)

GENERAL REMARKS One of four paintings; see cat nos. 39, 40, 41, all entitled, A Lady of the Fisher Family, all the same size and sold in the same sale. 1/2 length, lady plucks a rose with her right hand, landscape behind. In a feigned oval. See pl. 73. In the Christies catalogue the four Fisher ladies were sold as by Elias Martin. The signature is that of David Martin.



Plate 73: A Lady of the Fisher family, (1), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt/1782", Collection Unknown.

TITLE A Lady of the Fisher family (2)

MEDIUM oil on canvas

SIZE 28.5" x 24" (72.3cm x 61cm)

DATE 1782, according to the SNPG archive

SIGNED "Martin pinxt 1782", according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Christies, 26/3/1965, Lot 98.

LITERATURE Christies Catalogue of Pictures and Old Masters, London, 1965, p.17. (see below)

GENERAL REMARKS Two of four; see cat nos, 38, 40, 41, all entitled, A Lady of the Fisher Family, all the same size and sold together. 1/2 length, the lady's left arm resting on some books. See pl. 74. In the Christies catalogue the four Fisher ladies were sold as by Elias Martin, stylistically this portrait is by David Martin.



Plate 74: A Lady of the Fisher family (2), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt 1782", Collection Unknown.

TITLE A Lady of the Fisher family (3)

MEDIUM oil on canvas

SIZE 28.5" x 24" (72.3cm x 61cm)

DATE 1782

SIGNED "Martin pinxt/1782", right middle

INSCRIPTION No inscription

PROVENANCE Christies, 26/3/1965, Lot 98.

LITERATURE Christies, Catalogue of Pictures and Old Masters, for sale on 26/3/1965, London, 1965, p.17. (see below)

GENERAL REMARKS Three of four; see cat nos. 38, 39, 41, all entitled, A Lady of the Fisher Family, all the same size and all sold together. 1/2 length holding a small dog under her left arm, in a feigned oval. See pl. 75. In the Christies catalogue the four Fisher ladies were sold as by Elias Martin. The signature is definitely that of David Martin.



Plate 75: A Lady of the Fisher family (3), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt/1782", Collection Unknown.

TITLE A Lady of the Fisher family (4)

MEDIUM oil on canvas

SIZE 28.5" x 24" (72.3cm x 61cm)

DATE 1782, according to the SNPG archive

SIGNED "Martin pinxt 1782", according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Christies, 26/3/1965, Lot 98.

LITERATURE Christies, Catalogue of Pictures and Old Masters for sale on 26/3/1965, London, 1965, p.17. (see below)

GENERAL REMARKS Four of four; see cat nos. 38, 39, 40, all entitled, A Lady of the Fisher Family, all the same size and sold together. 1/2 length, the lady's right hand supporting her right cheek. See pl. 76. In the Christies catalogue the portraits of the four Fisher ladies were sold as by Elias Martin. Stylistically this portrait is by David Martin.



Plate 76: A Lady of the Fisher family (4), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt 1782", Collection Unknown.

TITLE Robert Bruce, Lord Kennet, (1718-1785)

MEDIUM oil on canvas

SIZE 30.5" x 25" (77.4cm x 63.5cm)

DATE 1782 according to the Faculty of Advocates

SIGNED "Martin Pinxt 1782", according to the Faculty of Advocates

INSCRIPTION No inscription

PROVENANCE Presented by R. Bruce Esq., in 1865

PRESENT OWNER Faculty of Advocates

LITERATURE Stewart (Grainger) A A, Portraits In The Hall of the Parliament House in Edinburgh, William Green & Sons, Edinburgh, 1907, p.15.

GENERAL REMARKS 1/2 length, seated in justiciary robes. See pl. 33. There are two other versions of this painting, cat no. 43 and cat no. 183.

Robert Bruce of Kennet, son of Alexander Bruce of Kennet, and through his mother a grandson of the fourth Lord Burleigh, was born in 1718, and admitted to the Faculty in 1743. He was professor of the Law of Nature and Nations in the University of Edinburgh from 1759-1764, and Sheriff of Stirling and Clackmannan from 1760-1764. He was appointed a Judge of the Court of Session in 1764, and a Lord of Justiciary in 1769. He died in 1785.

CONDITION Good

TITLE Robert Bruce, Lord Kennet, (1718-1785)

MEDIUM oil on canvas

SIZE 36" x 29" (91.5cm x 73.6cm)

DATE 1782

SIGNED "Martin Pinxt 1782", on the back

PROVENANCE Sir Hew Dalrymple sale, by Dowell's, 1 Dec 1945 (104).
Mixed sale, by Dowell's, 4 Feb 1949 (22). Christies 4 Aug 1950 (162).

LITERATURE Scottish Fine Arts and Print Club Tenth Loan Exhibition
Catalogue, David Macdonald Ltd, Edinburgh, 1937, p. 11. Catalogue of
the Exhibition of Scottish Art, 1939. 2nd Edition. Royal Academy of
Arts, London, 1939. p.41.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club
Exhibition, 1937, (20). London, Royal Academy of Arts, Exhibition of
Scottish Art, 1939, (49).

GENERAL REMARKS 1/2 length seated, in justiciary robes. Two other
versions are cat no. 42 and cat no. 183.

TITLE Wilhelmina Nisbet, Countess of Leven

MEDIUM oil on canvas

SIZE 37.5" x 29.5" (95.2cm x 75cm)

DATE 1782

SIGNED "Martin P W P Pinxt 1782", according to the catalogue for the Scottish Fine Art and Print Club Exhibition, Edinburgh in 1937, retained by the National Portrait Gallery, London.

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937,p.12.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (29). Companion to David 6th Earl of Leven, (1722-1802), (31).

GENERAL REMARKS 3/4 length seated with cat. See pl. 77. As no other signed portraits from this date include PWP and there is no further evidence to suggest Martin was not made Painter to the Prince of Wales in Scotland before 1785, it is presumed the date on the portrait has been noted incorrectly. Her husband, David 6th Earl of Leven is listed, cat no. 45.



Plate 77: Wilhelmina Nisbet, Countess of Leven, 37.5" x 29.5"
(95.2cm x 75cm), "Martin P W P Pinxt 1782", Private Collection.

TITLE David, 6th Earl of Leven, (1722-1802)

MEDIUM oil on canvas

SIZE 36.5" x 29" (92.7cm x 73.7cm)

DATE 1782

SIGNED "Martin P W P Pinxt 1782", lower left corner, according to a copy of the Scottish Fine Art and Print Club Exhibition catalogue of the 1937 Edinburgh exhibition retained by the National Portrait Gallery in London.

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.12.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937, (31). Companion to the portrait of his wife, Wilhelmina Nisbet, Countess of Leven, (29). Both lent by Mrs Milbank Leslie Melville.

GENERAL REMARKS 1/2 length seated. The same query arises as to the date of the painting, see cat no. 44.

TITLE Lady Susan Moncreiff, (1750-1826), daughter of James Robertson Barclay of Keavil

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74.3cm x 61.5cm)

DATE 1782

SIGNED "Martin Pinxt 1782", middle right

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Gray, J M, Catalogue of Loan Exhibition, Scottish National Portraits, Board of Manufactures, Edinburgh 1884.

EXHIBITED Edinburgh, Scottish National Portraits, 1884, (472).

GENERAL REMARKS 1/2 length, standing with her left arm, bent at the elbow and resting on a table, whilst the left hand reaches up to touch her left cheek. In this action she displays her wedding ring. It is a very delicate portrait. Her dress is a pastel pink decorated with embroidered gold flowers. See pl. 41. Lady Susan married Sir Harry Moncreiff Wellwood of Tulliebole, on 16th November 1772, see cat no. 257.

CONDITION In need of a clean.

TITLE Sir Archibald Campbell of Succoth, (d.1790)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1782

SIGNED "Martin Pinx 1782", lower left corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated, documents in his right hand. In a painted oval. See pl. 78. Martin painted his son, Lord President Sir Ilay Campbell, in 1787, cat no. 80 and c.1765 cat no. 251.

CONDITION Good, been cleaned.



Plate 78: Sir Archibald Campbell of Succoth, (d. 1790), 30" x 25"
(76.2cm x 63.5cm), "Martin Pinx 1782", Private Collection.

TITLE Miss Campbell of Ballimore

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1783

SIGNED "Martin pinxt 1783", left middle

PROVENANCE Sold Christies, 4/7/1927, Lot 142. Bought by Farr. D H Farr, New York, 1928.

GENERAL REMARKS 1/2 length seated she wears a yellow dress, green sash, and veil over her powdered hair, with her right elbow resting on a table. Her left hand displays a wedding ring. Miss Campbell of Ballimore's brother, General Duncan Campbell of Lochnell, is cat no. 53.

TITLE James Cunninghame, 14th Earl of Glencairn, (1749-1791)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1758 according to Christies or 1783 according to Sothebys

SIGNED Signed according to both Christies and Sothebys auction houses

PROVENANCE Sothebys, 18/10/1972. No 37. Christies 1/6/1979, Lot 15.

LITERATURE Sothebys Catalogue of Nineteenth and Twentieth Century English and Continental Paintings, Sotheby & Co., London, 1972, p.4. Hislop R, The Annual Art Sales Index 1978/9 Art Sales Index Ltd., England, p.1021.

GENERAL REMARKS 1/2 length, in a painted oval. Stylistically the painting belongs to 1783. It is also more likely to have been painted in 1783 due to the age of the sitter; it is the portrait of a gentleman not a young boy. See pl. 79. James Cunninghame was the elder brother of John Cunninghame who became the 15th Earl in 1791, and was painted by Martin, cat no.163.

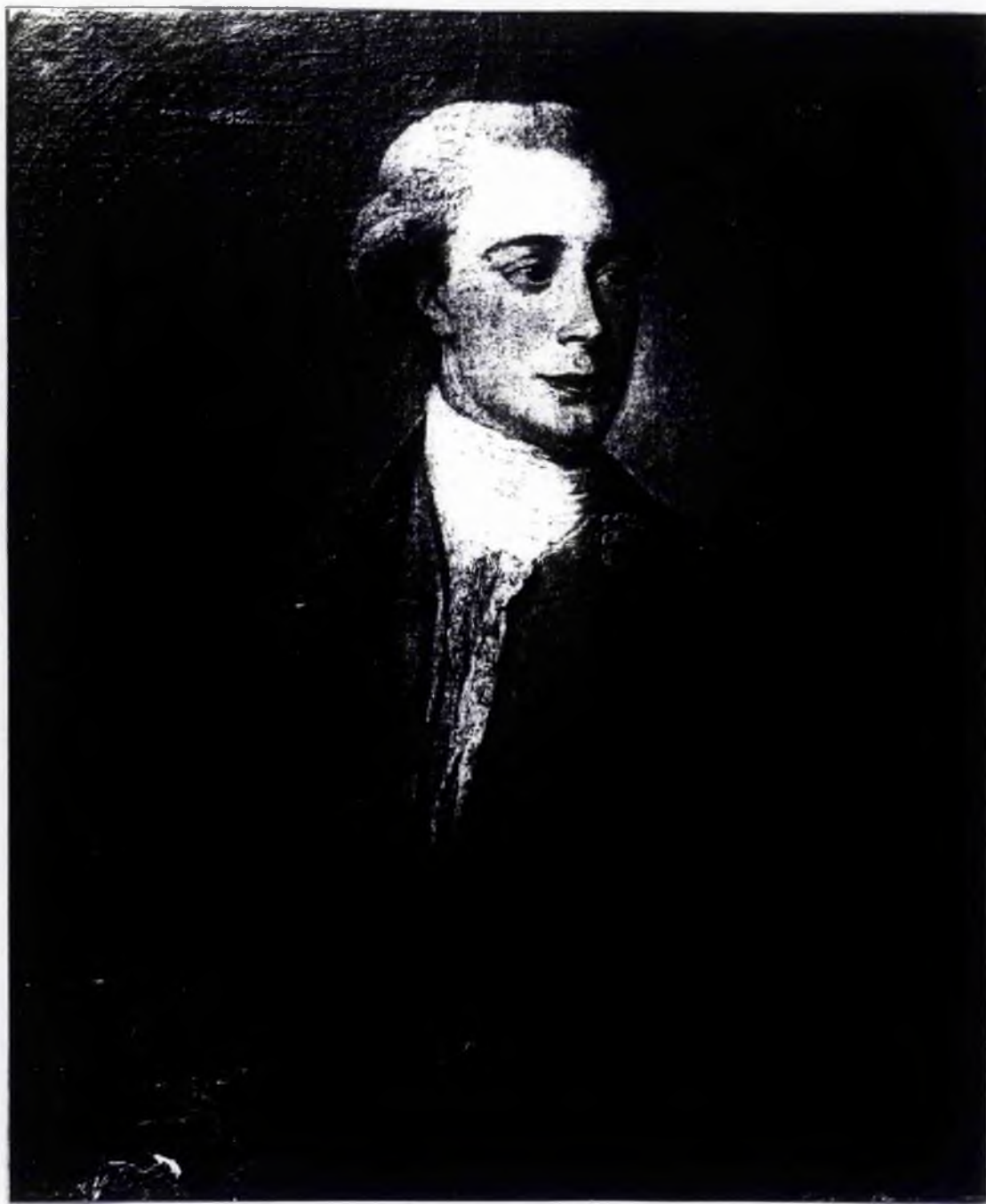


Plate 79: James Cunninghame, 14th Earl of Glencairn, (1749-1791), 30" x 25" (76.2cm x 63.5cm), 1783, Collection Unknown.

TITLE Mrs Graham (Helen Mayne), 2nd wife of John Graham of Kernock, and sister to Sir William Mayne, 1st Lord Newhaven

MEDIUM oil on canvas

SIZE 36" x 28" (91.4cm x 71.1cm)

DATE 1783

SIGNED "Martin pinx 1783", middle left

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated with a dog in her lap.
See pl. 80.



Plate 80: Mrs Graham (Helen Mayne), 36" x 28" (91.4cm x 71.1cm), "Martin pinx 1783", Private Collection.

TITLE Mrs. John Grieve, wife of John Grieve, Dean of Guild, Edinburgh

MEDIUM oil on canvas

SIZE 30" x 25" (76.3cm x 63.5cm)

DATE 1783

SIGNED "Martin Pinxt/1783", 2/3 way down left hand side

INSCRIPTION No inscription

LITERATURE Whitson T, The Lord Provosts of Edinburgh, 1296-1932, T & A Constable Ltd., University Press, Edinburgh, 1932, p.81.

GENERAL REMARKS 1/2 length, seated, her left arm resting on a table. See pl. 81. Wife of John Grieve, Lord Provost of Edinburgh, 1782-84, and 1786-88, painted by Martin, 1789, cat no. 94.



Plate 81: Mrs John Grieve, 30" x 25" (76.2cm x 63.5cm), Collection Unknown.

TITLE Mrs Houstoun of Jordan Hill

MEDIUM oil on canvas

SIZE 48.25" x 39.5" (122.7cm x 100.3cm)

DATE 1783, according to the catalogue listed below

SIGNED "Martin Pinxit 1783", according to the catalogue listed below

INSCRIPTION No inscription

PRESENT OWNER Private Collection

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.10.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937, (4). Lent by Major Houstoun.

GENERAL REMARKS 3/4 length, standing in a landscape, her left hand reaching out to some papers.

TITLE General Duncan Campbell of Lochnell, (1763-1837)

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

DATE 1783

SIGNED "Martin pinx 1783", left hand side, 1/3 way up.

PROVENANCE Christies, 14/7/1927. Farr, New York, 1928.

GENERAL REMARKS 1/2 length, seated wearing a scarlet coat, white waistcoat and white stock, a book in his right hand. Painted at age 18. He raised the 91st or Argyllshire Regt. of which he was the first Colonel. His sister, Miss Campbell of Ballimore, was painted by Martin in the same year 1783, as a companion piece, cat no.48.

TITLE Roger Hog of Newliston, (1715-1789)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1783

SIGNED "Martin pinxt 1783", lower left corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Royal Academy Catalogue of a Loan Exhibition of Scottish Art and Antiquities, 1931, London, 1931, p.156. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.10.

EXHIBITED London, R.A. Loan Exhibition of Scottish Art and Antiquities, 1931, (1175) and Edinburgh, R.S.A. Scottish Fine Art and Print Club, 1937 (No. 3). Lent by S B Hog.

GENERAL REMARKS 1/2 length, seated wearing a grey wig and dark green coat. See pl. 82. Companion piece to his wife, Rachel Missing, shown at the Royal Academy Loan Exhibition of Scottish Art and Antiquities, (1167) and the Scottish Fine Arts and Print Club, 1937 (1), see cat no. 215.

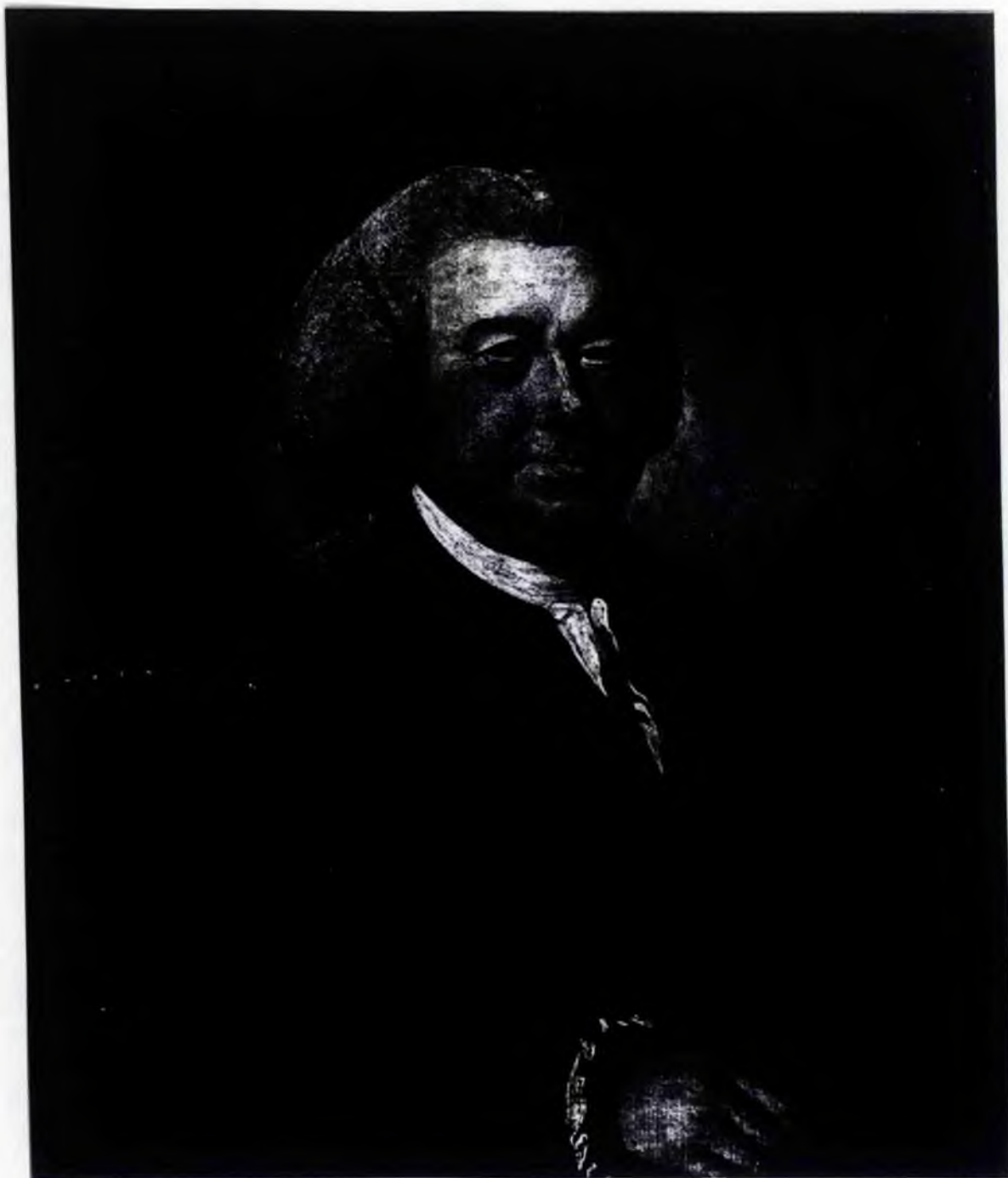


Plate 82: Roger Hog of Newliston, (1715-1789), 30" x 25" (76.2cm x 63.5cm), "Martin pinxt 1783", Private Collection.

TITLE Unknown Lady

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

DATE 1783, according to the SNPG archive

SIGNED "Martin pinxt 1783", according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Sold Dowell's 18th April, 1958.

TITLE Lady Frances Charteris, (d. 1848)

MEDIUM oil on canvas

SIZE 95" x 55" (241.6cm x 139.7cm)

DATE 17(84)

SIGNED "Martin Pinxt 17(84)", lower right

INSCRIPTION "Lady Frances Charteris", left lower corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber and Faber, London, 1975. p.67.

GENERAL REMARKS Full length, standing in a parkland setting, a dog at Lady Frances's feet. The date of the painting was difficult to make out due to dust. See pl. 26. Martin painted her sister, Lady Anne Charteris, see cat no.35. A portrait of Lady Frances's husband, the Rev William Trail was sold in January 1799 as part of the property of Mr Martin after his death. It is listed in the Extract of Sale, 1799, Appendix D; Paintings And Sketches By Mr Martin, No 173.

CONDITION Good

TITLE A Young Girl

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1784

SIGNED "Martin Pinxt/1784", right middle

INSCRIPTION No inscription

PROVENANCE Christies, 18/3/1977, Lot 17.

GENERAL REMARKS 1/2 length, right arm leans on a book.
See pl. 83.



Plate 83: A Young Girl, 30" x 25" (76.2cm x 63.5cm), "Martin Pinxt/1784", Collection Unknown.

TITLE William Ogilvie of Hartwoodmyres, (1712-1785)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1784, according to the SNPG archive

SIGNED It is signed according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Miss Aitken

GENERAL REMARKS 1/2 length, seated. See pl. 84. For his wife's portrait, Elizabeth Elliot of Wolflea, see cat no. 63.

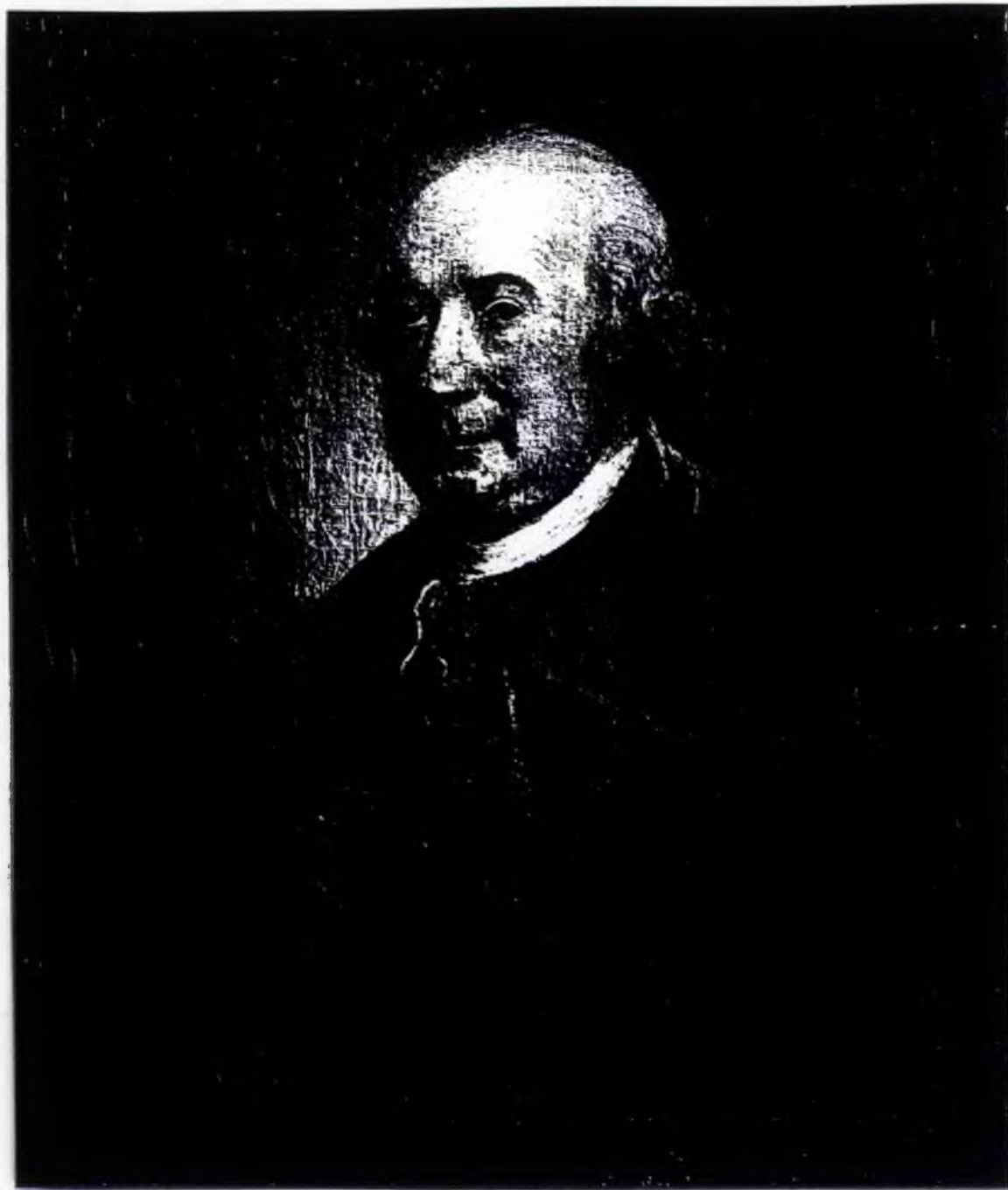


Plate 84: William Ogilvie of Hartwoodmyres, (1712-1785), 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown.

TITLE Catherine Moncrieff, wife of John Hay of Mugdrum

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74.3cm x 61.5cm)

DATE 1784, according to the catalogue listed below

SIGNED "Martin Pinxit 1784", according to the catalogue listed below

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (19). Lent by Mr E R Hay Neave.

GENERAL REMARKS 1/2 length, *contrapposto* pose, wearing a dress embroidered with flowers.

TITLE An Officer

MEDIUM oil on canvas

SIZE 29" x 24" (73.7cm x 61cm)

DATE 1784

SIGNED "Martin/1784", right side above his right hand

INSCRIPTION No inscription

PROVENANCE Once in the collection of Major C Douglas Robertson.
Sold at Christies, 17/5/1946, Lot 65.

GENERAL REMARKS 1/2 length, wearing military uniform.

TITLE Andrew Fletcher of Saltoun, (d. 1799), son of Lord Milton

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1784, according to the London NPG archive

SIGNED "David Martin pinxit 1784", according to the London NPG archive

INSCRIPTION "Andrew Fletcher Esq. of Saltoun", on a letter on the desk.

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Baile de Laperriere C, The Royal Scottish Academy Exhibitions 1826-1990; A Dictionary of Artists and their Work in the Annual Exhibitions of the R.S.A. Vol III L-Q, Hilmarton Manor Press, 1991.

EXHIBITED Edinburgh, R.S.A, Exhibition 1880, (325).

GENERAL REMARKS 3/4 length, seated, in his library.

TITLE Hon John Skottow, Govenor of St Helena, (1763-1784)

MEDIUM oil on canvas

SIZE 48.75" x 38.5" (123.8cm x 97.7cm)

DATE 1784

SIGNED "D Martin/1784", lower right corner

INSCRIPTION "Hon John Skottow/Govenor of/St Helena" on the letter he is holding in his left hand

PROVENANCE Anon sale 23 Feb 1951 (119). Bought by Mr Spiller.

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.12. Christies Catalogue of Ancient and Modern Pictures and Drawings for the sale on 23/2/1951, London, 1951, p.15.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (28). Lent by Messrs Ellis and Smith.

GENERAL REMARKS 3/4 length standing leaning on a tomb in a landscape. Wearing a scarlet coat, grey embroidered waistcoat, and holding a stick and a letter. Member of the East India Company. See pl. 85.



Plate 85: Hon John Skottow, Govenor of St Helena, (1763-1784),
48.75" x 38.5" (123.8cm x 97.7cm), "D Martin/1784", Collection
Unknown.

TITLE Elizabeth Elliot of Wolflea

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1784, according to the SNPG archive

SIGNED It is signed according to the SNPG archive

PROVENANCE Miss Aitken

GENERAL REMARKS 1/2 length, seated, wearing a bonnet and shawl.
See pl. 86. Companion piece to, William Ogilvie of Hartwoodmyres,
her husband, see cat no. 58.



Plate 86: Elizabeth Elliot of Wolflea, 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown.

TITLE William Murray of Henderland, (b.c. 1775), eldest son of Lord Henderland

MEDIUM oil on canvas

SIZE 30.25" x 25" (76.7cm x 63.5cm)

DATE Not dated

SIGNED "Martin Pinxt", according to the Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, 1937, listed below

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Royal Academy Catalogue of a Loan Exhibition of Scottish Art and Antiquities, 1931, London, 1931, p.155, and illus. pl.50. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.10. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975. p.67.

EXHIBITED London, Royal Academy, Loan Exhibition of Scottish Art and Antiquity, 1931, (1169). Edinburgh, R.S.A., The Scottish Fine Arts and Print Club Exhibition, 1937, (5).

GENERAL REMARKS 1/2 length of a boy, seated with books. Wears a green coat, yellow waistcoat and white frilly informal shirt, c. mid 1780's. See pl. 42. Martin painted his brother, Sir John Archibald Murray, Lord Murray, cat no. 65 and his aunt, Susan Mary Murray, cat no. 217.

CONDITION Good

TITLE Sir John Archibald Murray, Lord Murray, (1779-1859)

MEDIUM oil on canvas

SIZE 30.25" x 25.25" (76.7cm x 64cm)

DATE Not dated

SIGNED "Martin", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Royal Academy Catalogue of a Loan Exhibition of Scottish Art and Antiquities, 1931, London, 1931, p.155. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.10. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975, p.67.

EXHIBITED Glasgow, 1901 as a Raeburn; London, R.A., Loan Exhibition of Scottish Art and Antiquities, 1931, (1173); Edinburgh R.S.A., The Scottish Fine Arts and Print Club Exhibition, 1937, (7).

GENERAL REMARKS 3/4 length, sitting reading from Homer's Iliad. Wears a red coat with white waistcoat, shirt and breeches, c. mid to late 1780's. See pl. 43. Martin painted his brother, William Murray of Henderland, cat no. 64 and his aunt, Susan Mary Murray, cat no. 217.

CONDITION Good

TITLE James Brodie, 21st Brodie of Brodie, (1744-1824)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1785

SIGNED "Martin P.W.P.1785", right lower corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER National Trust for Scotland, Brodie Castle

LITERATURE Irwin, F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p.66. Hartley C, Brodie Castle Guide Book, NTS, 1991, p.7.

GENERAL REMARKS 1/2 length, seated wearing a red coat, his left arm resting on the chair back. See pl. 30.

CONDITION Good

TITLE A Gentleman

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (74.9cm x 62.2cm)

DATE 1785, according to SNPG archive

SIGNED It is signed according to the SNPG archive

PROVENANCE Christies, 2/5/1975, Lot 7.

LITERATURE Christies, Catalogue of Pictures by Old Masters, for sale on 2/5/1975, London, 1975.

GENERAL REMARKS 1/2 length, seated wearing a green coat and white stock.

TITLE Francis, 8th Lord Napier, (1758 - 1823)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1785

SIGNED "Martin P.W.P. 1785", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER The Napier family

LITERATURE Collectors Questions, Country Life, August 3rd 1961, p.239 and illus b/w, p.239.

GENERAL REMARKS 1/2 length seated in army uniform with a Nova Scotia Baronetcy order on an orange ribbon around his neck. Francis served with the army 1774-1789. He fought with the 31st Regiment as a Lieutenant at Saratoga in the American War, 1777. He was a Captain in the 35th Regiment and a Major in the 4th Regiment of Foot. Lord Napier had the degree of LL.D. conferred upon him by Edinburgh University, as Grand Master Mason of Scotland. Napier served as a Representative of the Scottish Peerage in 1796, 1802, and 1807. In 1797 Francis was appointed Lord-Lieutenant and Sheriff-Principal of the county of Selkirk. From 1802 - 1816 Napier served as High Commissioner to the General Assembly of the Church of Scotland. Francis Napier married Maria Clavering, daughter of Lieut.-General Sir John Clavering, K.C.B., and his wife Lady Diana West, in 1784.

CONDITION Good

TITLE William Frazer-Tytler, (b.1777)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1785

SIGNED "Martin P.W. P. Pinxt/1785", lower left corner

INSCRIPTION "Anno aetatis 8. Nab 10th Sept 1777", lower left corner

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, William holds an archery bow. In a feigned oval. See pl. 87.

CONDITION Cleaned in 1950.



Plate 87: William Frazer-Tytler, (b. 1777), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P. Pinxt/1785", Private Collection.

TITLE Unknown Lady with her Daughter

MEDIUM oil on canvas

SIZE 49.75" x 40" (127cm x 101.5cm)

DATE 1785

SIGNED "Martin P.W.P./Pinxit 1785", left middle

INSCRIPTION No inscription

PROVENANCE Sothebys, British Paintings, 9th & 16th July 1986, Lot 233, illus b/w 233. Sothebys, Old Master Paintings and British Paintings, 1500-1850, 27th May 1987, Lot 265.

LITERATURE Sothebys, British Paintings, 1500-1850, catalogue, Hillingdon Press, Middlesex, 1986, p.202. Sothebys, Old Master Paintings and British Paintings, catalogue, Hillingdon Press, Middlesex, 1987 p.93.

GENERAL REMARKS The mother is 3/4 length seated at her loom dressed in black whilst her daughter in white looks on. In an interior.

TITLE Campbell of Stonefield, Sheriff of Argyll, possibly John Campbell 3rd Lord of Stonefield, (d. 1801)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED "Martin P.W.P. pinxit", according to NGS archive

INSCRIPTION "Campbell of Stonefield/Sheriff of Argyll," left hand side lower corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated wearing a red coat and tartan plaid. See pl. 88. Painted post-1785 due to the inclusion of "PWP" in the signature.



Plate 88: Campbell of Stonefield, Sheriff of Argyll, 30" x 25"
(76.2cm x 63.5cm), "Martin P.W.P. pinxit", Private Collection.

TITLE Alexander Campbell Esq., of Barcaldine

MEDIUM oil on canvas

SIZE 29.5" x 24" (75cm x 61cm)

DATE 1786, according to the Witt Library archive

SIGNED "Martin P W P 1786", according to the Witt Library archive

INSCRIPTION No inscription

PROVENANCE Christies Early British Portraits including the Bromley-Davenport Sale, Christies, 28-9/7/1926. Bought by Leggatt.

LITERATURE Christies Early British Portraits, catalogue, Wm Clowes & Sons Ltd., London, 1926, p.21.

GENERAL REMARKS 1/2 length seated, wears a red coat and white stock, member of the Faculty of Advocates. Martin painted the companion piece, Mary, daughter of John Campbell Esq., and wife of Alexander Campbell Esq., of Balcardine and Glenure, cat no. 73.

TITLE Mary, daughter of John Campbell, Esq., of Edinburgh, known in Gaelic as "Iana Bauk", and wife of Alexander Campbell, Esq., of Balcardine and Glenure

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

DATE 1786

SIGNED "Martin P W P 1786", left middle

INSCRIPTION No inscription

PROVENANCE Christies Early British Portraits including the Bromley-Davenport Sale, 28-9/7/1926, Lot 142.

LITERATURE Christies Early British Portraits, catalogue, Wm Clowes & Sons Ltd., London, 1926, p. 21.

GENERAL REMARKS 1/2 length, seated wearing a pale blue dress, holding a book of music. Martin painted her husband, Alexander Campbell Esq., of Balcardine and Glenure, cat no. 72.

TITLE Margaret Elizabeth Hunter, (1766-1784)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1786

SIGNED "Martin P.W.P. pinxt 1786", lower left corner

INSCRIPTION No inscription

PROVENANCE Formerly at Thurston

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, standing in a landscape her right hand directing the viewer to a folly in the distance. She wears a blue velvet dress, embroidered with white flowers, and a gray sash. Beads and feathers ornament her hair. See pl. 89. Margaret was the eldest daughter of Robert Hunter of Thurston, 2nd Laird of Thurston, painted by Martin, see cat no. 253.

CONDITION Good



Plate 89: Margaret Elizabeth Hunter. Details as above.

TITLE Captain Patrick Hunter

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1786

SIGNED "Martin P.W.P/Pinx 1786", left middle

INSCRIPTION on the reverse of the painting: "Captain Patrick Hunter, East India Company., Service, Born, 2nd March 1757"

PROVENANCE Aberdeen Art Gallery purchased the portrait in 1962 from H.R.H. Woolford.

PRESENT OWNER Aberdeen Art Gallery

LITERATURE Aberdeen Art Gallery Catalogue. (unpublished).

GENERAL REMARKS 1/2 length in red naval uniform, sword in his right hand. See pl.29.

CONDITION Restored in 1961 before being purchased.

TITLE John Macdonald of Inglesmauldie, Forfarshire

MEDIUM oil on canvas

SIZE 29" x 24" (73.6cm x 61cm)

DATE 1786, according to the catalogue listed below

SIGNED "Martin PWP 1786", according to the catalogue listed below

INSCRIPTION No inscription

PROVENANCE Christies, Old English Landscapes and Portraits, including the John Ambler sale, 3 May 1933, (107).

PRESENT OWNER Private Collection

LITERATURE Christies, Old English Landscapes and Portraits catalogue, Wm Clowes & Sons Ltd., London, 1933, p.18. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937, (23). Lent by Sir Alec Martin.

GENERAL REMARKS 1/2 length, seated, wearing a plum coloured coat and white waistcoat, his right hand resting on some papers. See pl. 90.



Plate 90: John Macdonald of Inglesmauldie, 29" x 24" (73.6cm x 61cm), "Martin PWP 1786", Private Collection.

TITLE Sarah Ballantine, (d. 1806), daughter of Patrick Ballantine of Ayr

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1787

SIGNED "Martin P.W.P./pinxt1787", left middle

INSCRIPTION No inscription

PROVENANCE Formerly in the collection of E H Graham Stirling

PRESENT OWNER Private Collection

LITERATURE Hunter A A, Pedigree of Hunter of Abbotshill and Barjang, 1905. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.10. Catalogue of the Exhibition of Scottish Art, 1939. RA, London, 1939, 2nd Edition, p.42. Irwin, F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p.67.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (12). London, Royal Academy of Arts, Exhibition of Scottish Art, 1939, (56).

GENERAL REMARKS 1/2 length, Sarah Ballantine, widow of James Hunter of Abbotshill, Ayrshire, seated wearing high cap with black ribbons, and white Kashmir shawl with dotted pattern. See pl. 91. Sarah married James Hunter, 4th Laird of Auchterarder in 1750, cat no 116.

CONDITION Good



Plate 91: Sarah Ballantine, (d. 1806), 30" x 25" (76.2cm x 63.5cm),
"Martin P.W.P./pinxt 1787", Private Collection.

TITLE Professor Joseph Black, (1728-1799), Chemist

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1787

SIGNED "Martin P.W.P./pinxt 1787", right middle

INSCRIPTION No inscription

PROVENANCE The painting may have been commissioned by the Royal Medical Society as a companion piece to William Cullen, cat no. 23, which the Society commissioned in 1776.

PRESENT OWNER On loan to the Scottish National Portrait Gallery from the Royal Medical Society, Edinburgh, PGL 259.

LITERATURE Gray, J M, Scottish National Portraits, Catalogue of Loan Exhibition, Board of Manufactures, Edinburgh, 1884. Beattie W, Catalogue for the Exhibition of Scottish Literary Personalities of the Eighteenth Century, The Arts Council, 1951, p.7. Irwin F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p.66. Kilmurray E, Dictionary of British Portraiture, Vol II, Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd, 1979, p.22. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh 1990; p.34, and illus. on p.35.

EXHIBITED Edinburgh, Scottish National Portraits, 1884, (533). Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS 3/4 length, Black at work, holding up a test-tube, wearing academic attire. See pl. 35. Martin had previously painted Black, c. 1770, cat no.120.

CONDITION Good

TITLE Portrait of General Gabriel Christie, (d.1798), Colonel of 60th Royal American Regiment

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1787

SIGNED "Martin Pinxt 1787", left middle

INSCRIPTION No inscription

PROVENANCE At one time owned by the Earl of Breadalbane & Holland; Christies, Raphael Sale on 20/5/1927. Owned by Horatio Seymour Rubens before the Rubens Sale Kende, New York., 12-14/2/1942. Sothebys, 17/11/1971, Lot 93. Christies, 21/3/1975, Lot 118, illus.

LITERATURE Art News - 30/4/1927. The Connoisseur, March 1972, used as an advert for Charles Woollet & Son. Sothebys, Catalogue of Fine Seventeenth, Eighteenth And Early Nineteenth Century English Paintings, Sale: 17/11/1971, Sotheby & Co, London, 1971, p.16, illus, pl.10. Christies, Catalogue of Important English Pictures, for the sale on 21/3/1975, London, 1975, p.39.

GENERAL REMARKS 3/4 length wearing scarlet military uniform with white vest and breeches, leaning on a ledge, a battle taking place on the left in the distance. See pl. 38.

Gabriel Christie became Captain of 48th Foot in 1754; he served at the Seige of Louisberg in 1758; appointed Deputy Quarter Master General in America, 1759; Lt-Col of 60th Royal Americans, (later, The Kings Royal Rifle Corps), 1798. He was owner of the Isle of Aux Noix on Richelieu River, north of Lake Chaplain. He died in Montreal, Canada, in 1798.

TITLE Lord President Ilay Campbell, Lord Succoth, 1st Bt, (1734-1834)

MEDIUM oil on canvas

SIZE 30" x 24.25" (76.2cm x 61.5cm)

DATE 1787

SIGNED "Martin P W P/Pinxt 1787", middle right

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Royal Academy Catalogue of a Loan Exhibition of Scottish Art and Antiquities, 1931, London, 1931, p.155.

EXHIBITED London, Royal Academy Loan Exhibition of Scottish Art and Antiquities, 1931, (1172).

GENERAL REMARKS 1/2 length, seated wearing judicial robes; black gown with a crimson hood, lace cravat and white wig with papers in his right hand. Martin had previously painted Sir Ilay Campbell, cat no. 251 and his father, Sir Archibald Campbell of Succoth, cat no. 47.

CONDITION Suffering paint loss.

TITLE Alexander, 7th Lord Elibank, (1747-1820)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1787 according to the NGS archive

SIGNED It is signed according to the NGS archive

INSCRIPTION No inscription

PROVENANCE Viscount Elibank, Elibank, until 1949 when he gave it to Major Alistair Erskine-Murray, Glasgow.

GENERAL REMARKS 1/2 length, in the uniform of the Caledonian Hunt. The portrait of his 1st wife, Mary, (1756-1803), 1st wife of 7th Lord Elibank and daughter of Baron de St Hypolite, Baron of the Holy Roman Empire, is cat no. 146.

TITLE Honourable Barbara Gray, (1749-1794), sister of the Countess of Moray and the Honourable Mrs Paterson

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1787

SIGNED "Martin P.W.P./Pinxit 1787", middle right

INSCRIPTION No inscription

PROVENANCE Sothebys, Valuable Pictures by Old Masters, 9/6/1932, lot 53

PRESENT OWNER Private Collection

LITERATURE Sothebys, Valuable Pictures by Old Masters, catalogue, J Davy & Sons Ltd., London, p.11.

GENERAL REMARKS 1/2 length, seated in a white dress embroidered with gold flowers, her right elbow resting on a table and her left arm crossing her body so her hands are together. See pl. 92.

CONDITION Good



Plate 92: Honourable Barbara Gray, (1749-1794), 30" x 25"
(76.2cm x 63.5cm), "Martin P.W.P./Pinxit 1787", Private Collection.

TITLE Alexander Murray, Lord Henderland

MEDIUM oil on canvas

SIZE 30.5" x 25.25" (77.5cm x 64cm)

DATE 1787

SIGNED "Martin pinxt 1787", right hand side, 1/3 way up

INSCRIPTION No inscription

PROVENANCE Private Collection

PRESENT OWNER Gifted to the Scottish National Portrait Gallery in 1991 from the above Private Collection

GENERAL REMARKS 1/2 length, standing, wearing black and white ecclesiastical robes with papers in his left hand.

CONDITION Good

TITLE Elizabeth MacGilchrist, daughter of Archibald MacGilchrist of Northbar, and wife of John Whyte Melville of Bennochy, (d. 1813)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1787

SIGNED "Martin P.W.P. pinxit 1787", middle left

INSCRIPTION No inscription

PROVENANCE The late E.W. Balfour Melville of Comrie and Edinburgh

GENERAL REMARKS 1/2 length, paint brush in her right hand.
See pl. 93.



Plate 93: Elizabeth MacGilchrist, (d. 1813), 30" x 25" 976.2cm x 63.5cm), "Martin P.W.P. pinxit 1787", Collection Unknown.

TITLE Joanna Swinton

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1787

SIGNED "Martin P.W.P. Pinxt 1787", middle right

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated using a spinning wheel. She wears a black and white outfit with a red shawl embroidered with a gold motif. Her bonnet is white. See pl. 94.

Her husband, Alexander Keith of Ravelstone was painted by Martin, cat nos. 238 and 239 although the portrait of him in this particular collection, cat no. 298 is likely to have been painted by Ramsay.

CONDITION Good



Plate 94: Joanna Swinton, 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P. Pinxt 1787", Private Collection.

TITLE General Trotter

MEDIUM oil on canvas

SIZE Not listed in the literature, (see below)

DATE 1787

SIGNED "Martin P.W.P. Pinxit 1787", left hand side, 1/3 way up

INSCRIPTION No inscription

PROVENANCE W K Trotterstead of Ballindean House. Christies, Naval Pictures including the Gabriel Sale, 15/3/1929, Lot 36. J Leger, London, 1930.

LITERATURE Christies, Naval Pictures catalogue, Wm Clowes & Sons Ltd., London, 1929, p.8.

GENERAL REMARKS 1/2 length, in the uniform of the Royal Artillery with red facings, his right arm leaning on a cannon. See pl. 95.

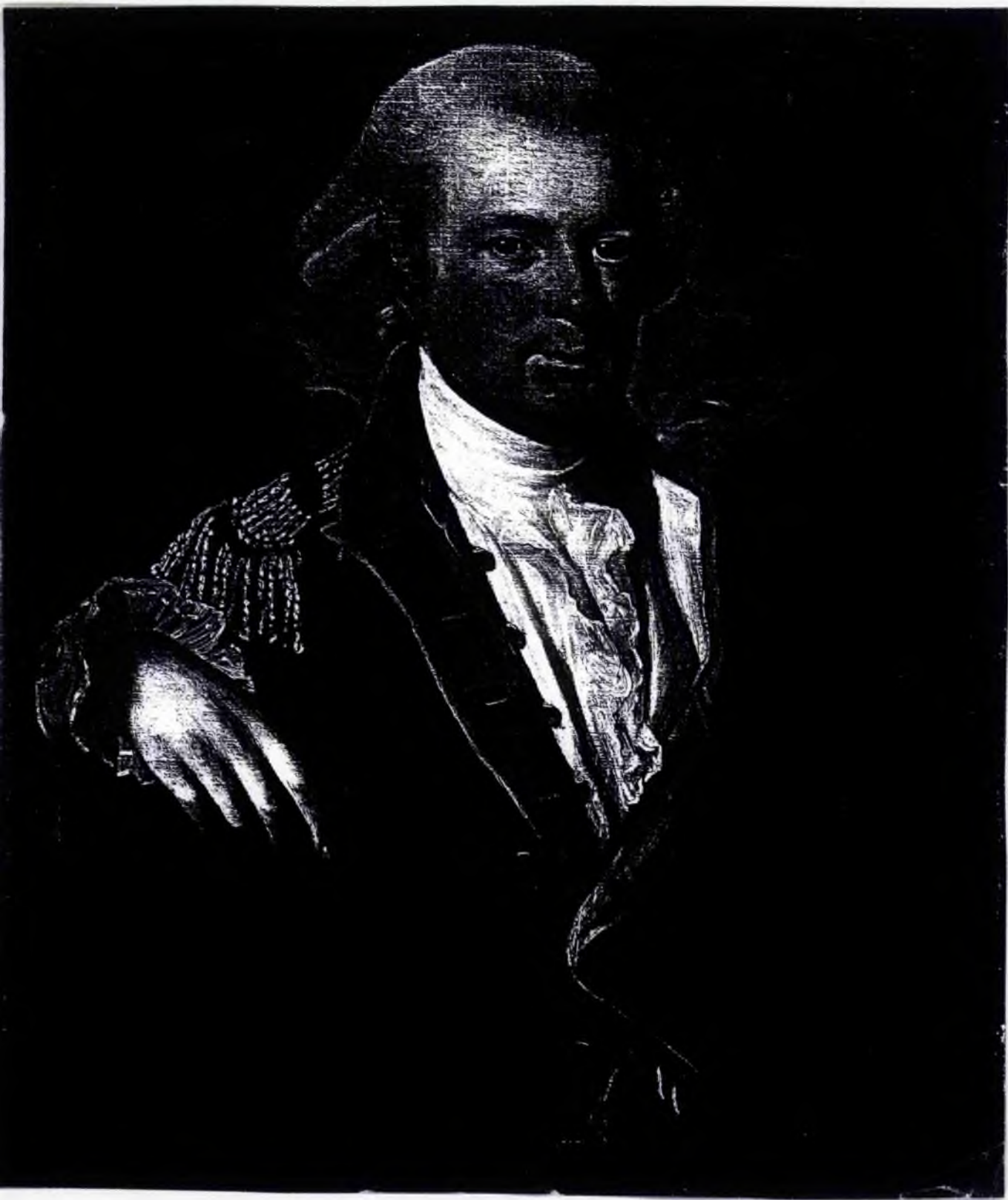


Plate 95: General Trotter, "Martin P.W.P. Pinxit 1787", Collection Unknown.

TITLE Anne Stewart of Blairhall, (died 1798)

MEDIUM oil on canvas

SIZE 36.5" x 29" (92.7cm x 73.6cm)

DATE 1788

SIGNED "Martin Pinxt/1788", lower left hand side

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length, seated wearing an ermine stole over her dress embroidered with flowers. Anne married David Ogilvy, titular 6th Earl of Airlie, in Holland in 1770 as her family were in exile, cat no 113.

TITLE Mary Barbara Drummond, Mrs William Abernethy Drummond, (1721/2 - 1789), wife of the Bishop of Edinburgh

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1788

SIGNED "Martin P.W.P./pinxt 1788", middle right

INSCRIPTION No inscription

PROVENANCE Purchased in 1977 by the Scottish National Portrait Gallery from a private collection.

PRESENT OWNER Scottish National Portrait Gallery, PG 2408

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.90 and illus p.93.

GENERAL REMARKS 1/2 length, seated wearing a red dress with white bows, a black lace shawl and white bonnet adorned with black lace. Seated on green damask covered chair. Her left arm rests on a table. See pl. 44. This portrait is a companion piece to that of her husband, William Abernethy Drummond, cat no. 89.

CONDITION Relined in 1931 and given a new stretcher in 1985.

TITLE William Abernethy Drummond, (1719/20 - 1809), Bishop of Edinburgh

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1788

SIGNED "Martin P.W.P./pinxt 1788", middle left

INSCRIPTION No inscription

PROVENANCE Purchased in 1977 by the Scottish National Portrait Gallery from a private collection

PRESENT OWNER Scottish National Portrait Gallery, PG 2407

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.91 and illus. p.93.

GENERAL REMARKS 1/2 length wearing black ecclesiastical robes, with a gold staff and gold mitre on the red background. See pl. 45. The companion piece, Mary Barbara Drummond, Mrs William Abernethy Drummond, is cat no.88.

CONDITION Relined in 1931 and given a new stretcher in 1985.

TITLE Mrs Wardlaw of Netherbeath

MEDIUM oil on canvas

SIZE 29.5" x 24.25" (75cm x 61.5cm)

DATE 1788, as stated in the catalogue listed below

SIGNED "Martin P.W.P. pinxt 1788", as stated in the catalogue listed below

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.12.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (25). Lent by Mrs Williamson.

GENERAL REMARKS 1/2 length her dress is embroidered with flowers.

TITLE "Portrait of a Young Man, Said to be Archibald Seaton"

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (74.9cm x 62.2cm)

DATE 1788

SIGNED "Martin pinx 1788", middle right

INSCRIPTION No inscription

PROVENANCE Sothebys, New York, Old Master Paintings,
10/10/1991, Lot 26.

LITERATURE Hislop R, (Ed), The Art Sales Index, 1991/2, Vol II, L-Z,
Art Sales Index Ltd., England, 1992, p.1184.

GENERAL REMARKS 1/2 length, wearing a red coat and white
waistcoat, holding a book.

TITLE Charles Dalrymple

MEDIUM oil on canvas

SIZE 30" x 24.75" (76.2cm x 62.8cm)

DATE 1789

SIGNED "Martin P.W.P./pinxt 1789", top right corner

PROVENANCE Christies, English Pictures 3/5/1985, Lot 152, illus b/w 152.

LITERATURE Christies, English Pictures, catalogue, White Bros Ltd., London, 1985, p.75. Hislop R, (Ed), The Annual Art Sales Index, 1984/5, Vol II, L-Z, Art Sales Index Ltd., England, p.931.

GENERAL REMARKS 1/2 length. Sir Hew Dalrymple, 2nd Bt., his half brother was painted in 1777 and 1788, see cat nos. 138 and 139.

TITLE James Ochoncar Forbes, Master of Forbes, (1765-1843)

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74.3cm x 62.2cm)

DATE 1789

SIGNED "Martin P.W.P. pinxt 1789", lower left corner

INSCRIPTION No inscription

PROVENANCE Probably acquired by purchase in 1873

PRESENT OWNER Royal Company of Archers

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11. Hay, I., The Royal Company of Archers, 1676-1951, William Blackwood & Sons Ltd., Edinburgh and London, 1951, pp. 276-277, and illustrated, facing page 276. Irwin F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p.66.

EXHIBITED Edinburgh, R.S.A., The Fine Arts and Print Club Exhibition, 1937, (21).

GENERAL REMARKS 1/2 length, wearing a green tartan uniform coat with silver-tasselled buttonholes. See pl. 50.

CONDITION Good

TITLE John Grieve, Lord Provost of Edinburgh

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1789, according to the National Gallery of Scotland archive

SIGNED It is signed according to the National Gallery of Scotland archive

INSCRIPTION No inscription

PROVENANCE Anon sale 21 Jan 1927 (40). Sold Vicars, London, 1936. Maxwell Galleries, San Fransisco. Sold in San Fransisco 11/6/1987, Lot 2501 illus.

LITERATURE Apollo March 1964, used as an advert for the Maxwell Galleries of San Fransisco. Hislop R, The Annual Art Sales Index 1986/7, Art Sales Index Ltd., England, p.1071.

EXHIBITED Loaned by J Hubert Mee, 2268 Jackson Street, San Fransisco to the California Palace of Legion of Honour, San Fransisco, 1937.

GENERAL REMARKS 3/4 length, wearing Lord Provost's robes with Edinburgh in the distance. See pl. 49. Mrs John Grieve was painted by Martin, cat no. 51.

TITLE Henrietta, Lucy and Joan Scott, Afterwards, Duchess of Portland, Lady Donne and Lady Canning

MEDIUM oil on canvas

SIZE Not stated in the Witt Library archive

DATE 1789, as stated in the Witt Library archive

SIGNED The Witt Library archive states the portrait is signed

PRESENT OWNER Duke of Portland

LITERATURE Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975. p.67.

GENERAL REMARKS Three full length children, in a landscape, Joan with a dog.

TITLE Lady Lillas Seton-Steuart

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (125.7cm x 100.3cm)

DATE 1789

SIGNED "Martin P.W.P. pinxit 1789", lower right corner

INSCRIPTION No inscription

PROVENANCE Sir Douglas Seton-Steuart gift (1928)

PRESENT OWNER National Galleries of Scotland, in the National Gallery of Scotland, (1718).

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald, Edinburgh, 1937, p.12. Catalogue of the National Gallery of Scotland, Edinburgh, 5th Edition, HMSO, 1946, p.234. National Gallery of Scotland Illustrations, Edinburgh 1980, illustrated p.85.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (26).

GENERAL REMARKS 3/4 length portrait of the wife of Sir Henry Seton-Steuart of Allanton wearing a big leghorn hat with blue ribbons and a white dress with blue bows, seated, a dog at her side, beneath a tree in a park with a view to Allanton House. See pl. 46.

CONDITION Good

TITLE Miss Gray of Teassis

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1789, as stated in the London NPG archive

SIGNED It is signed according to the London NPG archive

PROVENANCE Old Hall Gallery Ltd., Iden, Rye, Sussex. Autumn 1977, (List no. 778). The Old Hall Gallery Ltd, has since closed.

GENERAL REMARKS 3/4 length seated in a landscape, facing her left, her left elbow resting on a ledge. She wears a dress with a tied sash waistband, frilly lace collar and fichu. A book balances in her lap, her right hand holds open the pages. See pl. 96.



Plate 96: Miss Gray of Teassis, 50" x 40" (127cm x 101.5cm), 1789, Collection Unknown.

TITLE Unidentified Sitters

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1790, according to the Scottish National Portrait Gallery archive

SIGNED Signed according to the Scottish National Portrait Gallery archive

INSCRIPTION No inscription

PROVENANCE No One Angel Arcade, Camden Passage, London. Dec., 1986.

GENERAL REMARKS Two ladies 3/4 length; the older woman with a rattling shuttle, the younger woman with a letter.

TITLE Unknown Lady with Child and Dog

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (125.7cm x 100.3cm)

DATE 1790

SIGNED "Martin Pinxt 1790", middle left.

INSCRIPTION No inscription

PROVENANCE Christies, Old and Modern Pictures, and Drawings, Engravings and Prints 5/6/1936, Lot 93.

LITERATURE Christies, Old and Modern Pictures, catalogue, Wm Clowes & Sons Ltd., London, 1936, p.16

GENERAL REMARKS 3/4 length, lady is seated, wearing a grey silk dress, with spotted shawl and mob cap; the young girl is standing 3/4 length, wearing a pink frock, with the dog seeking her attention. See pl. 97.



Plate 97: Unknown Lady with Child and Dog, 49.5" x 39.5"
(125.7cm x 100.3cm), "Martin Pinxt 1790", Collection Unknown.

TITLE Sir James Pringle of Stichill, 4th Baronet, (1726-1809),
President of the Council, 1783-1809

MEDIUM oil on canvas

SIZE 93" x 58.5" (236.5cm x 148.6cm)

DATE Not dated

SIGNED "Martin pinxit", lower right

INSCRIPTION No inscription

PROVENANCE Painted for the Royal Company of Archers and
presented by the artist in 1795 and hung the following year.

PRESENT OWNER Royal Company of Archers

LITERATURE Gray J M, Catalogue of Loan Exhibition, Scottish
National Portraits, Board of Manufactures, Edinburgh, 1884. Hay, I.,
The Royal Company of Archers, 1676-1951. Wm Blackwood & Sons
Ltd., Edinburgh, 1951, illus, facing page 97. The Scottish Fine Arts
and Print Club Tenth Loan Exhibition Catalogue, David Macdonald
Ltd., Edinburgh, 1937p.10. Irwin F and D, Scottish Painters At Home
and Abroad, 1700-1900, Faber & Faber, London, 1975, p.67, pl.59.

EXHIBITED Edinburgh, Scottish National Portraits, 1884, (122).
Edinburgh, R.S.A., The Fine Arts and Print Club Exhibition, 1937,
(13). Edinburgh, R.S.A., Exhibition of Works of Deceased and
Living Artists of Painting, Sculpture and Architecture, October
1863, (27). Edinburgh, R.S.A., 1880, (327).

GENERAL REMARKS James Pringle, full length, is attired in the Field
Shooting uniform of 1789. Painted between 1791-1794. See pl. 51.
There are great similarities between this painting and that of Dr
Nathaniel Spens of Craigsanquhar, 1728-1815, President of the
Council, 1809-1815, painted by Sir Henry Raeburn, R.A., in 1791.
Similarities can be seen in the positioning of the body, especially the
head and legs as well as the background scenery.

CONDITION Good

TITLE "General James Wolfe", (1727 -1759)

MEDIUM oil on canvas

SIZE 29" x 23.75" (74cm x 60.3cm)

DATE 1791

SIGNED "Martin P.W.P./1791", lower right corner

INSCRIPTION No inscription

PROVENANCE Colonel Hon Colin Tennant, Sothebys, Important Seventeenth, Eighteenth and Nineteenth Century Paintings, London, 6th July 1977, Lot 26, illus. b/w 26, w/d.

PRESENT OWNER Private Collection

LITERATURE Sothebys, Important Seventeenth, Eighteenth and Nineteenth Century Paintings, catalogue, W J Mackay Ltd., Cheltenham, p.24. "Three Centuries Of British Painting", Agnews, March-April, 1978.

EXHIBITED Agnews, London. March - April 1978, no. 59

GENERAL REMARKS 1/2 length, seated, officer wearing a scarlet military uniform and white stock, leaning on the back of a chair. See pl. 98.



Plate 98: "General James Wolfe", (1727-1759), 29" x 23.75" (74cm x 60.3cm), "Martin P.W.P./1791", Private Collection.

TITLE Alexander, Lord Balgonie, 7th Earl of Leven, (1749-1820)

MEDIUM oil on canvas

DATE 1793

SIGNED "Martin pinxt 1793", right top corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated in an interior. Alexander's parents Wilhelmina Nisbet, Countess of Leven and David, 6th Earl of Leven were painted by Martin cat nos. 44 and 45 respectively.

TITLE Provost George Murdoch of Glasgow, (1715-1796)

MEDIUM oil on canvas

SIZE 36" x 28" (91.5cm x 71.1cm)

DATE 1793

SIGNED "Martin P.W.P. Pinxit 1793", on the tasselled staff

INSCRIPTION No inscription

PROVENANCE Andrew B Yuille of Darleith (in 1760, one of the sitter's daughters, Margaret, married George Yuille of Darleith); C.J. Murdoch, M.P.; Christies 10/7/1931; Kenneth Sanderson, W.S.; Bequeathed to Glasgow Art Gallery and Museum, 29th December 1943

PRESENT OWNER Glasgow Museums: Art Gallery and Museum, Kelvingrove

LITERATURE Irwin F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p, 66. Macmillan D, Scottish Art 1460-1990, Mainstream Publishing, Edinburgh, 1990; pl 88, p.110. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11.

EXHIBITED Glasgow, "Exhibition of Portraits," 1868 (264), Illustrated (as by Raeburn); Glasgow, Glasgow Institute of Fine Arts, "Old Glasgow", Exhibition, 1894 (144); Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (24), London, R.A., Exhibition of Scottish Art, 1939 (47), Illustrated souvenir, p.23; Glasgow, Old Glasgow Branch Museum, Glasgow Historical Portraits, 1956 (26); London, R.A. Winter Exhibition, "British Portraits", 1956-57 (342).

GENERAL REMARKS 3/4 length, seated wearing a brown coat and white stock. George Murdoch was Provost of Glasgow, 1754/5 and 1766/7. See pl. 47.

CONDITION Good. There is the inevitable discolouration of the varnish, but there is no evidence of damage to the paint surface by rubbing or abrasion.

TITLE Nicholas Graham of Gartmore, (1695-1775)

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1794

SIGNED "D Martin P.W.P./Pinxit 1794", on a letter on his desk. After John Bogle

INSCRIPTION "Nicholas Graham of Gartmore" on a letter on the desk

PROVENANCE Private Collection

PRESENT OWNER On loan to the National Trust for Scotland, Culzean Castle, from the private collection above

GENERAL REMARKS 3/4 length seated at a desk with books and letters. He wears a blue velvet frock coat and breeches, a gold embroidered waistcoat with a white shirt and jabot. See pl. 54. He married Lady Margaret Cunninghame, in 1732, cat nos. 136 and 137.

CONDITION Good

TITLE Henry Home, Lord Kames, (1696-1782), Scottish judge and author

MEDIUM oil on canvas

SIZE 50" x 39.25" (127cm x 99.6cm)

DATE 1794

SIGNED "Martin P.W.P. Pinxit 1794", lower right

INSCRIPTION Inscribed on the reverse, "Martin P.W.P. Pinxit 1734", should read 1794

PROVENANCE Purchased in 1913 by the Scottish National Portrait Gallery

PRESENT OWNER Scottish National Portrait Gallery, PG 822.

LITERATURE Gray J M, Catalogue of Loan Exhibition, Scottish National Portraits, Board of Manufactures, Edinburgh, 1884. Beattie W, Catalogue for the Exhibition of Scottish Literary Personalities of the Eighteenth Century, Arts Council, 1951, p.20. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975, p.66. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh 1990; p.164, illus p.167.

EXHIBITED Edinburgh, Scottish National Portraits, 1884, (509). Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS 1/2 length, seated, wearing the red and white justiciary robes. See pl. 99. Engraved by Beugo and S Freeman. This portrait was copied and altered from memory of the first likeness of Henry Home, Lord Kames, cat no. 180.

CONDITION Good

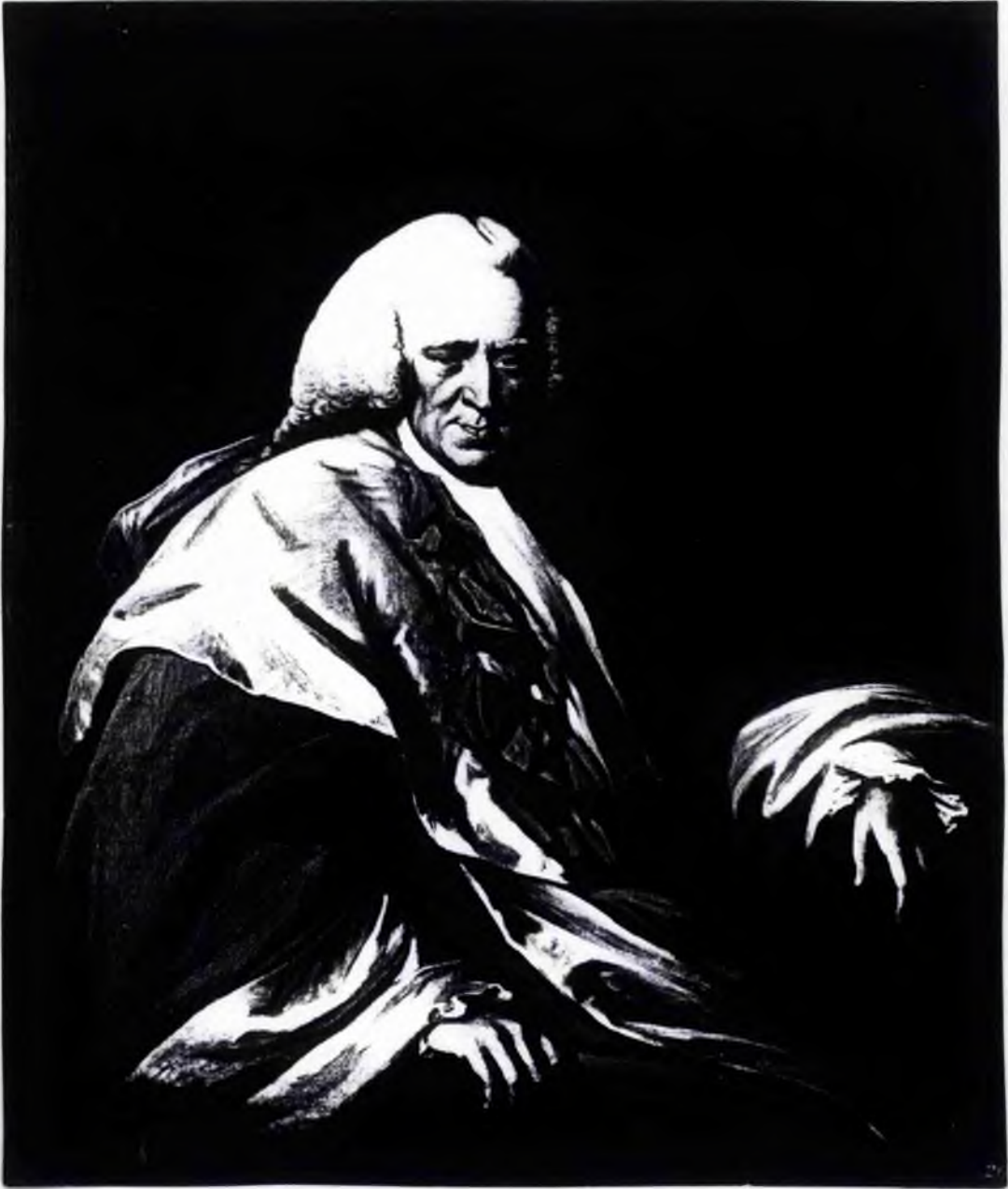


Plate 99: Henry Home, Lord Kames, (1696-1782), 50" x 39.25"
(127cm x 99.6cm), "Martin P.W.P. Pinxit 1794", SNPG PG 822.

TITLE Portrait of a Man

MEDIUM oil on canvas

SIZE 38" x 28.75" (96.5cm x 73cm)

DATE 1794

SIGNED "Martin P.W.P. pinx 1794", middle left

PROVENANCE Sothebys, 20/3/1974, Lot 46; Sothebys, 23/10/1974, Lot 66.

PRESENT OWNER Private Collection

LITERATURE Sothebys, Catalogue of Seventeenth, Eighteenth and Nineteenth Century English Pictures for the sale on 20/3/1974, Sotheby & Co, 1974, p.26; Sothebys, Catalogue of Eighteenth, Nineteenth and Twentieth Century English and Continental Paintings, for the sale on 23/10/1974, Sotheby & Co, 1974, p.8.

GENERAL REMARKS 3/4 length, seated, wearing a black coat, white shirt and red turban, his left arm rests on a pile of books. See pl. 52.

TITLE Mrs Watson

MEDIUM oil on canvas

SIZE 90" x 70.5" (219.6cm x 178.9cm)

DATE 1795

SIGNED "Martin P.W.P. pinxit 1795", middle left

INSCRIPTION No inscription

PROVENANCE The portrait has descended through the family from Jane Bigsby (née Watson), sister of Sarah Watson. Christies, English Pictures, 2/11/1984 Lot 87, illus. Sothebys, Old Master Paintings, 1500-1850, 14th May 1986, Lot 204, illus b/w 204. Christies, 13/10/1989, Lot 74.

LITERATURE Christies, English Pictures catalogue, White Bros Printers Ltd., London, 1984, p.29. Sothebys, Old Master Paintings, 1500-1850 catalogue, Hillingdon Press, Middlesex, p.81. Hislop R, The Annual Art Sales Index 1989/90, Art Sales Index Ltd., England, p.1544.

GENERAL REMARKS 1/2 length, seated, holds a newspaper in her right hand. See pl. 53. Martin painted her husband the High Sheriff of Edinburgh, Mr Watson and his daughter, Sarah, cat no. 264.

TITLE Mrs Dalrymple

MEDIUM oil on canvas

SIZE 29" x 24" (73.6cm x 61cm)

DATE Not recorded by the National Gallery of Scotland archive

SIGNED Signed on the back, according to the National Gallery of Scotland archive

PROVENANCE Sir Hew Dalrymple sale, by Dowell's, 1/12/1945, Lot (121), Anon sale, by Dowell's, 4/2/1949 Lot (24)

GENERAL REMARKS 1/2 length, seated facing the front. Her husband, John Dalrymple, was Lord Provost of Edinburgh.

TITLE Marion McCullum

MEDIUM oil on canvas

SIZE 30" x 24" (76.2cm x 61cm)

DATE The portrait is dated but unfortunately it is illegible

SIGNED "D Martin P W P/Pinxit ...", left sleeve of her dress

INSCRIPTION No inscription

PROVENANCE Anderson Sale Anderson, New York., 11-12/4/1928.
Lot 89.

PRESENT OWNER Dr Bruno Lohse, Munich

LITERATURE Collins Baker, C H, Syon House And Its Art Treasures,
Notes on Syon House Pictures, The Connoisseur, August 1920, p.191-
198 and illus, p.219.

GENERAL REMARKS 1/2 length, standing, wearing a low cut yellow/
white gown with a red sash and a red tie in her hair. In a landscape.
As the portrait is signed with "P W P", it can be dated post-1785.

TITLE Mary Roddam, (1743-1804)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE It is dated according to the SNPG archive

SIGNED It is signed according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Dr Carlyle Bell, 1972

LITERATURE Burton, J H (Ed), Autobiography of the Reverend Dr Alexander Carlyle, Minister of Inveresk, Blackwood & Sons, Edinburgh, 1860, p.568.

GENERAL REMARKS 3/4 length standing with her left arm resting on a table. Martin painted her husband, the Rev. Dr. Alexander Carlyle, twice in 1769/1770, cat nos. 131 and 132.

TITLE Lady Sinclair (Mary Blair) with her children, Kate and John

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Dated according to the London, NPG archive

SIGNED Signed according to the London, NPG archive

PROVENANCE Christies, Ancient and Modern Pictures and Drawings, 10th June 1932, Lot 60. Christies, 18/7/1947, Lot 177.

LITERATURE Christies, Ancient and Modern Pictures and Drawings catalogue, Kitchen and Barratt Ltd, London, 1932, p.17.

GENERAL REMARKS Lady Sinclair 3/4 length, seated, wearing a blue dress, John on her lap and Kate holding a basket of fruit. In a landscape.

TITLE Mrs John Clerk of Tobago

MEDIUM oil on canvas

SIZE Not recorded by the Witt Library archive

DATE It is dated according to the Witt Library archive

SIGNED It is signed according to the Witt Library archive

INSCRIPTION No inscription

PROVENANCE Scott and Fowles, New York, 1927

GENERAL REMARKS 1/2 length, facing, wearing a low cut round neck dress, her left arm leaning on a table and a book in her left hand.

iii) Attributed Portraits, in alphabetical order

113.

TITLE David Ogilvy, titular sixth Earl of Airlie, (1725-1803)

MEDIUM oil on canvas

SIZE 37" x 29.8" (94cm x 72cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length. Companion piece to, Anne Stewart of Blairhall, (d.1798), his 2nd wife, cat no. 87.

TITLE John Gore, 1st Lord Annaly, (1718-1784), an Irish Judge

MEDIUM oil on canvas

SIZE 48" x 32" (121.9cm x 81.3cm)

DATE 1783

INSCRIPTION "John Gore/First Lord Annaly/Ob 1783", left hand side,
top corner

PROVENANCE Christies, 6/4/1973, Lot 101.

GENERAL REMARKS 3/4 length seated in judicial robes. John Gore became M P for Jamestown, Co., Leitrum in 1745, Solicitor-General in 1760 and Chief Justice of the Kings Bench in 1764.

TITLE Called, "John Dunning, Lord Ashburton, (1731-1783)"

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

PROVENANCE With Menn Leger, London

GENERAL REMARKS 3/4 length. John Dunning, Lord Ashburton, was Solicitor-General, 1768-70 and Chancellor of the Duchy of Lancaster, 1782/3.

TITLE James Hunter, 4th Laird of Auchterarder, (1727-1776)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family collection

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, wearing a deep gold coloured coat, lime green waistcoat and white shirt with jabot. His grey wig is very stylised. Hunter married Sarah Ballantine in 1750, cat no 77.

CONDITION Good



Plate 100: James Hunter, 4th Laird of Auchterarder. Details as above.

TITLE Mrs Baker

MEDIUM oil on canvas

SIZE No size given

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE A "J K Richardson" inscribed on the back of the photograph of the portrait once owned the portrait.

GENERAL REMARKS 1/2 length, seated, wearing a shawl and bonnet. See pl. 101. Mrs Baker was wife of Joseph Baker 1775, and mother of Charles Baker.

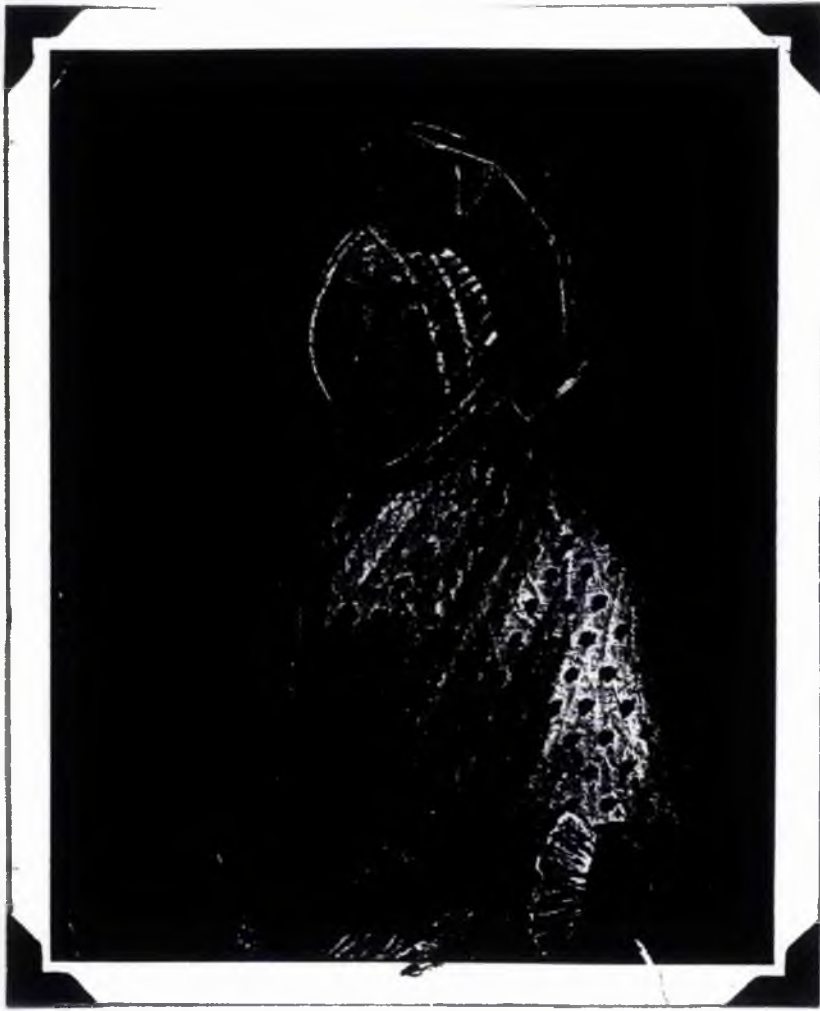


Plate 101: Mrs Baker, Collection Unknown.

TITLE Malcom Fleming of Barochen, (1745-1819)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated.

TITLE Henry Bathurst, 2nd Earl Bathurst, (1714-1794), Fellow Commoner, 1730 and Lord Chancellor of Balliol College, 1771-1778.

MEDIUM oil on canvas

SIZE 39.75" x 22.75" (100cm x 58cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Presented to Balliol College in 1829 by Henry, 3rd Earl Bathurst.

PRESENT OWNER Balliol College, Oxford.

LITERATURE Graves A, A Century of Loan Exhibitions, 1813-1912, Algernon Graves, London, 1913, p.754. Irwin, F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975. p.66. Jones J, The Portraits of Balliol College, A Catalogue, Thomas Leach Ltd., Oxon, 1990; No. 20 p.7.

EXHIBITED Oxford Exhibition of Historical Portraits, No 158.

GENERAL REMARKS Full length, Bathurst stands in front of a crimson drape, wearing the black and gold robes of Lord Chancellor with a silver waistcoat underneath, c. 1776.

TITLE Joseph Black, M.D., (1728-1799), Professor of Chemistry and Medicine, 1766-1799

MEDIUM oil on canvas

SIZE 24.5" x 30" (62.1cm x 76.3cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Edinburgh University

LITERATURE Talbot Rice, D. and McIntyre P., The University Portraits, published for the University Court by the University Press in 1957; illustrated pl.11. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd, London, 1979; p.22.

GENERAL REMARKS 1/2 length, standing, wearing a dark coat and waistcoat with a white shirt and jabot. His right hand rests on a table. Painted c. 1770. Martin portrayed Black again in 1787, cat no. 78.

CONDITION Good

TITLE Jean Blair, (d. 1817), daughter and heiress of John Blair of Dunskey and m. James Hunter, 1st Bt, in 1770

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1772

SIGNED Not signed

INSCRIPTION "Jean Blair/Lady Hunter Blair 1772", left hand side lower corner

PROVENANCE Family collection

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, wearing a pink dress with a blue sash, right hand supporting her head. See pl. 22.

CONDITION Good

TITLE Hugh Blair, M.A., D.D., (1718-1800)

MEDIUM oil on canvas

SIZE 29" x 24.5" (73.7cm x 61.8cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Edinburgh University

LITERATURE Talbot Rice, D. and McIntyre, P., The University Portraits, published for the University Court by the University Press, 1957; Illustrated pl.12. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979; p.22.

GENERAL REMARKS 1/2 length. c. 1775. Blair was Regius Professor of Rhetoric and Belles-Lettres, 1762-1784; Joint Regius Professor of Rhetoric and Belles-Lettres, 1784-1800, at Edinburgh University. Later engraved by K MacKenzie

CONDITION Cleaned in 1960 and 1979

TITLE Lady Bridget Bouverie, (1758-1842)

MEDIUM oil on canvas

SIZE 49.5" x 38.5" (126cm x 100.5cm)

PROVENANCE Sothebys, British Paintings, 1500-1850, 11/7/1990, Lot 47, illus colour pl.47.

LITERATURE Sothebys, British Paintings, 1500-1850, catalogue, Hillingdon Press, Middlesex, 1990. Hislop R, The Annual Art Sales Index 1989/90, Art Sales Index Ltd., England, p.1544.

GENERAL REMARKS 3/4 length seated in a landscape, wearing a yellow dress and gray shawl, holding a book. Bridget was the younger daughter of James, 14th Earl of Morton, K.T., and his second wife Bridget, daughter of Sir John Heathcote, 2nd Bt. The sitter married William Bouverie in 1777, son of William 1st Earl of Radnor and M.P. for Salisbury

TITLE Eleanor Brisbane

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, her right hand supporting her head. c. 1780's. See pl. 102. Eleanor, daughter of Sir Michael Bruce of Stenhouse married, Thomas Brisbane of Brisbane, cat no. 125.

CONDITION Suffering paint loss



Plate 102: Eleanor Brisbane, 30" x 25" (76.2cm x 63.5cm), Private Collection.

TITLE Thomas Brisbane of Brisbane

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private collection; since been stolen

GENERAL REMARKS 1/2 length. See pl. 103. Companion piece to his wife, Eleanor Brisbane, cat no. 124.

CONDITION Suffering paint loss

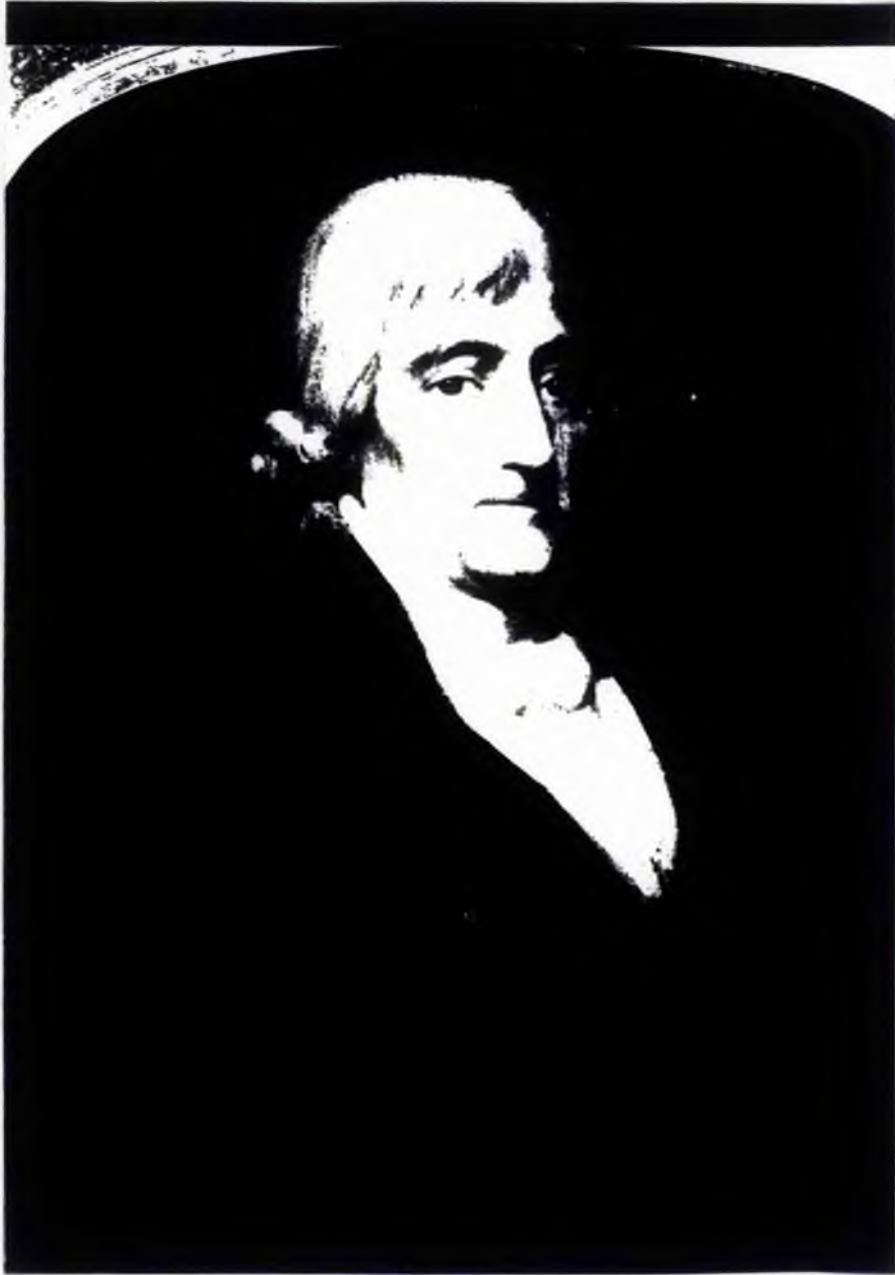


Plate 103: Thomas Brisbane of Brisbane, 30" x 25" (76.2cm x 63.5cm), Private Collection.

TITLE Capt Charles Kerr of Calderbank, Royal Edinburgh Volunteers, 1796, Kings Printer 1804.

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

LITERATURE The Scottish Fine Arts and Print Club Exhibition catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11. Baile de Laperriere C, The Royal Scottish Academy Exhibitions 1826-1990; A Dictionary of Artists and their Work in the Annual Exhibitions of the R.S.A. Vol III L-Q, Ed., Hilmarton Manor Press, 1991.

EXHIBITED Edinburgh, R.S.A., Exhibition 1880 (520), Lent by Archibald Brown, Esq. Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (22). Lent by Mrs Kerr per The Scottish National Naval and Military Museum, Edinburgh.

GENERAL REMARKS 3/4 length in military uniform, Edinburgh Castle in the distance. Probably painted in 1796 when Captain Charles Kerr served in the Royal Edinburgh Volunteers. See pl. 104.



Plate 104: Capt Charles Kerr of Calderbank, 50" x 40" (127cm x 101.5cm), Collection Unknown.

TITLE Miss Calender, later Mrs John Campbell

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74cm x 61.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Sothebys, Old Master Paintings, 17/2/1988, Lot 233, illus b/w 233.

LITERATURE Sothebys, Old Master Paintings catalogue, Hillingdon Press, Middlesex, 1988. Hislop R, The Annual Art Sales Index 1987/8, Art Sales Index Ltd., England, p.1218.

GENERAL REMARKS 1/2 length wearing a white dress, her left arm rests on sheets of music.

TITLE Sir Archibald Campbell, 2nd Bt, as a boy, (1769 - 1846)

MEDIUM oil on canvas

SIZE 38" x 25" (96.5cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, wearing a blue/green coat, white shirt and jabot, seated at a desk with open books. The boy is infact about 14/15 years old, c. mid-1780's. See pl. 105. Martin painted his father, Sir Ilay Campbell, 1st Bt, cat nos. 80 and 251 and his grandfather, Sir Archibald Campbell of Succoth, 1782, cat no. 47.

CONDITION Suffering paint loss



Plate 105: Sir Archibald Campbell, 2nd Bt., (1769-1846), 38" x 25"
(96.5cm x 63.5cm), Private Collection.

TITLE Elizabeth Campbell, (d.1839), with her son John, (d.1857), later 4th of Stonefield

MEDIUM oil on canvas

SIZE No size given

DATE Not dated

SIGNED Not signed

INSCRIPTION "Elizabeth Campbell/wife of Colonel Colin Campbell", left hand side lower corner

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length mother and child seated in an interior. Her father, Sir Robert Anstruther of Balcaskie, and her husband, Colonel Colin Campbell, are cat nos. 28 and 278 respectively.

TITLE Robert Steuart of Carfin, (1729-1812), father-in-law of William Blackwood I

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Messrs William Blackwood & Son Ltd., Edinburgh.

GENERAL REMARKS 1/2 length seated.

TITLE Dr Alex Carlyle, (1722-1805), Minister of Inveresk

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1770

PROVENANCE Family ownership

PRESENT OWNER Dr Carlyle Bell, 1972

LITERATURE Gray J M, Catalogue of Loan Exhibition, Scottish National Portraits, Board of Manufactures, Edinburgh, 1884. Burton J H, (Ed), Autobiography of the Rev Dr Alex Carlyle, Minister of Inveresk, Blackwood & Sons, Edinburgh, 1860, illus in frontispiece.

EXHIBITED Edinburgh, Scottish National Portraits, 1884, (373).

GENERAL REMARKS 1/2 length seated at a desk his left arm resting on the desk; his right hand holding a quill to the paper which lays on the desk. Wearing coat and waistcoat, plain shirt and scarf in the neck. Bewigged. The painting was engraved by W Roffe from the painting by Martin in 1770.

Previously Martin had painted Carlyle, cat no. 132, and his wife, Mary Roddam, cat no. 110.

TITLE The Rev. Dr. Alex Carlyle, Minister of Inveresk, (1722-1805), known as "Jupiter Carlyle"

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1769/70

PROVENANCE Family ownership

PRESENT OWNER Dr Carlyle Bell

LITERATURE Burton J H (Ed), Autobiography of the Rev Dr Alex Carlyle, Minister of Inveresk, Blackwood & Sons, Edinburgh, 1860, p.251. Graves A, A Century of Loan Exhibitions 1813-1912, Algernon Graves, London, 1913, p.754. The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David MacDonald Ltd., Edinburgh 1937, p.12.

EXHIBITED Society of Scottish Artists 1770 (80); National Portrait Exhibition, 1867 (822); Scottish Fine Arts and Print Club, Edinburgh 1937, (32). Lent by Mrs Carlyle Bell.

GENERAL REMARKS 3/4 length, seated at desk, c. 1769/70. The date is provided by letters in Burton J H (ed), Autobiography of the Rev Dr Alex Carlyle, Minister of Inveresk, p.568.

Another portrait of Carlyle was painted by Martin in 1770 as was his wife Mary Roddam, cat nos. 131 and 110 respectively.

TITLE Mary Sandilands of Coustin

MEDIUM oil on canvas

SIZE 36" x 24" (91.5cm x 61cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Mary Sandilands of Coustin, by David Martin", added at a later date, by the owner's grandmother, Mrs Hunter.

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length.

TITLE David Craigie, (1722-1757), Minister of the Second Charge, St Andrews, 1754-1757

MEDIUM oil on canvas

SIZE 30" x 24.74" (76.2cm x 62.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "D Martin 1755" on panel attached to the frame

PRESENT OWNER University of St Andrews

GENERAL REMARKS 1/2 length, wearing ecclesiastical robes, holding a book in his left hand. See pl. 6. Companion piece to Walter Wilson, cat no. 1.

TITLE Andrew Crosbie, (1733 - 1785), Vice Dean of Faculty

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Presented by the sitter's widow, in 1814, to the Faculty of Advocates, Parliament Hall, Edinburgh.

PRESENT OWNER Faculty of Advocates

LITERATURE Stewart, A A Grainger, The Portraits in the Parliament Hall in Edinburgh, Wm Green & Sons, Edinburgh, 1907, p.13. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975, p. 66. Kilmurray E, Dictionary of British Portraiture, Vol II, Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979, p. 55.

GENERAL REMARKS 3/4 length in gown and white stock, expounding a case in court. This painting was engraved as plate to Dibdens Northern Tour, 1838.

CONDITION Good

TITLE Lady Margaret Cunninghame, (d. 1790), eldest daughter of William, 12th Earl of Glencairn

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed. By David Martin after John Bogle

INSCRIPTION No inscription

PROVENANCE Private Collection

PRESENT OWNER On loan to The National Trust for Scotland, Culzean Castle, from the private collection above

GENERAL REMARKS 3/4 length, wearing a black silk dress with black lace shawl and white bonnet, seated at desk with books and reading glasses. See pl. 55. Another version of this portrait exists, Lady Margaret Cunninghame, cat no. 137. In 1732 Margaret married, Nicholas Graham of Gartmore, cat no.104. Martin painted their son, Robert Cunninghame Graham of Gartmore, cat nos. 157 and 283.

CONDITION Good

TITLE Lady Margaret Cunninghame, (d. 1790), eldest daughter of William, 12th Earl of Glencairn

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Private Collection

PRESENT OWNER National Trust for Scotland, The Binns

GENERAL REMARKS 3/4 length in black and white dress and white cap, seated at a table on which there are spectacles and books. Attributed to Martin after John Bogle. For another version see cat no. 136. Her husband, Nicholas Graham of Gartmore, is cat no. 104, and their son, Robert Cunninghame Graham of Gartmore, is represented cat nos. 157 and 283.

TITLE Sir Hew Dalrymple, 2nd Bart., (1712-1790)

MEDIUM oil on canvas

SIZE 63" x 39.38" (160cm x 100cm)

DATE 1777

SIGNED Not signed

INSCRIPTION "Anno Aetatis 1777", bottom left and added later also bottom left, "Sir Hew Dalrymple/2nd Bart".

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS The sitter is shown with the plans of Leuchie House, near North Berwick, which was built for him between 1775-1785, probably to designs by his son, Hew, later 3rd Baronet. Martin painted a smaller version of the sitter cat no. 139.

TITLE Sir Hew Dalrymple, 2nd Bt., (1712-1790)

MEDIUM oil on canvas

SIZE 30.38" x 25.25" (77.2cm x 64.2cm)

DATE 1788

SIGNED Not signed

INSCRIPTION The painting is inscribed on the back of the relined canvas (presumably transferred from an earlier inscription), "Sir Hew Dalrymple of North Berwick Bart. Natus 23 March 1712, painted 1788 and died 30 Nov 1790."

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.10.

EXHIBITED Edinburgh, R.S.A., The Scottish Fine Arts and Print Club Exhibition, 1937, (9).

GENERAL REMARKS 1/2 length. Sir Hew Dalrymple was painted earlier, see cat no. 138.

CONDITION The painting has been relined.

TITLE General Sir Hew Whiteford Dalrymple, (1750-1830)

MEDIUM oil on canvas

SIZE 29.38" x 24.66" (74.6cm x 62.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER National Museums of Scotland

GENERAL REMARKS 1/2 length painted c. 1770 as Captain of the 2nd Battalion of 1st (or Royal) Regiment of Footweaving. Attributed to Martin by James Holloway for the NMS. See pl. 106.



Plate 106: General Sir Hew Whiteford Dalrymple, (1750-1830),
29.38" x 24.66" (74.6cm x 62.5cm), National Museums of Scotland.

TITLE William Nisbet of Dirleton, (1724-1783)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1782

SIGNED Not signed

INSCRIPTION "Gulliebas Nisbet de Dirleton./Aetatis 63./Anno 1782",
right top corner

PRESENT OWNER Private Collection

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan
Exhibition Catalogue, David Macdonald Ltd, Edinburgh, 1937, p.10.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club, 1937,
(10).

GENERAL REMARKS 1/2 length seated wearing the coat of the
Caledonian Hunt. His daughter, Mary Hamilton Nisbet, is cat no. 10.

TITLE Sir George Douglas, (1754-1821)

MEDIUM oil on canvas

SIZE 49.25" x 39.25" (125.2cm x 99.7cm)

DATE 1789 according to the Witt Library Archive

SIGNED Not signed

INSCRIPTION Inscribed according to the Witt Library Archive

PROVENANCE Christies, Fine English Pictures, 15/10/1982, Lot 13 and illus b/w 13.

LITERATURE Christies, Fine English Pictures, catalogue, White Bros (Printers) Ltd., London, 1982.

GENERAL REMARKS 3/4 length seated, wearing a black coat and breeches, white embroidered waistcoat, at his desk, hand resting on a plan of the Old Road Estate on the island of Antigua. The sitter was the eldest son of Sir James Douglas, Bt., of Springwood Park, Roxburghshire. He was to inherit the Antiguan estate of Mrs McNamara, only daughter and heir of Henry Douglas, and first cousin of Sir James Douglas, but died on 4th June 1821, without having gone to Antigua.

TITLE Elizabeth Knox, Mrs Andrew Duncan, (d.1839) wife of Andrew Duncan, the physician

MEDIUM oil on canvas

SIZE 29.5" x 24.75" (74.8cm x 63cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Bequeathed by Mrs Elizabeth Bevan, 1886

PRESENT OWNER Scottish National Portrait Gallery, PG 166.

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p. 92 and illus. p. 95.

GENERAL REMARKS 1/2 length, seated, wearing a blue dress with a high collar of stiff looking lace, and a shawl which is draped over the arm of the chair. A ribbon has been woven into her hair.

CONDITION The painting has been badly ironed.

TITLE Janet Dundas, daughter of the second President Dundas and Anne Dundas who died in 1852, daughter of the first Viscount Melville

MEDIUM oil on canvas

SIZE 96" x 73" (244.2cm x 185.6cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Janet Daughter of 2nd President Dundas/Anne Daughter of Henry 1st Viscount Melville", top right hand side

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS Janet and Anne full length, standing in an archway, wearing fancy dress. Janet emulates Cleopatra by holding an asp and is wearing a cream dress with a black sash whilst Anne's dress is blue with a black sash. See pl. 18. Anne's father, Henry Dundas, 1st Viscount Melville and mother, Elizabeth Rennie, 1st Viscountess Melville, were painted by Martin, cat nos. 212 and 213 respectively.

CONDITION Good

TITLE (Ross) William, 3rd son of Robert Dundas, (1762-1845), as an archer

MEDIUM oil on canvas

SIZE 48" x 38" (121.9cm x 96.5cm)

PROVENANCE Daniel Shackleton, Edinburgh. Sothebys, Old Master Paintings New York, 13/10/1989, Lot 153, illus b/w 153.

LITERATURE Sothebys, Old Master Paintings New York, catalogue, Wolk Press, Inc., America. Hislop R, The Annual Art Sales Index 1989/90, Art Sales Index Ltd., England, p.1544.

GENERAL REMARKS Full length, standing in a landscape in the uniform of an archer, aiming his bow and arrow skywards.

TITLE Mary, Lady Elibank, (1756-1803), daughter of Baron de St Hypolite, Baron of the Holy Roman Empire

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Her portrait was transferred from Elibank to London in 1949

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length wearing a round neck dress. See pl. 107. Companion to the portrait of her husband, Alexander, 7th Lord Elibank, cat no. 81, and probably painted c. 1787 the date of her husband's portrait.



Plate 107: Mary, Lady Elibank, (1756-1803), 30" x 25" (76.2cm x 63.5cm), Private Collection.

147.

TITLE Mary Clara Eliphant

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

148.

TITLE Alexander Farquharson

MEDIUM oil on canvas

SIZE 36.75" x 28.75" (93.3cm x 73cm)

INSCRIPTION "Alexr. Farquharson Esq.", top middle

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, 3/4 facing the left, his right hand resting on a table.

TITLE Mrs Adam Ferguson, m. Professor Adam Ferguson, LL.D.

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

LITERATURE Gray J M, Catalogue of Loan Exhibition, Scottish National Portraits, Board of Manufactures, Edinburgh, 1884.

EXHIBITED Edinburgh, Scottish National Portraits, 1884, (202). Lent by Mrs Admiral Ferguson.

GENERAL REMARKS 1/2 length, facing the right, wearing a low breasted lilac dress, pearl necklace, gold sash, and edging of dress.

150.

TITLE Capt Fisher

MEDIUM oil on canvas

PROVENANCE Ehrich Galleries, New York

GENERAL REMARKS 1/2 length in naval uniform.

TITLE Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM oil on canvas, mounted on panel

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE The portrait was commissioned by Robert Alexander of the firm of William Alexander & Sons, Edinburgh. Robert Alexander's niece received the painting from her father, and married a great nephew of the subject. Through her family it went to Philadelphia, passing eventually to a New York dealer, M. Knoedler, from whom the donor purchased it for The White House. The gift of Mr and Mrs Walter H Annenberg was made to The White House in 1962.

PRESENT OWNER The White House, Washington.

LITERATURE Irwin F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975. p.66, pl.26. Allman, Art in the White House: A Nation's Pride, Washington: White House Historical Association, 1992, p.57.

GENERAL REMARKS The painting is believed to have been painted when Franklin was in London in 1767, the year after he had persuaded the House of Commons to repeal the Stamp Act, 1766. The early date, together with the quality of the painting, suggests Ramsay's influence. See pl. 8.

CONDITION Excellent

TITLE Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (126cm x 100.3cm)

DATE Not dated (See Provenance below)

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Painted in London in 1767 and shipped to America in 1771/2. Family ownership.

PRESENT OWNER Pennsylvania Academy of Fine Arts, Philadelphia.

LITERATURE Sellers, C C Benjamin Franklin In Portraiture, Yale University Press, 1962.

GENERAL REMARKS Replica of the original 1767 portrait only the chair is altered. See cat no. 151.

CONDITION Good

TITLE Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM oil on millboard

SIZE 14" x 10" (35.5cm x 25.4cm)

PROVENANCE Once owned by J.G.Shelley, Esq., Templeknowe, St Boswells, Roxburghshire; Sold by Dowell's 4/5/1956, (57)

GENERAL REMARKS A sketch for the Pennsylvania portrait, cat no. 152.

TITLE Benjamin Franklin, (1706 1790), American statesman and scientist

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1772

SIGNED "D Martin pinxt/1772", lower right corner

INSCRIPTION No inscription

PROVENANCE Bought by John Sargent (c.1715-1791), an old friend of Franklin, merchant and banker, a director of the Bank of England, a Member of Parliament from 1754-1761 and from 1765-1768. From Mr Sargent the portrait descended to a Mrs Larpent and to her son, George Larpent of Cockerell, Larpent and Co., London. George Larpent sold it in 1850 to Alexander John Alexander, bringing it back into the family for whom the original had been painted. Alexander John Alexander was heir to the Scottish family estates of Airdrie and Cowdenhill. The portrait passed to his younger sister, Mary Belle. Mary Belle in 1859 married Henry Charles Deedes of the Indian Office. In 1892 the portrait hung at Henry Deedes home, Binderton House, Chichester, Sussex. After the death of Mrs Deedes the portrait was sent to the American heir Alexander John Aitchison Alexander, whose son is presently the owner.

PRESENT OWNER Dr Alexander J. Alexander, Lexington, Ky., USA.

LITERATURE Sellers C C, Benjamin Franklin In Portraiture, Yale University Press, 1962.

GENERAL REMARKS Replica of the portrait painted for Franklin himself. See cat no. 152.

TITLE General the Hon. Thomas Gage, (1721-1787), 2nd son of the 1st Lord Gage and Viscount Gage of Castle Ireland

MEDIUM oil on canvas

SIZE 82.5" x 54" (209.5cm x 137.1cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family collection

PRESENT OWNER Firle Place Preservation Trust

LITERATURE Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd, London, 1979, p.84. Firle Place Guide Book, 1972. Oswald A, Firle Place, Sussex, Home of the Viscount and Viscountess Gage, Part II, Country Life, 24th February 1955, Vol 118, No 3032, pp.564-567, illus, p.566.

GENERAL REMARKS Full length, wearing military uniform, in a landscape, c. 1775. See pl. 36. Martin painted his wife, Margaret Kemble, cat no. 21.

CONDITION Good

TITLE Mrs Gardyne

MEDIUM oil on canvas

PROVENANCE A J G Mackay

LITERATURE Graves A, A Century of Loan Exhibitions 1813-1912,
Algernon Graves, London, 1913, p.754.

EXHIBITED Edinburgh, R.S.A., 1886, (1548).

TITLE Robert Cunninghame, Graham of Gartmore, (d.1797), Poet and Politician

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.6cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Given by R B Cunninghame Graham in 1919 to the Scottish National Portrait Gallery

PRESENT OWNER Scottish National Portrait Gallery, PG 885.

LITERATURE Beattie W, Catalogue for the Exhibition of Scottish Personalities of the Eighteenth Century, Arts Council, 1951, p.13. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979; p.91. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.126 and illus, p.127.

EXHIBITED Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS 1/2 length standing by a desk, left hand indicating a bust. The Nollekens bust is of C J Fox, whom Cunninghame Graham supported in politics. The document on the table is the "Bill of Rights" which was unsuccessfully moved in the House of Commons. Recently attributed to Raeburn by Dr Duncan Thomson. The author would attribute the work to Martin due to Cunninghame Graham's mannerisms. The portrait dates to c. 1790's. See pl. 56. For information on the version in a private collection, see cat no. 283.

CONDITION Good

158.

TITLE Robert Welwood of Touch and Garvock

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection - 1970/71

GENERAL REMARKS 1/2 length profile, feigned oval.

TITLE A Gentleman

MEDIUM oil on canvas

SIZE 39.5" x 39.75" (125.7cm x 100.9cm)

PROVENANCE Sothebys, Old Master Paintings and British Paintings, 1500-1850, 17/5/1989, Lot 232, illus b/w 232.

LITERATURE Sothebys, Old Master Paintings and British Paintings 1500-1850, Hillingdon Press, Middlesex, 1989, p. 88. Hislop R, The Annual Art Sales Index 1984/5, Art Sales Index Ltd., England, p.931.

GENERAL REMARKS 1/2 length seated wearing a blue coat with gold trimmings. Companion piece to, A Lady cat no. 189.

TITLE Girl in a Pink Dress

MEDIUM oil on canvas

SIZE 29" x 24" (73.6cm x 61cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length, standing with her right arm resting on a pianoforte. Very early Martin due to the thin paint surface and lack of detail, c.1760's. See pl. 108. Companion to cat no. 161.

CONDITION Good



Plate 108: Girl in a Pink Dress, 29" x 24" (73.6cm x 61cm), Private Collection.

161.

TITLE Girl in a White Dress

MEDIUM oil on canvas

SIZE 29" x 24" (73.6cm x 61cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated. Comparable stylistically to Girl in a Pink Dress, cat no. 160, suggesting it was also produced early in Martin's career.

CONDITION Dirty

TITLE George, afterwards 4th Earl of Glasgow, with his sisters

MEDIUM oil on canvas

SIZE 90.5" x 58.5" (229.6cm x 148.6cm)

DATE 1768

SIGNED Not signed

INSCRIPTION "George afterwards 4th Earl of Glasgow, Aged 2, With His Sisters, 1768", lower right corner

PROVENANCE Family ownership

PRESENT OWNER Earl of Glasgow, Kelburn Country Park

GENERAL REMARKS 4 full length children depicted in a parkland. George, 1765 -1843, is playing with his sisters, Elizabeth, Helen and Jane Mary. George wears a white dress with a red sash and red shoes. He holds flower petals and leaves in both hands. He is supported by his eldest sister whilst standing on a plinth with an urn behind him. All the girls are wearing muted pink and blue flowing draperies. Helen holds a basket of fruit whilst the pet dog seeks her attention and Jane Mary, kneeling, holds a mixed basket of fruit and flowers.

CONDITION The condition of the paint is good but needs a clean. Very yellowed with old varnish.

TITLE John Cunninghame, 15th Earl of Glencairn, (1750-1796)

MEDIUM oil on canvas

SIZE 33" x 28.25" (83.7cm x 71.7cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER On loan to the National Trust for Scotland at Culzean Castle, from a private collection.

LITERATURE Catalogue for the Exhibition of Pictures on Loan from Private Collections, arranged by T J Honeyman and produced by the Helensburgh Art Club, 1954.

EXHIBITED Helensburgh Exhibition, 24th May - 6th June 1954, no.48.

GENERAL REMARKS 1/2 length standing, wearing red and green military uniform. Tricorn hat adorns his bewigged head, black wig bag evident. The hilt of his sword is caught in his right arm which is tucked into his jacket. For John's elder brother James, 14th Earl, see cat no. 49. John Cunninghame died in 1796, childless, and the title became extinct. See pl. 109.

CONDITION Good



Plate 109: John Cunninghame, 15th Earl of Glencairn, (1750-1796), 33" x 28.25" (83.7cm x 71.7cm), on loan to the National Trust for Scotland, Culzean Castle from a Private Collection.

TITLE Willielma Campbell, Viscountess Glenorchy, (1741-1786), daughter of William Maxwell of Paxton, married John Campbell of Glenorchy

MEDIUM oil on canvas

SIZE 49.81" x 39.5" (126.5cm x 100.2cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1981 by the Scottish National Portrait Gallery

PRESENT OWNER Scottish National Portrait Gallery, PG 2476.

LITERATURE Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979; p.88. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p. 122 and illus, p.121.

GENERAL REMARKS 3/4 length, seated writing. A religious enthusiast she founded a chapel for her followers in Edinburgh Castle and was also a benefactor of the Society for Promoting Christian Knowledge. See pl. 110.

A portrait known as, Miss Gray of Teassis, was sold at Dowell's 7/8/53, lot 140. 48" x 38" depicting exactly the same picture giving rise to the idea that confusion exists as to the real sitter. It seems likely the woman is Viscountess Glenorchy and that Dowell's wrongly attributed the name of the sitter. It may be that the Dowell's picture and that of the SNPG are the same portrait. If not there are two portraits of identical depiction of Viscountess Glenorchy, see cat no 252. Martin did paint a portrait of Miss Gray of Teassis, in 1789, cat no.97.

CONDITION Good

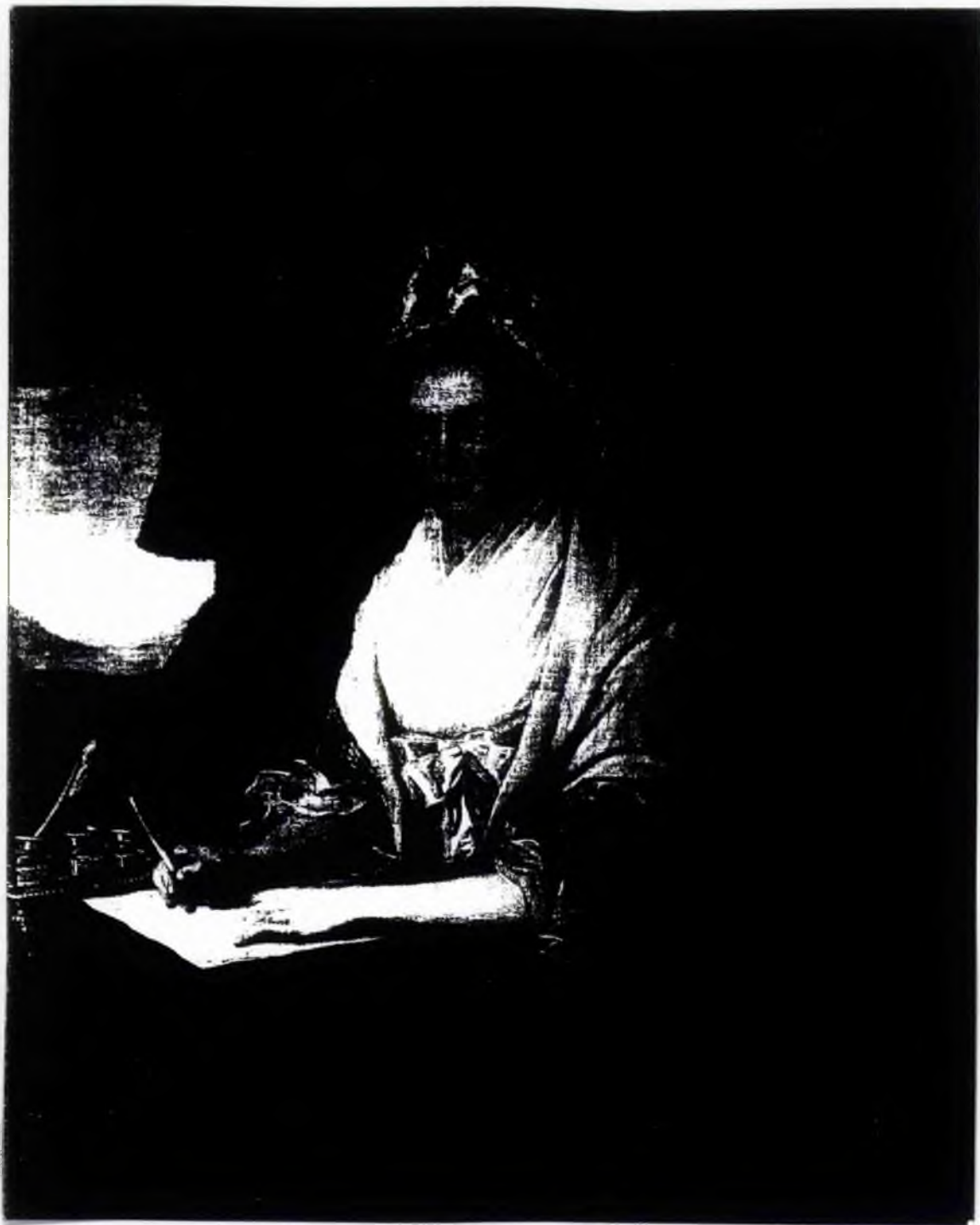


Plate 110: Willielma Campbell, Viscountess Glenorchy, (1741-1786), 49.81" x 39.5" (126.5cm x 100.2cm), SNPG PG 2476.

TITLE Jane Maxwell, Duchess of Gordon, (1749- 1812), m. 4th Duke of Gordon in 1767

MEDIUM oil on canvas

SIZE 39" x 35" (99cm x 88.9cm)

PROVENANCE By descent to Mrs William Lindsay Boase, Binrock, Dundee from a Mrs Elmley Lea, great-great-grand-daughter of the sitter. Christies, British Paintings, 9/2/1990, Lot 115, illus colour 115.

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.12. Christies, British Paintings, catalogue, White Bros Ltd., London, 1990, p.84. Hislop R, The Annual Art Sales Index 1989/90, Art Sales Index Ltd., England, p.1544.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition 1937, (27).

GENERAL REMARKS 1/2 length wearing a white dress with a blue sash with a terrier dog on a cushion by an urn. See pl. 32. A label on the reverse reads: "Jane, (the presumed sitter), 1749-1812, was the daughter of Sir William Maxwell of Monreith, Bt., and wife of Alexander Gordon, 4th Duke. The well known social figure and arbitress of fashion, especially in Edinburgh, she was renowned for her beauty and wit, though contemporaries said that her coarseness of speech and unconventionality could sometimes overshadow her virtues." Jane Maxwell was painted by Reynolds and his portrait was shown at the R A in 1775. Raeburn's copy of Reynolds portrait hangs in Fyvie Castle.

TITLE Penuel Grant

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length in a feigned oval. The daughter of Ludovick Grant of Grant and wife of Henry MacKenzie whom she married in 1776.

TITLE Thomas, 7th Earl of Haddington, (1720/1 - 1794)

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE 1780

SIGNED Not signed

INSCRIPTION 1) "Tho.7. E. of Haddington/ 1780 AOE 60", beside the dog 2) "Thomas 7th Earl of Haddington/Allan Ramsay pinxit 1780", right hand side lower corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length seated in a landscape with dog. Attributed to Allan Ramsay due to the inscription but the painting is clearly not a Ramsay. Now attributed to Martin due to the handling of the gentleman's attire and physique. See pl. 111. This portrait is a companion piece to Hon George Baillie of Jerviswood and Mellerstain, brother of the Earl of Haddington, cat no. 211.



Plate 111: Thomas, 7th Earl of Haddington, (1720/1-1794),
50" x 40" (127cm x 101.5cm), 1780, Private Collection.

TITLE Sir John Hall, 3rd Bt.

MEDIUM oil on canvas

PRESENT OWNER Sir John Hall of Dunglass, Brighton.

GENERAL REMARKS 3/4 length, standing. Order around his neck.

TITLE Rev Robert Henry, D.D., (1718-1790), Historian

MEDIUM oil on canvas

SIZE 30" x 25" (76.3cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE National Museums of Scotland

PRESENT OWNER On loan to Scottish National Portrait Gallery from the National Museums of Scotland, PGL 37

LITERATURE Graves A, A Century of Loan Exhibitions 1813-1912, Algernon Graves, London, 1913, p.754. Beattie W, Catalogue for the Exhibition of Scottish Personalities of the Eighteenth Century, Arts Council, 1951, p.18. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.144, illus, p.143. Baile de Laperriere C, The Royal Scottish Academy Exhibitions 1826-1990. A Dictionary of Artists and their Work in the Annual Exhibitions of the R.S.A. Vol III L-Q, Hilmarton Manor Press, 1991.

EXHIBITED Edinburgh, R.S.A., Exhibition of Works of Deceased and Living Artists; Painting, Sculpture and Architecture, October 1863, (37). Lent by David Laing, Esq. National Portrait Exhibition, 1867, (611). Lent by David Laing, Esq. Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS Head and shoulders in feigned oval, wearing ecclesiastical robes in black and white. Attributed to David Martin. Engraved by J Caldwell for his History of Great Britain, 1771.

CONDITION Good

170.

TITLE Archibald Hope, (1762-1782)

MEDIUM oil on canvas

SIZE 27.5" x 18.5" (69.8cm x 47cm)

PROVENANCE Family ownership, at Pinkie House in Musselburgh in 1946.

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length. Archibald died at Seringapatam in 1780. Son of 9th baronet, Archibald father's picture, Sir Archibald Hope, 9th Bart., is cat no. 171.

CONDITION The painting has been relined.

171.

TITLE Sir Archibald Hope, 9th Bart., (1736? -1794)

MEDIUM oil on canvas

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, facing the front, in the Caledonian Hunt uniform wearing a Nova Scotia baronetcy order. Martin painted his wife, Elizabeth Patoun, cat no. 222, and his son, Archibald Hope, cat no. 170.

TITLE Lady Elizabeth Hope

MEDIUM oil on canvas

SIZE 29" x 24.25" (73.6cm x 61.3cm)

PROVENANCE Lady Hope

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.11.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (14). Lent by Lady Hope.

GENERAL REMARKS 1/2 length seated.

173.

TITLE John, 2nd Earl of Hopetoun, (1704-1781)

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length, seated, spectacles in his left hand, quill in his right. Books on the shelves behind. Fine waistcoat and bewigged. His 3rd wife, Lady Elizabeth Leslie, is also attributed to Martin, cat no. 193. Both portraits, however, were previously attributed to Gainsborough by Ellis Waterhouse.

TITLE James Hope Johnstone, 3rd Earl of Hopetoun, (1741-1817),
Soldier

MEDIUM oil on canvas

SIZE 24" x 18" (61cm x 45.7cm)

DATE 1785

INSCRIPTION "James 3rd Earl/of Hopetoun. 1785." left hand side, top
corner

PROVENANCE Christies, Old Pictures & Drawings incorporating Hope
Vere sale, 21st December 1928, Lot 162. Listed by Musgrave in
1796 as at Craighiehall (Hope Weir).

LITERATURE Christies, Old Pictures & Drawings, catalogue, Wm
Clowes & Sons Ltd., London, 1928, p22. Kilmurray E, Dictionary of
British Portraiture, Vol II; Later Georgians and Early Victorians,
Historical Figures born Between 1700-1800, B T Batsford Ltd.,
London, 1979, p.112.

GENERAL REMARKS Head and shoulders.

175.

TITLE John Howard, (1726-1790), Prison Reformer

MEDIUM oil on canvas

SIZE 29.5" x 25" (75cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER On loan to the Scottish National Portrait Gallery
from the Deans Orphanage, PGL 352.

LITERATURE Kilmurray E, Dictionary of British Portraiture, Vol II;
Later Georgians and Early Victorians, Historical Figures born Between
1700-1800, B T Batsford Ltd., London, 1979, p.113.

GENERAL REMARKS 1/2 length, in feigned oval.

176.

TITLE Colonel William Hunter of Brownhill, (1739-92), elder son of John Hunter of Mainholm

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1772

SIGNED Not signed

INSCRIPTION "Colonel Wm. Hunter 1772" left hand side lower corner

PROVENANCE Family collection

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, standing, wearing red and navy military uniform, with a white waistcoat, shirt and jabot. See pl. 112.

CONDITION Good

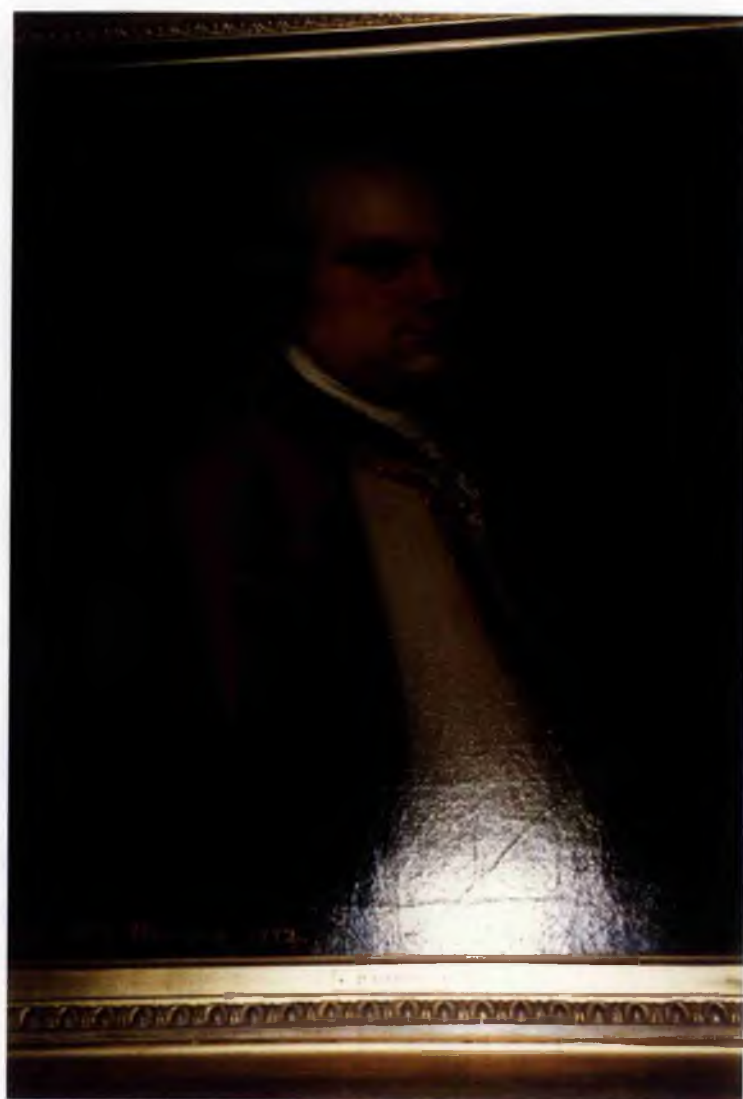


Plate 112: Colonel William Hunter, (1739-1792), 30" x 25"
(76.2cm x 63.5cm), 1772, Private Collection.

TITLE Marjory Murray, Lady Inverness

MEDIUM oil on canvas

SIZE 36.5" x 28.5" (92.5cm x 72.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

LITERATURE Palace of History, Scottish Exhibiton of National History, Art and Industry, Vol 1, Dalross Ltd., Glasgow, 1911, p.367, illus in black and white between pages 366 and 367.

EXHIBITED Scottish Exhibition of National History, Art and Industry, Mid Gallery (335) as a "Battoni", Glasgow, 1911.

GENERAL REMARKS 3/4 length, seated in a green brocade chair holding a fan. She is wearing a red dress adorned with white bows and a black shawl. Her bonnet and gloves are white. Marjory Murray was the 3rd daughter of 5th Viscount Stormont and wife of Colonel John Hay of Crombie, Earl of Inverness in the Jacobite peerage. She was till her death a notable figure at the court of Prince Charles Edward at Rome. See pl. 113.

CONDITION It has been cleaned.



Plate 113: Marjory Murray, Lady Inverness, 36.5" x 28.5"
(92.5cm x 72.5cm), Private Collection.

TITLE Captain Johnston

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.12.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937, (33). Lent by Mr W N Boase.

GENERAL REMARKS 1/2 length. Capt Johnston married Margaret Martin, (b.1742), he was, therefore, a brother-in-law of the artist, David Martin

TITLE Sarah, wife of Archibald Campbell of Jura

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Mrs Campbell of Montrose

GENERAL REMARKS 1/2 length, seated. One of Martin's earlier portraits as the dress is so plain.

TITLE Henry Home, Lord Kames, (1696-1782), Scottish judge and author

MEDIUM oil on canvas

SIZE 43" x 37.5" (109.2cm x 95.2cm)

PROVENANCE This portrait varies slightly from the one in the Scottish National Portrait Gallery and is referred to in nineteenth century Abercairny papers, "Portrait of Lord Kames at Millearne 1848 painted for Graham of Gartmore (was) sold. Left to my brother, Henry Home-Drummond of Blair Drummond. The Martin picture at Blair Drummond was copied from this and altered from memory.

PRESENT OWNER Majoy Drummond-Moray of Abercairny, 1955.

LITERATURE SRO GD 24/1/597; Codicil as to Lord Kames's portrait by Martin. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975. p.66.

GENERAL REMARKS 3/4 length seated in judicial robes. The SNPG version of Henry Home, Lord Kames, is cat no. 105.

TITLE Portrait of a Gentleman of the Keir Family

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

PROVENANCE Christies, Pictures by Old Masters incorporating the Currie Sale, 18/2/1921, Lot 49.

LITERATURE Christies, Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1921, p.9.

GENERAL REMARKS 1/2 length seated wearing a blue coat. Part of a pair, the other, Portrait of a Lady of the Keir Family, cat no. 182.

TITLE Portrait of a Lady of the Keir Family

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

PROVENANCE Christies, Pictures by Old Masters incorporating the Currie Sale, 18/2/1921, Lot 49.

LITERATURE Christies, Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1921, p.9.

GENERAL REMARKS 1/2 length, wearing an embroidered dress with a blue cloak trimmed with ermine. Part of a pair; Portrait of a Gentleman of the Keir Family, see cat no. 181.

TITLE Robert Bruce, Lord Kennet, (1718-1785)

MEDIUM oil on canvas

SIZE 49" x 38.5" (102.5cm x 98cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS Two other known versions of this portrait are cat nos. 42 and 43.

TITLE The Hon. Elizabeth Kerr, daughter of Lord Charles Kerr and
2nd wife of James Kerr of Buchtrig

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

PROVENANCE Mr E B Kerr, Stoke Lodge, Limpley Stoke, Bath, 1935.

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan
Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.10.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club
Exhibition, 1937 (6). Lent by Mrs Kerr.

GENERAL REMARKS 1/2 length, seated. c. aged 60.

TITLE Mrs Kerr, wife of James Kerr of Brighty, M.P., for Edinburgh

MEDIUM oil on canvas

LITERATURE Baile de Laperriere C, The Royal Scottish Academy Exhibitions 1826-1990; A Dictionary of Artists and their Work in the Annual Exhibitions of the R.S.A., Vol III L-Q, Ed., Hilmarton Press, 1991.

EXHIBITED Edinburgh, R.S.A., Exhibition 1880 (333). Lent by Archibald Brown, Esq.

TITLE Thomas Hay, 9th Earl of Kinnoull, (1710-1787), Statesman

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1975 from the SPCK in Scotland.

PRESENT OWNER Scottish National Portrait Gallery, PG 2276

LITERATURE Palace of History, Scottish Exhibition of National History, Art and Industry, Vol I, Dalross Ltd, Glasgow, 1911. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979, p.127. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh 1990, p.168.

EXHIBITED Glasgow, Scottish Exhibition of National History, Art and Industry, 1911, (254). Wrongly assigned 8th instead of 9th Earl.

GENERAL REMARKS 3/4 length seated, wearing a red coat and breeches, with a gold embroidered waistcoat. He is holding a petition of the Society for the Promotion of Christian Knowledge in his left hand. Kinnoull was the President of the SPCK in Scotland. In a classical interior. Another version of the portrait hangs in the University of St Andrews, 9th Earl of Kinnoull, Chancellor of the University, 1765 - 1787, cat no. 187.

CONDITION Dirty

TITLE 9th Earl of Kinnoull, Chancellor of the University, 1765-1787,
(Thomas Hay, 1710-1787)

MEDIUM oil on canvas

SIZE 59" x 39.75" (150cm x 101cm)

PROVENANCE The painting was given to the university before 16th Sept. 1791 and the recorded minutes state, "The Rector reported that the Right Honourable the Earl of Kinnoull had presented to the University a Portrait of his uncle the late worthy Chancellor of this University and had sent Mr Martin the Painter to see it properly placed."

PRESENT OWNER University of St Andrews

LITERATURE The University of St Andrews Muniments; University Minutes Vol IX; Nov 1784 - Dec 1793.

GENERAL REMARKS 3/4 length seated, wearing Chancellor's robes. In a classical interior. See pl. 4. Another painting of the sitter is owned by the SNPG, cat no. 186.

TITLE Lady

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated. There is a Ramsay influence in the style of her dress which is embellished with heavily ornate lace.

TITLE A Lady

MEDIUM oil on canvas

SIZE 27" x 22" (68.6cm x 55.8cm)

PROVENANCE Sothebys, 17/7/1985, Lot 565, illus.

LITERATURE Hislop R, The Annual Art Sales Index 1984/5, Art Sales Index Ltd., England, p.931.

GENERAL REMARKS 1/2 length, standing wearing a fine embroidered dress decorated with pearls. Her right arm rests on the back of a chair. See pl. 114. Part of a pair, A Gentleman cat no. 159.



Plate 114: A Lady, 27" x 22" (68.6cm x 55.8cm), Collection Unknown.

TITLE Two Ladies

MEDIUM oil on canvas

SIZE 11" x 13.5" (28cm x 34.3cm)

PROVENANCE Christies, Ancient and Modern Pictures & Drawings, 28/7/1924, Lot 132.

LITERATURE Christies, Ancient and Modern Pictures & Drawings, catalogue, Wm Clowes & Sons Ltd., London, 1924, p.17.

GENERAL REMARKS Two 1/2 lengths seated at a table one holding a bobbin. In a painted oval.

TITLE Gilbert Laurie, Lord Provost of Edinburgh

MEDIUM oil on canvas, mounted on board

SIZE 29.5" x 24.5" (74.9cm x 62.2cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Sothebys, Old Master Paintings and British Paintings, 1500-1850, 18/2/1987, Lot 234, illus b/w 234.

LITERATURE Whitson T, Lord Provosts of Edinburgh, 1296-1932, University Press, Edinburgh, 1932, p.73. Sothebys, Old Master Paintings and British Paintings, 1500-1850, 18/2/1987, Hillingdon Press, Middlesex, 1987, p.79.

GENERAL REMARKS 1/2 length. The painting when sold at Sothebys was listed as probably Mathias Fernicare, Justice of the Comme Plec, Ireland. It is definitely Gilbert Laurie wearing Provost's robes, a position he held in 1766-8 and 1772-4, whilst holding a document, as seen in the engraving after the painting in Whitson's book, listed above. The document may relate to the improvement in 1774 of communications between Edinburgh and Leith and, therefore, the painting may date from 1774.



Plate 115: Gilbert Laurie. Details as above.

TITLE Thomas Dodd of Leith, Merchant

MEDIUM oil on canvas

SIZE 32" x 27.5" (83cm x 70cm)

DATE 1771 (see General Remarks below)

SIGNED Not signed

PROVENANCE Christies, Old Pictures incorporating the Clay Sale, 11/5/1928, Lot 38. Bought by Sampson. Sothebys, 20/11/1985, Lot 57, illus in colour, w/d. Sothebys, 20/7/87, Lot 26 illus.

LITERATURE Christies, Old Pictures, catalogue, Wm Clowes & Sons Ltd., London, 1928, p.7. Hislop R, The Annual Art Sales Index 1986/7, Art Sales Index Ltd., England, p.1071.

GENERAL REMARKS 1/2 length seated, facing the front, wearing a grey coat and waistcoat, an invoice in his left hand and quill in his right hand, leaning on some books. The "Day Book" is dated 1771 as is "Leger No 1". His ship the "Providence" is seen in the background.

TITLE Lady Elizabeth Leslie, (d. 1788), daughter of 5th Earl of Leven and Melville

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length, seated in an interior, working on some embroidery. Her dress is very Ramsayesque. Previously attributed to Gainsborough by Ellis Waterhouse. Elizabeth was the third wife of John, 2nd Earl of Hopetoun, see cat no. 173, whom she married in 1767.

TITLE Captain Sir John Lindsay, K.B., (1737-1788)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 62.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION On the reverse, "Given to my mother by Lady Murray"

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Buchanan G, "Allan Ramsay's 'Unknown Naval Officer' At Glasgow Identified" Scottish Art Review, Vol XI, No 3, 1965-70, p.24-27, illus p.25. no.4.

GENERAL REMARKS The half length shows Lindsay wearing the sash and star of Bath and in the uniform of a captain as worn from 1774-1787. Lindsay held no active appointments from 1772, when he returned from India, until 1778 when he played a prominent part in Admiral Keppel's action against the French fleet off Ushant. His return from that expedition presents a likely timing for the portrait, c. 1778/9. The sitter was brother to Margaret Lindsay the second wife of the painter Allan Ramsay.

TITLE Captain John Lumsdaine, 3rd son of Robert Lumsdaine of Innergillie, Co. Fife

MEDIUM oil on canvas

SIZE 97" x 60" (246.4cm x 152.4cm)

PROVENANCE Camberlyn Sale Muller, Amsterdam, 13/7/1926.
Christies, Important Pictures by Old Masters incorporating the D' Abernon Sale, 28/6/1929, Lot 38.

LITERATURE Christies, Important Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1929, p.15.

GENERAL REMARKS John stands full length in a landscape in military uniform, extending his right arm towards a negro, who holds his shako.

TITLE Lady Margaret Macdonald

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Previously attributed to Reynolds, 1949, now attributed to Martin.

TITLE Probably Elizabeth Diana Bosville, wife of the 1st Lord Macdonald

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, standing, wearing an ermine stole.
See pl. 116. Companion piece to, Sir Alexander Macdonald, cat no. 14.



Plate 116: Probably Elizabeth Diana Bosville, wife of the 1st Lord Macdonald, 30" x 25" (76.2cm x 63.5cm), Private Collection.

TITLE James Macpherson, (1736-1796), Scottish author

MEDIUM oil on canvas

PROVENANCE Ehrich-Newhouse Galleries, Inc., 578 Madison Ave.
New York.

LITERATURE Advert in Parnassus, no. VIII, 4th April 1936.

GENERAL REMARKS 1/2 length seated, left arm resting on a few
books.

TITLE Elizabeth, Countess of Mansfield, (d. 1784)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Earl of Mansfield, Scone Palace

GENERAL REMARKS Head and shoulders. In an oval frame. A smaller version of cat no. 200.

200.

TITLE Elizabeth, Countess of Mansfield, (d.1784)

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Earl of Mansfield, Scone Palace

GENERAL REMARKS 3/4 length seated, wearing a red silk gown in an interior. See cat no. 199.

CONDITION Good

TITLE William, 1st Earl of Mansfield, (1705-1793), known as, "The Silver Tongued Murray"

MEDIUM oil on canvas

SIZE 49" x 29" (124.4cm x 73.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION On a plaque on the frame, "William Murray, Student. First Earl of Mansfield. Solicitor General, 1742. Attorney General, 1754. Chief Justice of the Court of King's Bench from 1756-1788. Ob. 1793, aet. 88. Martin."

PROVENANCE Formerly at Christ Church, Oxford where it is referenced in the 1766-70 catalogues. The painting was changed in 1776 for a full length Martin now there dated 1776 (viz Miss Lane Poole's catalogue of Oxford Portraits III, 1925, p.702, catalogue no. 368).

PRESENT OWNER Private Collection

LITERATURE Jacob J, catalogue for The True Resemblance of Lord Mansfield exhibition, Greater London Council, 1971.

EXHIBITED London, Kenwood, "The True Resemblance of Lord Mansfield" exhibition, 1971, no. 42.

GENERAL REMARKS 1/2 length profile seated at a bureau. c. 1765. See pl. 3.

CONDITION Visible scar on William's black coat. Needs a repair and clean.

TITLE William, 1st Earl of Mansfield, (1705-1793)

MEDIUM oil on canvas

SIZE 48" x 38" (121.9cm x 96.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Earl of Mansfield, Scone Palace

LITERATURE Kilmurray E, Dictionary of British Portaiture, Vol II: Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979, p.143.

GENERAL REMARKS Full length, seated. This portrait was painted prior to 1776 as the robes are not those of an Earl. This painting was then copied in an enlarged form once the Earldom was bestowed, see cat no. 26.

CONDITION Good

TITLE Lord Mansfield, Chief Justice of England

MEDIUM oil on canvas

SIZE 46.25" x 36.58" (117.5cm x 93cm)

DATE 1775

SIGNED Not signed

INSCRIPTION "Lord Mansfield/Chief Justice of England, 1775", left lower corner

PROVENANCE Viscount Gage; Christies, 7/3/1952, Lot 136; Sir Geoffrey Hutchison. Lord Ilford.

PRESENT OWNER Kenwood House

LITERATURE Jacob J, catalogue for The True Resemblance of the Lord Mansfield exhibition, Greater London Council, 1971.

EXHIBITED London, Kenwood, "The True Resemblance of the Lord Mansfield" exhibition, 1971, no. 67.

GENERAL REMARKS See pl. 117. Replica of Martin's 1776 Christ Church Oxford version, see cat no. 25.



Plate 117: Lord Mansfield, (1705-1793), 46.25" x 36.58"
(117.5cm x 93cm), 1775, Kenwood House.

TITLE William Murray, 1st Earl of Mansfield, (1705-93), Lord Chief Justice of England

MEDIUM oil on canvas

SIZE 50.25" x 40" (127.5cm x 101.5cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Faculty of Advocates, Parliament Hall, Edinburgh.

LITERATURE Stewart, A A Grainger, Portraits In The Hall Of The Parliament House, William Green & Sons, Edinburgh, 1907, p. 20., pl. 29.

GENERAL REMARKS 3/4 length seated at his desk with books, the bust of Homer looking on. See pl. 118.

William Murray, son of David, Viscount Stormont. He was called to the Bar at Lincoln's Inn in 1730, and became a King's Counsel in 1742. In that year he was appointed Solicitor-General. He was Attorney-General from 1754 to 1756, when he was appointed Lord Chief Justice, sworn of the Privy Council, and created a peer as Viscount Mansfield. Twenty years later an earldom was conferred on him. He resigned his judicial office in 1788, and died in 1793. He was more than once offered the position of Lord Chancellor.

CONDITION The painting is in need of much cleaning.



Plate 118: William Murray, 1st Earl of Mansfield, (1705-1793),
50.25" x 40" (127.5cm x 101.5cm), c. 1775, Faculty of Advocates.

TITLE Wm Murray, 1st Earl of Mansfield, (1705-1793), Lord Chief Justice of England

MEDIUM oil on canvas

SIZE 43.5" x 53.5" (110.5cm x 136cm)

INSCRIPTION No inscription

PROVENANCE Sothebys, British Paintings, 1500-1850, London, 11/7/1984, Lot 39, illus colour 39, w/d.

LITERATURE Sothebys, British Paintings, 1500-1850, catalogue, Hillingdon Press, Middlesex, 1984.

GENERAL REMARKS 1/2 length seated, his right hand resting on the open pages of a book and a scroll in his left hand. A version of the large and small Scone Mansfield portraits, cat nos. 26 and 202.

TITLE William Murray, 1st Earl Mansfield, (1705-1793)

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (74.9cm x 62.2cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Christies, Important English Pictures, 23/3/1979, Lot 116.

LITERATURE Christies, Important English Pictures catalogue, White Bros. Ltd., London, p.76. Hislop R, The Annual Art Sales Index 1978/9, Art Sales Index Ltd., England, p.1021.

GENERAL REMARKS Head and shoulders, wearing peers robes.

TITLE William Murray, later 1st Earl of Mansfield, (1705-1793)

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74.5cm x 61.5cm)

INSCRIPTION No inscription

PROVENANCE Sothebys, London, 18/12/1974, Lot 140.

LITERATURE Sothebys, Catalogue of Eighteenth and Nineteenth Century English and Continental Paintings and Old Master Paintings, Sale; 18/12/1974, Sotheby & Co, England, 1974, p.19.

GENERAL REMARKS Head and shoulders. The catalogue above states that the picture sold was part of Sir Thomas Jaffrey's Collection, and shown at an exhibition in Aberdeen Art Gallery, Paintings of North East Homes, (74), yet the catalogue for that exhibition states the portrait was of the 2nd Earl of Mansfield, David Murray, Diplomatist and Statesman, 29.25" x 24.25" (74.3cm x 61.5cm), attributed to Martin, so confusing the issue of the identity of the sitter.

TITLE David Martin, (1737-1797), Portrait Painter

MEDIUM oil on canvas

SIZE 20" x 16" (50.7cm x 40.6cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1887 by the Scottish National Portrait Gallery.

PRESENT OWNER Scottish National Portrait Gallery, PG 194.

LITERATURE Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., in association with the NPG, London, 1979, p.144. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.200 and illus. p.203.

GENERAL REMARKS Head and shoulders. He wears a more formal outfit than in the earlier, Self Portrait, cat no. 245, with a brown coat, white waistcoat and shirt. His ginger hair is prevalent due to the bright highlights. He has blue eyes and full red lips. This portrait is of an older David Martin and was probably painted in the following decade, c. 1770's. See pl. 119.

CONDITION Good

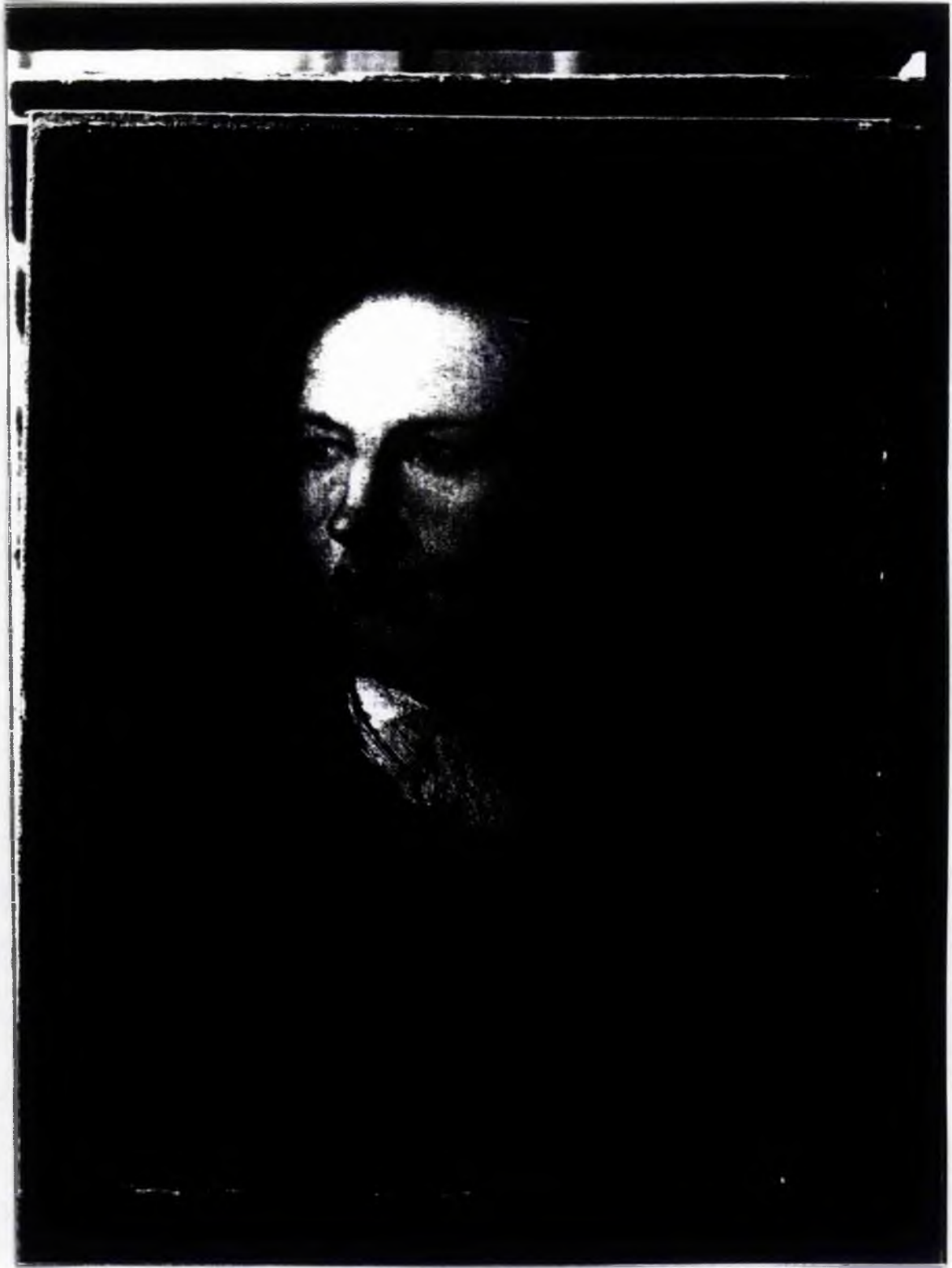


Plate 119: David Martin, (1737-1797), 20" x 16" (50.7cm x 40.6cm), c. 1770's, SNPG PG 194.

TITLE Mary Martin, (1716-1795), wife of Alexander Gowan

MEDIUM oil on canvas

SIZE 33.5" x 28" (85cm x 71.1cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Presented by Miss Jane Gowan in 1940 to the National Gallery of Scotland.

PRESENT OWNER National Galleries of Scotland, in the National Gallery of Scotland, (1926)

LITERATURE Catalogue of the National Gallery of Scotland, Edinburgh, 5th Edition, HMSO, 1946, p.235.

GENERAL REMARKS 1/2 length, seated, of an old lady in white frilled cap and broad fichu. Grey dress with black ribbons and bows. Hands clasped. See pl. 120.

CONDITION Good



Plate 120: Mary Martin, (1716-1795), 33.5" x 28" (85cm x 71.1cm), National Gallery of Scotland 1926.

TITLE The Rev. Samuel Martin D.D., (1740-1829), younger brother of the artist

MEDIUM oil on canvas

SIZE 49.25" x 40.25" (125.1cm x 101.9cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Given to Dundee City Art Gallery by Miss Jessie Martin in 1908/9.

PRESENT OWNER Dundee City Art Gallery; 79/12.

LITERATURE Hardie W R, Dundee City Art Gallery Catalogue, 1973. An article in the Dundee Advertiser, 31st March 1909.

GENERAL REMARKS 3/4 length, semi profile, seated in his study. See pl. 121. In the same style as the larger portrait of The Rev. Dr Alex Carlyle, cat no. 132.

CONDITION Cleaned in 1976.



Plate 121: The Rev. Samuel Martin D.D., (1740-1829), 49.25" x 40.25" (125.1cm x 101.9cm), Dundee City Art Gallery: 79/12.

TITLE Hon George Baillie of Jerviswood and Mellerstain, (1723-1797)

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Guide Book to Mellerstain, illustrated on p.7. Pilgrim Press Ltd., Great Britain 1988.

GENERAL REMARKS 3/4 length seated, right arm resting on a Japanned chest. A companion piece to his brother, Thomas, 7th Earl of Haddington, cat no. 167.

CONDITION Unfinished

TITLE Henry Dundas, 1st Viscount Melville, (1742-1811), Statesman

MEDIUM oil on canvas

SIZE 50.25" x 40" (127.6cm x 101.6cm)

DATE 1770

SIGNED Not signed

INSCRIPTION "Henry Dundas/Solicitor General 1770", right hand side, lower corner

PROVENANCE Sothebys, 16/11/1988, Lot 46, illus. Purchased for the SNP with assistance from the National Heritage Memorial Fund and the National Art-Collections Fund 1988.

PRESENT OWNER Scottish National Portrait Gallery, PG 2745.

LITERATURE Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd, Edinburgh, 1937, p.10. Hislop R, The Annual Art Sales Index 1988/9, Art Sales Index Ltd., England, p.1382. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh 1990, p.206 and illus. p.207.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club, 1937, (11).

GENERAL REMARKS 3/4 length in black robes. See pl. 31. The portrait of his wife, Elizabeth Rennie, 1st Viscountess Melville, is cat no. 213.

CONDITION Good

TITLE Elizabeth Rennie, Viscountess Melville, wife of 1st Viscount Melville

MEDIUM oil on canvas

SIZE 50.25" x 39.78" (127.6cm x 101.3cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Elizabeth Rennie of Melville/wife of Henry Dundas", left hand side lower corner

PROVENANCE Family ownership until sold Sothebys, 16/11/1988, Lot 46, illus. Purchased for the SNP with assistance from the National Heritage Memorial Fund and the National Art-Collections Fund 1988.

PRESENT OWNER Scottish National Portrait Gallery, PG 2746.

LITERATURE Scottish Fine Arts and Print Club Tenth Loan Exhibiton Catalogue, David Macdonald Ltd., Edinburgh, 1937, p.11. Hislop R, The Annual Art Sales Index 1988/9, Art Sales Index Ltd., England, p.1382. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p. 206, illus. p.207.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club, 1937, (15).

GENERAL REMARKS 3/4 length, wearing a pink and grey dress with a blue sash embroidered with a gold motif. Standing in a parkland scene holding a basket of flowers, and leaning against a classical urn overflowing with honeysuckle. See pl. 23. Martin painted her husband, Henry Dundas, 1st Viscount Melville, cat no. 212.

CONDITION Cleaned in 1990.

TITLE David Smythe of Methven, (1746-1806), Lord Methven in the
College of Justice

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length

TITLE Rachel Missing

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.9. Royal Academy Catalogue of a Loan Exhibition of Scottish Art and Antiquities, 1931, London, 1931, p. 154, and illus, pl.49.

EXHIBITED London, R.A., Scottish Loan Exhibition, 1931, (1167). Edinburgh, R.S.A., Scottish Fine Arts and Club Exhibition, 1937, (1). Lent by S B Hog.

GENERAL REMARKS 1/2 length wearing a white satin dress with gold lace in the front and on the sleeves, with powdered hair and a lace cap. Companion to her husband's portrait Roger Hog of Newliston, cat no. 54.

216.

TITLE Lady Wortley Montague

MEDIUM oil on canvas

GENERAL REMARKS 3/4 length, standing in a landscape.

TITLE Susan Mary Murray, daughter of Sir Archibald Murray of Murrayfield

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated, her right hand supporting her head. Companion to, Sir Ilay Campbell, Lord Succoth, cat no. 251. The pair are thought to be marriage portraits, c. 1765.

CONDITION Good

TITLE Hon. Marjory Murray, (d.1799), youngest daughter of 6th Viscount Stormont

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Lady M Murray", left top corner

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length; her right hand supporting her head, and flowers adorning her hair.

CONDITION Good

TITLE John Hume of Ninewells, (1709-1786)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Bequeathed by Miss E.K.H. Scott in 1939 to the Scottish National Portrait Gallery.

PRESENT OWNER Scottish National Portrait Gallery, PG 1382.

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.149.

GENERAL REMARKS 1/2 length. Another version of the portrait is listed cat no. 220. John was brother of David Hume, painted by Martin in 1770, cat no. 12.

CONDITION Good

TITLE John Hume of Ninewells, (1709-1786)

MEDIUM oil on canvas

SIZE 30.25" x 25" (76.8cm x 63.5cm)

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS For another version of the same portrait see cat no. 219. For the portrait of his brother, David Hume, see cat no. 12.

221.

TITLE An Officer

MEDIUM oil on canvas

SIZE 47.25" x 37" (120cm x 94cm)

PROVENANCE Sothebys, 23/3/1977, Lot 59, illus.

GENERAL REMARKS 3/4 length, wearing military uniform, standing in a landscape. Left hand on hip, right hand on sword.

TITLE Elizabeth Patoun

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Elizabeth has the hair and dress of a Martin. Martin painted her husband, Sir Archibald Hope, 9th Bart., (1736? - 1794), cat no. 171.

TITLE Sarah Clementina, Lady Perth, (1749-1822), daughter of Charles, 10th Lord of Elphinstone

MEDIUM oil on canvas

SIZE 36" x 28.25" (91.4cm x 71.6cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Private Collection

LITERATURE Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975. p.67, pl.23.

GENERAL REMARKS 1/2 length, wearing a scarlet riding habit, a black muff and hat, with a gold band and white scarf. Streaked pink sky as a backdrop. c. 1780's. Her husband, James, Lord Perth, was painted by Martin, cat no. 224.

224.

TITLE James, Lord Perth, (1744-1800)

MEDIUM oil on canvas

SIZE 36.75" x 28.75" (93.4cm x 73cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated, tricorne hat. Companion piece to his wife, Sarah Clementina, Lady Perth, cat no. 223.

CONDITION Unfinished

TITLE Miss Catherine Hope of Pinkie

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Robert Brodie

LITERATURE SRO GD1/628/58. Letter from Robert Brodie to Stanley Cursiter, Director of the National Galleries of Scotland, 8th November 1937.

GENERAL REMARKS Partner to Miss Elizabeth Hope of Pinkie, cat no. 226.

CONDITION Unfinished

TITLE Miss Elizabeth Hope of Pinkie

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Robert Brodie

LITERATURE SRO GD1/628/58. Letter from Robert Brodie to Stanley Curister, Director of the National Galleries of Scotland, 8th November 1937.

GENERAL REMARKS Partner to Miss Catherine Hope of Pinkie, cat no. 225.

CONDITION Unfinished

TITLE Sir William Forbes of Pitsligo, Bt., (1739-1806), Banker and Author

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Sir Wm Forbes Bart 1800" left hand side lower corner. Inscription added at a later date.

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.111, and illus. p.109.

GENERAL REMARKS 1/2 length seated wearing the Baronetcy Order, c.1786. See pl. 40. After the painting of Sir William Forbes of Pitsligo by Sir Joshua Reynolds, Scottish National Portrait Gallery, PG, 1296, which was engraved in 1786.

CONDITION Good

TITLE James Playfair D. D., Principal of United College, 1799-1819

MEDIUM oil on canvas

SIZE c. 59" x 39.75" (c.150cm x 101cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Martin PWP 1798" bottom left corner

PRESENT OWNER University of St Andrews

GENERAL REMARKS 3/4 length, seated wearing a black coat and waistcoat with a white shirt. A red swag behind, and a globe in front of the subject upon which James's left hand rests. He looks directly at the viewer. It undoubtedly is a Martin and may well have been in the process of being painted when the artist died and, therefore, the inscription was added after completion. See pl. 57.

CONDITION Good and clean

TITLE Portrait of a Gentleman

MEDIUM oil on canvas

SIZE 49.5" x 39.75" (125.7cm x 101cm)

PROVENANCE Sothebys, London, 17/5/1989, Lot 232, illus.

LITERATURE Hislop R, The Annual Art Sales Index 1988/9, Art Sales Index Ltd., England, p.1382.

GENERAL REMARKS 3/4 length seated at a table with legal documents, wearing a red coat.

TITLE Portrait of a Gentleman with his wife and child

MEDIUM oil on canvas

SIZE 48" x 41.5" (121.9cm x 105.4cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Sothebys, British Paintings, 1500-1850, London
30/1/1985, Lot 66, illus b/w 66.

LITERATURE Sothebys, British Paintings 1500-1850, catalogue,
Hillindon Press, Middlesex, 1985. Hislop R, The Annual Art Sales
Index, 1984/5, Art Sales Index Ltd., England, p.931.

GENERAL REMARKS Mother and child are seated, the husband leans
forward over the back of the sofa.

TITLE Portrait of a Lady

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62cm)

PROVENANCE Sothebys, Old Master Paintings and British Drawings, 1500-1850, 28/2/1990, Lot 240, illus colour 240.

LITERATURE Sothebys, Old Master Paintings and British Drawings, 1500-1850, catalogue, Hillingdon Press, Middlesex, 1990, p.115.
Hislop R, The Annual Art Sales Index, 1989/90, Art Sales Index Ltd., England, p.1544.

GENERAL REMARKS 1/2 length wearing a blue muslin dress.
Feigned oval.

TITLE Portrait of a Lady

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

PROVENANCE E R Hanbury Esq., removed from Burley-on-the-Hill, Rutland. Christies, British Paintings, 26/5/1989, Lot 127, illus colour 127, w/d.

PRESENT OWNER E R Hanbury

LITERATURE Christies, British Paintings, catalogue, White Bros Ltd., London, 1989, p.90.

GENERAL REMARKS 3/4 length seated wearing a blue and white dress, holding a book, in an interior.

TITLE Portrait of a Lady

MEDIUM oil on canvas

SIZE 39" x 31" (99cm x 78.5cm)

PROVENANCE Bought by Patrick Chaworth Musters, Annasley Park, Nottingham, 1989. Sothebys, British Paintings, 1500-1800, 18/11/1992, Lot 146, illus 146, w/d.

LITERATURE Sothebys, British Paintings, 1500-1850, Hillingdon Press, Middlesex, 1992, p.209.

GENERAL REMARKS 3/4 length seated at a dressing table in a purple dress.

TITLE Portrait of a Lady

MEDIUM oil on canvas

SIZE 96" x 58" (243.8cm x 147.3cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Full length. A nineteenth century inventory describes the sitter as, "Mrs Lockhart, mother of Grace Lockhart. She was a Miss Gordon of Invergordon Castle. Dressed in blue and represented as leaning on the tombstone of her brother to whom she was devoted". The identity of the sitter is not established. The tombstone bears an inscription which is not fully legible, but includes the words, "In memory of ... Gordon, Esq., of Newhall."

TITLE Portrait of a Lady With Her Son

MEDIUM oil on canvas

PRESENT OWNER National Trust for Scotland, Brodie Castle

GENERAL REMARKS 1/2 length of the mother holding the child.
Roundel reminiscent of Renaissance styles of mother and child.

CONDITION Good

TITLE Portrait Of A Man At His Reading Desk

MEDIUM oil on canvas

SIZE 37" x 29" (94cm x 73.6cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length seated at his desk, his body to the right whilst he looks at the artist. c.1780.

TITLE William Ramsay

MEDIUM oil on canvas

SIZE 28" x 23.5" (71.7cm x 59.6cm)

PROVENANCE Sothebys, Littlesdale Sale (Annon Coll), London
11/5/1932, Lot 79. Bought by Schuman.

LITERATURE Sothebys, catalogue for 11/5/1932, J Davy & Sons Ltd.,
London, 1932, p.12.

GENERAL REMARKS 1/2 length turned to the right, in red coat and
waistcoat.

238.

TITLE Alexander Keith of Dunnotter and Ravelston, (1705-1792)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS One of three versions; the others are cat nos. 239 and 298.

TITLE Alexander Keith of Ravelstone, (1705-1792)

MEDIUM oil on canvas

SIZE 29" x 24.25" (73.7cm x 61.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated wearing a brown coat with rust coloured waistcoat. See pl. 122. One of three versions; see cat nos. 238 and 298.

CONDITION Unfinished and suffering paint loss.



Plate 122: Alexander Keith of Ravelstone, (1705-1792), 29" x 24.25" (73.7cm x 61.5cm), Private Collection.

TITLE Capt Patrick Rigg

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1761, according to the National Gallery of Scotland archive

PROVENANCE Anon sale, Dowell's, 14/11/1952, Lot 183.

GENERAL REMARKS 1/2 length in naval uniform.

TITLE Susan Randall, Countess of Rosebery, (d. 1771), 1st wife of Neil, 3rd Earl of Rosebery

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Susan. Only Sister And/Heiress to Sir Randal Ward Bart./1st Wife of Neil Earl of/Rosebery K.T." left hand side, top corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated with her right hand holding open the pages of a book. See pl. 123.

CONDITION Heavy craquelure

SUSAN, ONLY DAUGHTER AND
HEIRESS TO SIR RANDAL WARD BAR.
1ST WIFE OF NEIL, EARL OF
ROSEBERY K.T.

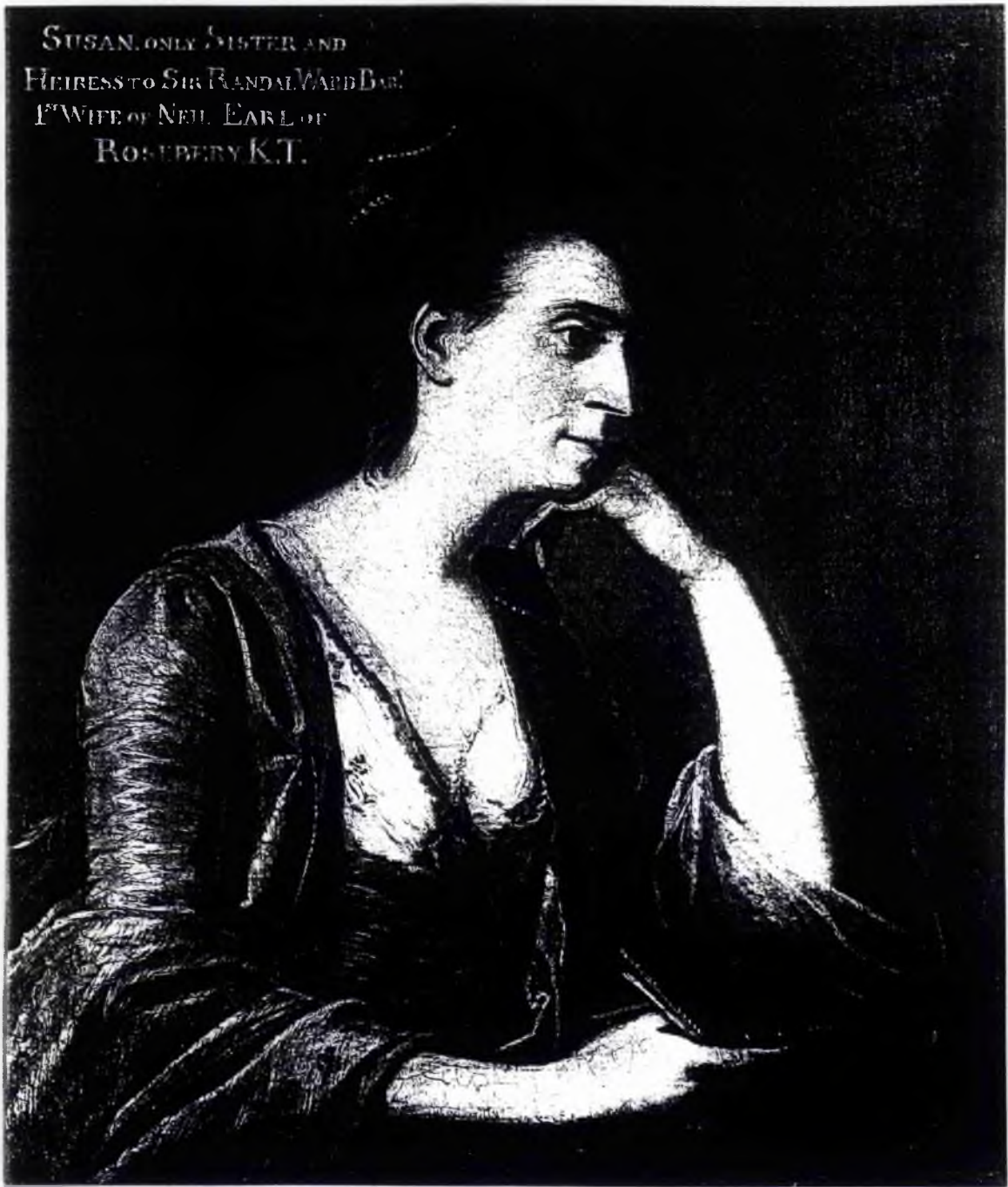


Plate 123: Susan Randall, Countess of Rosebery, (d. 1771),
30" x 25" (76.2cm x 63.5cm), Private Collection.

TITLE Robert Oliphant of Rossie, (1718-1795)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Previously in the collection of Adm Barrington-Brooke, Biel, E Lothian. Biel has been disbanded.

GENERAL REMARKS 1/2 length, seated, in a feigned oval.

TITLE Jean Jacques Rousseau, (1711-1778), Philosopher and Moralist

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

LITERATURE The Scottish Fine Arts and Print Club Tenth Loan Exhibition Catalogue, David Macdonald Ltd., Edinburgh 1937, p.11. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber and Faber, London, 1975, p.66. Smart, A., Allan Ramsay Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992. Smart A., Allan Ramsay, 1713-1784, Exhibition Catalogue, The Trustees of the National Galleries of Scotland, Edinburgh 1992.

EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (16). Lent by Mrs Maitland.

GENERAL REMARKS 1/2 length, in a black fur cap and a purple gown trimmed with fur, his right hand raised to his breast. Martin after Allan Ramsay's Jean-Jacques Rousseau, 29.5" x 25.5" (74.9cm x 64.8cm), National Gallery of Scotland, Edinburgh. Martin also engraved Rousseau after Ramsay, and exhibited the mezzotint at the Society of Artists in 1766, (262). See pl. 10. A Rousseau engraving, 13.5" x 11" (34.3cm x 28cm) was exhibited at the Scottish Fine Arts and Print Club Exhibition of 1937 (17). Lent by Mr Sanderson.

TITLE George Fraser, 14th Lord Saltoun, (1720 -1781)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

INSCRIPTION "George Fraser/Lord Saltoun/1751", top right corner. The 1751 refers to his accession as Lord. "By Martin", left lower corner and added at a later date.

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, standing. In a feigned oval.

TITLE Self Portrait, (1737-1797), Portrait Painter

MEDIUM oil on canvas

SIZE 19.5" x 15.5" (49.5cm x 39.4cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Descended through family ownership to the Royal Scottish Academy. The Misses Bryce gift (RSA), 1869. RSA gave it to the National Gallery in 1910.

PRESENT OWNER National Gallery of Scotland, 569.

LITERATURE Caw, Scottish Painting, 1908, p.46. Scottish Fine Arts and Print Club Tenth Loan Exhibition catalogue, David Macdonald Ltd, Edinburgh, 1937, p.10. Catalogue of the Royal Academy Exhibition of Scottish Art 1939, London, 1939, 2nd Edition, p.42. Catalogue of the National Gallery of Scotland, Edinburgh, 5th Edition, HMSO, 1946, p.234. Jacob J, catalogue for The True Resemblance of the Lord Mansfield exhibition, Greater London Council, 1971. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., in association with the NPG, London, 1979, p.144. National Gallery of Scotland Illustrations, Edinburgh, 1980, illus. p.85.

EXHIBITED Edinburgh, RSA, Scottish Fine Arts and Print Club, 1937, (8) and London, Royal Academy, Exhibition of Scottish Art, 1939, (53). London, Kenwood, "The True Resemblance of the Lord Mansfield" exhibition, 1971, no. 65.

GENERAL REMARKS Head and shoulders, he is wearing a black coat, crimson waistcoat and loose white shirt, c. 1760. See pl. 1. Martin painted a replica of this portrait and presented it to his master Allan Ramsay in the possession of whose descendants it remained until sold with part of Lord Murray's Collection. For the other self portrait see David Martin, cat no. 208.

TITLE Mary Semple, (d.1768), daughter of Rev. Samuel Semple and wife of John Swinton of Swinton (m. 1722)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated with her left arm resting on the edge of her chair, wearing a white fichu and gown heavily embellished with lace and a white cap. See pl. 124.

CONDITION Unfinished and in need of a clean.



Plate 124: Mary Semple, (d. 1768), 30" x 25" (76.2cm x 63.5cm), Private Collection.

247.

TITLE Portrait of Sir John Sinclair

MEDIUM oil on canvas

SIZE 51" x 40.5" (129.5cm x 102.8cm)

TITLE Elizabeth Rutherford, wife of Andrew 12th Lord Sinclair, and her son Charles, later 13th Lord Sinclair

MEDIUM oil on canvas

SIZE 47" x 37" (119.4cm x 94cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS Full length of Elizabeth, seated holding the child in a landscape. Elizabeth is wearing a white gown in the French style, heavily adorned with lace; whilst Charles is dressed in a pink gown with a blue sash. Previously the portrait was attributed to Ramsay due to an attached plaque on the frame indicating Ramsay was the artist. I believe Martin painted at least the greater part of the portrait, c. 1770's, and that Elizabeth's right hand which is oversized and clumsy was added at a later date.

TITLE John Campbell, Lord Stonefield, Lord of Session

MEDIUM oil on canvas

SIZE 28.5" x 24" (72.4cm x 61cm)

PROVENANCE T G Morgan Grenville. Ex-Collection of Marquess of Beadalbane. Christies, Old Masters, 18th June 1954, Lot 26.

LITERATURE Christies, Old Masters Catalogue, Sale on 18 June 1954, Lewis & Jordan Ltd., London, 1954, p.6.

GENERAL REMARKS 1/2 length seated, three quarters facing left, wearing the robes of a Lord of Session. See pl. 125.



Plate 125: John Campbell, Lord Stonefield, 28.5" x 24" (72.4cm x 61cm), Collection Unknown.

250.

TITLE "Study of Two Children"

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

PROVENANCE W G Blaikie Murdoch Bequest, 1935. The Ehrich Gallery, New York City.

GENERAL REMARKS Two 3/4 length children standing holding a basket of fruit.

TITLE Lord President, Sir Ilay Campbell, Lord Succoth, 1st Bt., (1734-1823)

MEDIUM oil on canvas

SIZE 30" x 25.25" (76.2cm x 64.1cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated, in judicial robes with papers in his hands. This portrait and that of Susan Mary Murray, cat no. 217, are believed to have been marriage portraits, c. 1765.

CONDITION Very poor, has been fired and damaged.

TITLE Miss Gray of Teassis

MEDIUM oil on canvas

SIZE 48" x 38" (122cm x 96.6cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Sold at Dowell's, 7/8/1953, Lot 140.

GENERAL REMARKS 3/4 length, wearing a dress bedecked with bows, a fichu and a bonnet ornamented with a bow. Seated at a desk her right hand holding a quill whilst her left hand rests on the writing paper. In a classical interior with swags. Through the window on her right is a parkland scene. This portrait is the same as that of Viscountess Glenorchy, see cat no. 164, for the explanation.

TITLE Robert Hunter of Thurston, 2nd Laird of Thurston, (1737-1810)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Formerly at Thurston

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, standing with his left hand resting on top of a walking stick. He is wearing a rust coloured coat and matching waistcoat, with a white shirt and jabot. He is bewigged. Margaret Elizabeth Hunter, his daughter, is cat no. 74.

CONDITION Good

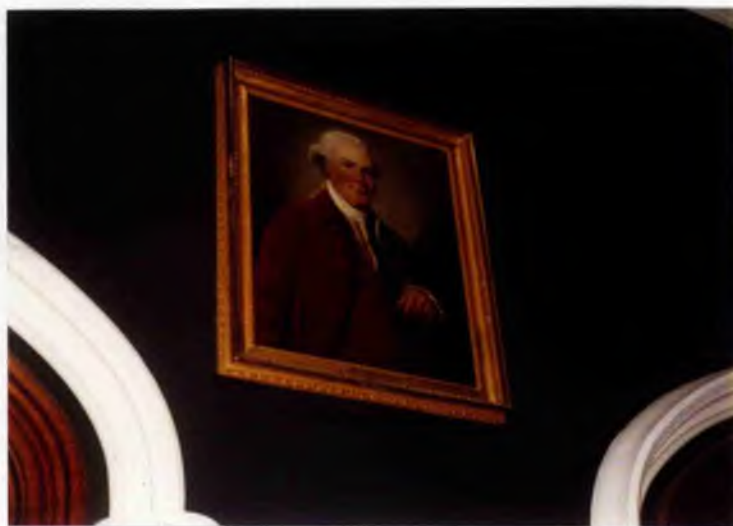


Plate 126: Robert Hunter of Thurston, 2nd Laird of Thurston. Details as above.

TITLE Mr Trotter, (b. 1724)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE W K Trotterstead of Ballindean House. Mr Trotter and his wife Mrs Trotter, (cat no. 255) were sold as a pair at Christies, Naval Pictures sale, 15th March 1929, Lot 35. Ehrich Galleries, New York, 1933. Insull Sale, American Art Association, New York, 4-7, November, 1936, Lot 868.

LITERATURE Christies, Naval Pictures catalogue, Wm Clowes & Sons Ltd., London, 1929, p.8.

GENERAL REMARKS 1/2 length, seated, wearing a mulberry coat and waistcoat with frills at the neck and lace cuffs at the wrists, sporting a powdered wig tie. See pl. 127. The partner to this portrait is, Mrs Charlotte Trotter, cat no. 255.



Plate 127: Mr Trotter, (b. 1724), 30" x 25" (76.2cm x 63.5cm),
Collection Unknown.

TITLE Mrs Charlotte Trotter

MEDIUM oil on canvas

SIZE 29.75" x 24.5" (75.5cm x 62.3cm)

PROVENANCE W K Trotterstead of Ballindean House. This portrait and that of her husband, Mr Trotter, were sold as a pair at Christies, Naval Pictures sale, 15th March 1929, Lot 35. Mrs Trotter was also sold on 2nd April 1931, in New York, for \$450. Ehrich Galleries, New York, 1933. Insull Sale American Art Association, New York, 4-7, November, 1936, Lot 867.

LITERATURE Christies, Naval Pictures catalogue, Wm Clowes & Sons Ltd., London, 1929, p.8. For the 1931 reference see, Benezit E, Dictionnaire Des Peintres Sculpteurs Dessinateurs et Graveurs, Tome 5 Hone - Matisse, Grand Librairie, 1966, France, p.805.

GENERAL REMARKS 1/2 length looking left to right, wearing a peacock green dress decorated with pearls, and an olive green scarf, her right hand resting on a pedestal. See pl. 128. Companion piece to her husband, Mr Trotter, cat no. 254.



Plate 128: Mrs Trotter, 29.75" x 24.5" (75.5cm x 62.3cm),
Collection Unknown.

TITLE Elizabeth and Thomas Trower, (aged 5 and 4 respectively)

MEDIUM oil on canvas

SIZE 55" x 43" (139.5cm x 109cm)

PROVENANCE Anthony R Reyne, Van Meer Gallery, London.
Probably Schaffer Galleries, New York, 1948. Sothebys, Old Master
Paintings, New York 5/4/1990, Lot 173a, illus b/w 173a and colour
plate XIII.

LITERATURE Sothebys, Old Master Paintings, New York, Wolk Press
Ltd., America. Hislop R, The Annual Art Sales Index 1989/90, Art
Sales Index Ltd., England, p.1544.

GENERAL REMARKS Full length standing in a landscape with their
pet dog, one wearing a white dress and lace cap, the other a golden
yellow dress, both with blue satin ribbons.

TITLE Sir Harry Moncreiff Wellwood of Tulliebole, (1750-1827)

MEDIUM oil on canvas

GENERAL REMARKS The portrait is believed to have been painted before 1780. In 1785 Moncreiff was appointed Moderator of the General Assembly and appointed Chaplain to the Prince of Wales. In 1793 he was appointed Chaplain to King George III.

In 1772 Sir Harry married Susan Barclay, daughter of James Robertson Barclay of Keavil. The portrait of his wife, Lady Susan Moncreiff, is cat no. 46.

258.

TITLE "Unknown Officer"

MEDIUM oil on canvas

SIZE 30" x 26" (76.2cm x 66cm)

PRESENT OWNER F S Holmes, Jr., Hyattsville. Md.

GENERAL REMARKS Head and shoulders. In uniform, black wig bag evident. See pl. 129.



Plate 129: "Unknown Officer", 30" x 26" (76.2cm x 66cm), F S
Holmes, Jr., Hyattsville, Md.

TITLE Unknown Sitter

MEDIUM oil on canvas

SIZE 31.5" x 25.5" (80cm x 64.8cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated, wearing a red and blue military uniform.

TITLE Untitled Woman

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Sold by J Kent Richardson to Kenneth Sanderson.

GENERAL REMARKS 1/2 length, seated at a desk, her right hand holding open a book.

TITLE "Untitled Woman"

MEDIUM oil on canvas

PROVENANCE A Berthel, London.

GENERAL REMARKS 1/2 length, seated, facing three quarters to left.

TITLE John Fitzpatrick, Earl of Upper Ossary

MEDIUM oil on canvas

SIZE 25.75" x 21.75" (64.3cm x 55.2cm)

DATE 1787

INSCRIPTION "John Fitzpatrick/Earl of Upper Ossary/1787", right top corner

PROVENANCE Sold, London, 22nd February 1924, for £115. 10 s. Christies, Haversham Sale, 28/2/1924, (53).

LITERATURE Benezit E, Dictionnaire Des Peintres Sculpteurs Dessinateurs et Graveurs, Tome 5 Hone - Matisse, Grand Librairie, 1966, London, p.805.

GENERAL REMARKS 1/2 length in robes.

TITLE Hugh, Lord Warkworth, later second Duke of Northumberland

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (125.6cm x 101.3cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Previously attributed to Nathaniel Dance, now attributed to David Martin by the owners.

TITLE Mr Watson and his daughter, Sarah

MEDIUM oil on canvas

SIZE 35.5" x 27.75" (90.1cm x 70.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE This portrait and that of Mrs Watson, his wife, have descended through the family from Jane Bigsby (née Watson) sister of Sarah Watson. Sold as a pair, Sothebys, Seventeenth, Eighteenth and Nineteenth Century British Paintings, 6/7/1983, Lot 239, illus b/w 239.

LITERATURE Sothebys, Seventeenth Eighteenth and Nineteenth Century British Paintings catalogue for 6/7/1983, Raithby, Lawrence & Co Ltd., London. Hislop R, The Annual Art Sales Index, 1982/3, Art Sales Index Ltd., England.

GENERAL REMARKS 1/2 lengths, seated, he wears a dark blue coat and his daughter seated on his lap wears a white dress and holds a violin. c. 1795. Watson was High Sheriff of Edinburgh. Companion piece to, Mrs Watson, cat no. 107.

TITLE Rev Alexander Webster, D.D., (1707-1784)

MEDIUM oil on canvas

SIZE 61" x 89.5" (155cm x 227cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Phillips, Fine British Paintings, 12/12/1989, Lot 43, illus, b/w 43.

LITERATURE Phillips, Fine British Painting catalogue, Phillips, London, 1989, p.50. Hislop R, The Annual Art Sales Index 1989/90, Art Sales Index Ltd., England, p.1544.

GENERAL REMARKS Full length seated in his study, an Act on the table. Visible pentimenti shows Webster's legs should have been further to the left in the painting.

Alexander Webster was appointed chaplain to Frederick, Prince of Wales in 1748, and Moderator of the Assembly in 1753. He also became Dean of the Royal Chapel. In 1755 he drew up an 'account of the people', producing in effect the first Scottish census. He was responsible for numerous publications on social issues. For another portrait of Webster by Martin see cat no. 266.

CONDITION Good

TITLE Rev Alexander Webster, (1707-1784), Moderator of the General Assembly

MEDIUM oil on canvas

SIZE 15.06" x 11.06" (38.2cm x 28.1cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1913 by the Present Owner

PRESENT OWNER Scottish National Portrait Gallery, PG 812

LITERATURE Beattie W, Catalogue for the Exhibition of Scottish Literary Personalities of the Eighteenth Century, SNPG, 1951, p. 29. Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., 1979, p.219. Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Edinburgh, 1990, p.304.

EXHIBITED Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS Full length, seated in an interior, wearing a black outfit. For the larger version of this portrait see cat no. 265.

CONDITION Paint starting to flake off.

267.

TITLE Jean Home of Wedderburn, (1734-1812)

MEDIUM oil on canvas

SIZE 27" x 22" (69cm x 56cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER The Paxton Trust, Paxton House

GENERAL REMARKS Companion to Margaret Home of Wedderburn,
cat no. 268.

CONDITION Conserved in 1993.

TITLE Margaret Home of Wedderburn, (b.1738)

MEDIUM oil on canvas

SIZE 27" x 22" (69cm x 54cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER The Paxton Trust, Paxton House

GENERAL REMARKS Companion piece to Jean Home of Wedderburn,
cat no. 267.

CONDITION Conserved in 1993.

TITLE James Wemyss, Esq., M.P., (1728-1786)

MEDIUM oil on canvas

SIZE 30" x 25.25" (76.2cm x 64.1cm)

INSCRIPTION "James Wemyss Esqr." left lower corner

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated.

TITLE Mrs Ralph Willett

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Christies, British Paintings of the Seventeenth, Eighteenth and Nineteenth Centuries, 9/2/1990, Lot 118, illus colour 118.

LITERATURE Christies British Paintings of the Seventeenth, Eighteenth and Nineteenth Centuries catalogue, White Bros Ltd., Londn, 1990, p.86.

GENERAL REMARKS 1/2 length, seated, wearing a brown dress, with a black shawl, with a lace trimmed bonnet. The sitter is possibly Charlotte Strutt, (1746-1815), the second wife of Ralph Willett, of Dorset and the West Indies; a notable books, prints, drawings and paintings collector.

271.

TITLE Woman

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

GENERAL REMARKS 1/2 length seated. A Ramsay influence is evident in the style of her dress.

iv) Portraits previously attributed to Martin, now no longer accepted as by the artist, in alphabetical order

TITLE Robert Adam, (1728-1792), Architect

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Formerly at Penicuik, Blair Adam, Batsford Books Ltd.

PRESENT OWNER National Portrait Gallery, London, (2953).
Purchased in 1938.

LITERATURE British Historical Portraits; A Selection From The National Portrait Gallery With Biographical Notes, Cambridge University Press, 1957, p.201 and illus, pl. 85. Yung K K and Pettman, M, National Portrait Gallery Complete Illustrated Catalogue, 1856-1979. National Portrait Gallery, London, 1981, p.3. Holloway, J. Patrons and Painters, Art in Scotland 1650-1760, The Trustees of the National Galleries of Scotland, 1989, p. 130 and illus, pl.99.

EXHIBITED London, R.A., Winter Exhibition - English Taste in the Eighteenth Century, 1955/6, (409); London, V & A., The Age of Neo-Classicism, 1972, (276); Edinburgh, Register House, Bicentenary of the founding of Register House, 1974, London, Heinz Gallery, 1973, (11), Edinburgh, SNPG., Patrons and Painter: Art In Scotland, 1650-1760, (99), Edinburgh, NLS., & Kenwood, The Iveagh Bequest., Monumental Reputation: Robert Adam & the Emperor's Palace, 1992/3.

GENERAL REMARKS 3/4 length seated with folio. This portrait has been attributed to George Willison and more recently to David Martin by James Holloway. The author attributes it to George Willison. Robert Adam is known for revolutionising English architecture and furnishings. His work can be seen at Syon, Kenwood, Osterley and Stowe and in Scotland at Culzean Castle.

CONDITION Good

TITLE William Steuart of Ballechin

MEDIUM oil on canvas

SIZE 48.75" x 39.25" (124cm x 99.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length standing in an interior, cane in his left hand, window and drapery behind. William may have been a son of Charles Steuart of Ballechin who died in 1764. Attributed to Martin by James Holloway, SNPG. The author does not attribute it to Martin on stylistic grounds.

TITLE Emelia Stuart Belcher, (d. 1807), wife of Thomas Belcher

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated. Attributed to Martin in the National Gallery of Scotland archive. The author does not accept this attribution for stylistic reasons.

TITLE Mary Boyack, (Mrs John Martin), mother of David Martin

MEDIUM oil on canvas

PROVENANCE Anon sale, Edinburgh, by Lyon and Turnbull, 4th Nov, 1950, (44). Thought at that time to be a replica.

LITERATURE Baile de Laperriere C, The Royal Scottish Academy Exhibitions 1826-1990; A Dictionary of Artists and their Work in the Annual Exhibitions of the R.S.A., Vol III L-Q, Hilmarton Manor Press, 1991.

EXHIBITED A portrait entitled The artist's mother appeared in the R.S.A. Exhibition of 1880. It is not known whether the exhibited portrait was the original portrait of Mary Boyack or a replica.

GENERAL REMARKS 1/2 length seated at a table. This portrait is attributed to Martin, although it appears more likely to be a replica of the original.

TITLE Mary Buchanan, (d. 1818)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Sir Claud Hagart-Alexander of Ballochmyle

GENERAL REMARKS 1/2 length seated, wearing black. Attributed to Martin by previous family members; the author attributes it to the Raeburn School. Mary was a Buchanan of Silverbank (later called Auchentorlie) at Bowling, Dumbartonshire. This portrait is a companion piece to her husband, Alexander Spiers of Elderslie, whom she married in 1755, cat no. 282.

CONDITION Good

TITLE Archibald Campbell, eldest son of Lord Stonefield, died before 1801

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE 1774

INSCRIPTION "Archibald Campbell/Eldest son of Lord Stonefield", left lower corner, and on the reverse, "1774, aet 23"

PROVENANCE Christies, 12/11/1987, Lot 600.

PRESENT OWNER Private Collection

LITERATURE Hislop R, The Annual Art Sales Index 1987/8, Art Sales Index Ltd., England, p.1218.

GENERAL REMARKS 1/2 length seated in an interior, classical swag and column in the background. Previously attributed to Martin; the author does not accept this attribution due to the manner and the portrayal of the facial features of the sitter.

TITLE Colonel Colin Campbell, 6th son of Lord Stonefield

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

INSCRIPTION "Colonel Colin Campbell/Son of Lord Stonefield", left lower corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length in military uniform. Attributed to Martin; the author does not accept this attribution on stylistic grounds. Colin Campbell married in 1787 and Martin did paint his wife Elizabeth and their son John, cat no. 129.

TITLE Captain Valentine Chisholm

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62.3cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Drummond Collection

PRESENT OWNER Private Collection

LITERATURE Royal Academy Catalogue of a Loan Exhibition of Scottish Art and Antiquities, 1931, London, 1931, p.159.

EXHIBITED London, Royal Academy, Loan Exhibition of Scottish Art and Antiquities, 1931, (1194).

GENERAL REMARKS 1/2 length to front, head turned, looking right, wearing a bonnet and uniform of 42nd Highlanders, with broadsword held in the crook of his left arm. Attributed to Martin; the author does not accept this attribution for stylistic reasons.

TITLE Portrait of an Old Lady (Quakeress?) possibly Frances Clark

MEDIUM oil on canvas

PRESENT OWNER Oxenden Collection

GENERAL REMARKS 1/2 length, wearing a plain dress and lace cap, hold a book in her right hand. In a feigned oval. Has been attributed to David Martin, Allan Ramsay and Henry Raeburn in turn. The author does not accept the attribution to any of these artists.

TITLE General Robert Clerk, (1723-1767), probably the 2nd son of John Clerk of Listonsheils and Spittal

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS Previously attributed to Martin but the author attributes it to George Willison. This portrait and that of Robert Adam, cat no. 272, have the same characteristics and I believe they were painted at the same time and by the same artist. Both portraits were originally owned by the above Private Collection.

CONDITION There has been some paint loss and small white patches are appearing.

TITLE Alexander Spiers of Elderslie, (1714-1792), a Glasgow
"Tobacco Baron"

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Sir Claud Hagart-Alexander of Ballochmyle

GENERAL REMARKS Head and shoulders, seated wearing a brown coat and waistcoat with a white shirt. Attributed to Martin by the family. The author attributes the portrait to the Raeburn School. Companion piece to his wife, Mary Buchanan, cat no. 276.

CONDITION Good

TITLE Robert Cunninghame Graham of Gartmore, (d.1797), Poet and Politician

MEDIUM oil on canvas

SIZE c.50" x 40" (c.127cm x 101.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER Private Collection

LITERATURE Smailes H, The Concise Catalogue of the Scottish National Portrait Gallery, Trustees of the National Galleries of Scotland, Edinburgh, 1990, p.126.

GENERAL REMARKS 3/4 length standing in front of a bust of Fox with an Act of Parliament on the table. Another version was given to the Scottish National Portrait Gallery, PG 885, see cat no. 157.

TITLE 1st Earl Gray

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Fallodon

PRESENT OWNER Howick Grange

GENERAL REMARKS 1/2 length, seated, right hand tucked into his jacket and left hand holding a book, c. 1770's. Attributed to Martin by Ellis K Waterhouse; the author does not agree with this attribution on stylistic grounds.

TITLE Grizzel. As Hebe

MEDIUM oil on canvas

SIZE 29.5" x 25" (75cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Grizzel, Daughter of the/2nd President Dundas." left upper corner

PRESENT OWNER Private collection

GENERAL REMARKS 1/2 length, portrait of one of the daughters of the second President Dundas and wife of Adam Colt. Previously attributed to Martin, recently attributed to Benjamin West, by staff at the National Portrait Gallery in London. See pl. 130.

CONDITION Good



Plate 130: Grizzel. As Hebe, 29.5" x 25" (75cm x 63.5cm), Private Collection.

TITLE Dr James Johnstone, M.D., (1730-1802)

MEDIUM oil on canvas

SIZE 30" x 25.25" (76.2cm x 64.1cm)

DATE c.1788/9 (see General Remarks below)

PROVENANCE Christies, British Pictures, 20/11/1992, Lot 94, illus 94.

LITERATURE Christies, British Pictures, catalogue, White Bros (Printers) Ltd., London, 1992, p.109.

GENERAL REMARKS 1/2 length, Johnstone holding a document entitled, "The State of The General Infirmary at Worcester from Midsummer 1788 to Midsummer 1779". Attributed to Martin; the author does not accept this attribution. Dr James Johnstone, M.P., of Galabank and Worcester was the son of John Johnstone of Galabank and Anna Ralston. Dr Johnstone married Hannah Crane, of Kidderminster.

TITLE Portrait of William Jones (d.1805) and his wife Elizabeth, (1729-1787), daughter of Lady Rachel Morgan

MEDIUM oil on canvas

SIZE 39" x 48" (99cm x 121.9cm)

DATE 1771

SIGNED Not signed

INSCRIPTION "W. Jones, Esq.,/Elizabeth/1771", lower left corner

PROVENANCE Known to be at the Lady Lever Art Gallery in 1928; it was later sold from the gallery in the late 1950's

LITERATURE Documented in the catalogue of the works of art at the Lady Lever Art Gallery by R.R. Tatlock, 1928.

GENERAL REMARKS Two 3/4 length figures, standing; the gentleman wearing a dark blue coat with red collar and lace cuffs, a crimson waistcoat trimmed with gold braid and a white cravat. The lady is wearing a greyish pink dress with flounced lace cuffs. A green parrot perches on her left hand. The 1st Lord Leverhulme bought the painting prior to 1928 as a Reynolds. R. R. Tatlock attributed the double portrait to Martin; the author does not agree with that attribution on stylistic grounds.

TITLE Henry, 3rd Marquis of Lansdowne

MEDIUM oil on canvas

SIZE 55" x 44" (139.7cm x 111.8cm)

PROVENANCE Christies, Old Pictures, incorporating pictures from Admiral Bainbridge, 23/11/1928, Lot 93.

LITERATURE Christies, Old Pictures, catalogue, Wm Clowes & Sons Ltd., London, 1928, p.14.

GENERAL REMARKS 1/2 length seated in black academic gown with a book. Attributed to Martin; the author does not accept this attribution. Accepting that the sitter is the 3rd Marquis of Lansdowne, born 1780 and died 1863, then Martin certainly did not paint the portrait as it illustrates a man in his early twenties and Martin died in 1797.

TITLE "Mr Marjoribanks" of Hallyards and Lees, (1735-1815)

MEDIUM oil on canvas

SIZE 89" x 59.5" (226.1cm x 150.1cm)

PROVENANCE W G Blaikie Murdoch Bequest, 1935.

GENERAL REMARKS Full length, standing in parkland. Previously attributed to Martin, an attribution this author does not accept.

TITLE "Probably David 2nd Earl of Mansfield, (1726-1796)"
Diplomatist and Statesman

MEDIUM oil on canvas

SIZE 37" x 29" (94cm x 73.7cm)

PRESENT OWNER Private Collection

LITERATURE Kilmurray E, Dictionary of British Portraiture, Vol II; Later Georgians and Early Victorians, Historical Figures born Between 1700-1800, B T Batsford Ltd., London, 1979, p. 142.

GENERAL REMARKS 1/2 length seated, holding a book. Black wig bag evident. Attributed to Martin; the author does not accept this attribution. In the manner of Battoni.

TITLE Margaret Wemyss, Countess of Moray, (d. 1779)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, wearing a feathered hat. Previously attributed to Allan Ramsay by Alistair Smart. Despite the portrait appearing in the Scottish National Portrait Gallery David Martin archive the author agrees with the Ramsay attribution.

TITLE Amelia Murray, daughter of 5th Viscount Stormont, m. 1720
Sir Alexander Lindsay of Evelick, (d. 1774)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

LITERATURE Smart A, Allan Ramsay; Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p. 221, pl.187.

GENERAL REMARKS 1/2 length, seated, wearing deep blue/ black dress, with lace cuffs, and a bonnet of the same colouring. It is likely that this portrait was painted c. 1768. A portrait of Amelia, Ramsay's mother-in-law, painted in 1768 is at Chevening, Kent. It seems likely that Ramsay painted Amelia more than once. Although Martin did paint members of the Lindsay family, for example, Captain Sir John Lindsay, cat no. 194, the author did not detect any revealing Martin characteristics in Amelia's portrait.

Amelia is buried in the Chapel Royal, Holyrood.

CONDITION Good, although it is dirty.

TITLE Capt. The Hon. Charles Napier, R.N., (1731-1807)

MEDIUM oil on canvas

SIZE 28.5" x 23.25" (72.4cm x 59cm)

DATED Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Lieut. Francis H Napier, R.N., Christies, English Pictures, 18/10/1985, Lot 190, illus b/w 190.

LITERATURE Christies, English Pictures, catalogue, White Bros Ltd., London, 1985, p.104.

EXHIBITED London Naval Shipping and Fisheries Exhibition in 1906.

GENERAL REMARKS Attributed to David Martin, the author believes the portrait was painted by Lemuel Abbott, (c. 1760-1802). 1/2 length in uniform on board ship, holding a telescope. Charles Napier of Merchiston Hall, Stirling, was the second son of Francis Scott, 6th Lord Napier. Charles married Grizzelin, daughter of Sir John Warrender of Lochend in 1763 and second married Christian, daughter of Gabriel Hamilton of Westburn, County of Lanark, in 1777.

TITLE Laurence Oliphant, (1768-1819)

MEDIUM oil on canvas

SIZE 36.25" x 28.25" (92cm x 72cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length standing in a landscape holding a sports gun. Attributed to David Martin by James Holloway, SNPG. The author does not agree with this attribution on stylistic grounds.

TITLE The Prophet

MEDIUM oil on canvas

SIZE 36" x 27" (91.4cm x 68.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "David Martin 1770" lower left corner. This inscription was added at a later date.

PRESENT OWNER Private Collection

EXHIBITED Perth, 1951, (12).

GENERAL REMARKS Head and shoulders.

CONDITION Good

TITLE Catherine Le Blanc - Lady Purves

MEDIUM oil on canvas

DATE 1761, according to the National Gallery of Scotland.

PRESENT OWNER Property of John E Wulbern (Delafield and Delafield, 45 Wall Street, New York City)

GENERAL REMARKS 1/2 length, standing. Ramsay school.

TITLE Robert Ramsay

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PRESENT OWNER Private collection

GENERAL REMARKS 1/2 length. Attributed to Martin; the author does not agree with this attribution on stylistic grounds.

TITLE Alexander Keith of Ravelstone, (1705-1792)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated, wearing a brown coat with a rust waistcoat and grey wig. This portrait despite the plaque attached to the frame declaring it to be by Martin the author believes is by Ramsay. The other two versions of the portrait; cat nos. 238 and 239 are by Martin after the original Ramsay portrait.

CONDITION Good. The painting needs cleaning.

TITLE Thomas Stewart, 2nd son of Dalguise, (d. 1793)

MEDIUM oil on canvas

SIZE 92" x 58" (224.6cm x 147.3cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Full length, in the uniform of the Atholl Highlanders. Attributed to Martin; the author does not agree with the attribution for stylistic reasons.

TITLE Alexander Udny of Udny

MEDIUM oil on canvas

SIZE 29" x 24" (73.7cm x 61cm)

DATE 1757

SIGNED "Martin AMRA (indecipherable) Pinxit 1757" right 2/3 way down

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length seated, wearing a red velvet coat and full white wig; his right hand and arm resting on a table. The sitter is looking at the artist.

CONDITION Good

TITLE Unidentified Man in a Red Coat

MEDIUM oil on canvas

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER James P Kerr, 1025 Connecticut Ave., Washington 6 DC

LITERATURE Collectors Questions, Country Life, 6th July 1961, p.14, and illus, p.15.

GENERAL REMARKS 1/2 length, seated, wearing a red coat. The portrait was bought by Kerr labelled Raeburn, which it is not and the article in Country Life suggested the artist might be Martin; the author does not agree with the Martin attribution.

TITLE Unknown Man

MEDIUM oil on canvas

DATE "1759" left lower corner

PROVENANCE Christies, Pictures by Old Masters, 5/6/1936, Lot 91.

LITERATURE Christies, Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1936, p.16.

GENERAL REMARKS 3/4 length seated, wearing a gray coat and waistcoat, with papers on a table beside him. Catalogued as by N Dance, R.A., later thought to be by Martin, according to the National Portrait Gallery in London. The author does not attribute the portrait to Martin.

TITLE Sir Charles Preston of Valleyfield, 5th Bt., (c.1735-1800)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 63.5cm)

PROVENANCE Colonel R Campbell-Preston, Ardchatton Priory, 1964.

GENERAL REMARKS 1/2 length seated, wears military uniform, cane in his left hand. Attributed to Martin; the author does not agree with the attribution on stylistic grounds.

TITLE George Bell Esq., of Woodhouselees, (Dumfriesshire)

MEDIUM oil on canvas

SIZE 35" x 27" (89cm x 68.6cm)

PROVENANCE Christies, Pictures by Old Masters And Early English Portraits, 20/5/1927, Lot 94.

LITERATURE Bell B, The Life, Character And Writings of Benjamin Bell, 1749-1806, Edmonston & Douglas, Edinburgh, 1868, pp.5-6.
Christies, Pictures by Old Masters and Early English Portraits, catalogue, Wm Clowes & Sons Ltd, London, 1927, p.35.

GENERAL REMARKS 1/2 length, seated, wearing a dark coat with striped waistcoat and a white stock. Bell states; "It may be mentioned as a curious fact that when Raeburn was requested to make a copy of Martin's picture, he confidently maintained that he had himself been the author of the original, and only confessed his mistake, and that reluctantly, when indisputable proof had been advanced."

TITLE Young Man

MEDIUM oil on canvas

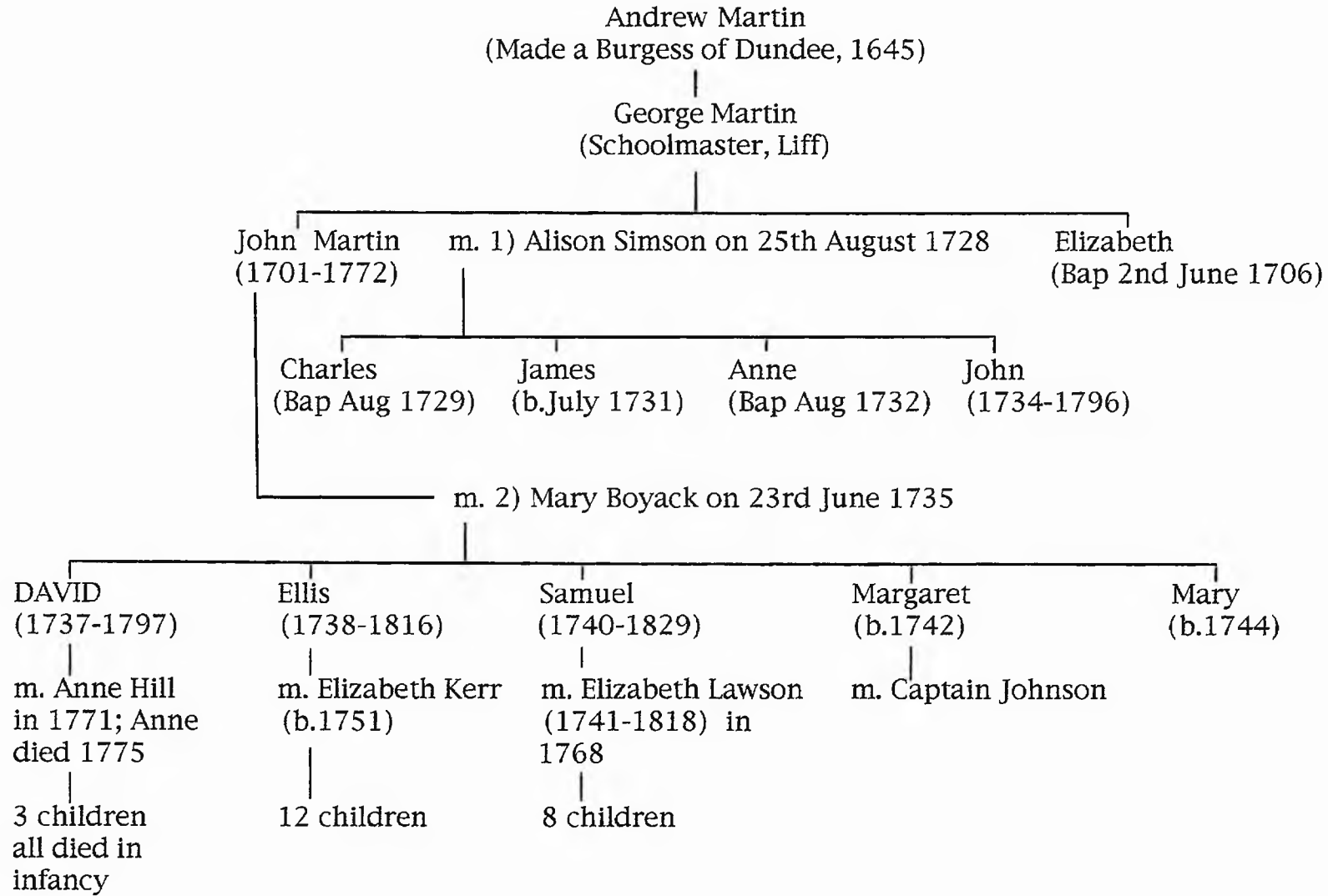
SIZE 29" x 24" (73.7cm x 61cm)

PROVENANCE Christies, Pictures and Drawings of the late Sir Walter Armstrong, 14/3/1924, Lot 83.

LITERATURE Christies, Pictures and Drawings of the late Sir Walter Armstrong, catalogue, Wm Clowes & Sons Ltd., London, 1924, p.12.

GENERAL REMARKS 1/2 length, seated, wearing a red coat, yellow waistcoat and white stock, holding a letter. Attributed to Martin; the author does not agree with that attribution.

APPENDIX A - FAMILY TREE



APPENDIX B - JOHN MARTIN'S DEATH CERTIFICATE



Extract of an entry in an OLD PAROCHIAL REGISTER
Registration of Births, Deaths and Marriages (Scotland) Act 1965, S.47

018730

Parish of Anstruther Easter

County of Fife

Register of Deaths & Burials in Anstr' Easter
1772
Nov ^r 15 M ^r John Martin Schoolmaster Aged 73 years of a
18 fever He was 46 years 1/2. School-master in the
place

The above particulars are extracted from a Register of *Deaths & Burials*

Given under the Seal of the General Register Office, New Register House, Edinburgh on *31st March 1993*

The above particulars incorporate any subsequent corrections or amendments to the original entry made with the authority of the Registrar General.

Warning

It is an offence under section 53(3) of the Registration of Births, Deaths and Marriages (Scotland) Act 1965 for any person to pass as genuine any copy or reproduction of this extract which has not been made by the General Register Office and authenticated by the Seal of that Office.

Any person who falsifies or forges any of the particulars on this extract or knowingly uses, gives, or sends as genuine any false or forged extract is liable to prosecution under section 53(1) of the said Act.

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Appendix D - Extract of Sale 1799

The following four pages have been amalgamated from, "The property of the Late David Martin Esquire, Portrait Painter to His Royal Highness The Prince of Wales." The property was auctioned on Monday 14th January 1799 and for the succeeding twenty days at Mr Martin's house, No 4 St James's Square. Catalogues were published; one of which survives today in the Scottish Records Office; GD1/628/58.

Summary of the Sale:

14th Day Nos 149-182 Paintings and Sketches by Martin
15th Day Nos 260-280 Paintings and Sketches by Martin
16th Day Nos 391-408 Paintings and Sketches by Martin
19th Day Nos 664-682 Engraved Copperplates Etc

The information provided here pertains to Martin's works but much that was sold in the sale related to Martin's other interests; books, boats and bows and arrows.

Extract of Sale 1799

14th Day Nos 149-182 Paintings and Sketches by Martin

	height		width	
	ft	in	ft	in
149. A portrait, full length, of a lady playing on a mandoline	7	9	4	10
150. A small sketch, Dr Webster	1	3	0	11
151. A do. an officer, full length, leaning on a mortar	1	6	1	1
152. A do., two ladies, painting and music	1	7.5	1	3
153. A portrait, a boy building a castle of cards, juvenile	2	2	1	10
154. A do., a gentleman in blue velvet	4	2	3	4
155. A do., a lady with a dog	3	1	2	3
156. A do., a young lady	2	6	2	1
157. A do., a lady, girl, and dog	4	3	4	11
158. A do., a lady, with festoon and basket of flowers	2	11	2	3
159. A do., a lady	2	6	2	1
160. A do., a lady and dog	3	0	2	6
161. A do., a lady with a locket	2	6	2	1
162. A do., Mr Fennel the player	3	1	2	4
163. A do., a young lady	2	6	2	1
164. A do., a family piece; father, mother and child	4	2	3	4
165. A do., Dr Boyd, author of Justice of Peace, etc.	3	0	2	4
166. A do., a lady	2	6	2	1
167. A do., a peer in his robes	4	2	3	4
168. A do., copy from Colonel Wemyss's picture	3	0	2	3
169. A do., Queen Mary, beautifully execute in a handsome carved and gilt frame	3	1	2	6
170. A do., a lady	2	6	2	1
171. A do., a lady, 2 children, and a lamb	3	4	2	11
172. A sketch, 2 ladies in the character of shepherdesses	1	4	1	6
173. A portrait, the Rev. Mr. Trail, in carved and gilt frame	3	0	2	6

Extract of Sale 1799

	height		width	
	ft	in	ft	in
174. A do., 2 archers, the one in Scottish, the other in Spanish dress	4	1	3	4
175. A do., a young gentleman	2	6	2	1
176. A do., a lady, with dove	2	5	2	1
177. A portrait, a gentleman	2	6	2	1
178. A do., do. in study	2	6	2	1
179. A sketch, small full length female recluse	1	0	10	0
180. A do., a lady, 2 pigeons and basket	1	2	1	0
181. Narcissus	2	6	2	1
182. Rinaldo and Armida, from Tasso's Jerusalem companion to the last	2	6	2	1

15th Day Nos 260-280 Paintings and Sketches by Martin

260. A portrait, a lady	2	6	2	1
261. A do. a lady and child	4	2	3	4
262. A do., a lady musing	2	6	2	1
263. A do., Lord Mansfield, carved and gilt frame	3	0	2	7
264. A do., a general officer in uniform	4	2	3	4
265. A do., child and parrot	2	6	2	1
266. A do., royal Scottish thistle from nature	2	6	2	1
267. A do., lady in white	2	6	2	1
268. A do., a gentleman	4	2	3	4
269. A do., child and drum	2	6	2	1
270. A do., an officer	2	6	2	1
271. A sketch, a lady full length	1	2	1	0
272. A do., judge in robes	1	2	1	0
273. A portrait, a lady in blue	2	6	2	1
274. A do., Lord Chancellor, small full length, carved and gilt frame	4	10	3	6
275. A portrait, a lady in white	2	6	2	1
276. A do., a young lady	2	6	2	1

Extract of Sale 1799

	height		width	
	ft	in	ft	in
277. A do., a gentleman in red	2	6	2	1
278. A do., a lady	2	6	2	1
279. A do., a lady unfinished	7	10	4	8
280. A do., Lord Stormont, carved and gilt frame	3	10	3	3

16th Day Nos 391-408 Paintings and Sketches by Martin

391. A portrait, Principal Robertson - not sold	2	6	2	1
392. A do., Lady in blue	2	6	2	1
393. A do., lady not finished	7	10	4	8
394. A do., head of Mr Pitt	2	4	2	8
395. A do., Lord Mansfield	3	11	3	3
396. A do., family piece, not finished - parents and two children	7	6	6	4
397. A sketch, do. and 1 child	2	6	2	1
398. A portrait, Professor Fergusson	2	6	2	1
399. A do., Rousseau	2	4	1	10
400. A do., gentleman	2	6	2	1
401. Design for the colours of the Leith Volunteers, carved and gilt frame	3	2	2	9
402. A portrait, a Scots archer, do. frame	3	0	2	7
403. A sketch of a gentleman, with an Abyssinian priest	2	6	1	11
404. A portrait of a gentleman	1	11	1	7
405. A do., a horse	2	6	2	1
406. A do., a young lady	2	6	2	1
407. Sketch, a gentleman in blue, pleading	2	6	2	1
408. A portrait, a lady	2	6	2	1

Extract of Sale 1799

19th Day Nos 664-682 Engraved Copperplates, Etc.

664. Plain copperplates, vis. one 20" x 14", one do. 16" x 11.5", and one do. 8.5" x 7.5"
665. One engraved do. Summer evening, and cattle, etc., 17.5" x 12.5", by Mr Martin after Cuyp
666. One do. Professor Fergusson, 15.5" x 11", supposed by do.
667. One do. ruins of ancient baths, 12.5" x 17.5", by Mr Martin after Gaspar Poussin. N B Taken from painting, Lot 512.
668. One do. Roubiliac, 15" x 10", by Mr Martin.
N B Taken from portrait, Lot 688.
669. One do. Rousseau, 15.5" x 11", by do. after Ramsay.
N B Taken from portrait, Lot 399.
670. One do. St Francis, 6.25" x 5.25" supposed by Mr Martin
671. One do. Madonna, 6.75" x 5.25" supposed by Mr Martin
672. One do. do. Lord Bath, 1475" x 9.5" by Mr Martin
673. One do. David Hume, 15.5" x 11.25" by do. after Ramsay
674. One do. Lady Frances Manners, 20" x 14", by do.
675. One do. a lady, 8.5" x 6.25"
676. One do. a gentleman, 12.25" x 8.75"
677. One do. a lady with a mort head, 10.25" x 7.5"
678. One do. the head of an artist, 9.5" x 7.5"
The last four lots supposed by Mr Martin
679. One copperplate, La Marchela Gabrieli, 6" x 4.5" by Mr Martin after P Battoni
680. One do. Rembrandt, by Mr Martin
N B There is to be given with the 16 preceding Lots a print of each
681. A wainscot box, containing 22 engraving irons, with handles, 7 small do. with do., and 12 do. without handles, 8 scrapers with handles, 2 do without handles; a wooden polisher, an ivory handle, 6 rubbers, and 7 small parcels twisted hair.
682. An instrument for teaching perspective.

Appendix E

Uncatalogued Portraits By Martin - In Alphabetical Order

- 1) Colonel W Amherst and His Wife. Sold 7th July 1922 for £68.5 s. See Benezit E, Dictionnaires Des Peintres Sculpteurs Dessinateurs et Graveurs, Tome 5 Hone - Matisse, Grand Librairie, 1966, France, p.805.
- 2) Mr Baillie. SNPG Martin box file, pocket 1, Typescript of Testament, p.14.
- 3) Provost Drummond. SRO GD 24/1/1093/3, SRO GD 24/1/1093/4, and SRO GD 24/1/1903/6.
- 4) Benjamin Franklin, (1706-1790), American statesman and Scientist. Oil on panel, 11.5" x 8.5" (29.1cm x 22.5cm). See Sellers, C C, Benjamin Franklin In Portraiture, Yale University Press, 1962.
- 5) Lord Haddington. SNPG Martin box file, pocket 1, Typescript of Testament, p.14.
- 6) Lady Haddington. Ibid, Typescript of Testament, p.14.
- 7) Dr Kemp. Ibid, Typescript of Testament, p.14.
- 8) William Murray, Lord Mansfield, *Uni acquis virtut*, Martin pinxit 1766, sculpsit 1775. SRO GD 24/1/346/7 (10)
- 9) William Murray, 1st Earl of Mansfield 1776, Lord Chief Justice of the Court of Kings Bench 1756, by Martin 1775, from a painting by him 1770. SRO GD 24/1/346/9 (3).
- 10) Dr Night, Minister of the City and author of the Harmony of the Gospels. SNPG Martin box file, pocket 1, Typescript of Testament, p.8.

- 11) Mrs Moncrief of Reidie. Ibid, Typescript of Testament, p.14.
- 12) Dr Robertson. Ibid, Tpyescript of Testament, p.14.
- 13) General Skene. Ibid, Typescript of Testament, p.14.

Uncatalogued Portraits by Martin -
Exhibited at the Society of Artists, 1765-1777.

- 1) A Portrait, half length, exhibited 1765, (81).
- 2) Portrait of the Head of a Gentleman, exhibited 1766, (93).
- 3) Portrait of a Lady, exhibited 1767, (100).
- 4) Portrait of an Officer and his Servant, exhibited 1769, (100).
- 5) Portrait of a young nobleman in a hunting dress, exhibited 1769, (101).
- 6) Portrait of a Lady, exhibited 1769, (102).
- 7) Portrait of a Gentleman, exhibited 1769, (104).
- 8) Portrait of Doctor Ferguson, author of the History of Civil Society, exhibited 1769, (105).
- 9) Portrait of A Young Lady, exhibited 1769, (106).
- 10) Portrait of an Officer; whole length, exhibited 1770, (77).
- 11) Portrait of His Excellency General Paoli, exhibited 1770, (78).
- 12) Portrait of a Lady, exhibited 1770, (79).
- 13) Portrait of a Gentleman, exhibited 1770, (80).

- 14) Portrait of an Officer, exhibited 1770, (293).
- 15) Portrait of a Gentleman, exhibited 1770, (297).
- 16) Portrait of a Lady, whole length, exhibited 1771, (105).
- 17) Portrait of a Nobleman, three quarters, exhibited 1771, (106).
- 18) Portrait of an Officer in aid-de-camp's uniform, exhibited 1771, (107).
- 19) An old man's head; a study after nature, kitcat, exhibited 1771, (108).
- 20) Portrait of a Gentleman; half length, exhibited 1771, (109).
- 21) Portrait of two Gentlemen in Spanish habit, exhibited 1772, (200).
- 22) Portrait of a Gentleman, three quarters, exhibited 1772, (202).
- 23) A Portrait of the Knight of the Bath; whole length, exhibited 1773, (192).
- 24) A Portrait of a Lady; whole length, exhibited 1773, (193).
- 25) A Portrait of a Lady; half length, exhibited 1773, (194).
- 26) A Portrait of a Lady, exhibited 1773, (195).
- 27) A Portrait of a Lady in masquerade, exhibited 1773, (196).
- 28) A Portrait of the Rev. Mr Herries, exhibited 1773, (197).
- 29) A Portrait of a Gentleman; three quarters, exhibited 1773, (198).

- 30) A Portrait of a Gentleman; three quarters, exhibited 1773, (199).
- 31) A Portrait of a Gentleman; three quarters, exhibited 1773, (200).
- 32) A Portrait of a Lady; half length, exhibited 1774, (143).
- 33) A Portrait of a Gentleman; kitcatt, exhibited 1774, (144).
- 34) A Portrait of a Lady; kitcatt, exhibited 1774, (145).
- 35) A Portrait of a Gentleman; three quarter, exhibited 1774, (146).
- 36) A Portrait of a Lady; three quarter, exhibited 1774, (147).
- 37) The Portrait of a Lady With Her Son and Grandson, exhibited 1775, (154).
- 38) The Portrait of a Lady; half length, exhibited 1775, (155).
- 39) The Portrait of a Lady; half length, exhibited 1775, (156).
- 40) A Family picture; half length, exhibited 1776 (63).
- 41) Portrait of a Lady ; whole length, exhibited 1777, (70).

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Primary Sources:

National Portrait Gallery, London:

- (a) Robert Adam File, 2953
- (b) 2 box files on Martin

Royal Academy of Arts, London:

- (a) SA/3; Minutes of the General Meetings of the Society of Artists of Great Britain, 1765-1770.
- (b) SA/4; Minute Book of the General Meetings of the Society of Artists of Great Britain.
- (c) SA/6/3; [Rough] Minutes of the General Meeting 18th October 1769.
- (d) SA/6/4; [Rough] Minutes of the General Meeting of 7th November 1769.
- (e) SA/7/1; [Rough] Minutes of the General Meeting of Wednesday 10th January 1770. Rewritten in SA/4.
- (f) SA/7/3; [Rough] Minutes of the General Meeting of Tuesday 6th March 1770. Rewritten in SA/4.
- (g) SA/8; Society [Rough] Minute Notes of Meetings 1770, 1771, 1772.
- (h) SA/9/1; [Rough] Minutes of General Meetings.
- (i) SA/18/p.14; Letter Book of the Society of Artists of Great Britain.
- (j) SA/39/42; Letter to James Payne, Esq., President of the Society of Artists of Great Britain from David Martin, dated May 23rd 1772 and read out to the Society on 12th June 1772.
- (k) SA/46/9; Letter from Mr Martin in Favour of Mr Moor [sic] for his Admission [sic] to the Academy.

Royal Society of Arts; The Royal Society for the Encouragement of Arts, Manufactures & Commerce, London; Royal Society of Arts Manuscripts;

- (a) Minutes of Committees, 1758-60.
- (b) Minutes of Committees, 1760-61.
- (c) Subscription Book, 1764-72.
- (d) Premiums List compiled by Order of the Society by George Box, Secretary, and published in 1758.
- (e) A Register of the Premiums & Bounties Given by the Society Instituted At London For the Encouragement of Arts, Manufactures & Commerce. From the original institution in the

year 1754 - 1776, Printed by Order of the Society by James Phillips in George Yard, Lombard Street, London, 1778.
(f) Folio C/27 - contains the drawing Martin entered for the 1759 St Martin's Lane Academy premium competition.

Scottish National Portrait Gallery, Edinburgh:

(a) 3 box files on Martin

Scottish Record Office, Edinburgh:

- (a) CC 8/5-6, Consistorial Processes, 1658 - 1800.
- (b) CC 8/5/18, Commissariat of Edinburgh Consistorial Decrees, Vol 18, 17th February 1785 - 3rd October 1785.
- (c) GD 1/628/7 Family Tree.
- (d) GD 1/628/34 Martin Genealogy.
- (e) GD 1/628/47 Letter from John Martin to Samuel Martin.
- (f) GD 1/628/58 David Martin Geneological Notes.
- (g) GD 24/1/346/7 (9) & (10), and GD 24/1/346/9 (3) & (4) - Inventory of Blair Drummond.
- (h) GD 24/1/597; Codicil as to Lord Kames's portrait by Martin.
- (i) GD 26/13/766; Letter from Samuel Martin to Lord Balgonie.
- (j) GD 26/15/4/3; List of painted portraits at Melvill[e], 1796.
- (k) GD 248/982/1; Letter from John Balfour to Lord Findlater.
- (l) RD 2/244 Pt I, Register of Deeds; Inventory of Dupplin House.
- (m) TD 93/22/1230, correspondence by Samuel Martin to the Earl Mansfield.

University of St Andrews Muniments, St Andrews:

- (a) Anstruther Easter Kirk Session Minutes, 1717-1779.
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