

**The Life and Art**

**of**

**George Jamesone**

**by**

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## Summary

The aims of this thesis have been to separate the real George Jamesone from the mass of picturesque but largely imaginary detail which has slowly attached itself to his name since his death: to compile a Catalogue of his works: and to trace the precedents and development of his art.

In the Introduction the growth of Jamesone's reputation is followed from its beginnings in the laudatory verses of his contemporaries in Aberdeen, down to the pretentious and sentimental view of him that John Bulloch presents in the late 19th century. While Jamesone does have a historically interesting role to play in the development of a native tradition of British painting, his own unpretentious merits have been inflated by writers ranging through Walpole, the Earl of Buchan, Sir William Musgrave, Allan Cunningham and culminating in Bulloch. Although the legend waned to some extent thereafter, much of the traditional matter was repeated by J.M. Gray in the Dictionary of National Biography, and by Sir James Caw. No one, with the probable exception of David Laing, apparently bothered to look at contemporary records.

Chapter II traces Jamesone's life in detail, solely on the basis of records, from his first known appearance in a written record in 1607; his date of birth can however be calculated to have been in the latter half of 1589 or first half of 1590.

An attempt is made to see him in his social and historical context, tracing him through his apprenticeship with a decorative painter in Edinburgh, his establishment as a portrait painter in Aberdeen in 1620, and the gradual widening of his horizons. His personal prosperity and family life are also followed in some detail. After 1633, when he helped prepare the reception of Charles I in Edinburgh, he carried on many of his activities from that city. The patronage he received from Sir Colin Campbell looms large in his later years, at which time he had Michael Wright as an apprentice. Jamesone's life is seen to end with a falling off in both the quality and quantity of his work.

Chapter III is a discussion of Jamesone's painting on the basis of the facts established in Chapter II, and on the Catalogue of his paintings. The work of two immigrant portrait painters in the period immediately prior to Jamesone, Adrian Vanson and Arnold Bronckorst, is examined, as well as the work of the decorative painters of Edinburgh and Aberdeen, to one of whom, John Anderson, Jamesone was apprenticed. Other isolated examples of portraiture of the period are discussed.

During the early years of Jamesone's career it is felt that, besides the possible influence of Cornelius Johnson and Daniel Mytens, he was influenced rather more by a painter of Scottish sitters, active between 1622 and 1628 and perhaps based in London. This artist's work is disentangled from

Jamesone's and an attempt made to define his oeuvre; his identity is also discussed.

Jamesone's masterpieces of the 20s, the portraits of the Countess Marischal and Montrose are examined in detail in an attempt to define the unique qualities of Jamesone's best paintings. His tendency to often drop far below his best is also discussed. The work of an almost decorative type that he did for the Council of Edinburgh in 1633 is contrasted with the quite sophisticated portraiture of his most active years, 1636 and 1637. The possible motives behind his self-portraits of these years, and the extent to which he influenced, or was influenced by, Michael Wright, are looked at; as are likely reasons for the ineptitude of his two known portraits of the last year of his life, 1644.

The first part of the thesis concludes with a series of all those known contemporary documents in which Jamesone's name appears. These documents are drawn on throughout the work. The Documents section also includes all those known references to Jamesone's wife, Isobel Tosche, his daughters Mary and Marjory, and his master, John Anderson.

The second part of the thesis is a Catalogue of Jamesone's paintings arranged in chronological order, as far as this is possible. The basis, aims and methods of the Catalogue are described in the introduction to it. It has an Appendix of the works of the painter active between 1622 and 1628



mentioned above.

The third part of the thesis is a series of plates illustrating Jamesone's work; and also a series of comparative illustrations, largely of items discussed in Chapter III.

Introduction: the Growth of the Legend

George Jamesone has generally been felt to be a figure of particular significance in the history of Scottish painting and has even been allowed some standing in the history of painting in Britain as a whole. In the narrower context he has stood and will continue to stand as a landmark, though ultimately a historical rather than an aesthetic one. This is to say, simply, that starting in a period when easel paintings, though not by any means unknown, were scarce, he produced (in a short productive life) a body of such paintings which was widely known throughout Scotland and brought him considerable fame. And he was of course a native of the country in which he worked. While easel pictures (in effect portraits) were a common enough accompaniment to the civilised life in England at this time they were largely painted by immigrant artists. In this broader context then, Jamesone as representative of a native tradition, has a real claim to interest.

The extensive patronage which he received suggests that in the much poorer country the rewards were insufficient to attract painters having the capabilities of those working in England: thus a local growth was forced in order to meet demands which must have owed a good deal to increased contacts with the southern kingdom after 1603.

On the other hand, the general situation in the two countries was not so very different. Each country had a well established tradition of decorative painting carried on by native painters, while at the level of sophisticated full-size portraiture each relied on continental products. There was in this latter respect a very considerable difference in scale, and in the Scottish case the pictures seem to have been imported rather than painted by visiting artists. To place against the great numbers of Elizabethan portraits Scotland can offer only rare items like the Darnley Memorial, painted for a very specific purpose in London in 1567 by Lieven de Vogeleer, a native of Antwerp and shipped north:<sup>(1)</sup> or the bright elaborate portrait of the 5th Lord Seton painted in the 1570s and almost certainly brought into the country.<sup>(2)</sup>

In the latter years of the 16th century and early years of the 17th, the tendency became more marked in England for the incoming painters to settle and develop rather more local variations of their continental styles. This can be said of the members of the Gheeraerts, de Critz and Oliver families. The Scottish equivalents, though little is known of their work, are figures like the two Flemings Arnold Bronckorst and Adrian Vanson, the former working for the king, the latter for both the king and the burgh of Edinburgh. Both, it seems, were recognised as part of a policy of encouragement of the art of painting.<sup>(3)</sup>



This pattern of immigrants more or less settling in England continued well into the 17th century and included painters of the calibre of Paul van Somer, born in Antwerp but resident in England by the end of 1616 for the remaining four or five years of his life; Daniel Mytens from Delft, but widely employed in England after 1618; Cornelius Johnson, born in London to parents who had fled from Antwerp, closely following the standards set by these other painters; and ultimately of course Van Dyck. Their immense capacities seriously hampered the growth of anything that could be termed a specifically English spirit. Suggestions of such a development in the work, in the previous reign, of George Gower, Sergeant Painter from 1581, or in that of Robert Peake, called painter to Prince Henry in 1609, are only of the most tenuous kind and were swamped by the painters already referred to. Sir Nathaniel Bacon, the more than gifted amateur, free of the requirements of patronage, is something of an exception but his output was small and he died in 1627. The formation of a truly native style was to be postponed until Dobson made his appearance in 1642.

It is in this context, of the painfully slow emergence of an indigenous art in the British Isles, that Jamesone born in Aberdeen and trained in Edinburgh, from about 1620, produced over the next twenty-four years many scores of portraits of the Scottish nobility, academics and leading

burgesses in a style which is basically native but not naive.

This relative degree of primacy has however had curious results historically. His contemporary fame and unquestionable uniqueness in the Scotland of his day have grown into what can only be described as the 'Jamesone legend'. He has, in the quite narrow field of Scottish painting, become a notable example of the desire of Time to find heroes among its artists: notable achievement has been elevated into something like divine genius. The legend that has slowly been built up round his name has given his art associations which are quite foreign to it and in this way obscured its unpretentious merits. By a process of repetition, tradition hearsay and speculation have been erected into fact and those facts which can be accepted unequivocally have been lost sight of. It is therefore of some importance to trace the history of writings on Jamesone in order to see how the romantic ideal has been formed.

The roots, or rather the seeds of the legend are to be found in Jamesone's surprisingly frequent appearances as a protagonist in the Latin verse produced during his own lifetime in the academically inclined north-east. Arthur Johnston's Epigrammata published at Aberdeen in 1632<sup>(4)</sup> contains a short poem pretending to instruct Jamesone on how to paint Anne Campbell, daughter of the Earl of Argyll:

Illustres, ars quotquot habet tua, proue colores,  
Pingere Cambellam si, Iamisoni, paras

Johnston then calmly compares him, favourably, to Apelles.

Later, in his 'Encomia' of 1642<sup>(5)</sup> in a poem in praise of New Aberdeen, Johnston describes the ornamental garden which Jamesone had formed on the outskirts of the town:

Inde suburbanum Iamesoni despicias hortum,  
Quem domini pictum suspicor esse manu.

In this particular poem it is noteworthy that Jamesone's is the only name to occur in what aims to be a celebration of the magnificence of the town (indeed putting Rome in the shade!) Despite the rather inflated sentiments of these poems it is surely significant that Jamesone is placed on a level with the nobility and the learned and is obviously seen to be quite different from the painter-craftsman.

In the same year Sir John Scot of Scotstarvet, the Lord Chancellor, received a gift of a series of epigrams from an unidentified versifier, William Forbes: these, though largely in praise of Scot, are in fact addressed to Jamesone who had apparently just painted him.<sup>(6)</sup> And two years later, on his death, David Wedderburn, the aged schoolmaster of Aberdeen, brought out his elaborate obituary 'Sub obitum Viri Spectatissimi Georgii Jamesoni, Abredonensis, Pictoris Eminentissimi, Lachrymae'.<sup>(7)</sup> It contains the



phrase:

Aemula si Belgis Italisve peritia dextrae

Artifici laudem conciliae queat:

. . . the skill of a hand that emulated the Flemings and the Italians . . ., the growth of the legend has quickened.

Less than twenty years after Jamesone's death James Gordon accompanied his map of New and Old Aberdeen of 1661 with a manuscript in Latin, 'Abredoniae Utriusque Descriptio'. After a long list of eminent citizens of Aberdeen the author asks licence to add to their number 'Georgium Jamesonum pictorem regium qui primus Mortalium artem pictoriam Abredoniam invexit'.<sup>(8)</sup> The meaning is plain enough yet in a MS. translation in another but contemporary hand adjoined to Gordon's MS. we read '. . . and George Jamesone, one of King Charles the Firsts paynters quho wes the first man quho made the excellencie of the airt of painting knowne in the north of Scotland'.<sup>(9)</sup> The original perhaps exaggerates a little but in the translation one detects that subtle elaboration of fact in its early stages which has affected Jamesone's reputation ever since. And whatever the intended meaning of 'one of King Charles the Firsts paynters' it added a vital element to the romantic legend.

There is then a gap of rather more than a hundred years until 1763 when Horace Walpole published his notes on Jamesone. Whatever the reason for this gap in time a good

deal had obviously been happening for Walpole presents us with the legend more or less fully grown, though it should be noted that he cites 'Mr John Jamisone wine merchant in Leith'<sup>(10)</sup> as the source of his materials. It is therefore open to doubt who supplied the substance of his opening paragraph, but the persuasive form is certainly Walpole's: 'George Jamesone was the Vandyck of Scotland, to which title he had a double pretention, not only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to Sir Anthony, who was his fellow-scholar; both having studied under Rubens at Antwerp'.<sup>(11)</sup>

Walpole is not of course stating that Jamesone's works are of equal merit to Vandyck's but simply that each was the leading painter in his own circle, though their respective works can sometimes be confused through their having had a similar training. The second part of this proposition, as will be seen later, has no basis in fact. There is simply no external evidence to substantiate it and a proper comparison of styles should show how inappropriate it is. It was no doubt however the lack of precision on Walpole's part that led to the attribution to Jamesone of so many Scottish (and other) portraits having the stamp and costume of the period 1620-1640. An idea was introduced which when taken up by less experienced connoisseurs than Walpole, was elaborated into a travesty of the truth.

Walpole goes on to give a summary of the facts of Jamesone's life which bear more clearly the mark of his correspondent. While some of the traditions contained in this might be treated with a certain respect there are also glaring errors of fact. To cite one obvious example, the year of Jamesone's birth is given unequivocally as 1586, though in July of that year his parents had a daughter.<sup>(12)</sup> Again, there is no knowledge of Jamesone's apprenticeship in Edinburgh, but that Michael Wright had been a pupil of Jamesone is known - yet both these facts are contained in the same volume of the register, only twenty-four years apart.<sup>(13)</sup> One may therefore speculate on another source or a reliable tradition for the latter piece of knowledge.

Another example of this ambivalence is found in Walpole's statement: 'When King Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the King was so much pleased, that inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger'.<sup>(14)</sup> It is indeed true that Jamesone was in some way involved in the public events of this visit, for the Town Council minutes record a substantial payment to Jamesone 'for his extra ordiner paynes taiken be him in the tounes affaires at his Maiesties entrie within this burgh'.<sup>(15)</sup> Unfortunately his pains are not specified,



though it has been suggested<sup>(16)</sup> with some credibility that part of the burghal decorations described by Spalding - 'At the west end of the tolbuith he (King Charles) saw the royall pedigree of the Kingis of Scotland fra Fergus the first, delicatelie painted, . . .'<sup>(17)</sup> was the work of Jamesone. Twenty-five portraits of Scottish kings, clearly by Jamesone and which could have formed the facings of a triumphal arch are preserved at Newbattle.<sup>(18)</sup> There is therefore what is probably a confused understanding of some real situation in the first part of Walpole's statement but the latter part seems quite unconvincing.

Walpole next points to the patronage which Jamesone received from Sir Colin Campbell of Glenorchy and is able this time to quote from an original source, the so-called 'Black Book of Taymouth' which is basically a family genealogy.<sup>(19)</sup> Here, under the year 1635 are records of payments to Jamesone for two groups of portraits, royal and family. Besides stating that Sir Colin had been 'the chief and earliest patron of Jamesone', Walpole goes on to remark that Jamesone 'had attended that gentleman on his travels'.<sup>(20)</sup> The patronage is proven but the travel has never been substantiated. This is a question that will be discussed more fully in the chapter on Jamesone's life but it seems likely that it is these words which have given rise to considerable elaboration on the part of later writers, notably John Bulloch, and

have entered the existing literature as a visit to Italy in 1633.

There is one final point in which Walpole seems to nourish the growing legend. A will written by Jamesone in 1641 is mentioned.<sup>(21)</sup> So much detail of the contents of this will is given that it is difficult to believe that it is a fabrication, but the will itself is no longer known. It is not impossible that such a will had been seen and its contents noted or remembered.<sup>(22)</sup> It is also known from other sources<sup>(23)</sup> that Jamesone did as Walpole notes, 'provide kindly for his wife and children'. He did not, however, as far as one can be certain, make 'handsome provision for his natural daughter' as Walpole also remarks. This rather de rigueur view of the waywardness of artists, has also been generally accepted, the natural daughter being equated with Elizabeth. She however, as the records show, was baptised on 6 February 1639 as a quite legitimate child.<sup>(24)</sup> Finally, Jamesone had died in Edinburgh and had been buried in Greyfriars' churchyard, without, conveniently, a monument to mark his grave.

It seems therefore fair to say that while some of Walpole's statements reflect a certain degree of truth, more are part of a mythologising process that perhaps had its beginnings elsewhere.

The next signs of a growing interest in Jamesone are to

be found in three nearly contemporaneous manuscripts: a 'Catalogue of Portraits of Illustrious or Learned Scots' compiled by David 11th Earl of Buchan prior to 1781: <sup>(25)</sup> a brief biography of Jamesone with a list of some ninety pictures, compiled by Alexander Carnegie, Town Clerk of Aberdeen: <sup>(26)</sup> and a 'Catalogue of Painted Potraits in many of the capital mansion-houses of Scotland', put together from the lists of correspondents by Sir William Musgrave in the years 1793-99. <sup>(27)</sup>

Buchan's wider aim was to create some kind of record of outstanding national figures. Referring to the Society of Antiquaries, he asks: 'Should not the Secretary of the Society be ordered to request in the name of the Society a correct list of all the known Portraits of the collection in this instance, Bothwell Castle with the Painters names where known super added?'. <sup>(28)</sup> In this spirit he himself made a series of copies of portraits, largely of the early 17th century, in Scottish collections. He was apparently doing this in the 1760s; in 1795 he made copies of these for transmission to John Pinkerton for use in his books of engraved portraits, especially the Scottish Gallery. Jamesone is the only artist's name occurring on these, in a fair number of cases quite justifiably.

Buchan's catalogue contains a separate list of Jamesone's works consisting of sixty-nine pictures, with three more noted



separately. Where relevant these are noted in the present Catalogue but it is interesting to notice some of the odder items here, for example the entry: 'a Perspective view of the City of Edinburgh with a Neptune in the foreground by Jamieson where is it?'<sup>(29)</sup> It seems very likely that this strange item is simply an example of the growing tendency to attribute all old pictures to Jamesone. He also includes in his list two portraits, the full-lengths of George Heriot and Lord Spynie which it now seems surprising could have ever been attributed to Jamesone.<sup>(30)</sup>

Buchan's list is however by no means a travesty and is of some interest as being the first in a number of such catalogues that were being put together at this time. He did however repeat the supposed connection with Rubens which he probably took from Walpole.

Alexander Carnegie's short biography of Jamesone seems at first a little more circumspect than Walpole's on which it is partly based, and he adds a parochial touch to the romance. Instead of a definite year of birth we have: 'He was born of respectable parents about the end of the 16th century'.<sup>(31)</sup> He repeats, however, that Jamesone studied under Rubens and the romantic description of his painting Charles I is taken almost directly from Walpole. Carnegie does include some quite particularised information about Jamesone's descendants which is obviously based on real local

knowledge; and he does contribute one significant date. He states that after the time spent with Rubens, 'About the year 1620 he returned to his native city, where he settled as a portrait painter'.<sup>(32)</sup> This certainly pin-points as far as is still known the beginning of Jamesone's career.

Musgrave's interest in Jamesone is indicative of the trend. It has to be remembered however that his catalogue is uncritical as he had seen, as far as is known, none of the pictures in question. His list does stress the tendency to name Jamesone as the artist in the case of all Scottish portraits with an approximate early 17th century appearance, the Duff of Muldavit portraits then in Duff House, being a case in point.<sup>(33)</sup> Musgrave includes in his lists eighty portraits as being the work of Jamesone, though some were unconsciously duplicated. He does not attempt to comment on Jamesone.<sup>(34)</sup>

Much of Lord Buchan's knowledge of Scottish portraiture found its way into John Pinkerton's iconographical studies, the Jamesone material mainly into The Scottish Gallery.<sup>(35)</sup> Their exchange of letters over a picture which Buchan claimed to be a 14th century French portrait of the patriot Wallace, and which Pinkerton emphatically asserted to be a mistake, suggests that Pinkerton must be taken more seriously as a connoisseur than Buchan.<sup>(36)</sup> His introduction however, while reinforcing the legend growing round Jamesone, 'who burst forth at once with meridian splendour'<sup>(37)</sup> adds little to Walpole's

picture, though the return from Rubens's studio is placed as late as 1628. His notes to the portraits contain some quite percipient comments on the series of Glenorchy ancestor portraits at Taymouth. These comments originated with the Newcastle artist Robert Johnson who was copying them in 1796 for Pinkerton.<sup>(38)</sup> According to Johnson, and this is now clear, only the female portraits were by Jamesone. He also rightly excluded the 1633 portraits of Sir Colin Campbell and his wife, though Pinkerton was tempted to interpolate that perhaps Jamesone did them 'in a slight and hasty manner . . . It seems unlikely that two painters should have been employed at Taymouth in 1633'.<sup>(39)</sup> Pinkerton has blundered here simply because no one had published the 'Germane painter' recorded in the 'Black Book' under 1633. Otherwise, of the ten plates specifically attributed to Jamesone it is possible to quarrel with only one, that of Sir Alexander Fraser.

Allan Cunningham's life of Jamesone appeared in 1832 and must take a good deal of blame for the later form of the legend. This indeed is its only claim to notice for it is patently little more than fiction. This is evident in the opening sentence, where he states that Jamesone was born on the same day as Mary Queen of Scots was executed (that is, 8 February 1586). Thereafter he embellishes the plot with a mass of picturesque detail, and ends with the astonishing remark: 'That he stands at the head of the British school



of portrait-painting there can, therefore, be no question; nor had England an artist of her own worthy of being named above him in his own walk before the days of Reynolds . . . . (40)

Cunningham acknowledges a debt to David Laing the antiquarian, but there is little evidence of the latter in his 'Life', for Laing in a set of unpublished notes<sup>(41)</sup> reveals himself as probably the only person to have looked at Jamesone from a properly historical standpoint. He put together a series of notes on aspects of Jamesone's life based purely on searches of records. It is now difficult to get any coherent picture from these, but certainly on the question of the will Laing is quite clear: 'As to the Will of George Jamieson, by the following Notes it will be seen that it cannot now be found'. He records a gap in the Minute Book of the Register of Deeds between 1640 and 1650 and in the Register itself between August 1643 and September 1649; and he records the loss of the Commissary Records prior to 1715. The records were searched at other possible points, 'but without success'. Although his researches were negative at many points, Laing must take credit as the first to make a real attempt to replace the legend by fact.

Towards the end of the 19th century John Bulloch brought out his book which has long been accepted as the standard work. Perhaps the two most notable features of Bulloch's

book are its confident style and a regular omission of sources. The legend is perpetuated in the title, and while admitting that a problem exists regarding the Rubens episode, he goes on to say: 'But while there is no positive evidence, there is at the same time no moral doubt'.<sup>(42)</sup>

Bulloch adds one important feature to the legend which has persisted to the present - the visit to Italy with Sir Colin Campbell in 1633.<sup>(43)</sup> This, as has already been mentioned, probably had its origin in Walpole's casual remark that Jamesone 'had attended that gentleman on his travels'. This was repeated by Allan Cunningham. Bulloch elaborates it into an intimate friendship with Campbell of Glenorchy, derived purely it would seem from the latter's patronage of Jamesone. Further, one new source was available to Bulloch, the diary of Alexander Jaffray.<sup>(44)</sup> In this Jaffray recounts that in the latter part of 1633 he visited London in the company of a small group of Aberdonians which included Jamesone. It is this fact which seems to have set Bulloch's imagination alight. It will be necessary to discuss this whole question in detail below but the wide range of Bulloch's fancy includes a meeting with Vandyck in London, a visit to Florence and Rome and a return journey via Antwerp where Rubens was visited. The whole journey is reckoned to have taken place between August and the end of the year: it is sufficient at the moment to note that in the months of September, October and November

Jamesone appeared as a witness (godfather) at baptisms in Aberdeen. <sup>(45)</sup>

Thereafter Bulloch is on slightly surer ground, though he repeats in a very close paraphrase the details of Jamesone's will found in Walpole, and ends his story with a touching but quite imaginary description of his death.

Bulloch provides a catalogue of 189 items but any consideration of these is left to the present catalogue. He concludes with an appendix of original source material taken mainly from the Burgh Register of Sasines. These documents throw a little light on biographical problems, but Bulloch was either proceeding on extracted material supplied to him, or else he read his records carelessly. In his extract No. 4, dated 25 January 1625, <sup>(46)</sup> he has failed to notice elsewhere in the instrument that Isobel Tosche, whom it had always been assumed married Jamesone in November 1624, is described as his future wife, 'iam in sua pura virginitate existen'. It must also be emphasised that these documents as quoted contain many inaccuracies which turn them in parts into nonsense. To quote only one example, part of his extract No. 2, <sup>(47)</sup> describing in the normal form the position of a tenement of land, reads:

'Inter terra anteriore quondam Davidis Indeaucht nec  
vero roberti forbes te mendatarii de Monymusk ex  
orientali ex vica terra quondam Adami Moir ex



occiendatali partibus ab altera terra Interiorem Andree  
Watsoun fabri liguarii vertis borea et toiem viam regiam  
vertis austris'.

This should in fact read:

'Inter terram anteriorem quondam Daudis Indeaucht nec  
vero roberti forbes commendatarii de Monymusk ex  
orientali ex vna, terram quondam Adami Moir ex  
occidentali partibus ab altera, terram Interiorem Andree  
Watsoun fabri lignarii versus boream et communem viam regiam  
versus austrum'.<sup>(48)</sup>

This degree of error continues throughout these extracts.

There are also records that neither Bulloch, nor those  
who later used him as an authority, examined. The most  
important among these are the parochial registers of baptisms,  
marriages and deaths. Certain biographical data had been  
extracted from these at various times,<sup>(49)</sup> and Bulloch  
makes use of this knowledge; but a great deal of further  
information was to be found there, including facts which  
enable Jamesone's birth date to be set within close limits,  
as well as the birth dates of eight of his children.

It is however as a persuasive weaver of fact, tradition  
and legend into something like a definitive shape that Bulloch  
is most significant and has had such a marked influence on  
Jamesone studies. He is quoted as a reliable authority by

J.M. Gray in the Dictionary of National Biography, by (Sir) James Caw in 1908<sup>(50)</sup> and in Maurice Brockwell's notes published as recently as 1939.<sup>(51)</sup>

While Gray follows Bulloch in almost every point, Caw presents a much more balanced view. In 1906 it had been published that Jamesone had been apprenticed, not to Rubens, but to the obscure decorator John Anderson;<sup>(52)</sup> and from this time the legend waned. Caw also had the archives at Antwerp searched, but with no result, though he was still reluctant to give Rubens up for he also believed he had discovered that the apprenticeship with Anderson had been broken by 1616,<sup>(53)</sup> after which time a visit to the Continent might have been made. And it is undeniable that there is no record of Jamesone's movements between 1617 and 1620.

Brockwell's main purpose was to publish Musgrave's lists which he does with a fair degree of accuracy, though somewhat arbitrarily. While providing some useful documentation in the field of provenance, Brockwell's contribution is negligible. He had clearly seen few of the pictures quoted and as a result his annotations are sometimes quite inappropriate. An example of this is his willingness to accept the portrait of Sir Duncan Campbell (formerly Breadalbane collection), dated 1619, as the earliest known Jamesone.<sup>(54)</sup> A knowledge of his subject would have saved him from this error; and had he seen this collection he might also have

noted the significance of the 'fancy' portraits of the Glenorchy ladies.

This introduction might appropriately be ended by reverting to a remark made by Caw, which to some extent, summarises persistent aspects of writings on Jamesone: 'From then [1620] until 1644, when he was laid in a nameless grave in Grayfriars churchyard, the incidents of his career, gleaned from old account-books, letters, diaries, deeds, and the signatures on pictures, have been pieced together by Mr Bulloch, and, if the mosaic thus made shows blanks here and suppositions there, it is perhaps all we shall ever know of the earliest Scottish painter'.<sup>(55)</sup> Here there is still an echo of the national legend, the persistent but unwarranted faith in Bulloch, and also the hint, implicit in many writers, that records are now insufficient to throw any more light on Jamesone. These records however are not quite so few as had been believed; and indeed, considering the time and the subject they might be considered plentiful, though, it must be added, they refer with only a few exceptions to the biographical aspects rather than the painterly. From the one hundred and forty or so contemporary references to Jamesone, some admittedly very slight, it is possible to build up a picture of his life with some exactness.

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Notes on the Introduction

- (1) Now at Holyroodhouse. See Oliver Millar: The Tudor, Stuart and Early Georgian pictures in the Collection of Her Majesty the Queen, London (1963), Text, p. 75 (no. 90).
- (2) National Gallery of Scotland, no. 2274 (panel, 47 x 43½ in.); the last digit of the date has been cut away.
- (3) These two painters are fully discussed in Chapter III.
- (4) Epigrammata Arturi Ionstoni Scoti, Medici Regii Abredoniae, Aberdeen (1632), pp. 20-21. See Documents, no. 79 (a).
- (5) Arturi Ionstoni Scoti Medici Regii Poemata omnia, Middleburg (1642).
- (6) See Documents, no. 79 (b).
- (7) See Documents, no. 79 (c); see also J.P. Edmond: Aberdeen Printers, Aberdeen (1884-86), p. 79.
- (8) National Library of Scotland, MS. Bibl. Adv. 34.2.8 (W.2.20.). f. 93.
- (9) Ibid., f. 101 v. Printed in A Description of Both Towns of Aberdeen by James Gordon Parson of Rothemay (Spalding Club, 1842), p. 8.
- (10) Horace Walpole: Anecdotes of Painting in England; With some Account of the principal Artists; And Incidental Notes on the Arts; Collected by the late Mr. George Vertue; And now digested and published from his original MSS, Strawberry-Hill (1763), Vol. III, additional page (2).

- (11) Ibid. The connection of Jamesone with Rubens occurs prior to Walpole. In a list of pictures at Mavisbank (Clerk of Penicuik) dated February 1750 is: 'The picture of Mr Calderwood the historian done by Jamesone a scholar of Rubens' (transcript in Scottish National Portrait Gallery).
- (12) See Documents, no. 5.
- (13) See Documents, nos. 11 and 48.
- (14) Walpole, op. cit., additional page (3). The story of the diamond ring may stem distantly from a very Dutch looking portrait of a man with a ring held towards the spectator, which was once believed to be a self-portrait of a Scottish painter called Scougall (see National Gallery of Scotland Catalogue (edition of 1957), p. 248).
- (15) See Documents, no. 32.
- (16) Extracts from the Records of the Burgh of Edinburgh, 1626-1641 (edited Marguerite Wood), Edinburgh (1936), p. 130. 1641
- (17) John Spalding: Memorials of the Trubles in Scotland and England, 1624-1645, (Spalding Club, 1850), Vol. I, p. 34.
- (18) These are discussed in the Catalogue.
- (19) Printed in The Black Book of Taymouth with other papers from the Breadalbane Charter Room, Edinburgh (1855). Walpole (or his correspondent) quotes of course from the original.
- (20) Walpole, op. cit., additional page (3).
- (21) Ibid., (6).

- (22) The Commissary Records for the Burgh of Aberdeen prior to 1715 were destroyed by fire in 1721 and the Sheriff Clerk's Register of Deeds from August 1643 to September 1649 is lost.
- (23) See Documents, nos. 69, 70 and 71.
- (24) See Documents, no. 54.
- (25) Society of Antiquaries Library, MS. 597.
- (26) Carnegie's MS. was communicated to Musgrave by Sir John Sinclair and forms an appendix to his lists: it was however originally undertaken for Sinclair's vast project The Statistical Account of Scotland.
- (27) Brit. Mus. Add. MS. 6392 Plut. CLXXIII, i, ff. 1-121. There is a transcript in the Scottish National Portrait Gallery.
- (28) Earl of Buchan's MS. (as cited), p. 2.
- (29) Ibid., p. 5.
- (30) George Heriot: canvas, 50½ x 38½ in.; coll: George Heriot's School, Edinburgh. 2nd Lord Spynie: canvas, 85½ x 46½ in.; coll: Earl of Crawford and Balcarres, Balcarres Fife.
- (31) The Statistical Account of Scotland, Edinburgh (1797), Vol. 19, p. 228.
- (32) Ibid.



- (33) John Duff of Muldavit, dated 1643, and Agnes Gordon his wife, also dated 1643: now in Kinnaird Castle. Perhaps Musgrave's correspondent was misled by the fact that both are 'signed', 'G. Jamesone faciebat'!
- (34) He does however refer to 'an account of Jamieson the Painter' in the Bee, vol. 14, p. 141.
- (35) John Pinkerton: The Scottish Gallery, London (1799).
- (36) Dawson Turner (editor): The Literary Correspondence of John Pinkerton, London (1830), Vol. I, pp. 146-247.
- (37) John Pinkerton, op. cit., p. 6.
- (38) Johnson died while making these copies: see The Literary Correspondence of John Pinkerton (as cited), pp. 423-425.
- (39) John Pinkerton, op. cit., p. 84.
- (40) Allan Cunningham: The Lives of the Most Eminent British Painters, Sculptors and Architects, Vol. V, London (1832), p. 32.
- (41) Edinburgh University Library, Laing MSS., La.IV.26. These are unsorted and unnumbered so it is not possible to refer to them specifically.
- (42) John Bulloch: George Jamesone, the Scottish Vandyck, Edinburgh (1885), p. 44.
- (43) Ibid., pp. 76-81.
- (44) Diary of Alexander Jaffray . . ., Third edition (edited John Barclay), Aberdeen (1856).
- (45) See Documents, no. 78 (22, 23 and 24).

- (46) John Bulloch, op. cit., p. 188.
- (47) Ibid., p. 187.
- (48) See Documents, no. 8.
- (49) See Analecta Scotica, First Series, Edinburgh (1834), pp. 289-290.
- (50) (Sir) James L. Caw: Scottish Painting, Past and Present (1620-1908), Edinburgh (1908).
- (51) Maurice W. Brockwell: George Jamesone and some Primitive Scottish Painters, London (1939).
- (52) The Register of Apprentices of the City of Edinburgh 1583-1666, (edited Francis J. Grant), (Scottish Record Society, 1906), p. 98.
- (53) James L. Caw, op. cit., p. 9. Caw was however mistaken in this supposition - see Chapter II.
- (54) Maurice W. Brockwell, op. cit., p. 25. The painting is now in the Scottish National Portrait Gallery (no. 2165); it is discussed in Chapter III.
- (55) James L. Caw, op. cit., p. 9.

## II

Life(1) Early Years

On 3 December 1607 Andrew Jamesone, mason in Aberdeen, reconstituted the rights in his two houses in the Schoolhill in the north-west corner of the burgh. One of these, a tiled two or three-storied building, lay on the north side of the street. The other, roofed with turf, lay on the south side, somewhere near the north transept of St Nicholas Church, on the corner formed by the Schoolhill and the street running north to it from the Town Hospital. This latter was the house in which Jamesone himself and his wife Marjory Anderson were living, and in this and the property on the other side of the street he now gave his wife life-rent rights.<sup>(1)</sup> To his eldest son Andrew he gave hereditary possession of the family house, reserving its use however, during their lives, to himself and his wife.<sup>(2)</sup> The house (or foreland) on the north side, which stood on land belonging to Andrew Watson, a carpenter, whose own house (or inland) lay behind, he now, with similar reservations, conveyed to his second son, George.<sup>(3)</sup>

Andrew Jamesone and Marjory Anderson had been married on 17 August 1585.<sup>(4)</sup> On 27 May of the following year Andrew acquired the foreland just described<sup>(5)</sup> which was eventually to



pass to George. The neighbour in the house to the east was one of the bailies of the burgh, David Endeaucht, who three years later was to be deputy commander of a ship called the 'Nicholas' which sailed out under the auspices of the burgh to join those other ships escorting James VI and his queen, Anne, back from Denmark.<sup>(6)</sup> The ritual transfer of the property by the physical handing over of earth and stone took place at noon and among the eight witnesses were Endeaucht, David Anderson, who may have been Marjory's father, and William Anderson, his son.

The Jamesones' first child, a daughter Elspeth, was baptised on 30 July 1586.<sup>(7)</sup> This date can be taken as nearly equivalent to the birth date as it is unlikely, considering the hazardous nature of birth at that time, that baptism would be long delayed; and in this instance the baptism is taking place less than a year after marriage.

Whether a child was born to them between Elspeth and the next recorded child, a son called David, baptised on 17 October 1588,<sup>(8)</sup> is not known, but the lapse of time is great enough for this to be possible. Later, on 9 May 1591 another son William was born.<sup>(9)</sup> In this second gap there is just enough time for two children to have been born, though it is rather unlikely. William survived until 1632, so when in 1607 at the redistribution of property a son Andrew is described as eldest and George as second son, it follows that their births must be located somewhere in these two stretches of time. If Andrew was born in the first, as seems

most likely, then George must have been born at sometime between September 1589 and June 1590. If however Andrew was born in the second of the blank periods, remembering that he is older than George, then George's birth would have to fall in June or July of 1590. The onus of probability however makes it reasonable to suggest that George Jamesone was born at some time between the winter of 1589 and the middle of 1590.<sup>(10)</sup>

It is not clear why Andrew Jamesone should have resettled his property in 1607 for he was to live for some years yet. There was clearly however some necessity to provide for his wife in the event of her widowhood. Nor is it clear why William who was sixteen by this time was overlooked. It does follow from what has gone above that the son David, who was older than George and even perhaps older than Andrew, must have died prior to this time. Nothing certain is known about George during these years. His future role would indicate that he attended the Grammar School which lay only some hundred 'walking paces' to the west of his parents' house. The rector of this school prior to 1602 was David Cargill, burgess since 1597<sup>(11)</sup> and author of a Latin poem on James VI's escape from the Gowrie conspirators. The rector after 1602 was David Wedderburn, later a teacher in Marischal College<sup>(12)</sup> and Jamesone's future panegyrist. There were other schools, which taught only reading and writing. On 4 September 1603 two of these had to be officially sanctioned because 'thair is sic ane multitude of schoollis takin up be sindrie wemen in

this toune having doctouris to teiche the Bairnis baith Ladis and Lassis' (13); this was judged prejudicial to the livings of the two authorised school masters. It should not be entirely discounted that Jamesone attended a school of this type.

His father, Andrew Jamesone, was clearly a prosperous and prominent mason in the town and very likely came of a long line of mason-craftsmen. In 1541 a William Jamesone, mason, became a burgess (14) and in 1573 a William Jamesone, possibly the same person, who is described as a mason and master mason of the kirk and bridge works, is recorded as dying on 28 March. (15) The latter was certainly Andrew Jamesone's father for just a few months after, on 6 August, 'Androw Jamesoun sone naturall to vmquhill Wilzeam Jamesoune' was entered as apprentice to an Andrew Bethlem, mason. (16) The apprenticeship was for seven years but Andrew was bound to serve Bethlem for a further two. Thus his marriage came some three years after the ending of this contract.

His own name occurs frequently in the Kirk and Bridge Works Accounts, especially in 1609, when he conducted his business in conjunction with a William Massie. On 17 April 1610 payments are made to Jamesone for 'building of the Bow brig'. (17) This work had been underway as early as 1586. One of the two masters of work appointed by the town was the David Endeaucht who owned the house next to Jamesone's. The contract with Jamesone specified that the bridge should have two bows (18) and this is



how it is clearly depicted on Gordon of Rothiemay's map.

The masons were comprised in the same incorporated trade as wrights, coopers, carvers and painters. Each incorporated trade had the right to elect a deacon who could take part in the election of the town council. This right had a long and chequered history and attempts had been made to abolish the deacon's powers or to limit them to the inspection of work; however the right to vote was reinforced in 1587 in the agreement known as the Common Indenture.(19)

Prior to this year there had been a good deal of friction between the wealthy burgesses of gild, merchants and traders, and the craftsmen, less wealthy but more numerous. The annual town council elections had degenerated into a process of self-election: in the period 1590 to 1610 the families of Mengzies, Cullen and Rutherford between them provided eighteen out of a total of twenty-one Provosts.(20) The discontent of the craftsmen at their lack of power came to a head in 1587 and led to the arbitration which produced the Common Indenture. Basically the trouble was over the lack of trading rights of the craftsmen. Among the sixty-nine craftsmen who appeared in St Nicholas Church on 2 July 1587 as procurators for their trades was Andrew Jamesone.(21) The result of the discussions with the gild burgesses produced the right of the craftsmen to trade in Scottish wares within the realm of Scotland.

There is no record of when Andrew Jamesone died, but it must

have been between 1612, when George was apprenticed in Edinburgh, and 1617 when he is described as the late Andrew Jamesone. In this same document George is described as the eldest (that is, eldest surviving) son.

It is almost certain that George's elder brother Andrew died in 1613 soon after his marriage. A marriage is recorded on 31 January between an Andrew Jamesone and Agnes Drum.(22) On 14 November of the same year Agnes Drum had a son, also called Andrew, but the father Andrew is now deceased.(23) The principal godfather was Andrew Watson, probably the carpenter who had sold the elder Jamesone the house on the north side of the Schoolhill. A further confirmation that this refers to George's elder brother is provided at a much later date, in 1628, when George Jamesone appeared as a godfather to a daughter born to Agnes Drum and her second husband.(24) It may be doubted whether George would have been able to proceed to Edinburgh in 1612 if Andrew's death had taken place a year or so earlier. George eventually succeeded to his elder brother's property in the Schoolhill, but not until 1625, which may indicate that their mother's life rights were operant until that year.

The population of Aberdeen in the early years of the seventeenth century was probably in the region of 4,000 inhabitants. For administrative purposes the town was divided into four quarters: Futtie, the Green, the 'Cruikit' quarter, and the 'Evin' quarter. In a Stent Roll of 1608 under the 'Cruikit' quarter we find the name

of Andrew Jamesone listed against this tax of 33s.4d.. The lowest amount payable is 6s.8d., and the highest £10. The numbers of taxed persons in these quarters respectively was 123, 103, 180 and 145, a total of 552. The total payment of the 'Cruikit' quarter was also relatively bigger than the payments of the others, being £352. The much more sparsely housed Green quarter in the south-west corner of the town paid only £226.(25)

Although Gordon of Rothiemay's map and panorama, and his text,(26) describe Aberdeen as it was in the middle of the seventeenth century, they also illustrate a settled town, and it is unlikely that it had changed a great deal since the first decade of the century. The town was dominated by the 'Great Church' of St Nicholas, a mediaeval building, which in 1513 had been crowned with a tall spire with four distinctive pinnacles clustered round its base. After previous mutilations a wall was built between the choir and the nave, in order to produce two churches, the Old and New Kirks.(27) The large burial ground around the church was, according to Gordon, 'planted about with great ash trees':(28) trees indeed were a notable feature of the town. Nearby stood the Grammar School, the Music School and, at the east end, the Town Hospital.

The town was bisected north and south by the Broadgate and the Gallowgate. The Broadgate had originally been what its name indicates, a street of up to a hundred yards in breadth, but a line of houses had been built down one side of it, producing a new street called the Guestraw. At the top of the Broadgate was the house of



the Greyfriars, the conventual buildings of which had been erected into a College by the Earl Marischal in 1593. To the east of the south end of the Broadgate lay the Castlegate which had the proportions of a square, being some two hundred yards in length and one hundred across. In the north-west corner stood the Town House; besides being the administrative centre it was also a prison. On the south side of the Castlegate stood the residence of the Earl Marischal, which, as Gordon's map shows, was some kind of tower-house. (29)

To the west of the main axis the streets were less open and regular. From the north end of the Broadgate ran the Overkirkgate, terminating in a 'port' or gate which separated it from the Schoolhill. Further to the south, and like the Overkirkgate leading towards St Nicholas, lay the Netherkirkgate, also halved in its length by a port. South of the Great Church was the Green, relatively sparsely populated: on the water's edge of the harbour stood the Tradesmen's Hospital.

The majority of the houses were probably of two storeys with an attic level. Behind the forelands which fringed the streets there were usually inlands, entered by closes running through part of the foreland. Behind the inlands there usually stretched a long plot of ground. These properties were the burgesses' main capital at a time of shortage of currency and a lack of investment opportunities. Gordon's description of the houses may be idealised to some extent but it is worth quoting: 'It is easie to

conjecture that the closses, lanes, and streets, have not been at first chaulked out or designed by any geometricall rule. The buildings of the toune are of stone and lyme, rigged above, covered with slaits, mostlie of thrie or four stories hight, some of them higher. The streets are all neatlie paved with flint stone, or a gray kind of hard stone not unlike to flint. The dwelling houses are cleanlie and bewtifull and neat, both within and without, and the syde that looks to the street mostlie adorned with galleries of timber, which they call forestaires. Many houses have their gardings and orcheyards adjoyning;. . .', (30)

The oligarchic town council represented one side of a double-edged control over the lives of the citizens: the omni-present kirk-session represented the other. Each on occasion represented the superstition and brutality of the time, with in each case however, a leavening of humanity. Beggars were permitted in the town, but 'strange beggars' were to be driven out. A system of provision for the poor and sick certainly existed: on 20 May 1610 the kirk-session ordained 'tua merkis to be gewin to the support of the Lipper woman laitlie put in the Lipper hous, becaus she will not gett ony of the rent of the said hous till martenmas nixt'. (31) Yet earlier, in 1584, many were put to death as witches in an attempt to appease the plague, the men hanged, the women drowned. In 1586 a John Greyne and three women were convicted of poisoning an illegitimate child: Greyne was hanged and quartered and his head fixed on the Justice Port, the women were publicly drowned.

Yet, another aspect of the inhabitants is seen in contributions made in 1598 to relieve the distress in Haddington which had been destroyed by fire. (32) And we can read a simple awareness of the fleeting nature of life in the proclamation of a fast in August 1610, because of the 'visitatioun of the young childrene with the plage of the Pocks quhair of many children are already diceissed'. (33)

The more private aspects of the citizens' lives were kept in strict check by the kirk-session. Of, for example, eight minutes recorded at a meeting of the session four or five might deal with adultery or fornication. Monetary penalties (for the use of the poor) were always exacted, usually about £5, and repentance in public was required. On 17 July 1603 Andrew Jamesone appeared as cautioner to find five merks for someone involved in such a case. (34) For more extreme degrees of transgression imprisonment could be imposed. The church vault was frequently used as a prison where the transgressor could be held on a diet of bread and water. Women tended to be treated more harshly than men and for repeated offences, branding on the cheek might be ordered; the victim then to be carted through the streets wearing a paper crown and expelled from the burgh. An offence which carried an even heavier fine, about £20, was a failure 'to accomplish the band of mariage'. That the session and the civic government were in effect aspects of the same power can be seen in judgements against 'contentious playing' (disorder),



in proscriptions against fishing on Sunday, and in sanctions to enforce church attendance. (35)

This was the town in which George Jamesone spent his childhood and schooldays, and the days which followed, and which he temporarily left in 1612. Balancing some of the harsher sides of burgh life are Gordon's limpid picture of the town and Arthur Johnstone's praise of the burghers:

Martia mens illos commendat et aurea virtus  
 Rebus et in dubiis saepe probata fides.  
 Hospita gens haec est et comis et aemula Divum,  
 Quaeque regunt alios, huic famulantur opes.  
 Si locus est meritis, urbs haec Regina vocari  
 Et dominae titulum sumere iure potest. (36)

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(ii) Apprenticeship

When Jamesone was entered as an apprentice to John Anderson in Edinburgh on 27 May 1612<sup>(37)</sup> he was in the region of twenty-two years of age. No explanation has been forthcoming for the lateness of his entry. He was initially entered for eight years but the indenture probably lapsed before the full period was completed. In the circumstances it is possible that Anderson was a relative of Jamesone's through his mother, but there is no definite proof of this. On 6 October 1601 a John Anderson was entered as a gild burghess of Aberdeen.<sup>(38)</sup> He was designated 'painter', and son of the deceased Gilbert Anderson.<sup>(39)</sup>

Anderson took up residence in Edinburgh some time between 8 May 1611 and 1 August of the same year. On the earlier date he appeared with 'ane furnisht hagbuit', his contribution towards the peace-keeping obligations of Edinburgh's citizenry, and was made burghess. He had evidently still to settle in Edinburgh for he required a guarantor that he would take up residence before Lammas (1 August).<sup>(40)</sup> However, on the same 8 May, Anderson was paid by the city treasurer for 'paynting and gilting of the twa brods of the knock at the Netherbow'.<sup>(41)</sup> This is either pure coincidence or else the burghess-ship was in some way connected with his carrying out this work. It does indicate the normal character of Anderson's painting and shows him to be in the same category of

decorator-artist as those other painters working in the lowlands at this time. The most frequently recurring names among these are James Workman, John Binning, John Sawers and Valentyne Jenking, who was an Englishman.<sup>(42)</sup> The majority of recorded payments to them are for work in the royal palaces, but there must have been a good deal of burghal work of the kind quoted above, and much of the unattributable decorative painting in country houses must be from their hands.

Although the nature of his own work was to be very different there are indications that Jamesone was in no way out of place in this milieu. There were clearly painters of this class in Aberdeen, the names of Mellin<sup>(43)</sup> and Strachan occurring quite frequently in the records. What may have been quite a sophisticated piece of painting, though in the nature of copying or imitation, is a note of 1587 that John Mellin painted in the Great Church 'the bak of the ruid loft in tapesserie vark', and at the same time painted 'the est horloge with owyll'.<sup>(44)</sup> In 1611 Andrew Mellin, though described as a glasswright, painted 'the new beir' in the same church.<sup>(45)</sup> Work of a much more advanced type than either is suggested in the words of an accusation by the kirk-session in 1604 against a 'Johne Melvill paynter . . . for paynting of a crucifix to the Burial of the Ladye of Gicht quhilk wes borne at hir buriall'.<sup>(46)</sup>



In 1613 Andrew Mellin had married an Isobel Jamesone, which is merely suggestive.<sup>(47)</sup> However, before 1617, Andrew Strachan, a painter whose name, as will be seen below, occurs more than once at a later period in the same context as Jamesone's, was married to a Margaret Meling (i.e. Mellin).<sup>(48)</sup> There are therefore indications that Jamesone had connections with decorative painters before his own career was fully underway; and it will be seen that such connections were continued, even when fully employed in portrait painting.

Though Jamesone's apprenticeship with John Anderson was probably relaxed after four or five years there is no reason to believe that it was officially broken.<sup>(49)</sup> On 25 March 1617 the Privy Council demanded of the Marquess of Huntly, for whom Anderson was working at Strathbogie, that he send Anderson to Falkland Palace so that work might be carried out in preparation for the approaching visit of James VI on his first (and only) journey to Scotland after 1603. Anderson himself is commanded to be there 'with his workeloomes and otheris necessaris . . . within sex dayis . . . under the pane of rebelloun'.<sup>(50)</sup> There is no record of Anderson appearing at Falkland, though working for such a powerful figure as Huntly was hardly likely to provide an acceptable excuse for non-appearance. On 3 June of the same year he was again in trouble with the Privy Council for not appearing to work at Edinburgh Castle though he had entered into

an agreement with the master of works. Not only had he not appeared, but 'by ane idill and frivolous excuise returnit be him . . . he seems to pretend some impedimentis quhairfoir he may not fulfill the condition undertane be him . . .' (51) In this instance however he certainly followed the dictates of the Council, for on 16 June he was paid £100 'for painting the rowme quhair his Majestie wes borne'. This work in the Castle he carried out in the company of John Sawers and James Workman: the painting done seems to have been mainly armorial in nature with some painting of imitation marble on doors and chimneys. (52)

In so far as it can be seen what kind of work Anderson was capable of, it must be assumed that Jamesone had a training in similar work. The technical faults in his portraiture imply that he continued to use technical procedures more akin to those of a decorative painter than those of a painter of easel-pictures (discussed in Chapter III).

That the relationship of master and apprentice between John Anderson and Jamesone had virtually come to an end by this time is further suggested by a document dated 26 November 1617. On that date Jamesone loaned 100 merks to Alexander Jamesone, a tailor in Aberdeen, and received as security (the process known as wadsetting) a property in the Green. That Jamesone was in a position to do this is suggestive, but it is important to note that in this instance he was not personally present to

take sasine of this property: this was done on his behalf by David Anderson. (53)

It is therefore unlikely that Jamesone was engaged with John Anderson in some other part of the country, though not impossible. If not, and neither present in Aberdeen, one is led to speculate on his movements in these last few years of this decade. The tradition of having travelled abroad is, as will be seen, more or less counted out by the records of later years; this is the one period when it would clearly have been possible. In 1620 his career as a portrait painter apparently began with a portrait of (Sir) Paul Mengzies, later provost of Aberdeen. It may only be coincidence that this was the year in which his apprenticeship would officially have ended. He was now thirty years of age.

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(iii) Early Career in the North

Since the date on the Mengzies portrait cannot be accepted unequivocally<sup>(54)</sup> there is no clear proof that Jamesone had returned to Aberdeen until 12 March 1624. On that date he personally received repayment of the 100 merks he had loaned in 1617 to Alexander Jamesone. In 1623 the right to redeem the property held by George had been assigned to the David Anderson<sup>(55)</sup> who had earlier represented him. When Jamesone took repayment of his loan, sasine of the property was granted in favour of 'sui avunculi Daudidis Andersone': that is, Anderson is the brother of Marjory Anderson, Jamesone's mother.<sup>(56)</sup>

Among Jamesone's sitters in the mid-twenties were, it can be stated with some confidence, Arthur Johnston, physician and poet, James Sandilands, Rector of King's College (1624), John Earl of Rothes (1625), Mary Erskine Countess Marischal (1626), and Lady Rothes and her daughters (1626). The portrait of Rothes, though dated 1625, may have resulted in some way from the appearance of Rothes and his followers in Aberdeen in August 1623, when, on the 19th of the month, he was made an honorary burgess.<sup>(57)</sup>

On 12 November 1624 there was the first calling in the parish church (the Old Kirk) of 'ane promeis of mariage' between George Jamesone and Isobel Tosche.<sup>(58)</sup> There is no

record of the required second and third calling of banns and the marriage for some reason had not taken place by 25 January 1625 when Isobel's procurator in a joint conveyance of property to her and George Jamesone acted in the name of the 'future sponse ipsius Georgii'.<sup>(59)</sup> They were however married before the middle of 1627, and probably much nearer the earlier date.

The marriage must have been very carefully ordered for on 25 January 1625, although not yet married, they took joint possession of two properties, one on either side of the School-hill. Jamesone is described as 'Juvenis', a man in his prime. As heir, he took sasine of the house which had belonged to his late brother Andrew, but in order to fulfil a clause in his marriage contract, he resigns it so that they can take conjunct possession, as is also done in the case of the 'tiled foreland' which he already owned. It may be that Jamesone's mother died about this time, as there is no mention of her life-rights.<sup>(60)</sup>

On this occasion Isobel was represented by her uncle James Tosche, a name which later occurs many times in the same context as Jamesone's. He is probably the same James Tosche, merchant, who in 1621 mortified along with his mother, a considerable sum of money to the use of the kirk session.<sup>(61)</sup>

Isobel Tosche was the daughter of Alexander Tosche and Marjory Mason and there is some reason to think that she might be the unnamed daughter born to an Alexander Tosche on 22 September 1608,<sup>(62)</sup> making her about seventeen when she

married Jamesone, about half his age. She certainly had a brother James, born on 16 July 1614,<sup>(63)</sup> and a sister Elizabeth, both of whom were dead by 7 June 1627 when she inherited the remaining half of a tenement in the Overkirkgate, the other half being already in her possession. This is also the first occasion on which she is described as the wife of George Jamesone, burgess of Aberdeen, who takes conjunct possession of the property.

On the same day that Isobel inherited the house in the Overkirkgate Jamesone acquired a fourth property which seems to have lain at the junction of the Schoolhill and the street running north from the west end of St Nicholas, that is, very close to the Grammar School on the western edge of the town.<sup>(64)</sup> As this house was acquired directly in a sense that the others were not, two reasons may be surmised: Jamesone may either by now have needed a further investment for accumulating capital or else he required the house for a special purpose. When its openness to light on three sides is considered it may be proposed that Jamesone bought this house as a workplace. At any rate, in the earliest years of their marriage George Jamesone and Isobel Tosche owned between them what appear to have been four substantial properties.

In their rather less than twenty years of marriage Jamesone and his wife were to have at least nine children, five boys and four girls. After the first recorded birth,



that of William in July 1629,<sup>(65)</sup> they appeared with fair regularity down to the year of Jamesone's death. William was followed by four other boys.<sup>(66)</sup> None of these sons survived very early childhood, a fact which must have blighted the parents' lives, though a protective fatalism induced by the plain uncertainty of life must have offered some comfort. Latterly came three daughters, Elizabeth, Isobel and Mary<sup>(67)</sup> who all survived their father, though of these three only Mary grew to adulthood. There was however another daughter, Marjory, who appears on her father's death with these three as inheritor of his properties. The first three were mere infants at the time but Marjory had been married some time before this to an advocate, John Alexander; they had a child themselves at the beginning of 1645.<sup>(68)</sup> It is almost certain then, that Marjory was the first-born child, born somewhere in the region of 1628.

Less than four months after the birth of his first son, Jamesone had a brief preview of a man who was to leave, more than most, an indelible stamp on the coming years of civil strife. On 4 November 1629, James Graham, Earl of Montrose, still only seventeen years of age, was entered as a burghess of Aberdeen along with eight of his entourage.<sup>(69)</sup> Among these was his personal servant John Lambie who later recorded in his accounts a payment 'for my Lord's portrait drawn in Aberdeen'.<sup>(70)</sup> It is impossible even to speculate on how long the sitting

lasted, but Montrose seems to have been in Aberdeen only three days. It was not until December that the portrait (one of the few to bear Jamesone's signature) was brought to Kinnaird Castle, where Montrose was now living with his wife Magdalen Carnegie, so the opportunity for working on it would have existed after the original sitting. As we assess the evidence now, Jamesone was at the height of his powers and the delicacy of his perception carried on to the boards with gentle precision the quiet depths of the smiling boy, with no hint of potential disasters.

Jamesone acquired rights in a fifth dwelling in May 1630, this time lying in the broad Castlegate on the other side of the town, somewhere near the Earl Marischal's town-house.<sup>(71)</sup> A more important event however must have been the birth of his son Paul in October of that year. The list of seven godfathers gives some indication of the circles Jamesone by now moved in. The principal godfather, whose name the child was given, was Paul Menzies of Kinmundy, provost of the town and in the middle of an extended period of office lasting from 1623 to 1634. Another of the godfathers was Alexander Jaffray one of the leading bailies of the town and a later provost. The remainder consisted of David Wedderburn, former rector of the Grammar School, Robert Petrie one of the town's law agents who is later found playing some part in Jamesone's legal affairs, and three rather less elevated citizens, one of whom,

Andrew Strachan, has been equated with the Professor of Divinity at King's College. (72) This is certainly wrong however and the likelihood is that he is the 'Andrea Straquhon pictore in Aberdein' who witnessed an instrument of sasine in favour of Jamesone in 1633. Patrick Jack was a 'litster', or dyer, and one of the more than respectable elder members of the kirk-session: his name (as is that of James Tosche) is prominent over the years at this time as a collector for the poor at the church door. Patrick Ferguson may have stood in a family relationship to Jamesone, as second husband of Jamesone's widowed sister-in-law, Agnes Drum (see above, p. 31). Jamesone himself had been godfather to one of their children two years earlier. (73)

Jamesone and Isobel Tosche had their lives shattered in the mid-winter of the following year. On 6 January 1631 'ane berne' was buried; exactly a fortnight later the following laconic entry was made in the Kirk & Bridge Works Accounts: 'ane vther berne of George Jamesons burit'. (74) Thus in a handful of days they lost their sons William and Paul, the latter having lived scarcely ten weeks. Some time after, Jamesone made a contribution of £70 for the maintenance of a minister in the kirk of Futtie, the little fishing community lying near the mouth of the Dee: (75) he also appeared as godfather at two baptisms in the month after his personal tragedy. (76) The events may or may not be connected:



certainly they symbolise the continuity of life in the face of a bleak fate.

These happenings do not quite close this period in his life, for at some point in 1632 his brother William died. On 23 January 1633 Jamesone, as executor to the late William Jamesone, writer in Edinburgh, handed over to the Professor of Mathematics, on the instructions of the Town Council, those mathematical instruments and books which William had left in legacy to the College.<sup>(77)</sup> It is not known when William took himself to Edinburgh, but he was apparently still in Aberdeen at the beginning of 1621 when he lent £14 to Alexander Garioch, a flesher.<sup>(78)</sup> He was a resident of Edinburgh sometime before the end of 1626 when, in a document concerning his rights to draw an annual rent of 300 merks from lands in Inveresk for a loan of 3,000 merks, he is described as 'servitor to Archbald Prymrois writer and clerk to his Majesties taxatiounes'.<sup>(79)</sup> By the time this money was repaid to him in mid-1631 he was no longer Primrose's servitor<sup>(80)</sup> and in a deed of July 1632 concerning other lands in Kirkliston in which he had had financial interests he is recorded as deceased.<sup>(81)</sup> Between 1626 and 1628 he had been able to dispose in forms of investment sums amounting to 8,000 merks. Apparently unmarried, it is not unlikely that his modest wealth came to his brother George on his death.

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(iv) Edinburgh and Aberdeen

After 1633 Jamesone seems to have moved in a rather wider orbit, or rather in two orbits, one now centred on Edinburgh and the older one which still centred on Aberdeen. There is no question of the association with Aberdeen being broken and certainly the personal part of his life still found its focus there. In January 1633 his son George was baptised in the parish church and in this instance the godfather whose name the baby was given was George Keith, the second son of the Earl Marischal, as the entry carefully records, again indicative of the unusual social status attained by a mere painter. The son however, in whom fresh hopes must have rested, survived for only two years. (82)

It seems likely that Jamesone was in Edinburgh some time before the visit of Charles I for his Scottish coronation, which took place on 18 June 1633. There is even some indication that Jamesone had started a form of painting business which supplied needs other than portraiture: this is suggested in the Dean of Guild Revenue Accounts concerning the re-decoration of the 'kyngis loft' in the kirk of St Giles, not by Jamesone himself but by his man. (83) As this work was almost certainly done prior to June and before Jamesone was entered a burghess of Edinburgh on 28 August, (84) it may be that he was actually invited to Edinburgh by the Town Council to help them prepare for

the coming public celebrations. This is borne out by a payment on 23 August of sixty dollars (about £168) 'for his extraordiner paynes taiken be him in the Tounes affaires at his Maiesties entrie within this burgh'.<sup>(85)</sup> Unfortunately, at no point in the Town Treasurer's Accounts are these 'paynes' specified which must fall somewhere within the total expenses 'towardis his Majesties entrie and receptioun within this citie in erecting of padgines propyne banquet and uther thingis than incident', which amounted to rather more than £41,000.<sup>(86)</sup>

That painted decoration played a part in these events is indicated by one particular entry in the Accounts, a payment to four men for erecting 'peices of paynterie about the counsall and banquet houssis', a task which occupied them for six days.<sup>(87)</sup> Although the Council were probably aware of Charles I's predilections for the visual arts there were many precedents for this sort of thing. In 1561, on Queen Mary's entry into the town, she entered through an archway 'coloured with fine colours', to be met by a child stepping from an opening quatrefoil cloud, who handed her the keys of the town.<sup>(88)</sup> In 1579, when the young James VI made his first ceremonial entry into Edinburgh 'the forehowsis of the streits be the whilks [he] passit, war all hung with magnifik tapestrie, with payntit historeis, and with the effegeis of noble men and wemen'. On this occasion the cloud had become a globe. There was also some kind of erection at the salt-market cross, 'quharupon was erectit the genealogie of the Kings of Scotland'.<sup>(89)</sup>



It is therefore more than likely that there were similar scenes in the summer of 1633. Indeed the annalist Spalding points to something similar to the last mentioned feature: (90) and William Drummond of Hawthornden, as part of his official duties, composed a speech which summarises the allegorical flavour of these happenings and also points to some form of official veneration of the antiquity of the kingship: 'This age seeth no prince greater, no man better. The verye thornes will by your presence haiv a birth of Roses. Evrye where Sir you are Welcome but most welcome heer to this old Toun, the seatt of your royall progenitours . . .' (91) If Jamesone supplied imaginary portraits of the early and legendary kings, and this seems likely, he had probably himself moved far enough away from the decorative tradition to be able to echo Drummond's remark on his own share in the work: '. . . so I haiving addressed my self to write . . . for pageantes and such divises, beheld my selfe some thing disfigured'. (92)

Among those crowding into Edinburgh on this occasion were Paul Mengzies the provost of Aberdeen, who was knighted by the king, and Alexander Jaffray, the son of the bailie who had been godfather at the baptism of Jamesone's son Paul. Jaffray later wrote a journal-cum-autobiography and records in it that he returned to Aberdeen in July for the birth of his own first son, and that shortly after he 'went again to London, in company with Robert Skene, Andrew Birnie and George Jamieson'. (93) He had



been to London a year before this with Skene and Birnie, whom he describes as merchants. Knowing that his father would be unlikely to send him to London in the company of anyone who was not entirely respectable, it seems likely that this Robert Skene is the same person as the church deacon who is described in the session records as both a glasswright and a painter. Jaffray goes on: 'I staid some time longer, and . . . on my return, went off the road, and visited the University of Cambridge by the way.' There is perhaps some slight indication here that the visit of the other three to London was a short one. This is further borne out by Jamesone's appearance as a godfather at a baptism in Aberdeen on 21 September, the child in question being a daughter of the same Robert Skene.<sup>(94)</sup> This visit must therefore have taken place between 28 August, when he was installed as a burgess of Edinburgh,<sup>(95)</sup> and 21 September. No further details are known.

It has been stated, unwarrantably,<sup>(96)</sup> that during the period of Charles I's visit to Edinburgh, Jamesone formed a friendship with Sir Colin Campbell of Glenorchy and that in the latter part of the year they visited Italy together, after passing through London. Prior to the royal visit the Town Council of Edinburgh had written to Sir Colin requesting him to send them 'some Vennisone and Caperkealzies . . . quhen [they] ar better acquainted with his Majesties dyett'.<sup>(97)</sup> Silver table-ware was also requested and in these circumstances it would not be surprising if

Sir Colin had visited Edinburgh. It would seem that he certainly intended to: on 30 May his agent in Edinburgh, Archibald Campbell, wrote to him: 'I have spokin the Lord Cancellar and Hadintoun quho thinkis it most necessar if it be possible that yow cum heir to sie the king your master'.<sup>(98)</sup> However, the earldom which was apparently expected did not materialise, and on 1 June Archibald Campbell wrote: '. . . I culd wisch yow to remane at home quhill new advertisement.'<sup>(99)</sup> The remainder of this voluminous correspondence from his agent, in which there are repeated references to the frailty of Sir Colin's health, does not remark on the subject again, but the indications are that he indeed stayed at home. This is given added weight by a letter which Sir Colin wrote to the Privy Council on 9 January 1635, referring to a charge to appear before them regarding disorders in his part of the highlands: 'May it please your lordis It is weill knawin That this Thrie yeir bygane I have not bene able to travell ane myle from myne owin house for ane paine I have in my leg quhilk makis me altogidder vnable to travell.'<sup>(100)</sup> If this is not conclusive proof that he did not visit Edinburgh, it makes a continental journey more than unlikely. It has already been noted that Jamesone appeared at baptisms in September, October and November of 1633. This excludes the possibility of any such foreign travel on his part in this particular year, and there is no proof that he ever made such a journey.

Jamesone was, however, patronised by Sir Colin to a quite



considerable extent, though the first evidence of this does not appear until 25 October 1634. In a letter written by Archibald Campbell to Glenorchy which shows that the latter was bent on some purpose of collecting works of art, and which, incidentally, in the sentence 'The church men reulis all for the present', summarises the coming way of affairs in the State, we learn that Jamesone had agreed to undertake the painting of unspecified pictures for Glenorchy.<sup>(101)</sup> Three days later Archibald Campbell wrote again, this time enclosing Jamesone's note of his prices (twenty merks for the picture, thirty if framed); and he asks Glenorchy to confirm his intentions at once 'For les he [Jamesone] sweiris to me he can not teike',<sup>(102)</sup> which suggests that Jamesone had more than enough work on hand. On 15 March 1635 Campbell writes to Glenorchy about the imminent completion of a commission and, as the painter has asked him, requests that three or four horses be sent to Edinburgh for carrying the pictures north.<sup>(103)</sup> There is then no further mention of Jamesone (or any other painter) in this fairly continuous correspondence until 24 June 1636, and then only the unrevealing sentence: 'Pleis yow receive the painters answer'.<sup>(104)</sup> This almost certainly refers to Jamesone, and if nothing else, indicates the continuation of the contact over almost two years.

Two other sources throw some further light on this subject: the entries in the so-called 'Black Book of Taymouth', which is

a mixture of genealogy, house-journal and account-book; and two letters written to Sir Colin by Jamesone himself, which, although dated with the day and month do not have the year indicated.

As the 'Black Book' shows, between 1632 and 1634, Glenorchy spent about £3,500 on tapestries and furnishings for his houses of Balloch and Finlarg. In 1633 he employed 'ane Germane painter, quhom he entertanit in his house aucht moneth' to paint posthumous portraits of kings and queens, as well as Sir Colin's own portrait and those of his predecessors. It is not absolutely clear how many pictures were involved but it was perhaps forty. The total payment was £1,000, which would mean an individual price of £25 each. (105)

Under the year 1635, Jamesone 'painter in Edinburgh' is paid a total of £440 for twenty-two pictures which indicates an individual price of £20 each, (106) which has already been noted to be Jamesone's price for a framed head and shoulders portrait. It is impossible to read any real meaning into these apparent variations in price, for the circumstances of the two painters were different and it is now impossible to tell what the size of some of the German painter's pictures were. What has survived of his work are the eight 'fancy' portraits of Sir Colin's ancestors (not including his father Sir Duncan Campbell) and it is the set of companion female portraits pendant from seven of these which is the most interesting remaining part of Jamesone's activities on this occasion.

It is into this series of records then, that Jamesone's own two letters to Sir Colin Campbell, which are dated only with day and month, must be fitted. They are also of course the only two documents which give any real degree of psychological information on Jamesone. (107)

Both letters were certainly written after some work had already been done. That dated 13 October acknowledges receipt of 100 merks for work completed and refers to pictures still to be carried out, clearly portraits of contemporaries, which cannot be started until January, 'except that I have the occasione to meit with the pairties in the North, quhair I mynd to stay for two moneths'.

The letter dated 23 June acknowledges receipt of an order for sixteen pictures. Jamesone then explains in some detail his price structure for waist-length portraits and this might imply that he had not painted anything of this nature for Glenorchy before. But he does say that his price will be 'bot the ordinarie' and continues: 'Thus I deal with all alyk: bot I am moir bound to have ane gryte cair of your worships service, becaus of my goud payment for my laist imployment'. Jamesone concludes by seeming to refer to portraits of contemporaries, and also seems to suggest that Glenorchy should write to them asking them to sit: some, however, he has painted already and he will duplicate these, giving him the first version. The sixteen pictures he undertakes to complete in the three months



July to September.

In the light of the other Glenorchy records and the pictures remaining from these years, it is here suggested that the letter of 13 October should be dated 1635. The payment acknowledged must in fact be part payment for the largely 'fancy' portraits which are recorded in the 'Black Book' in 1635. Other than the portraits of Charles I and his Queen (and these were almost certainly also 'fancy' portraits) and Sir Colin and Lady Campbell's own portraits, there are no references to portraits of living sitters in the 'Black Book'; but in an inventory of 1640 there is recorded a total of thirty-four pictures of lords and ladies of Glenorchy, 'and uther noblemen'.<sup>(108)</sup> This total cannot be explained by portraits of ancestors and must be made up by a series of portraits, clearly by Jamesone, which remained in this particular collection until relatively recently, and bear the dates 1636 and 1637. Not all these dates could be accepted as contemporary inscriptions but the doubtful ones are almost certainly early copies of the original dates. These include portraits of the Earl Marischal (1636), with whose family Jamesone has been seen to have had some intimacy, the Marchioness of Hamilton (1636), the Earl of Airth (1637), Lord Napier (1637) and the Earl of Loudon (1637). These then, would be among the portraits to be started in January, of 1636.

The dating of the remaining letter need be less tentative. It has already been noted that in a letter of 24 June 1636

Archibald Campbell had written to Glenorchy: 'Pleis yow receive the painters answer'. This obviously refers to an enclosure and Jamesone's letter of 23 June thus has a very good claim to being that enclosure. This letter has also a theme in common with the previous letter - portraits of contemporaries - which makes it likely that the 'laist imployment' referred to is the group of portraits of contemporaries dated 1636. It is conceivable however, especially in the light of his repetition of prices for standard waist length portraits, that this refers to the large genealogical painting, the Glenorchy family-tree, which bears the date 1635 and for which there is no record of payment (indeed it is not recorded until 1640). (109)

Sir Colin Campbell, after these extraordinary years of artistic patronage, and family codification, died in 1640. On 29 August Archibald Campbell wrote to him: 'I receavit your letter frome this bearer bot finding it subscryvit be ane wther hand nor your awine god knowes it was no small greiff to me'. (110) He died eight days later.

Latterly he seems to have been involved unwillingly in the growing religious strife of the time, mainly through the intermediary of his brother, Robert Campbell of Glenfalloch. On 10 June 1639 the Earl of Argyll had written to Glenfalloch - 'Beclus it is the best way for peace to be readie for Wars' - requesting men, boats and 'wapins . . . for defenc of ther religiones lyves'. (111) He asked that all of Glenorchy's men

should be informed. And on 22 June Archibald Campbell had written to Glenorchy saying he had been forced to send a certain young man to him so that he could be conducted to Argyll. It typifies in a small way, both the times and Glenorchy's standing as a patron of the arts of civilisation, that Archibald Campbell remarks that he has ordered the boy to pretend 'That he goes to yow for ane painter and let him be thought so whill he is with yow the trueth is that he is sent to the Earle for ane expert gunner'.(112)

The general impression of Jamesone's movements in these years is that he spent a good deal of time in Edinburgh or in the south of the country, especially the summer months. He did not own property in Edinburgh but was, by May 1635, tenant of what is described then as 'the second hous within the former [east] turnpike' in a fore-tenement which lay on the north side of the High Street near the Netherbow Gate.(113) One of Jamesone's co-tenants in the land was 'Clemens Touris glasenricht' - a trade which had tenuous connections with that of painting. Jamesone was still a tenant in June 1642 when the property was disposed of by a Robert Mason who was a carver (also a trade with painterly connotations) and son of Jamesone's original landlord.(114) Besides Touris, another co-tenant at this period was an armourer, Thomas White. Strictly speaking, at this time Jamesone's ultimate landlord was, and continued to be, Mason's mother who had life-rent rights in the 'lodging'



which he occupied. When the property was disposed of again, in 1650, this lodging was still described as pertaining to Mason's mother and, 'sumtyme possest be umquhill George Jamesone painter.' (115)

In the trades of the tenants sharing the house with Jamesone there is perhaps some indication of a reason, other than pure chance, why he should be living in this particular place. It is also interesting to note that one of the earlier owners of the property had been Archibald Primrose, the writer by whom Jamesone's brother William had once been employed. It is therefore just feasible that his tenancy of the house dated back to the period of this association.

It was also presumably in this lodging that Jamesone took as apprentice in April 1636, Michael Wright, son of James Wright tailor and citizen of London; the indenture was made out for five years. (116) Although there is no justification for arguing that Wright came north to learn painting because of Jamesone's reputation, the possibility should not be entirely ruled out. Some contact could have been made on Jamesone's brief visit to London; many other reasons could have brought Wright north, but, as now, it was not the usual direction to travel. Wright may have been born in 1617<sup>(117)</sup> which would make him eighteen or nineteen when his apprenticeship began. There are no further records of him in Scotland; (118) indeed he is not recorded again until he reached Rome in 1648. (119)

The year immediately after the advent of Michael Wright was probably the high-water mark of Jamesone's achievement. In 1637 he painted three of the Carnegie brothers, David 1st Earl of Southesk, John 1st Earl of Northesk, and Sir Alexander Carnegie of Balnamoon. The first two of these are among the very few pictures bearing what can reasonably be claimed to be Jamesone's signature. Southesk had been knighted in 1603 for accompanying James VI's Queen, Anne of Denmark, and her children to London on the removal of the court; and he had been raised to the earldom by Charles I in Edinburgh in 1633. Jamesone, as has already been noticed, had established a connection with this family in 1629 by painting Montrose just prior to his marriage to Magdalen Carnegie, daughter of Southesk (then Lord Kinnaird), as well as the youngest of the four brothers, Sir Robert Carnegie of Dunnichen.

A more tenuous connection with this family may have played some part in the painting of two other signed portraits in this year, those of Sir George Stirling of Keir and his second wife Margaret Napier, whom he married in 1637. Her mother, who had married the 1st Lord Napier, was Margaret, sister of the Marquis of Montrose. It might therefore be surmised that Stirling of Keir and his new wife had their portraits painted by Jamesone on the occasion of their marriage at the suggestion of Margaret's uncle who had had his painted on a similar occasion. These portraits were probably done in the south of the country in the



same year as that of Sir William Nisbet of Dean, who had earlier been Lord Provost of Edinburgh. This to some extent illustrates a different social level of patronage, as indeed does the recorded portrait of Sir Thomas Hope of 1638. The sittings for the latter portrait, which cannot certainly be equated with any existing portrait, were on two occasions, on 20 and 27 July 1638, as Hope records in his diary. Strangely, the artist is called 'William' Jamesone, but this must be an absent-minded confusion on Hope's part with Jamesone's brother William, of whom Hope as Lord Advocate must have known something in the narrow legal circles of Edinburgh. (120)

In these years as his activities increased, Jamesone's status as a man of substance also grew. His acquisition of property, or rather his investment in property, now extended outside Aberdeen itself. The first of two such properties was that called Fechil, in which he acquired the wadset rights on 29 October 1633. (121) Fechil lies some eleven miles north of Aberdeen in the south-east corner of the parish of Ellon, near the banks of the River Ythan. Jamesone acquired the estate (along with the 'priwiledge of ferieing wpoun the watter of Ythane') from John Gordon of Buckie for 14,000 merks: it was however to be redeemable after three years. And, quite in keeping with the complicated nature of land tenure of the time, the transfer was only allowed to take place 'cum consensu Magistri Robert Gordoune de Straloch' (Robert Gordon the



geographer and map-maker). He was the superior of these lands, which at the time were farmed by four tenants. Part of the estate (presumably about a quarter) was called Craighall, and Jamesone gave this in life-rent to his wife. (122) Jamesone appeared personally, and among the witnesses of the actual transfer were Robert Petrie, Aberdeen's agent in Edinburgh, and Andrew Strachan, painter in Aberdeen. These two in a sense typify both Jamesone's widened horizons and his continuing attachment to the circle of decorative painters of his native town.

This estate still pertained to Jamesone in 1638, when Robert Gordon 'for fatherlie love and kyndnes' assigned his rights to his second son, John Gordon: and indeed Jamesone went on drawing income from it until its eventual redemption by Gordon in 1640. (123)

From two small facts which seem to bear no other explanation, it appears likely that Jamesone and his family used as their dwelling-house in these years that house on the north side of the Schoolhill which he had inherited from his father in 1607. These are, firstly, his acquisition on 29 May 1635, of the feu-duty which burdened the property, and secondly, his acquisition of the close that ran between his foreland and the inland behind. (124)

Of much greater and more picturesque interest is the so-called 'Playfield', for possession of which Jamesone successfully

petitioned the Town Council on 13 May 1635. (125) This lay beyond the western edge of the town, beside the Denn Burn. Gordon of Rothiemay's translator describes it thus: 'Next to the well of Spaa, hard by it, ther is a four squair feild, which of old served for a theater, since made a gardyne for pleasur by the industrie and expense of George Jameson, ane ingenious paynter quho did sett up therin ane timber hous paynted all over with his owne hand'. (126) For a nominal sum Jamesone was granted 'tolerance to mak sic building, policie, and planting within and about the said plott of ground . . . both to withstand the violence of the watter fra doinge forder harme . . . and to the effect the same may redound to the publict use and benefitt of the toun'. It is this garden which is among those notable features of Aberdeen singled out by Arthur Johnston in his poem in Encomia Urbium of 1642. (127) Jamesone agreed that the garden should revert to the town's use on his death but in fact, at the beginning of 1645 his son-in-law John Alexander, advocate in Edinburgh (and husband of Marjory), claimed that the ground 'buildit . . . in a garden, is now vnprofitable' and was granted the land in a yearly feu. (128) It is difficult to suppress the feeling here, that one generation is supplanting another by turning its back on the earlier's achievements. Whatever the subsequent fate of the place, in which, the evidence suggests, Jamesone may even have done some

decorative painting himself, it is still clearly depicted in Gordon's map, its reputation perhaps outliving its real existence.

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Edison Grove

Road

Edison Grove



(v) Final Years

As will be seen, during the last five years of Jamesone's life there was a diminution in the quality and probably in the quantity of his work, but not in his material wealth. These however were years in which the very act of living became a hazard and not more so than to a citizen of Aberdeen. So far as the facts of this period in his life are known, it can be lightly traced in political, material and personal terms.

When Charles I was crowned King of Scots in Edinburgh on 18 June 1633 there was some uneasiness among onlookers at the splendour of the event and at the bowing of certain bishops before a crucifix. While he listened to the sermon given by the Bishop of Brechin, the king sat on a 'chair of crimson velvet embroidered with gold . . . sett betwixt the stage and communion table with footstool and cusheons conforme befor which was a little table covered with crimson velvet fringed and laced with gold on which was laid a rich covered Bible'. (129)

The king's love of splendour, both for his Crown and for the Church, allied to his constitutional innovations in the coming years, provoked an intense hostility from the nobility and the ministers which led, in the long run, to the destruction of the monarchy.

The disaffection of the nobles had many other causes: firstly perhaps, a sense of frustration and impotence at what

seemed a growing distance from the Court and their lack of understanding with the king, an English king: secondly a fear for the stability of their material wealth, stemming from Charles's revocation of all crown properties and his indrawing of all temporal lordships erected on former ecclesiastical properties: and thirdly, they saw their positions being usurped by prelates. Edinburgh became a bishopric in 1633, the see for a time being filled by William Forbes of Aberdeen, one of the most ecclesiastically reactionary of the clergy. In 1635 John Spottiswoode, Archbishop of St Andrews was made Chancellor - 'This wes thocht strange, and markit be many to sie ane bischop maid chancelair and his sone president [of the College of Justice] both at ane tyme, quhilk bred gryt truble . . .',<sup>(130)</sup> Bishops also began to play a far more obvious role in the proceedings of the Council.

Resentment was caused at another level by the king's interference in the election of the Provost of Aberdeen in the years 1634 to 1636. In the latter part of 1634 Patrick Leslie had broken the traditional hold of the Mengzies family on this post. Leslie's dealings however, at the previous Parliament, were considered seditious, and the king wrote bluntly to this effect: '. . . we wish yow to mak choice of Sir Paull Mengzes, who wes formerlie in that chairge'.<sup>(131)</sup> Under threat of losing privileges the Town Council quickly reversed their decision and conformed to the king's wishes. There was

however a danger that Leslie would be re-elected the following year and the Bishop of Aberdeen, as a member of the Privy Council, intervened, and against a majority of the Council, forced a postponement of Aberdeen's elections. When the elections did take place a fortnight later there were grotesque scenes in the Town House as the Mengzies faction tried physically to prevent Leslie from voting. Ten of the retiring council eventually withdrew in protest, while the remaining nine proceeded to elect a new council with Robert Johnston as Provost.<sup>(132)</sup> This council was however overthrown in January 1636 by a decree of the Privy Council and Alexander Jaffray was forced on the Town as Provost, while the previous council was re-imposed, but without Patrick Leslie.<sup>(133)</sup> In this way the forces of conservatism were bolstered in the north, and Aberdeen, to its cost, was to remain staunchly royalist.

At an ecclesiastical level the king's innovations focussed round the new Prayer Book which was introduced on 23 July 1637, and this in turn became a focus for the country's discontents. The nobility, led by the Earl of Rothes, to serve their own ends, seem deliberately to have confused the move to greater ceremonial and more elaborate dress with the deep-rooted fear of a resurgence of Catholicism.<sup>(134)</sup> Violence was fostered, and not only in the centre: in November in Brechin, the Bishop, who had previously used the English service without opposition, was forced to flee. The contemporary annalist Spalding adds



ominously: 'So sone spred the distruction of thir bookis and bishopsis also, as ye may reid, . . .',<sup>(135)</sup> The king's arbitrary refusal to withdraw the Prayer Book led directly to the production of the National Covenant, which was first subscribed in Greyfriars' Church in Edinburgh on 28 February 1638. From the beginning subscription of the Covenant had an element of compulsion about it which contrasted with its opposition to the royal prerogative and its belief in the rule of Parliament.

The Covenant had been presented to Aberdeen on 16 March 1638<sup>(136)</sup> for signing, but this was refused. The town refused again, as a body, on 20 July when Montrose and three ministers put in an appearance; though on this occasion some did sign, including Patrick Leslie the deposed Provost.<sup>(137)</sup> On 15 August the council received letters of thanks from the king and Hamilton, the latter asking them 'to hinder the subscriptione thair of by anie within your toune'.<sup>(138)</sup> In September however, the king did revoke the Prayer Book and permitted a general assembly to be called; but the movement seemed to have gathered a spontaneous momentum and, inspired by the fanatical Johnstone of Warriston, this assembly in Glasgow which the nobility had carefully packed, ended by abolishing episcopacy, something far beyond the original aims of the movement.

Armed conflict thus grew more likely and Aberdeen as traditional supporters of episcopacy took precautions. Captains

were chosen for each quarter of the town, ditches were ordered to be dug 'in consideration of the intelligence gewin to the towne that thair is ane great armie coming hither from the south for persute and invasion . . .';<sup>(139)</sup> arms were bought from the Marquess of Huntly for over £3,000, and arrangements were made to hide the town records. Meanwhile the acts of the assembly were being published throughout the parish kirks of Scotland 'except brave Abirdein wold onnawayes heir nor suffer the saidis actis to be publishit within thair kirkis whill thay war compellit . . .'.<sup>(140)</sup>

The covenanting forces gathered in Montrose in early March with the express purpose of moving on Aberdeen to enforce the Covenant and to proclaim the acts of the Glasgow assembly. At this point Huntly, whose authority in the north now went unregarded, and the Council of Aberdeen, decided to send two commissioners each to discover the aims of this force. One of Huntly's commissioners was Robert Gordon of Straloch. Aberdeen sent William Johnstone, Professor of Mathematics in the College, and George Morison, bailie and one of the town's Captains. They also sent George Jamesone to 'assist thame in the said commissioun'.<sup>(141)</sup> Besides making an offer of the Cathedral in Old Aberdeen, or the parish church, for proclamation of the acts, on the condition that the covenanters' forces remained as far from the town as Huntly's, the commissioners were also to seek help from the Earl Marischal who had arrived

at Dunottar in February. It would seem more than likely that Jamesone was used in this latter instance because of his degree of familiarity with Marischal's family. Nothing is recorded of the outcome of this part of the embassy, but in fact Marischal had declared himself a covenanter in the middle of February. The outcome of the other part of the embassy was negative. Huntly disbanded his forces and the town, in despair, undid their precautions declaring the town to be undefendable. On 30 March, Montrose, the Earl Marischal, Kinghorn, General Leslie and others, with an army of 6,000 men, entered the town; then passed south to Inverurie leaving Kinghorn and 1,800 men in occupation. The town was disarmed, their precious twelve cannons ordered to be delivered to the Earl Marischal's house in the Castlegate. On 9 April the Provost, Alexander Jaffray, told the townspeople that a tax of 100,000 merks (£66,000) was to be imposed; this was so far beyond their means that in desperation they asked for a month in which to entirely abandon the town. On the following day came the final humiliation, recorded laconically in the Council Register: 'The quhilk day, eftir sermone . . . the tounne for the most part subscrivit the nobilities covenant'. (142)

During the remainder of the year Aberdeen was caught in the cross-fire of the opposing factions and suffered real privation. The town now became a target for the northern 'anti-covenanting' lairds. By June five armies consisting



together of about 13,000 men had spent a total of some thirty days in the town; the twelve cannon (six of them belonging to the king) had been taken for the defence of the town of Montrose and a large number of citizens had fled, thus increasing the burden of the exactions imposed on the remainder which they had to pay in order to avoid being plundered. By June Aberdeen was actually actively supporting the king again, under the leadership of Huntly's son Viscount Aboyne, but on 19 June Montrose met Aboyne at Brig of Dee and the latter's army 'both horse and futt, left the feildis and fled'.<sup>(143)</sup> Thereafter the town paid another 7,000 merks to escape pillage, though by this time a partial peace had been concluded in the south. When, in August, the town fruitlessly petitioned the king on the subject of the losses they had sustained in this first phase of the troubles, they put the figure at some £12,000 sterling.<sup>(144)</sup>

Despite the pacification, humiliations and exactions were still to be endured in 1640 - this despite the fact that Patrick Leslie was now Provost and a covenanting faction in office.<sup>(145)</sup> A general subsidy was imposed on the entire country to pay for the troubles, but the contributions already made by Aberdeen were not taken into account. Leslie gave up to Marischal a bond of allegiance to the king which the citizens had signed, and Marischal destroyed it. A company of soldiers, in the event raised with difficulty, was demanded by Marischal and his new confederate General Robert Munro who arrived at

at Dunottar with an army in May. Slowly throughout the year the citizens signed the covenant and general bond. At the end of May Munro and Marischal presented the so-called 'Articles of Bonaccord'<sup>(146)</sup> which, among other things, demanded the names of those who had still not signed the Covenant; at the same time Munro's soldiers harried the lairds in the vicinity.

Individual acts of violence increased. On 10 June Marischal and Munro gathered together in the Tolbooth a group of five lairds and nine burgesses and accused them of 'being contrarie myndit to the good causs'.<sup>(147)</sup> Among the burgesses were George Jamesone and George Morison, who, whatever their personal positions, through their embassy of 1639 were identified with the anti-covenanters. Their explanations were not accepted and they were the following day sent in custody to Edinburgh where they were imprisoned in the Tolbooth there, latterly to be brought before the Tables. It is to the credit of Provost Leslie that intervention on their behalf was made with the Town Council of Edinburgh,<sup>(148)</sup> but with no effect. A council letter to the Aberdeen commissioner at Parliament, the late Provost Alexander Jaffray, states that they had all in fact signed the Covenant in April 1639<sup>(149)</sup> which, if true, makes their treatment even more arbitrary. No immediate decision was reached as to their fate. In August, Jaffray, who was this time in Edinburgh as the burgh's commissioner

to the Committee of Estates, was instructed to 'deall with the committee of estait as effectualie as possiblief ye can in favor of our nightbors that ar lying in ward within the tol-buith of Edinburgh'.<sup>(150)</sup> A similar charge was sent to William Moir at the end of October. It is unlikely that the imprisonment was particularly rigorous for on more than one occasion remonstrances were sent to commissioners or to meetings of the Estates which do not refer to the prisoners - the town was still more concerned with the continued presence of troops, now considered to be unnecessary. This is borne out by a remark of Leslie's on 22 November in a letter to Aberdeen: 'Al our nightbors in ward ar weil and thay stay in on serimonies'.<sup>(151)</sup> The matter seems to have reached a conclusion early in December, with fines of £1,000 being imposed on some: George Morison was conditionally released and Jamesone was released 'til a new sitation on aught dayes'. Leslie regretted that he had been unable to do more but promised the same day 'to mak a new onset for them'.<sup>(152)</sup> He wrote again before the end of December but does not mention the matter, and there it seems to have ended.<sup>(153)</sup>

Jamesone however appears once more in this context. A Privy Council paper of 1641<sup>(154)</sup> includes his name in a roll of delinquents which comprises 222 names, a list which shows the extraordinary scope of the revolution. Besides national figures like Traquair, Airth and Huntly, and the names of



seven 'pretended' bishops, the roll includes seventeen individuals described as burgesses of Aberdeen, the only major burgh mentioned. It is also interesting to note that Jamesone's designation by trade, 'paynter', is the only such specification of trade in the entire document which must be indicative to some extent of his contemporary fame.

Whatever terrors these events held, and worse was to come, Jamesone was certainly back in Aberdeen by 13 March 1641.<sup>(155)</sup> In September and October of this year he and his wife suffered an almost identical tragedy to that undergone ten years before: the death, this time within three weeks of each other, of two sons, the last two, Alexander and Andrew, aged five and six.<sup>(156)</sup> This was offset in a small way by the birth of a daughter, Isobel, three days later. She joined another baby-sister, Elizabeth, born at the beginning of 1639, to whom George Morison, Jamesone's comrade in the troubles, had been a godfather. Very close to his own death in 1644, another daughter, Mary, was born: all three, as well as the already married Marjory, survived Jamesone, unlike the ill-fated sons.

Besides a failing in his own powers in these final years, the conflicts and disturbances must have militated against a large output of paintings. The pattern of frequent visits to Edinburgh, especially in the summer, probably continued - certainly he still possessed the room in the tenement

near the Netherbow Gate in the middle of 1642. In 1641 he had painted the new Glenorchy laird, Sir Robert Campbell, and the following year his son, Sir John. Few other paintings can be ascribed with certainty to these last years but in 1644 he certainly painted Anne, wife of the 3rd Earl of Lothian, a family firmly on the covenanting side. An unidentified male portrait at Yester which, even more than that of Anne Countess of Lothian, shows a complete falling away of his powers, was also painted in this final year.

Money however still remained to be invested and there are no records of Jamesone selling properties in these years. In the autumn of 1641 he had acquired a foreland in the Guestraw from James Tosche his wife's uncle, who remained as a tenant, presumably a simple device to relieve Tosche of financial distress. (157) And two years later came perhaps the largest of all such investments, his acquisition under reversion of the estate of Mains of Esslemont and Bourhills, which like Fechil, lay near the River Ythan in the parish of Ellon. (158) The sum of money involved was considerable, 17,000 merks, and the contract was to last for five years. The other partner to this contract was Gilbert, the twelve year old Earl of Errol and Lord High Constable of Scotland, whose family fortunes were under stress at this time. Jamesone himself was present to take sasine of the 'manor-place, fortalice, gardens and orchards', as well as the half-

lands of Bourhills.

In the years 1641 to 1644 Aberdeen was able to return to a more settled state and conduct of its everyday affairs: the shelters built by Munro for his soldiers in the market place were taken down, the town's College repaired. The conflict however was in fact moving on to a new phase of civil war as a split gradually appeared in the covenanting party. The aim had also appeared to presbyterianise England, (159) culminating in the Solemn League and Covenant of September 1643, which was followed by a military agreement to provide Scottish forces to aid the English Parliament in its struggle with the king. These moves were again so far beyond the original aims of the covenant that by the beginning of 1644 a civil war had virtually begun. Montrose, now many years in experience away from the smiling boy of Jamesone's portrait of 1629, found it impossible to reconcile these new moves with the original meaning of the covenant he had supported and switched allegiance to the other side; on 1 February 1644 the king appointed him lieutenant-general of Scotland.

Aberdeen was now collectively on the covenanting side but was to suffer once again for its stance. On the early morning of 19 March, Gordon of Haddo, Irving of Drum and his brother Robert, three of the northern lairds who had been enrolled as delinquents along with Jamesone, made with their followers a surprise raid on the town, wrecked the houses of Leslie,



who was again Provost, and Alexander Jaffray, and took them off as prisoners. (160) On 25 March, George Morison, again in his role as the town's ambassador, and two others, went south to Inverurie to find out the intentions of Huntly - the latter however, entered the town on the same day with 6,000 soldiers. (161) The worst trouble however came in September. Although royalist strategy was collapsing, Montrose temporarily reversed this position. After a victory at Tippermuir, he headed north with a mainly Irish force, and on 13 September appeared before Aberdeen.

Montrose, after sending an unheeded warning to the citizens, (162) faced the garrison of 3,000 just outside the town to the south-east, at the Justice Mills. 'It is to be remembrit, but nevir without regrait, the great and heavie prejudice and lose quhilk this burghe did sustaine by the cruell and bloodie feicht . . .', (163) - so the writer of the Council Register describes the outcome. The opposing forces fell fighting within the town itself, and in victory Montrose's troops sacked the city - 'the enemie entring the toune immediatlie, did kill all, old and young, whome they fand on streittes . . . enterit in verie many houssis and plunderit thame, killing sic men as they fand within'. (164)

Whether Jamesone was in the town when these events took place is not known. It is most likely that he was in Aberdeen in the middle of July when his last child was born, less

than a month before the violence. His death must in any case have taken place about this time, and prior to 11 December 1644 on which date three of his four daughters, Marjory and the two youngest, were served heirs to the late George Jamesone in the lands of Esslemont and Bourhills. (165)

Although unrecorded Jamesone's death did not go unnoticed. Clearly a unique townsman, even a rather surprising countryman, had died. David Wedderburn, the aged retired rector of the Grammar School, brought out a broadsheet poem on his death, printed before the end of the year by Aberdeen's sole printer, Edward Raban. (166) No matter how inflated these stylised verses are, something had been felt to be far enough from the ordinary to merit the poet's highest comparison, both in terms of myth and Scottish cultural history:

Gentis Apollo suae fuit ut Buchananus, Apelles  
 Solus eras Patriae sic, Jamesone, tuae.  
 Rara avis in nostris oris: . . .

And now this phenomenon was dead. In the words spoken at the grave there is nothing to suggest that Jamesone had died anywhere other than in his native town:

Conditur hic tumulo Jamesonus Pictor, & una  
 Cum Domino jacet hic Ars quoque tecta suo.  
 Hujus ni renovent cineres Phoenicis Apellem;  
 Inque urna hac coeant Ortus & Interitus.

Postscript

For some reason Jamesone's daughter Elizabeth was not served as an heir to his property holdings outside Aberdeen; these went to the three other daughters. On 6 January 1645 however, she took her adult sister Marjory's place as inheritor with Isobel and Mary of three houses in the burgh, including the two family houses in the Schoolhill.<sup>(167)</sup> On the following day, with what almost seems indecent haste, John Alexander, advocate and husband of Marjory, petitioned the Town Council for a heritable feu of Jamesone's garden in the Playfield, and this was granted to him a week later.<sup>(168)</sup> There is no hint this time of the garden passing into public use as Jamesone had intended.

Of the three houses inherited by Elizabeth, Mary and Isobel in January of 1645, that on the north side of the Schoolhill had been held conjointly by George Jamesone and his wife, yet on this occasion there is no mention of her rights in the property. This does not however indicate that she too was dead by this time and indeed she probably continued to live in this house with her three young daughters. Isobel Tosche married again, on 12 June 1649, Robert Cruikshank a merchant and one of the town's bailies.<sup>(169)</sup> She became a widow for a second time sometime prior to 16 April 1667 when she entered a financial contract with a George Cruikshank, probably a



relative of her late husband.<sup>(170)</sup> Her cautioner in this contract was her widowed daughter Marjory. At what must have been a considerable age she was buried in Aberdeen on 12 October 1680,<sup>(171)</sup> having outlived George Jamesone by some thirty-six years.

In September 1653 Marjory and Mary were confirmed in their possession of the tenement in the Guestraw, but only in order to sell it.<sup>(172)</sup> This was a property in which Elizabeth had had a share: she however had died a good deal before this, at some time prior to 12 September 1645 when a payment of £3 was made for the burial of 'ane chyld of Geo. Jamesons' in St Nicholas kirk.<sup>(173)</sup>

On 17 July 1655 Marjory and Mary and John Alexander, Marjory's husband, disposed of the house on the south side of the Schoolhill in which Jamesone had probably been born.<sup>(174)</sup>

On 16 February of the following year these two sisters were secured in their rights in Esslemont. In the meantime the Earl of Erroll must have redeemed part of these estates (wadset in 1643 for five years), for it is now only a third part of the estate which is concerned. Isobel, the other remaining sister had probably died not very long before this date, since Marjory and Mary are described in the instrument as 'tua douchters aires portioners of the deceist George Jamesone painter burges of Edinburgh, and are the onlie tuo lawfull sisters and aires portioners of the deceist Issobel Jamesone

thair third sister'. (175)

Mary, on 12 April 1664, when she was almost twenty, married her first husband, John Burnet of Elrick; he died on 9 December 1666. She subsequently married George Aedie on 28 October 1677. This latter marriage produced at least four children, but three of these were dead by February 1681. Another died in 1687. Mary herself was buried on 7 July 1684. (176) Her name has been traditionally associated with the production of four large embroideries which now hang in the western vestibule of St Nicholas, but there is only a mere hint of evidence to substantiate this. (177)

John Alexander, Marjory's husband, had been a godfather at the baptism of her sister Isobel on 8 October 1641. If it is accepted that Marjory was born about 1628, then it is most unlikely that they were married by the former date. What was very likely their own first child, a daughter significantly called Isobel, was baptised on 9 January 1645, (178) at which time Alexander has been seen to be active in Aberdeen in the redistribution of George Jamesone's property. Among the godfathers at this particular baptism was the ubiquitous James Tosche. Alexander was the son of Robert Alexander, a merchant burghess of Edinburgh, and was admitted to the Faculty of Advocates on 22 December 1642. (179) Thereafter he acted as one of the Aberdeen Town Council's agents in Edinburgh, and latterly, in 1660 he was, for a short space, town-clerk of

Aberdeen.

Alexander was dead by 24 June 1661<sup>(180)</sup> when Marjory 'relict of the deceist Mr Johne Alexander advocate' borrowed £334 from, interestingly, a painter, Robert Porteus the Snowdon-herald. She received some support in her latter days from her brother-in-law Andrew and her two sons by Alexander, John and George. She appears as a party to many deeds, with an almost yearly frequency down to 1678, and finally twice in June 1683, when she borrowed sums of 500 and 100 merks from the clerk to the session in Aberdeen.<sup>(181)</sup> These two deeds, however, were not registered until October 1689, which suggests that she had recently died and that an effort was then contemplated to get repayment from Marjory's heirs. Thus, the first-born of George Jamesone's children had outlived the entire family.

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Notes on Chapter II

- (1) See Documents, no. 8.
- (2) See Documents, no. 9.
- (3) See Documents, no. 10.
- (4) See Documents, no. 2.
- (5) See Documents, no. 3.
- (6) City of Aberdeen Records, (hereafter AR), Council Register, Vol. xxxiii, pp. 598, 736.
- (7) See Documents, no. 5.
- (8) See Documents, no. 6.
- (9) See Documents, no. 7.
- (10) These calculations are based on an absolute minimum of ten months between births. Thus a period of at least twenty months between two established births is required before it can be stated with any likelihood that another child could have been born between them: similarly a period of at least thirty months between known births is required for the possible birth of two other children.
- (11) AR, Council Register, Vol. xxxvi, pp. 765, 773. Quoted in Miscellany of the New Spalding Club, (New Spalding Club, 1890), Vol. I, p. 92.
- (12) See William Kennedy: Annals of Aberdeen, London (1818), Vol. I, p. 125.

- (13) Aberdeen Kirk Session Records, Scottish Record Office (hereafter SRO), CH/2/448/2.
- (14) AR, Council Register, Vol. xvi, p. 590. Quoted in Miscellany of the New Spalding Club (as cited), p. 57.
- (15) General Record Office (Scotland) (hereafter GRO(S)), Parochial Registers, Aberdeen 168A, Vol. 18 - 'Wilzem Jamesone mayson & maister mayson to the kyrk & bryg wark . . . diparttit the xxviii day of Marche 1573 zeir'.
- (16) See Documents, no. 1.
- (17) AR, Kirk and Bridge Works Accounts, 1571 - 1670.
- (18) See Miscellany of the New Spalding Club (as cited), p. xxxvii, where the artist's father is mistakenly called William.
- (19) See William Kennedy, op. cit., Vol. II, pp. 235-238, 247 (re. the corporation which included painters), 449-453.
- (20) Ibid., p. 232, where the Provosts are listed.
- (21) Ibid., p. 450.
- (22) GRO(S), Parochial Registers, Aberdeen 168A, Vol. 12 - 'Andro Jamesone and Agnes Drum mareit 31 January 1613 be Mr ja. [Ross]'.
- (23) GRO(S), Ibid., Vol. 2 - '14 Novembris 1613 Umquhill Andro Jamesone and Agnes Drum ane sone nomine Andro Andro Watsone George Andersone Andro Howatt and Andro Blakhall witnesses'.
- (24) See Documents, no. 78 (1).
- (25) Aberdeen Council Letters, Vol. I (edited Louse B. Taylor), London (1942), pp. 392-406.

- (26) A Description of Both Touns of Aberdeen by James Gordon Parson of Rothemay (Spalding Club, 1842). This contains a fair facsimile of the map; the original engraving is in the National Library of Scotland.
- (27) See William Kelly: 'Four Needlework Panels Attributed to Mary Jamesone in the West Church of St Nicholas, Aberdeen', Miscellany of the Third Spalding Club (Third Spalding Club, 1940), Vol. II, pp. 162-163.
- (28) A Description of Both Touns of Aberdeen (as cited), p. 15.
- (29) This is confirmed in Gregory Sharpe's Prospect of 1732, (facsimile in Gordon's Description).
- (30) A Description of Both Touns of Aberdeen (as cited), p. 9.
- (31) Aberdeen Kirk Session Records, SRO, CH/2/448/3, f. 14.
- (32) See William Kennedy, op. cit., Vol. I, pp. 139-141.
- (33) Aberdeen Kirk Session Records, SRO, CH/2/448/3, f. 19.
- (34) Ibid., CH/2/448/2, under date. See also under 21 August 1603.
- (35) Based on examination of Aberdeen Kirk Session Records, 1602 to 1609, SRO, CH/2/448/2 and 3.
- (36) Musa Latina Aberdonensis, Vol. II (New Spalding Club, 1895), p. 277.
- (37) See Documents, no. 11.
- (38) AR, Council Register, Vol. x, pp. 208, 799. Quoted in Miscellany of the New Spalding Club (as cited), p. 96.



- (39) The documentation of John Anderson where it is not immediately relevant to George Jamesone is printed as Documents, nos. 87-96.
- (40) See Documents, no. 88. Quoted in Roll of Edinburgh Burgesses 1406-1700 (edited Charles B. Boog Watson), (Scottish Record Society, 1929), p. 32.
- (41) See Documents, no. 89.
- (42) Accounts of the Master of Works, Vol. II. Forthcoming publication.
- (43) The forms Mellin, Melvill, Melville and Melving are variants of the same name.
- (44) AR, Kirk and Bridge Work Accounts - 'The thrid of Julii [1587] agriet with Jon Mellin painter for painting of the bak of the ruid loft in tapesserie vark and to sett the suth pillar with lynes and makin quhyt of the samen and to mak quhyt the pillar at the bak of fryngis sett for the soum of iiii lib.'
- (45) Ibid., - 'Andro Mellin glassinvryt . . . for painting of the new beir laid vith oull'.
- (46) SRO, CH 2/448/2 - '13 May 1604 The Quhilk day Johne Melvill paynter being accusit be the sessioun for paynting of a crucifix to the Buriall of the Ladye of Gicht quhilk wes borne at hir buriall in the Month of Maij Instant, The said Johne thairby being the ground and occasioun of the fostering of Idolatrie and superstitioun, and Introducing ane dangerous exampill and preparative thairanent, The said Johne being personallie present, confessit the paynting of a crucifix to the said buriall, quhilk he did at the speciall command and directioun of the Laird of Gicht Zoungar, Lyk as Instantlie he presentit ane missive direct to him be the said Laird of Gicht to that effect, quhairbe he wes speciallie desyrit to paynt the said crucifix, Vpon quhais grant and confessioun the ministeris and sessioun cravit Not and Instrumentis'.
- (47) GRO(S), 168A, Vol. 12, - 'Andro Mailling and Issobell Jamesone mareit the 21 Januar 1613'.

- (48) Ibid., Vol. 2, - 'the 29 off Apryll [1617] Andra Strachin Margaret Meling ane dochter nomine Violet Alexander Gordone apperand off Clwnie Gilbert Leslie Charles Dwne David Meling James Sanderis witnesses'. The remaining documentation of Andrew Strachan, other than those instances where his name occurs in the same place as Jamesone's is as follows: (i) AR, Kirk and Bridge Work Accounts - 'The Compt of the Money debursit on the brig of Don as followis Sept 17 [1642] Item to Androw Straquhane for Illuminating Sir Alexander Hayis Name and airmis on the brig with gold 2 dollors - £5. 6. 8.' (ii) Ibid. - '1642 Mair to Andro Straquhin for virnesing the thrie pulpitis and the reid loft in the gray foer kirk [of St Nicholas] £12. 0. 0.' (iii) Ibid. - '1643 Item to Androw Straquhin for painting of tuo sone horloges & the tounis armis upon the south & northe end of the new kirk £6. 13. 4.' (iv) AR, Register of Sasines, Vol. XL, under 13 February 1645 - Sasine granted to John Forbes and Agnes Strauchane of lands of 'Andree Strauchane pictoris burgi de Abridein' (his wife's name, Margaret Melving).
- (49) This idea originated in James L. Caw: Scottish Painting Past and Present 1620-1908, London (1908), p. 9, on the basis of the supposed discovery of Anderson being raised from simple to gild burgess on 6 September 1616 (listed in Miscellany of the New Spalding Club, (New Spalding Club, 1890), Vol. I, p.116). As Document 87 shows Anderson was in fact entered a gild burgess in 1601. The John Anderson entered in 1616 is very likely the John Anderson who had been made a simple burgess on 20 October 1614 (Miscellany, as cited, p. 112).
- (50) The Register of the Privy Council of Scotland, Vol. XI, Edinburgh (1894), p. 75: see Documents, no. 90 (a).
- (51) Ibid., p. 143, and Documents, no. 90 (b).
- (52) See Documents, no. 90 (c).
- (53) See Documents, no. 12.

- (54) See Catalogue, no. 1.
- (55) See Documents, no. 13.
- (56) See Documents, nos. 14 and 15.
- (57) Miscellany of the New Spalding Club (as cited), p. 134.
- (58) See Documents, no. 16.
- (59) See Documents, no. 18.
- (60) See Documents, nos. 17 and 18.
- (61) AR, M<sup>1</sup> 22 - 'Apud Aberdein Sexto die mensis Junij Anno domini millesimo sexcentesimo vigesimo primo . . . compeirit James Toshe merchand . . . and declaired that vmquhill Issobell Alshoner his mother relict of vmquhill James Toshe in Turreff for the honor of god . . . has left and mortifiet be hir letter will and testament for support of the said poore . . . with concurancie of the said James Toyshe and of Robert and Johne Alshoneris burgessis of the said burght brother sones of the said vmquhill Issobell . . . the sowme of twa hundreth merkis . . .'. Mentioned in Charters and other writs Illustrating the History . . . of Aberdeen (edited P.J. Anderson), Aberdeen (1890), p. 405, where the date is wrongly given as 1624.
- (62) See Documents, no. 80.
- (63) GRO(S), Aberdeen 168A, Vol. 2, under date.
- (64) See Documents, no. 21.
- (65) See Documents, no. 22.
- (66) See Documents, nos. 25, 31, 45 and 51.



- (67) See Documents, nos. 54, 63 and 68.
- (68) See Documents, no. 85.
- (69) Miscellany of the New Spalding Club (as cited), p. 153.
- (70) See Documents, no. 23.
- (71) See Documents, no. 24.
- (72) John Bulloch: George Jamesone . . . , Edinburgh (1885), p. 60.
- (73) See Documents, no. 78 (1).
- (74) See Documents, nos. 26 and 27.
- (75) See Documents, no. 28.
- (76) See Documents, nos. 78 (10) and (11).
- (77) See Documents, no. 30.
- (78) AR, Council Register (Baillie Court Book), Vol. xlix, p. 827 - 'The said day [23 January 1621] in presence of Mr Johne Mortimer baillie compeirit Alexander Gareache flesheoner and grantit and confessit him instantlie addebtit and restand auchtand to Williame Jamesone secund sone to vmquhill Andro Jamesone meason Induellar in Aberdein the soume off fourtein pundis Scottis money . . . '.

- (79) SRO, Particular Register of Sasines, Edinburgh, Vol. 11, f. 338. Booked 1 December 1626 but instrument dated, at Edinburgh, 6 November 1626. The witnesses were: 'Mr James King advocat John Nisbet burges of Edinburgh the said David Andersone writter and Mr Jon Andersone his sone . . .'. See *Ibid.*, Vol. 12, f. 41, where Jamesone personally books the sasine of the 300 merks on 5 March 1627.
- (80) *Ibid.*, Vol. 17, f. 327 v. - 'We Williame Jamiesone writter indueller in Edinburgh sumtyme servitor to Archibald Prymrois . . . forsameikill as Mr George Nisbet sumtyme master of the grammar schole at Mussilburgh and John Nisbet in Inneresk his sone . . . infest and saisit me . . . In all and hail ane annualrent of thrie hundreth merkis vsuall money of this realme . . . And now Forsameikill as Williame Henrysoun in Vrmestoun portioner of Inneresk quha hes conquest . . . ane pairt of the saids lands . . . hes in name of the saids Mr George and John Nisbettis maid guid and thankfull peyment to me of my said principall soume . . . I grant the full resait . . . Befoir thir witnessis John Nisbet indweller in Inneresk James Ramsay baxter burges of Edinburgh and David Finlasone indweller in Edinburgh . . .'. Booked 8 July 1631; instrument dated, at Edinburgh, 6 June 1631.
- (81) For history of this transaction see *Ibid.*, Vol. 12, f. 59 v., Vol. 14, f. 29 v and Vol. 19, f. 205 v. By the date of last reference (booked 30 July 1632, dated ten days earlier) an annual rent of the property in question (Brokhous) is renounced in favour of 'Walter Scott in Lochequarret' by John Chisholm. The property is wadset by him and 'be umquhill William Jamesone wreitter in Edinburgh Quha had richt fra me . . .'.
- (82) See Documents, no. 40.
- (83) See Documents, no. 29.
- (84) See Documents, nos. 33 and 34.

- (85) See Documents, no. 32.
- (86) Ibid.
- (87) City of Edinburgh Records, Town Treasurer's Accounts 1623-1636, p. 960 (referring to year 1632,33) -  
'Item to Alex<sup>r</sup> Baxter and Thomas Younger with thair tua men 6 dayes for putting up the Kairtis and peices of paynterie about the counsall and banquet houssis to thame selfis ane merk ilk day and to ilk ane of thair servandis 12s. a day Inde xv lib. iiii s.'
- (88) A Diurnal of Remarkable Occurents . . . within the Country of Scotland, (Bannatyne Club, 1833), pp. 67-68.
- (89) Documents Relative to the Reception at Edinburgh of the Kings and Queens of Scotland 1561-1590, (edited Sir Patrick Walker), Edinburgh, (1822), pp. 30-31.
- (90) See Chapter I, note 17.
- (91) National Library of Scotland, MS. 2061, f. 162.
- (92) Ibid., f. 168.
- (93) Diary of Alexander Jaffray . . ., (edited by John Barclay), Third edition, Aberdeen (1856), p. 44; see Documents, no.37.
- (94) See Documents, no. 78 (22).
- (95) See Documents, no. 34.
- (96) By John Bulloch, op. cit., pp. 76-80.
- (97) SRO, Breadalbane Muniments GD/112/39/493.



- (98) Ibid., GD/112/40/Box 1 (unsorted).
- (99) Ibid.
- (100) Ibid., GD/112/39/563.
- (101) See Documents, no. 38.
- (102) See Documents, no. 39.
- (103) See Documents, no. 41.
- (104) See Documents, no. 50.
- (105) The Black Book of Taymouth with other papers from the Breadalbane Charter Room, Edinburgh (1855), p. 75:  
 'Anno Domini 1633 Item, the said Sir Coline bestowit and gave to ane Germane painter, quhom he entertanit in his house aucht moneth, and that for painting of threttie broads of the Kingis of Scotland, France and Ireland, and tua of thair Maiesteis Queins of gude memorie, and of the said Sir Coline his awin and his prediccors portraitis, quhilkis portraitis ar sett up in the hall and chalmer of daes of the house of Balloch, the soume of ane thousand pundis'. The 'Black Book'; a volume of c7 x 5 in., is still in the possession of Armorer Countess of Breadalbane.
- (106) See Documents, no. 47.
- (107) See Documents, nos. 46 and 49.
- (108) This inventory dated 17 September 1640 and made up by Sir Colin's heirs, his brother Sir Robert Campbell and the latter's son John, is of considerable interest and is given here fairly fully: '. . . Off jewells left to ws be the said Sir Coline as said is Ane targatt of gold sett with thrie diamondes four topaces or Jacinths ane Rubbie and ane saphyre enamblid given be king James the fyft of worthie memorie to ane of the Laird of Glenvrquhy his prediccors Item ane round Jewell of gold sett with pretious stanes conteining

tuentie nyne diamondis and four great rubbies  
 quhilk Queene Anna of worthie memorie Queene of  
 great Brittain France & Irland gave to umquhill  
 Sir Duncane Campbell of Glenvrquhy Item ane gold  
 ring sett with ane great diamond schapine lyke a  
 heart and uther four small diamondis quhilk the  
 said Queene Anna of worthie memorie gave to the  
 forsaid Sir Duncane Item ane fair silver brotch  
 sett with pretious stones Item ane stone of the  
 quantitie of half a hens eg sett in silver being  
 flatt at the ane end and round at the uther end  
 lyke a peire quhilk Sir Coline Campbell first Laird  
 of Glenvrquhy wore quhen faught in Battell at the  
 Rhodes agaynst the turks he being ane of the knyghtis  
 of the Rhodes Item off great gold buttones iii<sup>xx</sup>  
 vi . . . (then a description of silverware,  
 including 'lang schankit silver cuppe(s)) . . .  
 Item of silk beddis ane conteining four Curtaines  
 of rid Spanisch taffite fassit with rid and blew  
 silk fasses . . . Ane greine London cloath bed  
 pasmentit with greine and orange silk laice . . .  
 Ane uther silk bed of changing taffite greine and  
 yellow Off Arras work hanginges ii stand conteining  
 xi peices and of comon hinginges iiii stand conteining  
 xvi peices . . . Mair of turkie work Cuschiounes  
 - xii . . . Item off pictures of the kings and Queenes  
 of Scotland - xxiiii and of pictures of the Lairds and  
 Ladies of glenvrquhy and uther noblemen come of the  
 house of Glenvrquhy - xxxiiii Item ane great Lairge  
 paintit genealogie broad of the Lairds of Glenvrquhy  
 and these that ar come of the house of glenvrquhy . . .  
 (SRO, GD/112/22/4 - this is the final version but  
 there are drafts at GD/112/35/2 and GD/112/1/7/527).

(109) See previous note.

(110) SRO, Breadalbane Muniments GD/112/40/Box 2, Bundle  
 1640-49. In his Testament of 4 May 1638 (Ibid.,  
 GD/112/3/Box 1) Sir Colin 'constitutes my brother  
 Roberte Campbell of Glenfalloche my onlie executore  
 and vniversal intromettor with my hail guidis and geire  
 pertaininge to me the tyme of my deceis out of this  
 mortall Lyfe'. Although still owing his 'guide  
 freinde Archibalde Campbell brother to the Lairde  
 of Lauris' 21,000 merks, he left him a further 1,000  
 merks in this will.

- (111) Ibid., GD/112/40/Box 2, Bundle 1630-40.
- (112) Ibid., Bundle 1640-49
- (113) See Documents, no. 42.
- (114) See Documents, no. 65.
- (115) See Documents, no. 74.
- (116) See Documents, no. 48.
- (117) See Ellis Waterhouse: Painting in Britain 1530-1790, Harmandsworth (1962), p. 66. For the rather dubious facts of Wright's early life see Reliquiae Hearnianae (edited Bliss), London (1869), ii, pp. 17-20.
- (118) A half-length portrait of the young John Hamilton, 4th Earl of Haddington in the collection of the Earl of Haddington is however here claimed as an example of Wright's work, hitherto unknown in the period before he left Scotland. This is discussed in Chapter III.
- (119) Waterhouse, op. cit., p. 66.
- (120) See Documents, no. 53.
- (121) See Documents, no. 35.
- (122) See Documents, no. 36.
- (123) See Documents, nos. 52, 56 and 57.
- (124) See Documents, no. 44.



- (125) See Documents, no. 43.
- (126) A Description of Both Touns of Aberdeen (as cited), p. 10.
- (127) Cited in Chapter I, note 5.
- (128) See Documents, no. 72.
- (129) SRO, GD/54/1/489 - 'A Short accompt of the manner of the solemn Coronation of King Charles the 1st att Holyroodhouse 18th June 1633'.
- (130) John Spalding: Memorialls of the Trubles in Scotland and England, 1624-1645, (Spalding Club, 1850), Vol. I, p. 57.
- (131) Extracts from the Council Register of the Burgh of Aberdeen 1625-1642, (Scottish Burgh Records Society, 1871), p. 71.
- (132) Ibid., pp. 80-88.
- (133) Ibid., pp. 89-95.
- (134) See Gordon Donaldson: James V to James VII, Edinburgh (1965), p. 306.
- (135) John Spalding, op. cit., Vol. I, p. 82.
- (136) Aberdeen Council Letters, Vol. II, (edited Louse B. Taylor), London (1950), pp. 88, 89.
- (137) John Spalding, op. cit., Vol. I, p. 92.
- (138) Extracts from the Council Register of the Burgh of Aberdeen (as cited), pp. 133, 134.
- (139) Ibid., p. 149.

- (140) John Spalding, op. cit., Vol. I, p. 125.
- (141) See Documents, no. 55.
- (142) Extracts from the Council Register of the Burgh of Aberdeen (as cited), p. 157.
- (143) Ibid., pp. 172-175.
- (144) Ibid., pp. 184-186.
- (145) See John Spalding, op. cit., Vol. I, pp. 230-231.
- (146) Extracts from the Council Register of the Burgh of Aberdeen (as cited), pp. 222-225.
- (147) See Documents, no. 58.
- (148) Aberdeen Council Letters, Vol. II (as cited), pp. 212, 213 - 'It hes pleased the erill Marishall and generall Maior Monro to select some of our nightbors and fellow citizens and . . . to charge thame to go south and compeir befoir the tables thair to answer to what salbe laid to thair charge . . . And thairfor out of experience of your bypast zeall . . . we have made bold to entreat for the lyk respect and favour to be exprest be you to the berars heiroyf and that ye will contribute your best assistance with our commissioner for thair liberation . . . .'
- (149) Ibid., p. 213.
- (150) Ibid., p. 224.
- (151) Ibid., p. 257.

- (152) See Documents, no. 59 (principal entry).
- (153) Aberdeen Council Letters, Vol. II (as cited), pp. 227, 228. This letter is wrongly placed. It is clearly of December 1640 and should follow that on p. 260, dated 30 November. Spalding is muddled on the conclusion of this affair: see Documents, nos. 58, 59 (principal entry) and 59 (b).
- (154) See Documents, no. 60. This paper though dated 1641 must refer to the events of the latter half of 1640.
- (155) See Documents, no. 78 (55).
- (156) See Documents, nos. 61 and 62.
- (157) See Documents, no. 64.
- (158) See Documents, nos. 66 and 67.
- (159) See Gordon Donaldson, op. cit., pp. 329-331.
- (160) Extracts from the Council Register of the Burgh of Aberdeen 1643-1747 (Scottish Burgh Records Society, 1872, pp. 17-18. See also: Diary of Alexander Jaffray (as cited), pp. 47-48, and John Spalding, op. cit., Vol. II, pp. 324-325 and 333.
- (161) Extracts from the Council Register of the Burgh of Aberdeen (as cited), pp. 19-20.
- (162) For Montrose's letter to the town and the town's reply see Aberdeen Council Letters, Vol. II (as cited), p. 380.
- (163) Extracts from the Council Register of the Burgh of Aberdeen (as cited), p. 28.



- (164) Ibid., p. 29. See also John Spalding, op. cit., pp. 406-407 - 'Thair wes littill slauchter in the fight, bot horribill wes the slauchter in the flight . . . his [Montrose's] men hewing and cutting down all maner of man thay could overtak within the toune, vpon the streites, or in thair houssis . . . And nothing hard bot pitifull hovlling, crying, weiping, myrning, throw all the streittis. Thus, thir Irishis contynewit Frydday, Setterday, Sondag, Mononday'.
- (165) See Documents, no. 69.
- (166) See note (7) to Chapter I. There is only one extant copy of this poem, an 18th century facsimile in the library of Aberdeen University. The whole poem with a literal translation is given in Documents, no. 79 (c).
- (167) See Documents, no. 71.
- (168) See Documents, no. 72.
- (169) See Documents, no. 81.
- (170) See Documents, no. 82.
- (171) See Documents, no. 83.
- (172) See Documents, no. 75.
- (173) See Documents, no. 73.
- (174) See Documents, no. 76.
- (175) See Documents, no. 77.
- (176) These references to the later life of Mary are grouped under Documents, no. 84, under the appropriate date.

- (177) See William Kelly, op. cit., pp. 161-182.
- (178) See Documents, no. 85.
- (179) See The Faculty of Advocates in Scotland 1532-1943 (edited Sir Francis J. Grant), (Scottish Record Society 1944), p. 4. See also A Diary of the Public Correspondence of Sir Thomas Hope of Craighall (The Bannatyne Club, 1843), p. 183 - '22 Decr. 1642. Mr John Alexander admittit advocat, quho being vnknawin to me befoir that present moment, expressit his respect in geving me publiklie thanks'.
- (180) See Charters and other Writs Illustrating the History . . . of Aberdeen (as cited), p. 412, where it is stated, quoting from a Minute Book, that Alexander died on 21 March 1661.
- (181) The facts relating to the later life of Marjory are summarised in Documents, no. 86.

- (177) See William Kelly, op. cit., pp. 161-182.
- (178) See Documents, no. 85.
- (179) See The Faculty of Advocates in Scotland 1532-1943 (edited Sir Francis J. Grant), (Scottish Record Society 1944), p. 4. See also A Diary of the Public Correspondence of Sir Thomas Hope of Craighall (The Bannatyne Club, 1843), p. 183 - '22 Decr. 1642. Mr John Alexander admittit advocat, quho being vnknawin to me befoir that present moment, expressit his respect in geving me publiklie thanks'.
- (180) See Charters and other Writs Illustrating the History . . . of Aberdeen (as cited), p. 412, where it is stated, quoting from a Minute Book, that Alexander died on 21 March 1661.
- (181) The facts relating to the later life of Marjory are summarised in Documents, no. 86.



## The Origins and Development of George Jamesone's Art

(1) Vanson, Bronckorst and some native painters

The obscure and fragmentary nature of the history of easel-painting in the later decades of the 16th century in Scotland has been discussed in Chapter I. Easel-paintings, whether produced in the country itself, or brought in from England or abroad are isolated phenomena, or so it now seems. There is no hint of anything that could be called a developing tradition, either native or otherwise, and no coherent picture can be traced. From the fragmented appearance of the period, however, two personalities do begin to assume a certain form, one almost exclusively on the strength of documents, but the other supported by real pictorial evidence: Adrian Vanson and Arnold Bronckorst. Vanson can perhaps be seen as typifying a deliberate encouragement of painting by the Council of Edinburgh. On 30 December 1585 he was freely admitted as a burghess 'for guid and thankfull seruice to be done to the guid towne', and also under the express condition that 'he tak and instruct prenteeses'.<sup>(1)</sup> Vanson also appears to have received royal patronage, for there is a record of him being paid for a miniature of the king which was fixed to a gold chain made by the royal jeweller George Heriot.<sup>(2)</sup> In view of this

connection it just conceivable that he is the 'Abrahame Vansoun flemyng goldsmyth' who, having been naturalised, was made a burgess of Edinburgh in February of 1587<sup>(3)</sup> - though the difference in name cannot be overlooked. There was certainly at this time elsewhere, though it does not seem to have been the case in Scotland, a good deal in common between the crafts of the goldsmith and the painter, Hilliard in England being an outstanding example.

There are very few clues to the nature of the painting that Vanson practised. He had been in the country some years before his burgess-ship, as an entry in the Accounts of the Treasurer under June 1581 shows.<sup>(4)</sup> On that occasion he was paid £8. 10. 0. for two pictures which were sent to Theodore Beza at Geneva. In the year previous to this payment Beza had brought out his Icones<sup>(5)</sup> which contained woodcut portraits of some of the heroes of the Reformation. As a frontispiece he had a rather stylised half-length profile of the young James VI (Plate 42) in armour which bears a fair degree of resemblance to later portraits of him.<sup>(6)</sup> The book also contained a portrait of John Knox (Plate 43).<sup>(7)</sup> Although the payment to Vanson was made in the year after the production of this book it was made 'conforme to ane precept', the date of which is not known but which must have been earlier, perhaps considerably earlier. It therefore seems quite feasible that Vanson's two pictures were of the king and Knox and that they

were sent to Beza for reproduction in his still projected work; the small sum involved implies that the paintings themselves were small.

One remaining piece of evidence enables the payment to Vanson to be interpreted slightly differently: this is a letter dated 13 November 1579 written by Peter Young, one of the king's tutors, to Beza. It refers generally to Beza's request for portraits of reformers and specifically to a portrait of Knox which has already been requested from a certain artist. He ends the letter: 'Quum hasce obsignarem commodum advenit pictor qui mihi una pyxide Buchananum et Cnoxum simul expressos attulit' - 'Just as I am signing this letter, an artist has opportunely come in, and brought in one box the likenesses of Knox and Buchanan.'<sup>(8)</sup> These then (and they also seem to be little pictures) may be the ones to which the payment to Vanson refers. However, as the court must have been interested for political reasons in Beza's theme<sup>(9)</sup> (the king's interest is referred to in the letter) it is quite conceivable that a portrait of the king had already been sent. This official interest would clearly explain why the payment to Vanson was made from the Treasury.

If the woodcuts say only a little about the nature of Vanson's art they are at least a glimmer of the type of activities in which he was involved. In the case of Bronckorst, there is a signed and dated work as well as others having



documentary and stylistic claims to being his work. He is firstly clearly identified in a Scottish context just prior to 1580 when he is recorded as having been sent to Scotland by Nicholas Hilliard and another painter, Cornelius Devosse, as their agent, in order to search for gold.<sup>(10)</sup> Although apparently ~~un~~successful he was prevented by the Regent, the Earl of Morton, from exploiting his discoveries, and as a result 'was forced to become one of his Majesties sworne servants at ordinary in Scotland, to draw all the small and great pictures for his Majesty'. This office was granted to him on 19 September 1581 'for all the dayis of his Lyvetime' and carried a yearly pension of £100.<sup>(11)</sup> He was however employed by the king a year before this. On 9 September 1580 he had requested payment of £64 for three pictures 'delyverit laitlie to his Hienes': these consisted of one of the king 'fra the belt upward', 'ane other' portrait of George Buchan<sup>an</sup> (which may mean a copy or that he had previously painted one), and a full-length of the king. The prices were, respectively, £16, £8 and £40. The Treasurer was ordered to pay this debt as well as the pension 'quhilk we have grantit him as ane gratitude for his repairing to this countrey',<sup>(12)</sup> which is rather like an echo, at a royal level, of the Council of Edinburgh's attitude towards Vanson.

Pictures painted by Bronckorst would however have remained unsupported suppositions but for the quite recent

discovery of a signed and dated example. This is the portrait called Baron St John of Bletso (Plate 44) which bears the autograph: AR (monogram) BRONCKORST FECIT 1578.<sup>(13)</sup> The aged head is painted with much refinement and an economy of tonal variation which relate it to the finest miniatures of the period. The skin stretches subtly on the bone and the drawing of the eyes is imbued with an understanding which is both anatomical and psychological. It is on the basis of this portrait, rather than the above document, that the small panel of James VI holding a falcon, in the Scottish National Portrait Gallery (Plate 45) can be attributed to Bronckorst.<sup>(14)</sup> In this the pigment of the face is slightly transparent, and there is some damage, but it has the same sensitive variation of tone and the same rather precise drawing: the line between face and collar, for example, has the same almost tender quality. Yet in the portrait of the king, the falcon, the belt at his waist and his right hand and cuff, are placed with a naturalness and painted with a richness of light and suppression of detail which has more in common with a large easel-painting than with a miniature. A painting which fits well into this stylistic context is the three-quarter length of the 4th Earl of Morton<sup>(15)</sup> in the same collection (Plate 46), the man with whom Bronckorst had treated for four months about the removal of the gold he had discovered. Morton stands by a table in front of a high, draped balustrade, beyond which is visible a pale green landscape.

Besides the correspondences of details of the drawing the picture has the same gentle gravity of mood as the two portraits already discussed. Morton's left hand, which is clasped on a sword-hilt, has a similar angular quality to that of James's gloved left hand; their right hands are formally almost identical: the index and little fingers are rather splayed, the two middle fingers drawn together. All the fingers share a sinuous plumpness tapering to their tips. These are in fact characteristics of the hand visible in the woodcut of Knox which it has already been suggested was done from a painting by Vanson, and it may well be that the styles of these two painters had a good deal in common.

It is not clear how long Bronckorst remained in Scotland. He may be the 'Arnolde' mentioned as an English painter by Francis Meres in 1598;<sup>(16)</sup> his official position and yearly pension cannot however be ignored. Vanson, of whom there is no evidence that he did indeed take and instruct apprentices, was dead before 6 July 1610 when his wife was granted an enquiry by the king into the debts still owed to Vanson, 'sumtyme our Painter'.<sup>(17)</sup> Even however if apprentices were not instructed, these two minor Netherlandish masters must have left in Scotland a residue of effect which would slowly prepare the ground for further developments.

And there is in fact a handful of existing portraits which have the appearance of a native Scottish development



of this tradition. Among the most interesting of these is a group at Oxenfoord of three small panels of heads which may have been cut from larger portraits; they probably represent Thomas Hamilton of Priestfield, father of the 1st Earl of Haddington (born before 1549) and two of his family, and must date from the first decade of the 17th century. The faces and collars contain a great deal of white pigment which has contributed to their preservation. The method of painting is most readily visible in that of Hamilton himself,<sup>(18)</sup> which shows the frail features of a man of great age (Plate 47). There is no indication of the head having been built up in glazes: instead, it is thickly and directly drawn with the point of the brush, the shadows and highlights interlocked in series of small zig-zag lines of paint. Forms are never implied, but, as in the curved wispy beard, almost scored in in groups of repeated outlines. Actual anatomy is not very clearly understood but there is an honest endeavour to trace the interplay of bone and flesh: though basically primitive this does in the end produce an image of moving quality. There is in this picture something of the bold textures of the decorator, the presence of light colours perhaps deriving from that craft; yet one can sense that basically the painter's ultimate aims were not all that different from Bronckorst's in his Baron St John of Bletso.

A painting of similar type, which could be by the same

hand, is that of James Murray (formerly at Polmaise Castle)<sup>(19)</sup> which bears the date 1610 (Plate 48). This again is representative of a native style which derives in some manner from the influence of foreign painters like Vanson and Bronckorst; one senses that it was probably done by a painter who was being required with growing frequency to turn to portraiture from decorative and heraldic work - this argument is supported by the relatively minor social status of the sitter. That the artist was this kind of painter is nowhere more evident than in the drawing of the hand clasping a glove, which is quite linear and formless and has more in common with something from a coat-of-arms.

Evidence of influence from a rather more mannered foreign tradition can be surmised, though not clearly traced, in a three-quarter length seated portrait of the inventor of logarithms, John Napier of Merchiston<sup>(20)</sup> (Plate 49). There is a diversity of parts and yet clarity in the composition in this portrait (dated 1616) which suggests something of more sophisticated Continental methods, though there is an inevitable lack of ease. The drawing of the hands shows a fair degree of understanding, and even have a roundness conveyed by a smooth gradation of tones which is not far removed from a certain aspect of Northern Mannerism. Yet, curiously, this form of chiaroscuro will be met with in the one substantial example of the work of Jamesone's master, John Anderson.

There is thus some knowledge of the kinds of painting being produced in the south of Scotland (and presumably actually in Edinburgh) before, and immediately after, the beginning of the 17th century just prior to the period of Jamesone's apprenticeship in the south. There is no comparable evidence for the north, meaning in effect Aberdeen, and what there is is of a purely curious or even grotesque interest. Pictorial representation was not by any means unknown and doubtless paintings were imported from the nearby Low Countries. The statues and paintings which are spoken of as having been in the Chapel of King's College were probably of this category.<sup>(21)</sup> Actual practice seems to have fallen almost wholly within the decorative tradition.

The type of painting done by John and Andrew Mellin (Melville) in Aberdeen in the first decade of the century has already been indicated (p. 38). Jamesone's links with another painter of this circle, Andrew Strachan have also been noted. Much of their work seems to have been repetitive and largely unimaginative, though one would wish to know more about the nature of the crucifix which John Melville painted for the younger laird of Gicht in 1604, and which brought upon the painter the wrath of the kirk session for 'the fostering of Idolatrie and superstition'.<sup>(22)</sup> Surviving examples of religious paintings, which may well have been done by one of these three, for they are clearly local, are the painted ceilings



in Provost Skene's house in Aberdeen.<sup>(23)</sup> These consist of large rectangular panels (surrounded by elaborate cartouches) containing scenes of the Annunciation, Adoration, Crucifixion (Plate 51) and Resurrection. There is some doubt about the dating of these paintings, but even if they are as late as the 1620s, they are clearly part of a longer tradition of bold, somewhat bucolic, narrative art with very distant roots in Renaissance painting. It seems more than likely that Jamesone was from an early age familiar with at least work of this type; this is given added weight by his connections with this circle and his apprenticeship with a painter of this school.

On the question of identifying the work of these north-eastern painters, the ceilings of Delgatie Castle near Turriff are particularly interesting.<sup>(24)</sup> These bear the initials 'J M' and the dates 1592 (or 3) and 1597; there is therefore a strong possibility that these were painted by the John Mellin (or Melville) who had been paid in 1587 for painting imitation tapestry in St Nicholas Church.<sup>(25)</sup> The ceilings of the bedroom are crudely but richly painted with heraldic devices, arabesques, an elephant and even sphinxes. Certain of the details here are also found at Crathes Castle, where the so-called 'Muse's Room' is dated 1599.<sup>(26)</sup> If not actually by Mellin, the work here was almost certainly done by someone from the same circle and, particularly on the 'Nine Nobles'

ceiling, it is interesting to see the development of a crude figural tradition (Plate 53). Especially in the hands and facial details of these full-length figures, there is a simplicity and surety of purpose which is not far removed from the style of the portraits discussed above. And one may even begin to detect traces of a loose, rather peremptory type of drawing that can occasionally be traced much later in the painting of Jamesone himself. (27)

(ii) John Anderson and Jamesone's training

Whether Jamesone's master John Anderson was capable of portraiture remains speculation, though what has been written above concerning the development of native portraiture would seem to suggest that he was. If the frequency of documentary references to him is any guide, <sup>(28)</sup> he appears to have been the outstanding decorative painter of his day. He was entered a burgess of Aberdeen as a painter on 6 October 1601; he presumably carried on his activities there or in the vicinity until his appearance in Edinburgh in 1611. It is intriguing that the two records of him in the years 1611-12 concern the painting of the shutters of a public clock, and his acquisition of George Jamesone as an apprentice.

The relationship between Anderson and Jamesone seems to have been quite flexible, totally lacking that rigidity that can be read in Jamesone's father's indenture of some forty years before. <sup>(29)</sup> Although the late age of Jamesone's entry is surprising, the fact that the son of a mason was to become a painter probably appeared less so at the time, as painters and indeed carvers had always belonged to the same incorporated gild as the masons.

It may be that the indenture was little more than a disguised business relationship and the likelihood of a family



relationship between them has already been noted. <sup>(30)</sup>

Anderson's residence in Edinburgh seems to have been spasmodic. His disagreement with the Privy Council over his activities at Strathbogie (Huntly Castle) has also been considered, and one may note a certain awkwardness of character in this episode. There are now only the merest traces of painting at Strathbogie but a decorative scheme was still visible in 1780. A description written in that year almost certainly gives a clue to the nature of Anderson's work there: '. . . their curious ceilings, are still preserved pretty entire. They are painted with a great variety of subjects in small divisions: a few lines of poetry underneath each, describe the subject of the piece. In these the virtues, vices, trades and pursuits of mankind, are characterised by emblematical figures, which though not the most elegant, are expressive. In the chamber which was appointed for a chapel, or place of worship, the parables and other sacred subjects are represented in the same style'. <sup>(31)</sup> This description suggests a good deal of figural work and the last item (Huntly was a Catholic) is particularly interesting. If a date in the 1620s is accepted for the religious paintings in Provost Skene's house in Aberdeen, the possibility of Anderson having painted them must be quite strong.

The work in Edinburgh Castle which, according to the

Privy Council, required 'so quick and present dispatche and expeditioun' was undertaken by Anderson before any legal remedy was necessary: some of it still survives. Above the lower panelling on the west wall of the small birth-room of James VI, and rising some feet to the ceiling is a vigorous depiction of the royal arms of Scotland (Plate 54). The vitality of the normally remote unicorns is marked, as is the emphatic and smooth use of chiaroscuro on their bodies. It may be rather stretching the evidence but it is the same treatment of light and shade that has already been remarked on in the portrait of John Napier, painted in the previous year. The rectangular coffers of the ceiling are decorated with painted thistles, crowns and royal initials, while the remainder of the frieze bears bold, almost baroque cartouches, one of which, that on the south wall, carries the date of the king's birth: 19:IVN11. (Plate 55).

For this particular part of the exercise Anderson was paid £100. He was also paid a much smaller sum for 'marble dures and chimnays', that almost universal deceit stretching back at least to the 12th century. In such a purely abstract use of paint as this type of painting called for, could Jamesone, who must at some time have done similar work, have begun to discover a larger talent?

Working with Anderson, and certainly his equal in status,

were two other painters whose names recur in the Master of Work's accounts, James Workman and John Sawers, each of whom also produced a royal-arms, Workman's apparently outside, above the inner gate.<sup>(32)</sup> It is interesting to note the materials and colours used: oil, skrows (clippings of parchment to make glue), paper and flour, indigo, 'vergus', 'orpament', 'rois aparice', and two horse loads of chalk.<sup>(33)</sup> It is at this level simply the world of the interior decorator, yet Workman was also the Marchmont Herald<sup>(34)</sup>; and, towards the end of his active life we find Anderson in a relationship of real intimacy with Sir John Grant of Freuchie for whom he had done, and later in 1634 was about to do again, decorative work at Ballachastell near Inverness.

In this latter context it is tantalising to be not quite clear if the four portraits mentioned in their correspondence, and which Anderson was cleaning (and perhaps restoring?) were actually Anderson's own work. Anderson was to outlive Jamesone. His wife died a few days after Grant of Freuchie had written in such friendly terms to him, but he himself was still alive in 1649.

If the conclusion seems more and more inescapable that at least some of these decorative painters were on occasion producing portraits, there is from the year before Jamesone's apprenticeship was due to end (the same year in which a portrait



by him can be identified) a picture which it is difficult to see coming from any ambit other than theirs. This is the three-quarter length of Sir Duncan Campbell of Glenorchy (Plate 50) which has the date 1619 below the prominent coat-of-arms painted against the background. (35) There is an implacable firmness in the manner in which the facial features are almost harshly drawn in: what is lacking in knowledge is compensated for by a good eye; and if the creams, pinks and oranges of the face show an almost heraldic interest in colour for its own sake, they certainly do not lessen the strength of expression in the face of this aged but gleaming man. The sitter is best remembered for his barbaric treatment of the Clan McGregor, but there is evidence to show that he spent some time on the new arts of civilisation and that he had some paintings in his castle at Finlarg. (36) Looking forward, his son was to spend, for the times, vast sums of money on the decoration of his houses and was to be Jamesone's principal patron in the mid and late 30s of the century.

A training in such circumstances may account for the inadequacies in actual technical procedures which most of Jamesone's works now exhibit. Whatever his medium was, it had a frailty which is probably the main contributory factor to the thin, rather watered-down appearance which most of his paintings now have. Indeed the flattened, rubbed nature of

particularly the shadow areas of the faces in his portraits is now something of a distinguishing characteristic. It is one factor which points emphatically against any proper training in a Netherlandish school. If he had had such a training it is difficult to believe that, whatever their subsequent treatment, some of his paintings would now be in such a disastrous state.

The distinction between oil paint and the tempera used by the decorative painters seems to have been well enough understood by them, though oil paint always seems to be used for outside work. Jamesone may have attempted some inexplicable combinations of these types. If for instance soap is added to tempera to improve the emulsion the resultant mixture will remain permanently soluble in water.<sup>(37)</sup> It is also conceivable that Jamesone used a gouache-like tempera which he finished off by rubbing linseed oil onto the surface; in subsequent cleanings soap and water would penetrate this to produce the rubbed effect. A connection between the type of painting done in Cullen House and Provost Skene's house (discussed below), where a distemper-type beginning is followed by glazes of a resinous type, and the method employed by Jamesone has also been suggested; this would apparently tend to be removed as a whole by cleaning agents. An implication of this is that Jamesone's paintings might originally have been much brighter in colour.

If however Jamesone did use some such method, he also apparently used a pure oil-painting technique in pictures like the Mary Erskine, Countess Marischal (no. 9) and the Marquess of Montrose (no. 25). (38)



(iii) Influence of an unidentified painter flourishing  
1622-1628

It is difficult to gain a very clear impression of Jamesone's activities in the years immediately following the official completion of his apprenticeship in 1620. From the first half of the decade there now remains a mere handful of portraits, mostly in rather equivocal condition. The earliest of these is the Sir Paul Menzies of 1620 (no. 1, Plate 2). It is a stiff, certainly provincial portrait with the head placed centrally, the background an unconsidered wilderness. The probably rather later portrait of Robert Gordon of Straloch (no. 4, Plate 3) is of quite the same type, except for the ambitious introduction of the sitter's right arm and hand, a feature which Jamesone was later (to normally) avoid. It is possible to see some tenuous similarity to the paintings of the same period of Cornelius Johnson but this may be little more than a shared hesitancy in interpretation; there is in 1620 a distinct Dutch quality in Johnson's work<sup>(39)</sup> which is not visible in Jamesone.

The purely local, north-eastern quality of his painting is emphasised by the portrait of James Sandilands (no. 2) dated 1624, yet to the following two years belong the full-lengths of the Earl of Rothes (no. 6, Plate 5) and the Countess of Rothes with her daughters (no. 7, Plate 6) which are basically

Mytens-like arrangements; the pose of the former, despite its crudities, is the same as Mytens's portrait of the 1st Duke of Hamilton in the Tate Gallery (Plate 60).<sup>(40)</sup> It may be therefore, that Jamesone's increase in sophistication from this point on, is owed to an increasing knowledge of what painters like Johnson and Mytens were doing in the south, but there is evidence of a more pervasive and more likely influence from another, so far unnamed painter.

Though it may be difficult to reach firm conclusions as to the extent of this influence it is important to try and pin down the personality of this painter, for some of the most interesting portraits of Scottish sitters in the mid-twenties came from his brush. If not actually painted in Scotland there is every indication that they were immediately brought into the country. It is equally important to attempt to define his oeuvre and its quality for many of these pictures have for long been traditionally attributed to Jamesone.<sup>(41)</sup> (A short catalogue of these paintings, seventeen in number, is placed as an Appendix at the end of the main Catalogue.)

Though the first consideration leading to the isolation of these paintings has been stylistic, full support is provided by more measurable characteristics. In size all these pictures fall into two categories: the head and shoulders portraits all approximate closely to 'head size' canvases, that is, 24 x 20 inches, while the three-quarter lengths are

close to that size known as 'small half-length', that is 44 x 34 inches. Though a few of Jamesone's portraits are near the former size this seems usually due to reduction. The second size seems never to have been used by Jamesone. (42)

These pictures also have in common the calligraphy and form of the inscriptions. The usual form is the word 'AETATIS' followed by the number of years with, centred underneath, the year, the digits widely separated so as to take up almost the same length of line as the first line. The word 'SVAE' is on occasion introduced in the first line with the result that the year on the second line is stretched even farther. The first line is usually punctuated with a period above the base line of the two words and midway between them: occasionally a double or triple period occurs at the end of a line. The letters are always upright block, and the impression of the initial 'AE' (in monogram and twice the height of the other letters) is also an upright one. There are on the extremities of each letter characteristic spiky serifs, always particularly pronounced on the letter 'S'. While the digits have no serifs, except for the suggestion of a horizontal one on the top of '1', they always taper markedly at their ends to a sharp, fine point, the initial '1' of the year being extended far below its base line and curving away to the left (see Plates 67 to 71).

For reasons that will appear below, the two key pictures



are the three-quarter length of the 3rd Earl of Winton at Traquair, dated 1628 (Appendix to Catalogue, no. 13, Plate 63); and another three-quarter length of the same sitter with his two sons, at Keith Hall, dated 1625 (Appendix to Catalogue, no. 4, Plate 64). Though the former is rather badly damaged in places it shares with the latter, which is the most complex of the group, what can only be described as a tense immobility. In each an axis of intense, compact shadow runs from just above the left eye-socket down the side of the nose, and down the left half of the beard. The heads have a very pronounced diagonal tilt, the eyeballs rather hooded, the lower lid rather straight. In each picture there are dull pink draperies with deep gold fringes in the top corners.

The portrait of Winton and his sons may be described as immobile (indeed 'ineloquent' in the sense given to this word by Berenson) but it has both a surface richness and a power to move. The rather stiff right arm of the father and the just sufficiently articulated hand, which protectively clasps the shoulder of the younger child, is both a physical and emotional extension of the gravity of the father's expression; but the left arm and hand, foreshortened and partly covered by a cloak, conveys a degree of support back from the elder son to the father. This child's doublet is the same dull crimson as his father's, but broken by a vermilion cloak across his left shoulder; the younger child's is grey and blue with

embroidery and he childishly holds up a carnation. There is also a subtle differentiation in the tone and texture of the faces. The pigment on Winton's face is rather thick, the brushwork rather slow and decisive, and with the dark tones already referred to. On the other hand, the children's faces are in a high key, the pigment lighter and the handling much looser. The figures, although set in a shallow niche, are illumined by a strong light source which quite sharply picks out the lace, braidings and ribbons of the costume.

The structure of Winton's head in this last portrait is very closely paralleled by the head and shoulders portrait of the 6th Earl of Buchan on loan to the Scottish National Portrait Gallery (Appendix to Catalogue, no. 17, Plate 65). The forms have a similar compactness, the line of the right jaw and the inside edge of the collar made up of a series of small transverse brush strokes tightly knitted into one another. This is a feature to be found in many of the group. The tendency to hood the eyes by painting the upper lid in the form of a stretched curve is marked, both here and in the damaged portrait of the sitter's son, the 7th Earl of Buchan (Appendix to Catalogue, no. 12); again, it occurs in the portraits of the Marchioness of Hamilton (Appendix to Catalogue, no. 7, Plate 66) and in the portrait called Lady Yester, at Yester (Appendix to Catalogue, no. 14). This last, dated 1628, is in especially good condition and clearly shows the rather dry use of paint favoured by this

painter, especially in the wispy highlights of the hair, painted on a darker ground: this is also especially noticeable in the elder Buchan portrait.

All these pictures have a weight of pigment not found in Jamesone, which enables textures to be explored in a way never attempted by him, even allowing for the damages his paintings have undergone. They are high-keyed, by comparison, which allows detail to be explored, yet they rather lack physical atmosphere, a quality which Jamesone, with his much freer handling was to attain easily in his better works. Finally, they may be said to have an authority, or even a slightly dogmatic view of character which Jamesone replaces by a simpler vision of human personality.

Before assessing his influence on Jamesone, an attempt should be made to identify the artist. His mode has clearly grown from the Miereveld tradition, whose simple compositional devices and sobriety he shares. His understanding of form is not so assured as Miereveld's and his insistence on detail is comparatively reactionary; it is noteworthy that the recurring device of the fringed curtain is not found in the work of the Continental painter.<sup>(43)</sup> It does however recur frequently in the work of Marcus Gheeraerts, for example in the portrait formerly called the Countess of Pembroke in the National Portrait Gallery;<sup>(44)</sup> and a similar use of a drape is found in the portraits of Sir Henry Savile<sup>(45)</sup> and Richard Tomlins<sup>(46)</sup> (dated



1628, see Plate 61) in the Bodleian Library at Oxford. It is indeed instructive to compare certain other details in the full-length Savile with similar features in the three-quarter length of the 1st Earl of Haddington, also in this group (Appendix to Catalogue, no. 2). The disposition of mass and light is the same, and the drawing of the hands is very close, especially the manner in which, in each case, the right hand clasps the gloves. The Haddington, though competent in a rather Dutch sense, lacks the extreme sensitivity with which Gheeraerts, at his best as he is here, paints the face and subtly probes character. Nevertheless, these two pictures have many points of contact, and from these considerations a figure tends to emerge who may have partly trained in Holland, but at some time had passed under the influence of the younger Gheeraerts.

The pictures in question are all dated between 1622 and 1628: none with similar characteristics has been found to fall outside this period. Perhaps significantly, in view of what has just been written concerning Gheeraerts, the earliest dated in the group is a probably posthumous copy of a Gheeraerts portrait of the 1st Earl of Dunfermline (Appendix to the Catalogue, no. 1). The original is dated 1610, in Gheeraerts's typical script: in the copy the inscription has changed into the characteristic one of the painter under discussion, and the details updated to 1622, though the sitter remains precisely the same age. In the copy, fringed curtains have been introduced

in both top corners.

Like Dunfermline, the other sitters are almost exclusively figures who had places at the Court in London, and are frequently recorded there. An account book<sup>(47)</sup> kept personally by the 3rd Earl of Winton between 1627 and 1630 contains payments which must have been made in London, though others are concerned with his newly built house of Winton. Unfortunately, the two entries which are relevant here, fall among payments made in both Scotland and England. The first reads: 'Item gewine to Adame the painter for my Lord Erroll, my Lady Hay, and James Maxwells portraits, 86 lib. 13s. 4p.'. The second, which follows a payment for plasterwork ceilings at Winton, and precedes one made to the keeper of the monuments at Westminster, is: 'Item gewine to Adame the painter for my aune portraitte gewine to my sister, 40 lib.'. Both payments seem to fall somewhere between 10 February and 2 July 1628. On the strength of the two portraits of Winton already discussed, the only known portraits of him, it is difficult to avoid connecting this painter with them. The latter payment also suggests a painting larger than head and shoulders (for which Jamesone was charging £20, framed, in the thirties). There is therefore good reason to believe (and this gains some support from a possible provenance) that the portrait now at Traquair which is dated 1628 is the picture of himself which he gave to his sister.<sup>(48)</sup> The artist however remains elusive. Can one

posit a painter of Netherlandish origin working in London who for a short period had a corner in Scottish sitters there? Or a painter with the kind of training indicated, working in the Scottish field where Jamesone had just begun to harvest the growing demand for portraiture? There appears to be no other category of record in Scotland concerning him. (49)



(iv) The progress of Jamesone's painting  
between 1625 and the early 30s

Whether or not Jamesone ever had any actual contact with the '1622-1628' painter, it seems very probable that he had knowledge of his work. After the very little that can be gathered of his style in the first few years of his career there seems from 1625 to be a rather subtle shift away from the provincial type of portrait to something rather broader in outlook. This, as noted above, is first evident in his full-length portrait of the 6th Earl of Rothes (no. 6, Plate 5) painted in 1625 where, despite his perhaps widened horizons, Jamesone carefully records himself as 'Abredonensis'. Though the extremely awkward pose is of the kind favoured by Mytens, the drapery seems to be an attempt to fill out the picture space in the way that the '1622-1628' painter did. This is even more marked in the companion picture of the Countess of Rothes with her daughters (no. 7, Plate 6) painted in the following year, where the drapery is of (the exactly) same type, though the general disposition of the interior is rather reminiscent of Gheeraerts. The linking of the figures and the expression of family tenderness does seem to derive from the picture of Winton and his sons, painted in the previous year, and the drawing of the little girl on the right who grasps her mother's hand corresponds quite closely to the boy on the left of the Winton picture. There must also have been at one time a

comparable surface richness, but both Rothes pictures are now very badly damaged. Finally, the portion of stained glass window on the left of the Countess of Rothes and the series of small pictures (eight portraits, and what seems to be a depiction of Rinaldo and Armida) on the rear wall, which the window illumines, would seem to derive from a knowledge of Dutch interiors, perhaps of the type of the picture dealer's room.

That Jamesone had undergone some such influence about this time which cannot be specified, is further suggested by one of his finest pictures (probably partly so because one of his best preserved), the Mary Erskine, Countess Marischal (no. 9, Plate 9) which was painted in 1626. It has undertones of Netherlandish vision which give it a feeling of atmosphere and even a sensuous quality which, for a moment, almost bring it into the mainstream of European art. There is an inevitable comparison here with the sensitive, unpretentious head and shoulder portraits of Cornelius Johnson, but finer technician as Johnson was, the comparison does not quite do Jamesone justice. Johnson's portraits at this period are curiously circumscribed, as though he were quite willing to accept the limitations imposed upon him by the class which patronised him. Indeed, they are often physically circumscribed, the sitter placed plaintively behind a painted oval frame, an illusionist but certainly not a realist device. <sup>(50)</sup> This device had been used equally unmeaningfully by a contemporary of Johnson's, the Englishman

John Souch in his portrait of George Pulestone in the Tate Gallery<sup>(51)</sup> (Plate 57). In this the extraordinarily bright, smooth finish of the subject has the effect of seeming to pull him in front of the marbled frame. And even when used by a genuine realist like Sir Nathaniel Bacon, where in his Self-portrait (Plate 59) of the early twenties<sup>(52)</sup> he paints the oval opening as though chipped slightly on its edges, it still has the effect of divorcing the sitter from a real ambient light and atmosphere.

This form was apparently either unknown to Jamesone at this period or else he had no use for it. In the Mary Erskine there is scarcely any sense of the sitter being in one world and the spectator in another. There is also a suggestive interplay of shadow and accents of light, both between the parts of the figure and between the sitter and the background which brings the vulnerability of this rather plain woman, and even her place in time, immediately into the spectator's consciousness.

This freedom from too great a concern with surface realism and from one of the conventions of the time had perhaps even more individual and interesting results in the portrait of the young Montrose, painted near the end of 1629, virtually on the eve of the subject's marriage (no. 25, Plate 12). The picture is, unusually, on panel and is in surprisingly good condition, though the pigment has become somewhat transparent.



An immediate impression is of a quite loaded brush handled with audacious freedom. The face is 'drawn' in paint, the brushstrokes following the forms in intermingled series of pink and cream lines, merging with subtlety into the shadows on the left half of the sitter's face. The drawing can scarcely be faulted in its ability to convey a vivid face, often by the merest suggestion; it only hardens into emphasis where absolutely required, as in the sharp inside edge of the right nostril. The hair is a brown/olive extension of these forms, its soft texture conveyed by the slightest of highlights. In the collar and in the doublet there is barely a hint of seeking out detail for its own sake. And though the background lacks any concrete detail it is divided by an almost casual pale ochre light, running from just above the head down to the left shoulder, which, though not really explicable in terms of the light source, has a rightness in tone and in placing which turns the slightly smiling face into immediate focus; and, as in the Mary Erskine, the sitter is placed credibly in space, and also in time.

This last point is a considerable claim to make for any painting and implies a power of understanding found in only painters of high rank. Yet on comparing this portrait with others of the period, produced in a similar context, the impression is certainly not eradicated. The freshness and quite individual manner of Sir Nathaniel Bacon, which in a

very real sense inaugurated (despite the obvious Utrecht influence in his painting) a more or less new and native manner of painting in England, is undeniable. Yet the self-portrait already mentioned has an almost cloying (admittedly vigorous) wealth of detail. This was Bacon's taste, for patronage was not involved. It is a clear, unblinking view of the physical world; but was it perhaps slightly reactionary in terms of methods? None of this can question the strength of his vision, manifest in a few works and cut off in 1627.

The freedom from tradition which can be seen in the Montrose is further emphasised when it is compared with the 6th Earl of Buchan by the '1622-1628' painter (Plate 65). Here the solution-seeking of the Montrose is replaced by a more certain, more authoritative style; it is a portrait of some depth but it lacks the vivid suggestiveness of Jamesone's portrait. Paradoxically, it may well be that Jamesone was influenced by this picture, for it is compositionally very much of the same type, and the methods of conveying recession in the foreshortened sides of the faces are very similar.

A painting like Cornelius Johnson's little panel of an Unknown Man in the Tate Gallery<sup>(53)</sup> (Plate 58), which must date from a year or two later, does superficially seem quite close to the Montrose: the handling is free and the method of drawing into the facial features does seem similar. Yet the handling has a greasy directness and the drawing has a

rather schematic simplicity which fail to convey anything but the most direct message; and the collar is painted with a startling degree of detail which is quite old-fashioned and throws the picture out of balance.

These minor claims for Jamesone must now be balanced against his curious tendency to regression. The calm, precise insight of the Mary Erskine, the gentle directness of Montrose, were scarcely to be repeated. Perhaps initially, lack of a clear tradition and a scarcity of competition had advantages in allowing Jamesone to develop his own vision; but quite soon this led to carelessness, a result partly of overproduction and partly of missing that firmness of purpose which a tradition can supply.

To just a year or so after the Montrose belong the portraits of an Unidentified Man (no. 32, Plate 17) and Lady Binning (no. 31, Plate 16) at Oxenfoord. The formulae are so similar that there can be no question of their authorship; in the male portrait, despite the similarities imposed by the costume, there is the same compositional outline running round the figure from arm to arm, through the pronounced curve on the rear of the head. The light spreads from exactly the same point, the shadows fall in precisely the same places, with the same emphasis. Yet, allowing for the inferior condition of the Unidentified Man, there is a creeping gaucheness in the drawing, a carelessness of relative proportions, which weakens the effect. In the Montrose one can sense a delight in the few vagaries



of the costume: the minute upward curve of the crisp lace on the edge of the collar, the loop in one of the two band-strings, the stiff creases between breast and arm with the consequent slight misalignment of the body slash, and the way in which light and shadow relate in the deep openings on the sleeves. On the other hand, in the Unidentified Man, it seems that even originally the costume must have been painted with a lack of excitement: the slashed openings on the doublet are little more than white lines, each given the same emphasis, and this has the effect of bringing the more distant arm too near to the picture plane. This adds considerably to the awkwardness which this arm, cut off just above the inside of the elbow, tends always to have in portraits of this format.

The Lady Binning also illustrates this tendency, and quite forcibly if it is compared with Mary Erskine. Her costume completely lacks the interesting surface and colouristic richness of the latter; and the more complicated nature of the lace collar and fill-in, which cover the breast and shoulders, has deceived Jamesone into broadening the shoulders unnaturally, a tendency that was to recur in quite a number of later portraits.

The manner in which the vision of the two earlier portraits has been watered down in these two later ones demands some explanation. At a personal level the evidence is perhaps too slight to draw any conclusions: in any case,

these were years of hope for Jamesone, with marriage and his first three children still alive.<sup>(54)</sup> Montrose, and almost certainly Mary Erskine (wife of the Earl Marischal who had a house in the town) were painted in Aberdeen - indeed the Montrose may owe some of its vigour and directness to the clear possibility that it was painted rapidly during the three days<sup>(55)</sup> of the subject's visit to Aberdeen in early November of 1629. However, the history and possible identity of the latter two suggest that they were painted in the south of the country, and before Jamesone had in any way established himself there. It may be that the fall in quality is explicable in terms of distance from his normal materials and the fact that he was peripatetic. From the point of view of patronage there is no reason to believe that Montrose and the Countess Marischal would demand more 'style' than the others, though their possibly rather higher social status (certainly in Jamesone's own eyes) may have played a part.

That the reasons for this variation in quality were external rather than internal is borne out by the portrait of Patrick Dun (no. 37, Plate 18) which was probably painted in 1631. Skinned and transparent as it now is, this portrait nevertheless has a brooding power which looks forward to some of the striking statements of character in portraits painted about 1636 or 1637, such as the Earl of Southesk (no. 114, Plate 30) or the Earl of Menteith and Airth (no. 95, Plate 26).

Indeed the forms would seem originally to have been put down on the panel with such precision that even now what remains of them is sufficient to imply what has disappeared behind a curtain of exposed wood-grain. Dun was personally close to Jamesone and this intimacy may well have called forth the deeply felt portrait that this must originally have been. It is of course seen to be a rather provincial portrait when one tries to make wider comparisons; it has much in common with portraits like Gilbert Jackson's Robert Burton in Brasenose College, Oxford, which is dated 1635.<sup>(56)</sup> Jackson may indeed be seen as an English equivalent of Jamesone but he must have had experience of developments in London,<sup>(57)</sup> which only slowly filtered through to Jamesone, or were known fleetingly. Yet by comparison with the Patrick Dun Burton is little more than a sprightly effigy.



(v) Edinburgh, 1633

Though Jamesone's surviving pictures are probably quite a small fraction of his output, it is perhaps permissible to draw a general statistical conclusion from those painted before 1633, after which year his activities began to radiate rather more from Edinburgh than Aberdeen. The vast majority of these are of the northern nobility, while a handful are minor lairds or academic figures with whom Jamesone had personal links. The most obvious exceptions are the three pictures belonging to Lord Stair which are probably of members of the Haddington family (nos. 31 - 33); and another group of three consisting of portraits of Sir Thomas Hope, the Lord Advocate (no. 18, Plate 11), his son Sir John Hope (no. 20) and his daughter-in-law Margaret Murray (no. 22). All of these were almost certainly painted in the south of Scotland, where Jamesone's reputation was presumably spreading. Hope was the son of a leading Edinburgh merchant; he rose quickly in the law and by the late 20s he had acquired a position of great influence in the realm, and also in the affairs of Edinburgh. Interestingly, in the present context, he acted for another denizen, like himself, of the Cowgate in Edinburgh, Thomas Hamilton, 1st Earl of Haddington (a former Lord Advocate) when the latter was negotiating the purchase of the lands of Tynninghame in the late months of 1627. Haddington (while

(58)

(59)

still Lord Melrose) had had himself painted in 1624 by the painter active between 1622-28 (discussed above) who, as has been suggested, may well have been active in London. On becoming sole Lord Advocate (the position had been shared in 1626) Hope, whose horizons were narrower, had himself painted by Jamesone. When in 1638 he records a sitting for an untraced portrait,<sup>(60)</sup> he calls the painter 'William' Jamesone, the name of Jamesone's brother who had practised as a writer in Edinburgh. As the contents of the latter's library indicate,<sup>(61)</sup> William was a man of considerable breadth of outlook and capable of making some impression on Hope. Hope's slip is perhaps the clue as to how Jamesone came into his orbit and as a consequence Edinburgh, and perhaps also how he took up his relationship with the Council of Edinburgh.<sup>(62)</sup>

Jamesone's labours for Edinburgh in the town's preparations for receiving Charles I to the land of his birth, where he was to be crowned King of Scots, must have added greatly to his contemporary fame, though the array of 'fancy' monarchs now has little aesthetic interest. The fact that he was able to undertake the work serves as a reminder that he had grown from the decorative tradition and that he indeed still had contacts with decorative painters. It remains curious however, to see someone who was capable of producing such a 'modern' portrait as the Montrose, regressing to paint the bright, vapid images that these monarchs are (or more accurately, were)-

see Plates 19 and 20.

Such series one normally associates with the more primitive stages of portraiture. Of the few surviving easel-paintings of the 16th century which are probably by Scottish painters, some of the more notable are those comprising the set of small panels of the first five Jameses. (63) They are quite impersonal but not by any means entirely linear in style (Plate 75); their surface textures and colour tend to associate them with herakic painting, but a certain understanding of three-dimensional form is present. They seem to date a few decades later than the date of death of the latest of the subjects, James V in 1542, and derive perhaps from manuscript illuminations. That they had antecedents is quite obvious in the case of James III (discussed in the Catalogue, after no. 64). Were they perhaps part of a much larger series, extending the national history well beyond the reaches of memory? How do they relate to the 'effegies of noble men and wemen' which decorated the streets of Edinburgh in 1579 at the entry of the boy James VI? Their size and lack of carrying power might seem to rule this out, but the minute scale of burghal life at the time should not be overlooked.

One may look for a parallel in the example of Daniel Mytens having to produce for Charles I portraits of Margaret Tudor, James IV and Mary Queen of Scots; (64) even Van Dyck was obliged to devise a portrait of James VI from a Van Somer



prototype.<sup>(65)</sup> These, with the apparent exception of James IV,<sup>(66)</sup> were full lengths; they were also full-blooded images in a sense that the vast majority of Jamesone's decorations were not. In the final analysis Jamesone's monarchs, or more precisely those of them which seem to be pure invention, have much more in common with the tempera decorations of ceilings in the larger Scottish houses. These simple faces with their long curling moustaches and staring eyes have far more in common with the nine full-length nobles astride the ceilings at Crathes (Plate 53), or the mounted monarchs rearing above the blue fields of the ceiling at Stobhall<sup>(67)</sup> (Plate 56). Their vermilion or pale green draperies with accents of cerulean belong so much more to the heraldic painters' repertory of effects, that Jamesone's use of chiaroscuro seems almost an intrusion. The armoured heads and bodies of some of these kings are quite surprisingly close to the 'parochial-classical' warriors who besiege Troy on the coved ceiling of Cullen House<sup>(68)</sup> (Plate 52); and this strain of classical imagery was strongly present in the general presentation of the pageants and decorations that welcomed the king.

The tantalising records of a servant of Jamesone's working for the space of twenty days on the scaffolding erected in the king's gallery of St Giles, and of a John Levingstoun supplying books of gold-leaf and varieties of oil-paint,<sup>(69)</sup> would seem to suggest that Jamesone had helpers

in his part of the undertaking. This would not be surprising, as at this time the number of monarchs credited to Scotland was 110 and the mystic significance could not be realised only by a selection. Yet Jamesone's hand is perfectly in evidence in the remaining twenty-five, which may either mean that he did in fact provide them all himself (hence the 'extraordiner paynes' for which he was paid) or else that only those from his own hand were preserved. However, the payment of sixty dollars, about £168, made to Jamesone on 23 August 1633<sup>(70)</sup> seems unlikely to be the whole payment, for even for twenty-five pictures this represents a remarkably low price per painting - about half of what he charged Sir Colin Campbell in 1636 for an unframed waist-length portrait. The nature of the work makes this just feasible.

On the same occasion and for the same reasons other painters were active in Edinburgh, but under the jurisdiction of the Master of Works - from the frequency of their names in the records they were the leading decorative painters of the day.<sup>(71)</sup> One can now only guess at the nature of their work, but there was certainly feverish activity in the Castle and in the Palace of Holyroodhouse (which was in the burgh of the Canongate). John Anderson painted the council house at Holyrood, for which he was paid £290;<sup>(72)</sup> he was also paid a further £116 for 'bywarkes . . . besyde', which is annoyingly vague. In April and May John Sawers was being paid on a

similar scale 'for paintrie work done be him at the castell of Edinburgh';<sup>(73)</sup> while Robert Telfer was active in the cold rooms of Holyroodhouse, where, between 22 April and 20 May, he was provided with five loads of coal.<sup>(74)</sup> In early June James Workman was paid for 'giltting painting and furneisching of gold and oyle to ellevine double badgis gilt on both sydes and also for quhytting and grayng of four rowmes in my Lord Marqueis luidging (in Holyroodhouse) and for giltting of nyne theanes . . .'.<sup>(75)</sup> Also involved, though probably to a lesser extent, were Mungo Hanginschaw who was brought from Glasgow<sup>(76)</sup> and Valentine Jenkin, who was an Englishman.<sup>(77)</sup>

These painterly preparations were not confined to Edinburgh, for the king was due to visit the other royal palaces. At Linlithgow for instance, although one cannot envisage the end product, the whole action can be followed in rather touching detail:<sup>(78)</sup> a boy carries a letter to Edinburgh, to summon the painter Alexander Law. Earlier in the year Law had been paid by the Council of Edinburgh 'In Arles (that is, earnest-money) to attend the penting of the staiges'.<sup>(79)</sup> He now arrived at Linlithgow to paint the king's throne. It is interesting to note that all his materials were provided by the John Levingstoun who supplied Jamesone's assistant when working in the king's gallery at St Giles. These materials included twelve ounces of 'best blew', eight ounces of vermilion, red-lead, 'caddes' (cotton waste) and ten books of



gold-leaf for which the boy, again, had to run to Edinburgh.

Unfortunately the accounts do not give much information on the actual appearance of this kind of work, once it was completed. It was probably however, very much of the type of work done by Valentine Jenkin at Stirling Castle in 1628, which is more clearly recorded and some of which survives. This included 'the kingis bedchalmer the window brodis (boards) hie and low to be layit over and set af and the armes and letteris to be set af in thair awin cullouris with gold and aisser and the borderis to be helpit and the dores and chymnayis to be marbillit and the pend of the windowes and skenschonis to be weill layit over with ane blew gray . . . the haill pannallis of the sylring (of the low gallery) to be layit over in ane fresche cullour . . . the pannallis (of the queen's chamber) above the hingingis round about the sylring to be fair wrocht with armes (and) antikis . . .'.<sup>(80)</sup> The work was clearly an amalgam of arms, natural and abstract motifs and debased classical imagery.

One completely tantalising record of Charles I's visit remains to complete this attempted reconstruction of that part of the visit concerned with painting, in which Jamesone had played a central rôle. On 8 July, soon after the king's departure, the Master of Works paid someone 'for carying of the kinges fyve pictures out of the abay to Leith'.<sup>(81)</sup> Were these pictures which the king had brought with him or were

they pictures he had acquired in Scotland? Were they portable religious pictures or were they portraits? The vital question is perhaps, were they contemporary and local pictures in any way connected with the royal visit? Unfortunately these questions cannot be answered.

(vi) Sir Colin Campbell: the advent of Michael Wright

Sometime in the late summer of 1633 Jamesone made his only recorded journey outside his own country - a trip to London the duration of which is not known, but which was certainly not more than three weeks. Little can be read into the nature of the men who accompanied him, though Robert Skene was a painter and glasswright, probably on the lower levels of the craft.<sup>(82)</sup> It would be guesswork rather than speculation to say anything of the purpose of this visit, though in two portraits Jamesone painted in 1634, the Marchioness of Argyll (no. 69, Plate 21) and the Countess of Airlie (no. 66) one can, especially in the latter, detect a rather more pronounced influence of Cornelius Johnson. Van Dyck had been in London for rather more than a year, but there is really no evidence of any kind of influence from this source at all. It is difficult however to believe that this visit to London was as isolated as it seems. In 1636 for instance, Jamesone was to take as an apprentice Michael Wright, the son of a London tailor, while at a very much later date, in 1675, we find Marjory Jamesone, and her son George Alexander, borrowing money in London<sup>(83)</sup> in the middle of what was obviously a little Aberdonian community there.<sup>(84)</sup> The journeyings of apparently insignificant individuals like Jaffray, Skene and Birnie are counterparts of the frequent comings-and-goings of the nobility, and there is really no need to think of London as being a vast distance from Scotland.



Apart from the portraits last mentioned, and a few others, there are no very revealing records of Jamesone's activities until October of 1634 when he was about to come under the extensive patronage of Sir Colin Campbell of Glenorchy - he appears however to have been in Aberdeen until the spring, and again in the winter of the year. (85) There is really no Scottish parallel to the nature and extent of the commission which Jamesone received from Campbell in the next two years. It is probably related to what Jamesone had done in Edinburgh in the year of the coronation in the sense that Campbell's gallery of Scottish monarchs, painted by his 'Germane painter' in 1633, aped the public display. It was also continued at a personal level in the series of Campbell's own progenitors, or 'predicessors'. These are bright, solidly and crudely painted images with little differentiation, placed behind oval bands inscribed with the sitter's identity. (86) It is difficult to connect this painter's work with any Netherlandish style, and the nationality should perhaps be taken literally. It may only be a result of their type and function, but visually they are near to the mural portraits illustrating the history of learning in the Bodleian picture gallery, painted about two decades earlier. (87)

Jamesone accepted, for the first time, the form of the painted oval, both in his own series of thirteen monarchs, which have largely disappeared, and in his pendant ladies of Glenorchy. In style they fall somewhere between his Edinburgh monarchs and his conventional portraits. They are painted with

some verve; the quite bright primary colours often seem to appear purely for their own sake, that is decoratively. Hands are introduced, something Jamesone normally tried to avoid; the fingers are long and thin, and curve with a mannered, almost Baroque elegance. It may indeed be as a result of the rather odd stylistic features of these pictures that the legendary apprenticeship of Jamesone to Rubens arose. When one compares what is perhaps the best of the group, the pink and silvery Marjory Stewart (no. 71-(1), Plate 22) with Rubens's portrait of his wife Isabella Brant at The Hague,<sup>(88)</sup> one finds the same rather swaggering draperies, and fingers with the same curving sinuousness. These are features which could be derived from engravings; there is also a sense in which Jamesone's thin, swiftly brushed backgrounds seem also to derive from Rubens, at what remove one cannot say. There is in these pictures, and in others by Jamesone, a basic interest in form as constructed by colour and light, by summary rather than painstaking depiction of detail which, though comparatively trivial in the final result, does link his manner with the development of Baroque painting and its Venetian beginnings.

Yet these pictures have a quite patent naivety. Marjory Stewart does seem in a sense more complete, as though the idealising process had meant rather more to the painter in this case. Katherine Ruthven (no. 78-(6), Plate 23), a subject who had died in 1588 has a certain sharp individuality

which may connect it with some already existing image.

These were the beginnings of the busiest years in Jamesone's productive life. This is made abundantly clear in the urgency of the request of Campbell's agent in Edinburgh that he should confirm his acceptance of Jamesone's conditions - 'For les he sweiris to me he can not teike'.<sup>(89)</sup> He must have been resident a good deal of the time at this juncture in Edinburgh, though the evidence is not definite until May of 1635.<sup>(90)</sup> Yet in this same month Jamesone acquired the Playfield in Aberdeen, which in the next few years he was to erect into an ornamental garden:<sup>(91)</sup> this has a Flemish, even Rubensian ring to it. Jamesone is now clearly something of the grand man, for 'out of his naturall affectioun to this his native citie' he binds himself to hand the garden over to the burgh on his death, for the 'wse and benefitt of the toune'.

His letter of 13 October 1635 to Campbell of Glenorchy does give the impression that he had settled semi-permanently in Edinburgh, for he speaks of the north in terms of 'quhair I mynd to stay for tuo monethes'.<sup>(92)</sup> He had by this time obviously agreed to undertake a series of portraits of living sitters from life, those which the Balloch inventory of 1679 describes as 'noblemen all which are Descended of the family of Glenvrchy'.<sup>(93)</sup> Jamesone states that he will be unable to begin them until the following January unless he should happen to meet the subjects in the north. There is here



perhaps the possibility that Jamesone retained in Edinburgh some form of pattern of subjects he had already painted; for example, one of Glenorchy's set, that of the 1st Baron Napier (no. 96, Plate 27) follows very closely a portrait of a few years earlier (no. 38), with only the costume brought up to date. Apart from this possibility he was obviously equipped to paint in either city.

All that certainly remains of this group of perhaps eleven portraits are the rather feeble Lord Binning (no. 94), the 7th Earl Marischal (no. 93, Plate 25), the Earl of Airth and Menteith (no. 95, Plate 26) and the Baron Napier. The portrait of the Earl Marischal shows something of an ease and fluidity, an immediacy, which the portrait of his mother Mary Erskine (no. 9, Plate 9), painted ten years earlier, lacks. Yet it is a rather less profound portrait and lacks the variety of surface and compositional interest of the female portrait. The type seems well established, and practised with ease: cut off just above the waist, right arm and shoulder well forward, broad shoulders, the left shoulder and arm sloping steeply to the bottom right corner, head held straight up but turned slightly more towards the spectator than the plane of the body; the right side of the face and collar are strongly lit, while the background, except to the right of the face, is dark; light floods up the arm from the left and spreads across the breast, quickly dying into shadow. While traces of Cornelius Johnson

may be detectable, it is a blunter, even more esoteric, appreciation of character than one finds, certainly in the average, Johnson male portrait.

The formula is followed in the Napier and in the Airth. Both are now considerably battered, but they have been heads of considerable power, indeed far more forthright images than the tentative Lady Binning (no. 31, Plate 16) and Unidentified Man (no. 32, Plate 17) of a few years earlier. The intense, brooding face of Airth is quietly compelling, and the small ruff allows the structure of the body to be more clearly perceived than in the case of Napier. Indeed the parts of the picture have been integrated with considerable feeling, and it has a formal sophistication which makes comparison with a Miereveld portrait of this period scarcely avoidable. The latter's portrait of Francois Van Aerssen<sup>(94)</sup> which is signed and dated 1636 (Plate 62) is of exactly the same format, both compositionally and in terms of lighting. Jamesone never had the sure grasp of bone and muscle structure in the face that Miereveld had, nor indeed could he integrate colour into a design in the way that the green and purple patterning on Van Aerssen's right arm is made part of the whole picture. Yet he comes remarkably close in this instance to arriving at an effect that Miereveld and his school could produce with ease. It leaves many questions unanswered, this appearance of a remote provincial painter in the far north of the British Isles producing something

which stands in such close proximity to a sophisticated Dutch model; but the historical interest of Jamesone's eclecticism is considerable.

The Glenorchy family-tree (no. 92, Plate 24) which is dated 1635 is not mentioned in any of the documents which throw a fitful light on this phase of Jamesone's career. In view of what has just gone before, it seems to represent another example of regression on Jamesone's part for, at a certain level, this immense collection of genealogical information set out on brightly coloured discs held in the branches of some strange kind of cherry tree has more in common with the art of the herald painter. It again illumines Jamesone's decorator origins, and his flexibility. In terms of scale and inventiveness, it has no counterpart;<sup>(95)</sup> and the fact that someone, who had established the relatively new art of portrait painting in Scotland and had by this time painted many of the leading figures in the country, should be required to do this work, shows, in comparison with England, the very different conditions prevailing north of the border. Although the English painter (with the exception of Van Dyck) was still a craftsman, it is inconceivable that painters like Mytens or Johnson, or even Jackson, would be asked to undertake such a painting, or would indeed be capable of doing it.

In the midst of these undertakings for Glenorchy, on 6 April 1636, Jamesone took what was apparently his first



apprentice, Michael Wright.<sup>(96)</sup> Wright really belongs to a different generation of painters and would be noteworthy in the post-Restoration period for being a native painter practising among a continued influx of foreign painters. In this, and seemingly in this sense only, can he be seen as a continuator of a tradition represented by Jamesone. Although son of a citizen of London, it has been stated that Wright was a Scot, but this seems unlikely.<sup>(97)</sup> Wright was apparently about nineteen years of age when he joined Jamesone. One picture which must date from soon after Wright's advent is the curious conversation piece, the Haddington family group (no. 128, Plate 36). The compositional devices and the drawing it required were beyond Jamesone's abilities. Its distant kinship with the large Mytens of Charles I and Henrietta Maria departing for the Chase, at Windsor, has been noted in the Catalogue; as has its affinity to the quaint, naive group of the Royal family engraved by William Marshall (Plate 76). It is also in a picture like this that Jamesone comes closest in feeling to the work of Gilbert Jackson. The figures of the two brothers on the extreme left have the same unsure pose and primitive drawing of Jackson's full-length of the child William Hickman, of 1634.<sup>(98)</sup> In the Haddington picture, though the round forms are treated with a more modern chiaroscuro, the drawing is if anything more ill-conceived in respect of the articulation of necks, hands and legs. The bright,

almost pretty colour and the failed grandiosity are again features which call inevitably for comparison with the strangely domestic looking full-length by Jackson of Lord Bellasyss of 1636. (99)

The open background of this picture is however remarkably successful, the near tree and the distant woods painted in finely varied greens and browns, the sky in quite intense harmonies of yellow, pink and varied warm greys. These soft harmonies and the low horizon are features which recur in Wright's mature painting. The favoured sky of Wright, of low horizontal bars of pink quickly overlapped by broader bars of grey, is quite specifically similar to what appears in the group portrait. Was Wright in any way responsible for this apparent development in Jamesone's art, or did the younger painter derive it from his master? The full length portrait of the Earl of Dalhousie (no. 105, Plate 28) of a year or two earlier, if accepted as by Jamesone, shows his undoubted ability to open up the rear of the picture space, but the rendering of landscape is more literal, less expressive of mood.

Looking at Wright's masterpiece, the Colonel Russell of 1659<sup>(100)</sup> (Plate 79) with its grand elegance of pose and its minute elegance of treatment of surfaces, its brilliantly controlled colour scheme of ochre, orange and vermilion, one is certainly aware of moving in a quite different sphere of sophistication from the humble stereotypes that Jamesone's

portraits often are. Yet a similar cast of features, a similar rather sensual arrogance can be detected in Jamesone's portrait of the Earl of Airth (discussed above). The slightly flattened head that is just discernible in the Colonel Russell, the rather long, rather large, lemon-shaped eyes, that are characteristic of Wright, may just conceivably be derived from Jamesone's influence. And despite his eventual knowledge of the most progressive artists of the 17th century, it could be from Jamesone that he gained an early understanding of a plastic, non-linear treatment of form.

Of the still small, but increasing number of portraits probably painted in Scotland in the late 30s and early 40s which are decidedly not by Jamesone, the most interesting in the present context is another Haddington portrait, an almost half-length of the young future 4th Earl of Haddington<sup>(101)</sup> (Plate 78). He wears armour, the surfaces of which are treated with that almost loving attention to texture and minor details which is typical of Michael Wright's later paintings. The face is quite simple but is seen with delicacy, the rather thin, creamy paint slowly exploring the forms. The outlines of the eye openings have exactly that large flat oval shape which was to become characteristic of Wright, the contours joining to a quite precise point towards the centre of the face, but finishing rather vaguely apart on the outside. The sky background is almost identical to the imminent sunrise in



the Colonel Russell.

On the stylistic basis of his later work, it is the only known painting from these years which can be ascribed to Wright; and the implication is, of course, that he in fact completed the period of his apprenticeship and practised to some extent independently. It may be that his hand appears, though indecipherably, in some of Jamesone's own paintings of the period of the apprenticeship.

(vii) Self-portraits and last portraits

As a visible counterpart to Jamesone's growing reputation in the mid-30s there exists a series of four self-portraits, none surviving unfortunately in anything like prime condition. The least altered, and that from which the others perhaps derive, is that which still remains in Aberdeen, where the painter, turning towards the spectator holds a miniature in his right hand (no. 109, Plate 1). Apart from the hand and the large-brimmed hat which he wears, the overall pattern of this picture does not vary greatly from his commissioned head and shoulder portraits, though there is a slight spiralling movement within the body. The much smaller self-portrait in Edinburgh (no. 111) follows this, though the hand holds gloves in place of the miniature, but it is so restored as to be perhaps nearer the work of John Alexander, who restored it, than Jamesone himself.

Quite different, though Jamesone's own figure tends to be repeated, are the Self-portrait with his Wife and Child (no. 112, Plate 29), and the Self-portrait in a Room hung with Pictures at Cullen (no. 110, Plates 40 and 41). The former of these has been entirely repainted, but is interesting from <sup>a</sup>personal and social points of view. The subject of the picture is <sup>h</sup>Isobel Tosche rather than Jamesone himself. In some respects it seems the apotheosis of the form of legal equality enjoyed by the Scotswoman of the 17th century, always

referred to by her maiden name, property rights always clearly set out in the marriage contract; and, in the case of Isobel Tosche, a proprietor of heritable property purely in her own right though with equal rights invested in her husband. The admittedly suspect evidence of the portrait is also that she was a physically impressive woman, and that Jamesone (as Rubens) makes great play of presenting his prize to the world's scrutiny. If not exactly at this time, then a little later, Jamesone was to act as a minor diplomat for the city of Aberdeen in its dealings with the forces of the Covenant. <sup>(102)</sup> Did he, as a man of this social eminence, intimate with the leading noble family in Aberdeen, creator of an ornamental garden within the burgh before such a thing had scarcely been done in the kingdom, owner of many houses in the town and an estate outside, capable (in 1643) of lending a large sum to the High Constable of Scotland, and married to a far younger, and beautiful, wife, feel himself to be another Rubens? The question cannot be answered but, on the strength of the facts just quoted and on the evidence of the self-portrait, this seems distinctly possible, no matter how tenuous and second-hand his knowledge of Rubens might be. It was, after all, almost an artistic fashion to ape Rubens; both Van Dyck and Lucas Vorsterman had done so. <sup>(103)</sup> In this way the legendary association with Rubens, first given clear shape by Walpole, would have some further grounding in reality.



The Cullen Self-portrait, though now perhaps an archaeological fragment rather than a work of art, is expressive of the same or a similar pretension. The implication is that the portraits ranged on the rear wall, as well as the two landscapes and the picture of the 'Chastisement of Cupid' (Plate 40), were actually painted by Jamesone, though they may in fact reveal him as a dealer in pictures; there is however no other evidence for this.

The year 1637 seems to have been the busiest in Jamesone's life, and while there is intermittently evidence from then until his death that his standards were capable of dropping catastrophically, there are also portraits which bear comparison with his early masterpieces, the Mary Erskine and the Montrose. Foremost among these are the portraits of the brothers, the 1st Earl of Southesk (no. 114, Plate 30) and Sir Alexander Carnegie of Balnamoon (no. 116, Plate 31). They are of the same mould as the earlier Patrick Dun, but are in much better physical condition. In the Southesk the sitter almost seethes with latent energy, his massive, firmly constructed head set off by the extreme delicacy of the painting of his ruff. The portrait of his brother is perhaps marginally less compelling, but exhibits the same grave delicacy. Both are painted in terms of a quite broad chiaroscuro, the light lingering, perhaps to a formula but effectively, on upper arm, right breast and the favoured detail of band-string tassels;

the collars and faces are more fully lit, the bone structure of the heads given an almost blade like exactness without recourse to line. It is in the face of such accomplishment that one views with some dismay a quite vacuous portrait of the 4th Earl of Haddington (no. 127) which must date from about this time.

A portrait also of 1637, and one of the most expressive of character of all Jamesone's portraits is that of Sir William Nisbet of Dean (no. 120, Plate 34), which shows the fat ruddy-faced burgher just about to smile - with perhaps rather coarse humour; every form has a quality of consistent roundness, the whole treated with exactly that freedom that one can see in the Montrose of almost a decade earlier. Indicative perhaps of a more mundane aspect of patronage is the Jacobean importance given to the large coat of arms placed unceremoniously in the top right quarter of the picture. Here, if in any painting done in Britain in this decade, is a thoroughly native spirit, something which anticipates the direct, earthy quality of the Tradescant portraits at Oxford, particularly that of John Tradescant the Younger, as a Gardener.<sup>(104)</sup> Jamesone however could never leave his formula far enough behind, or greatly vary it, to be able to produce portraits as brilliantly eccentric, as formally uninhibited, as freshly moving as this.

How this burst of activity might have continued had the political situation in the country not deteriorated so disast-

rously is difficult to say. Jamesone was now a rich man and his activity would perhaps have lessened for this reason. His pre-eminence in producing what the limited sensibilities of his patrons required apparently inhibited the appearance of other portrait painters. Some of the large number of decorative painters may well have been capable of developing in this direction and were perhaps responsible for the spasmodic outbreaks of paintings, which although close to Jamesone, cannot be accepted as by him. Yet throughout the twenty-four years of his active life, written records point to only two other painters capable of portraiture, the painter already discussed, called starkly by his patron the Earl of Winton 'Adame', and Jamesone's own apprentice Michael Wright. For this reason one of the most intriguing contemporary documents<sup>(105)</sup> in the present context is that one which just fails to reveal the information sought for: that is the letter from Sir John Grant of Freuchie written at the end of 1634 to Jamesone's former master John Anderson in which Grant arranges the return of four portraits that Anderson had 'mowlerit' (repaired). The four portraits cannot be equated with any existing ones.

The political situation, however, blurred these possibilities inherent in Jamesone's abilities and the times. The upheaval, as has been seen, struck Aberdeen harder than most other parts of the country.<sup>(106)</sup> In the circumstances that the Privy Council roll of delinquents of 1641 aptly summarises, the



demand for portraiture dwindled. With the repeated deaths of all his sons, there may also be a sense in which Jamesone's own vitality dried up. This is what one is tempted to read into the vague, ephemeral, later Henderson portraits (nos. 135 and 136). The two Glenorchy portraits of 1641 and 1642, Sir Robert Campbell (no. 138) and his son Sir John Campbell (no. 139, Plate 37) do represent a rallying, which perhaps stresses the psychological aspect of Jamesone's deterioration, for they after all represented a link with the near past of Sir Colin Campbell and the paintings which his patronage inspired.

The period seems to end in fragments. Two portraits alone represent the last two years of Jamesone's life: that of Anne, Countess of Lothian (no. 141, Plate 38), and one which is almost certainly the companion portrait of her husband (no. 142, Plate 39), both dated 1644. In this, the first climactic year of the revolution it was perhaps only a family like the Lothians, whose taste ran in the direction of Continental painters like Louis Ferdinand Elle and Miereveld,<sup>(107)</sup> who would have a strong enough interest in art to continue seeking pictures. Jamesone, though his talents had dissipated, was perhaps the only painter available. The portraits in question are loosely constructed, broadly painted but flat, latent faults in the drawing of earlier years no longer latent. There is a sense of breaking up; his art, perhaps from different

causes, symbolises the breaking up of the social order of these years.

The last record of Jamesone as a living man<sup>(108)</sup> seems to continue the symbolism: a damaged baptismal entry from which his child's name has vanished, a record where Jamesone appears for the last time identified by only two syllables of his name; clearly identified indeed only by the presence of the name of Isobel Tosche, whom Jamesone himself had perhaps seen as part of that legendary status he had attained in his own lifetime.

Notes on Chapter III

- (1) City of Edinburgh Records (hereafter ER), Council Register, Vol. VII, f. 219 v.; see also the Guild Register, Vol. 2, under date. The first is printed in Extracts from the Records of the Burgh of Edinburgh 1573-1589, Edinburgh (1882), p. 446. The second is quoted wholly inaccurately in Roll of Edinburgh Burgesses 1406-1700 (edited Charles B. Boog Watson), (Scottish Record Society, 1929), p. 503.
- (2) Edinburgh University Library, Laing MSS. (transcripts), La. IV. 26 - 'Item payit be commandment of his Maiesties precept to George Heriot younger Goldsmyth for ane greit chainzie of gold with his hienes portratt hingand thairat quhilk wes gevin to ane gentilman that come from the Duik of Magilburgh as the precept with the said George acquittance producet vpon compt beiris - vj<sup>c</sup>xil. xviijs. iiiid. Item payit be his hienes directioun to Hadrian Vansoun painter for the penting of his Maiesties portratt - xx lib.'
- (3) ER, Guild Register, Vol. 2, under date. Quoted in Roll of Edinburgh Burgesses (as cited), p. 503.
- (4) SRO, Accounts of the Treasurer 1579-1581, E 21/62, f. 135 v. - 'Junij 1581 Item to Adriane Vaensoun fleming painter for twa picturis paintit be him and send to Theodorus Besa conforme to ane precept as the samen producit vpoan compt bearis - viii lib. x s.'
- (5) Theodore Beza: Icones id est Verae Imagines virorum doctrina simvl et pietate illivstrium, (Æ), Geneva (1580).
- (6) Ibid., opp. f. <sup>\*</sup>ij. This image is close to that on the Scottish gold £20 coin of 1576 (see Ian Halley Stewart: The Scottish Coinage with supplement, London (1967), Plate XIV, no. 186).
- (7) Ibid., opp. f. Ee iij.



- (8) See P. Hume Brown: John Knox, London (1895), Vol. II, pp. 322-24. A translation of the letter was printed by the same author in 'The Scotsman' for 20 May 1893.
- (9) Beza was a serious iconographer as witness the number of portrait pages in his book which are left blank. For some reason Buchanan is one of those left out.
- (10) See Stephen Atkinson: The Discoverie and Historie of the Gold Mynes in Scotland, written in the year 1619, (Bannatyne Club, 1825), pp. 33-35. For Hilliard's obsession with gold (and alchemy) see Erna Auerbach: Nicholas Hilliard, London (1961), pp. 33 and 48.
- (11) SRO, Registrum Secreti Sigilli, PS 1, Vol. XLVIII, f. 40 - 'Ane letter maid to Arnold Bronckorst flemyng Makand constituand and ordinand him our souerane lordis painter And gevand him the office thairof for all the dayis of his Lyvetime . . . and . . . ane zeirlie pensioun of ane hundreth pundis money . . . At Glasgow the nynetene day of September The zeir of god (1581) zeiris'. Partially printed in Archaeologia Scotica, iii, Edinburgh (1831), p. 313.
- (12) This documentation is printed in Archaeologia Scotica (as cited).
- (13) Panel, 18½ x 15 in., in possession of Hon. Hugh de B. Lawson Johnston. Published by Erna Auerbach: 'Some Tudor Portraits at the Royal Academy', The Burlington Magazine, Vol. XCIX, p. 10.
- (14) No. 992; panel, 17 x 11 in. This picture has a very faint inscription which could be in Bronckorst's hand, on the top edge to the right of the head: IACOBVS.
- (15) No. 1857; panel, 41 x 32 in.
- (16) For this and a list of the other principal Bronckorst documents, see Erna Auerbach: Tudor Artists, London (1954), pp. 151-152.

A document which this author overlooks is that which refers to 'Arthur Bruntkhurst Duche Painter' living in the Langbourne ward of London in 1583 (Returns of Aliens in the City and Suburbs of London, Huguenot Society Publications, 1900, Vol. X, Pt., II, p. 336); this is the Christian name given by Atkinson (op. cit.).

- (17) Edinburgh University Library, Laing MSS. (transcripts), La. IV. 25. There are two further interesting references to Vanson: on 24 May 1594, along with the ambassador for the Lords of the Confederate Provinces, he stood surety of £1000 that 'Hendrick Michelsoun, skipper in Middilbrugh in Zeland' would, on his release from the tolbooth of Edinburgh, remain in Vanson's house till released by the king. Three days later he and the ambassador stood surety of £2000 for two other mariners, that they remain in Edinburgh, Canon-gate or Leith until further notice (The Register of the Privy Council of Scotland, Vol. V (edited by David Masson), Edinburgh (1882), p. 622).
- (18) Panel, 13½ x 9½ in., in possession of the Earl of Stair.
- (19) Panel, 29 x 24 in., sold by Dowell's, Edinburgh, 10 and 11 October 1956, no. 269.
- (20) SNPG, no. L 147 (on loan from the University of Edinburgh); canvas, 46½ x 38 in.
- (21) See Francis C. Eeles: King's College Chapel Aberdeen Its Fittings Ornaments and Ceremonial in the 16th Century, Aberdeen (1956).
- (22) See Chapter II, note 46.
- (23) See E. Meldrum: 'Sir George Skene's House in the Guestrow, Aberdeen . . .', Proceedings of the Society of Antiquaries of Scotland, Vol. XCII, pp. 85-103.
- (24) See A.W. Lyons: 'Further Notes on Tempera Painting in Scotland, and other Discoveries at Delgaty Castle', P.S.A.S., Vol. XLIV, pp. 247-252.

- (25) See Chapter II, note 44.
- (26) See A Guide to Crathes Castle, 4th edition, 1963 (National Trust for Scotland).
- (27) There is an indication of a curious and otherwise unknown form of portraiture in Aberdeen at this period which at some level perhaps had something in common with the so-called 'vendetta' picture. On 29 August 1613 the kirk session stated that a certain woman 'had Rostit (burned) Alexander Davidsones picture in hir hous a month quhair of he departed this liffe . . .'. Whether this was a true portrait or some crude symbol is not clear. (Aberdeen Kirk Session Records, SRO, CH/2/448/3, f. 71.)
- (28) See Documents, nos. 87-96.
- (29) See Documents, no. 1.
- (30) See above, p. 37.
- (31) Rev. C. Cordiner: Antiquities and Scenery of the North of Scotland, (1780), Vol. I, pp. 9-10.
- (32) Accounts of the Master of Works, Vol. II, p. 81. Forthcoming publication. (Original, SRO, Vol. XV, f. 58.)
- (33) Ibid., p. 78. (Original, SRO, Vol. XV, f. 53.)
- (34) Court of the Lord Lyon 1318-1945 (edited Francis J. Grant), (Scottish Record Society, 1945), p. 33.
- (35) Recently in Breadalbane possession; now SNPG, no. 2165.
- (36) The main item seems to have been a portrait of himself which is dated 1601 (still in family possession). See Chapter II, note 108, and



SRO, GD/112/22/4 - a volume of Inventories of Balloch and Finlarg 1598-1610.

- (37) See Max Doerner: The Materials of the Artist, New York (1949), p. 226; he also discusses here the dangers of the simultaneous use of oil and tempera techniques.
- (38) These few hesitant remarks on Jamesone's technique are based on conversations with H.R.H. Woolforde and Ian S. Hodgkinson, but the writer takes full responsibility for any inaccuracies of expression they contain.
- (39) For example, in the portrait of an Unknown Woman, signed and dated 1619, at Lamport Hall. (See M. Whinney and Oliver Millar: English Art 1625-1714, Oxford (1957), p. 65 and Plate 16b.)
- (40) No. 3474.
- (41) Oliver Millar in 'Marcus Gheeraerts the Younger, a Sequel through Inscriptions', The Burlington Magazine, Vol. CV (1963), p. 541, draws attention to five of these portraits, and mentions Jamesone as a possible artist.
- (42) This size was used frequently by Marcus Gheeraerts: see list of his paintings in above article.
- (43) Lia de Bruyn, Drs Gudlaugson and Juynboll, and Mr Renckens of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, ventured the following opinions on photographs of three of these paintings, Appendix to Catalogue, nos. 7, 13 and 17 - 'The typical way of painting curtains in the upper left and right corner of the picture - which is after all positively not Dutch - is still a northern motive. In Danish portraiture one finds similar curtains . . . although we believe that the 3 pictures are English-Scottish, rather provincial . . .'. (Letter to writer.)
- (44) No. 64; panel, 44 x 31½ in.

- (45) Mrs R.L. Poole: Catalogue of Portraits, Vol. I, Oxford (1912), p. 32 (illustrated).
- (46) Ibid., p. 47 (illustrated); for both portraits see also Portraits of the Sixteenth and Early Seventeenth Centuries (Bodleian Library, Oxford, 1952), p. 5 and Plates 14 and 15.
- (47) Extracts are printed in the Second Report of the Royal Commission on Historical Manuscripts, London (1871), p. 98. The account book then belonged to James Forbes Leith of Whitehaugh; an attempt has been made to locate the original, but unsuccessfully. The Whitehaugh library was sold in Aberdeen in 1958. Professor John M. Lothian who attended the sale and bought certain items for Aberdeen University does not recall the MS., nor does the auctioneer.
- (48) Isabell Seton married twice and died before her brother. The picture may have come into the possession of his eldest son George who married in 1639 Henrietta daughter of the 2nd Marquess of Huntly; she married secondly John Stewart 2nd Earl of Traquair. (The Scots Peerage (edited Sir James Balfour Paul), Edinburgh (1904-14), Vol. VIII, p. 592.)
- (49) One possibility is that he is the 'M. Adam Peintre flamand' mentioned in a marginal note in Sir Theodore Turquet de Mayerne's MS. (British Museum, Sloane MS. 2052, f. 122); another note refers to him as living in Coleman Street (ibid., f. 140); it is difficult to date Mayerne's notes but these could refer to the early 30s. Another possibility has been pointed out to the writer by Oliver Millar: this is that the painter could be the Adam Colone who on 4 July 1623 was paid £60 at Whitehall 'for 2 pictures of his Majestie, the one for Sir Pieter Young, the other to Thomas Linsay, for Mr Bernard Linsey' (Charlotte C. Stopes: 'Gleanings from the Records of the Reigns of James I and Charles I', The Burlington Magazine, Vol. XXII, p. 276). Oliver Millar (letter to writer) also associates some of this group with full-lengths of James VI and I at Hatfield (dated 1623) and Newbattle; when no. 8 in the Appendix catalogue was recently deposited in the SNPG as 'Anne of Denmark' it came with a three-quarter length of



James VI and I of this pattern which could well be by the same hand.

- (50) See Ellis Waterhouse: Painting in Britain 1530 to 1790, Harmondsworth (1962), p. 36 and Plates 34A and B; see also Whinney and Millar, op. cit., p. 65.
- (51) No. 6247, signed. Souch was a Chester painter; see Waterhouse, op. cit., p. 38 and notes.
- (52) National Portrait Gallery, London, no. 2142; see article by H.H. Prince Frederick Duleep Singh: 'Nathaniel Bacon, Artist', The Burlington Magazine, Vol. XI, p. 236.
- (53) No. 744.
- (54) See Documents, nos. 16, 22 and 25 (Marjory must have been born before the two sons).
- (55) See Documents, no. 23.
- (56) See Mrs R.L. Poole, op. cit., Vol. II, Oxford (1925), p. 251; illustrated in catalogue of Oxford exhibition of 1905, no. 26.
- (57) See Rachel Poole: 'Gilbert Jackson, Portrait Painter', The Burlington Magazine, Vol. XX, p. 38.
- (58) In 1626 he was an assessor for Edinburgh (Extracts from the Records of the Burgh of Edinburgh 1626 to 1641), (edited Marguerite Wood), Edinburgh (1936), p. 1.
- (59) See Twenty-four Letters of Sir Thomas Hope (edited Rev. Robert Paul), (Scottish History Society, 1893), pp. 95-103.
- (60) See Documents, no. 53. The original of this diary is in the possession of Sir Archibald Hope, Upton Grey Lodge (near Basingstoke): the writer has checked this and there is no error in the printed edition.



- (61) See Documents, no. 30.
- (62) A member of the Council of Edinburgh in 1632-33 was 'Thomas Quhyt, armorer' who was one of the tenants in the building in which Jamesone had premises: see Documents, no. 65; see also Extracts from the Records of the Burgh of Edinburgh 1626 to 1641 (as cited), p. 114.
- (63) SNPG, nos. 682-686.
- (64) See Oliver Millar: The Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty the Queen, London (1963), pp. 16, 84-85.
- (65) Ibid., pp. 92-93.
- (66) Now in Stirling of Keir possession.
- (67) See A.W. Lyons: 'Tempera paintings in Scotland during the early part of the seventeenth century', P.S.A.S., Vol. XXXVIII, pp. 162-163.
- (68) See M.R. Apted: The Painted Ceilings of Scotland 1550-1650, Edinburgh (1966), frontispiece and Plates 38 and 57.
- (69) See Documents, no. 29.
- (70) See Documents, no. 32.
- (71) A painter whose name does not appear in the Master of Works Accounts (he was presumably employed solely by Edinburgh) was one of the first on the scene; a Council minute of 27 March 1633 reads: 'Ordanis the deane of gild to admit and ressaive Gawin Sym, painter, to the libertie of ane burges gratis without payment of anie thing and that at the earnest desyre of the Lord Lorne' (Extracts from the Records of the Burgh of Edinburgh 1626 to 1641 (as cited), p. 121.)
- (72) See Documents, no. 91.

- (73) Accounts of the Master of Works, Vol. II, p. 387. Forthcoming publication. (Original, SRO, Vol. XXVIII, f. 29 v.)
- (74) Ibid., pp. 318 and 325 (SRO, Vol. XXV, ff. 19 and 31).
- (75) Ibid., p. 329 (SRO, Vol. XXV, f. 38 v).
- (76) Ibid., p. 314 (SRO, Vol. XXV, f. 9 v).
- (77) Ibid., p. 443 (SRO, Vol. XIII, f. 19 v), an account for work done at Stirling Castle in 1617, where he is called 'Englischan'; see also ibid., p. 314 (SRO, Vol. XXV, f. 9 v).
- (78) Ibid., p. 348 (SRO, Vol. XXVI, f. 12 v).
- (79) ER, Town Treasurers Accounts, p. 858.
- (80) Accounts of the Master of Works (as cited), pp. 255-257 (SRO, Vol. XXI, ff. 30-32).
- (81) Ibid., p. 334 (SRO, Vol. XV, f. 45 v).
- (82) See Documents, no. 37.
- (83) See Documents, no. 86 (1).
- (84) A painter called William Jameson (presumably a Scot) is recorded in London during the reign of Edward VI (see Roy Strong: 'More Tudor Artists', The Burlington Magazine, Vol. CVIII, pp. 83-85); this is conceivably the same William Jamesone who with his 'child' was painting banners for the 'Kingis schippis' in 1512: he was working with an Alexander Chalmer (Accounts of the Lord High Treasurer of Scotland, Edinburgh (1902) p. 295). It is interesting to note that Document 86 (1) was written by a student in London, George Chalmers, clearly an intimate of Jamesone's daughter.
- (85) See Documents, no. 78 (25-30).

- (86) See The Black Book of Taymouth with other papers from the Breadalbane Charter Room, Edinburgh (1855), p. 75. These 'portraits' were dispersed at a sale in Invereil House, 3 March 1969.
- (87) See Bodleian Library Record, iii, no. 30 (Oct. 1950), no. 32 (Aug. 1951): iv, no. 1 (Apr. 1952).
- (88) Mauritshuis, no. 250 (similar to that in the Wallace Collection).
- (89) See Documents, no. 39.
- (90) See Documents, no. 42.
- (91) See Documents, nos. 43 and 72; see also pp. 63-65 above.
- (92) See Documents, no. 46.
- (93) SRO, GD/112/22/4.
- (94) Mauritshuis, no. 750.
- (95) cf. The Neaf Family Tree, dated 1616 'Apud Edinburgh' in possession of the Statens Historiska Museum, Stockholm (exhibited 'Scots in Sweden' exhibition, Edinburgh 1962, no. 10; it measures 88 x 67 cm.
- (96) See Documents, no. 48.
- (97) See Chapter II, note 117; Waterhouse, op. cit., p. 66, quotes his probable baptismal record.
- (98) In possession of Sir Edmund Bacon, Gainsborough, Lincolnshire; see Whinney and Millar, op. cit., p. 79 and Plate 21a.



- (99) In possession of the Duke of Hamilton, at Lennoxlove. The signature seems to have been deliberately erased at some time and changed to 'Cornelius Jansen'; it is far more like the work of Jackson than Johnson.
- (100) In Ham House; see Guide published by Victoria and Albert Museum (1959), pp. 49-50.
- (101) In possession of the Earl of Haddington, at Tynninghame; on canvas, 28 x 33 in.
- (102) See Documents, no. 55.
- (103) See Julius S. Held: 'Rubens and Vorsterman', The Art Quarterly, Vol. XXII (no. 2, 1969), pp. 111-129, for a convincing discussion of this idea, with reference to Van Dyck's portrait of Vorsterman in Lisbon, Vorsterman's own engraving after it and Van Dyck's etching of Vorsterman for his Iconographia; he concludes - '. . . what is inescapable is the conclusion that Vorsterman used various devices to look like Rubens.'
- (104) See Catalogue of Paintings in the Ashmolean Museum, Oxford (1961), no. 122.
- (105) See Documents, no. 93 (a and b).
- (106) See pp. 69-75 above.
- (107) SRO, GD 40/Portfolio XVIII/1/2 and 22.
- (108) See Documents, no. 68.

**DOCUMENTS**

Green Grove  
Bond

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## Documents

The documents are arranged chronologically. As documents of a certain date may contain references to other important dates, the latter are listed in the appropriate place, with a cross-reference to the actual source. The majority are from manuscript sources, but for the sake of completeness those which are from published sources are included. In some of the longer documents, especially the legal ones, a good deal of compression and summarizing has been necessary. The usual order in each section is: the document itself, either complete, or in an abridged form with actual quotation indicated: notes and cross references: the source. The documents are preceded by a summary table.



Summary Table of Documents

The headings given below are not intended to indicate the precise nature of the documents but to summarise briefly the relevant information contained in them.

A. Documents relative to George Jamesone1. 6 August 1573

Apprenticeship of George Jamesone's father.

2. 17 August 1585

Marriage of George Jamesone's parents.

3. 27 May 1586

Acquisition by his father of a house on the north side of the Schoolhill of Aberdeen.

4. 27 May 1586

A feu-duty granted by his father from the above house.

5. 30 July 1586

Baptism of daughter, Elspeth, born to Jamesone's parents.

6. 17 October 1588

Baptism of son, David, born to Jamesone's parents.

7. 9 May 1591

Baptism of son, William, born to Jamesone's parents.

8. 3 December 1607

A life-rent granted to Jamesone's mother of two houses, that on the north side and another on the south side of the Schoolhill.

9. 3 December 1607

Grant of the house on the south side of the Schoolhill to Andrew, Jamesone's elder brother.

10. 3 December 1607

Grant of the house on the north side of the Schoolhill to Jamesone.

11. 27 May 1612

Apprenticeship of George Jamesone in Edinburgh.

12. 26 November 1617

Acquisition by Jamesone of a house in the Green of Aberdeen.

13. 19 May 1623

Proprietor's right of reversion in above house assigned to David Anderson, Jamesone's uncle.

14. 12 March 1624

David Anderson redeems this property from Jamesone.

15. 12 March 1624

Formal grant of the property to Anderson.

16. 12 November 1624

First calling of banns between Jamesone and Isobel Tosche.

17. 25 January 1625

Jamesone declared heir to his late brother Andrew in the house on the south side of the Schoolhill.

18. 25 January 1625

Joint entry by Jamesone and Isobel Tosche into the two houses in the Schoolhill, Jamesone as heir to his brother, Isobel in terms of a marriage contract.

19. 7 June 1627

Jamesone's wife Isobel inherits a house in the Overkirkgate.

20. 7 June 1627

Joint entry by Jamesone and his wife into this house.

21. 7 June 1627

Acquisition by Jamesone of a third house in the Schoolhill, next to the 'kirkludge'.

22. 27 July 1629

Baptism of a son, William, born to Jamesone and his wife.

23. 3 - 5 November 1629

Payments for portrait of Montrose.

24. 26 May 1630

Acquisition by Jamesone of a house in the Castlegate.

25. 27 October 1630

Baptism of son, Paul, born to Jamesone and his wife.



26. 6 January 1631  
Burial of one of Jamesone's children.
27. 20 January 1631  
Burial of another of Jamesone's children.
28. - 1631, 32  
Mortification by Jamesone of £70 for upkeep of a minister at Futtie.
29. - 1632, 33  
Payments for work done in St Giles, Edinburgh.
30. 23 January 1633  
Delivery by Jamesone of his late brother William's books to the Council of Aberdeen.
31. 31 January 1633  
Baptism of a son, George, born to Jamesone and his wife.
32. 23 August 1633  
Payments to Jamesone by the Council of Edinburgh.
33. 28 August 1633  
Jamesone admitted burgess of Edinburgh.
34. 28 August 1633  
Jamesone entered as burgess.
35. 29 October 1633  
Acquisition by Jamesone of the lands of Fechil.

36. 29 October 1633  
Grant of part of Fechil to his wife.
37. Post-July 1633  
Jamesone visits London with Alexander Jaffray.
38. 25 October 1634  
Jamesone agrees to paint pictures for Sir Colin Campbell.
39. 28 October 1634  
His prices and conditions for painting portraits.
40. 30 January 1635  
Burial of one of Jamesone's children.
41. 15 March 1635  
Completion of a number of portraits for Sir Colin Campbell.
42. 1 May 1635  
Jamesone occupant of part of a house in the High Street of Edinburgh.
43. 13 May 1635  
Lease of the Playfield in Aberdeen granted to Jamesone.
44. 29 May 1635  
Acquisition by Jamesone of the feu-duty on his house on the north side of the Schoolhill and of part of the close next to it.

45. 12 June 1635  
Baptism of son, Andrew, born to Jamesone and his wife.
46. 13 October [1635]  
Letter from Jamesone to Sir Colin Campbell.
47. - 1635  
Portraits painted by Jamesone for Sir Colin Campbell.
48. 6 April 1636  
Michael Wright apprenticed to Jamesone.
49. 23 June [1636]  
Letter from Jamesone to Sir Colin Campbell.
50. 24 June 1636  
Letter from Archibald Campbell to Sir Colin Campbell,  
enclosing Jamesone's letter.
51. 18 August 1636  
Baptism of son, Alexander, born to Jamesone and his wife.
52. 23 January 1638  
Robert Gordon of Straloch assigns his rights in Fechil  
to his son John.
53. 20 and 27 July 1638  
Portrait of Sir Thomas Hope.
54. 6 February 1639  
Baptism of daughter, Elizabeth, born to Jamesone and  
his wife.



55. 20 March 1639  
Jamesone sent on mission to the Earl Marischal.
56. 19 May 1640  
Renunciation by Jamesone of his rights in the lands of Fechil.
57. 19 May 1640  
Renunciation by Isobel Tosche of her rights in the lands of Fechil.
58. 10 June 1640  
Jamesone accused of being an anti-Covenanter and sent to Edinburgh.
59. 1 December 1640  
Conditional release of Jamesone in Edinburgh: the course of his imprisonment detailed.
60. - 1641  
His name included in a roll of delinquents.
61. 13 September 1641  
Burial of one of Jamesone's children.
62. 5 October 1641  
Burial of another of Jamesone's children.
63. 8 October 1641  
Baptism of daughter, Isobel, born to Jamesone and his wife.

64. 5 November 1641

Acquisition by Jamesone from James Tosche of a house in the Guestraw.

65. 7 June 1642

Jamesone still tenant of a lodging in the High Street of Edinburgh.

66. 6 September 1643

Charter granted to Jamesone by the Earl of Erroll of the lands of Esslemont.

67. 12 September 1643

Sasine of these lands given to Jamesone.

68. 17 - 23 July 1644

Baptism of a daughter, ?Mary, born to Jamesone and his wife.

69. 11 December 1644

Marjory, Isobel and Mary Jamesone served heirs to their late father in the lands of Esslemont.

70. 4 January 1645

Sasine of the lands of Esslemont given to these three daughters.

71. 6 January 1645

Elizabeth, Isobel and Mary Jamesone inherit the house by the 'kirkludge', the house on the north side of the Schoolhill and the house in the Guestraw.

72. 15 January 1645  
Acquisition by John Alexander, Jamesone's son-in-law,  
of the Playfield.
73. 12 September 1645  
Burial of one of Jamesone's children.
74. 2 January 1650  
Jamesone mentioned as former tenant of a lodging in the  
High Street of Edinburgh.
75. 15 September 1653  
Disposal by Marjory and Mary of the house in the  
Guestraw.
76. 17 July 1655  
Disposal by Marjory and Mary of the house on the south  
side of the Schoolhill.
77. 16 February 1656  
Marjory and Mary confirmed in  $\frac{1}{3}$  of the lands of Essle:  
mont.
78. Appearances of George Jamesone at baptisms in Aberdeen  
between 1628 and 1643.
- 79 (a) Poem by Arthur Johnston to Jamesone, regarding Anna  
Campbell - 1632.
- (b) Epigrams by William Forbes to Jamesone, regarding Sir  
John Scot of Scotstarvet - 21 June 1642.
- (c) Poem by David Wedderburn on the death of George Jamesone.



B. Documents relative to Isobel Tosche80. 22 September 1608

Presumed birth of Isobel Tosche.

81. 12 June 1649

Re-marriage of Jamesone's widow.

82. 16 April 1667

Financial contract with a relative of her second husband.

83. 12 October 1680

Burial of Isobel Tosche.

C. Documents relative to Mary Jamesone84(a-h) 12 April 1664 - 1 February 1687

Eight documents relative to her two marriages, the death of her first husband, the deaths of four children and her own death.

D. Documents relative to Marjory Jamesone85. 9 January 1645

Birth of first child born to Marjory and John Alexander.

86(a-o) 24 June 1661 - 30 June 1683

Fifteen documents on financial affairs, mainly the borrowing of sums of money.

- E.        Documents relative to John Anderson
87.        6 October 1601  
Admission of Anderson as burghess of Aberdeen.
88.        8 May 1611  
Admission of Anderson as burghess of Edinburgh.
89.        8 May 1611  
Payments from the Council of Edinburgh.
- 90(a-c) 25 March 1617; 3 June 1617; 16 June 1617  
Employment at Falkland Palace and Edinburgh Castle.
91.        8 July 1633  
Employment at Holyrood.
92.        - September 1634  
Employment in St Nicholas Kirk, Aberdeen
- 93(a-b) 7 December 1634; 10 December 1634  
Correspondence with Sir John Grant of Freuchie concerning portraits and decorative painting at Ballachastell.
94.        20 December 1634  
Burial of Anderson's wife.
95.        14 May 1638  
Requests payment from Sir James Grant of Freuchie.
- 96(a-b) 2 June 1647; 21 June 1649  
Disposal of two properties in Aberdeen.

## Documents

A. A Chronological Series of Documents relative to  
George Jamesone

1. 6 August 1573

At Abirdene the sext day of August the zeir of god  
 [15 hundred] sevintie & thre zeiris It is appoyntit contractit  
 and finalie endit betuix ane honorable man Gilbert Mengzes of  
 Cowlie on the ane part and Androw Bethlem masoun & freman of  
 this burt (burgh) of Abirdene on the wther part in maneir follow-  
 ing That is to say the said Gilbert hes boundin & conduit  
 Androw Jamesoun sone naturall to vmquhill Wilzeam Jamesoune  
 with his awin consent & assent with the said Androw Bethleam as  
 prenteis to him of the masoun croft to serve him lelely (loyally)  
 treulie and obedientlie as becumis ane seruand to do to his  
 maister for the space of sevin zeiris nixt & immediatlle following  
 the dait of ther presentis within the quhilk space the said  
 Androw Bethleam obleisis him faythfullie to schaw lerne &  
 instruct the said Androw Jamesoune in the hail poyntis of the  
 masoune croft as becumis ane gud master to do vunto his servand  
 and sall find him meitt sufficientlie induring the said space.  
 And the said Androw Jamesoun obleisis him faythfullie to serf  
 the said Androw Bethlem for the space off twa zeiris nixt &  
 immediatlle following the ischee & end of the said sevin zeiris



for meit and fee. The quhilk fee extendis zeirlie ilk zeir of the said twa zeiris to the sowme of sax merkis money forsaid. And the said Gilbert Menzes of Cowlie is becum cautionar & souertie for the remanying of the said Androw Jamesone with the said Androw Bethleam the spaœ forsaid and alsua for his lawtie & gud seruice. For the quhilk causis the said Gilbert byndis & obligis him to resoume content & pay to the said Androw Bethleam the sowme of ten poundis vsuall money of Scotland. Thairof fyve poundis to be payit in hand at the making heirof to said Androw And the vther fyve poundis in haill & compleit payment of the forsaid sowme of ten poundis within zeir & day eftir the dait of ther presentis. In witness of the quhilk baytht the saidis parteis hes subscriuit this present appoyntment & contract of prentischeip with thair handis day zeir & place forsaid Befoir thir witnessis Alexander Chalmer Vilzeam Schand and maister Thomas Malysone with wtheris dyuers Sic subscribitur Gilbert Menzes of Cowlie with my hand Androw Bethleem with my hand at the pen led be maister Johnne Kennedy notar publict.

City of Aberdeen Records (Town Clerk), Register of Contracts, 1569-1575, Vol. I, pp. 94-95. Printed with minor inaccuracies in Scottish Notes and Queries, Aberdeen (1888), Vol. I, pp. 24-25.

2. 17 August 1585

Thair is promess of mareage betuix  
Andro Jameson

123 Mariore Anderson in 17 August 1585

The numbers refer to calling of banns: the date is the date of marriage.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 12, under date. This, with nos. 5, 16, 22, 25-27, 40 and 61 are printed with minor variations in Analecta Scotica, Edinburgh (1834), First Series, pp. 289-290.

3. 27 May 1586

Instrument of sasine, whereby it is made known that in 'anno . . . millesimo quingentesimo octuagesimo sexto, mensis vero Maij die vigesimo septimo . . . Andreas Watsoun carpentarius liber artifex burgi de Aberdein' resigned 'Totam et integram terram suam anteriorem tam subtus quam supra cum pertinen̄ jaceñ infra dictum burgum in vico Scholari ex boreali parte eiusdem vici Inter terram Daudidis Indeaucht ex orientali ex vici terram olim Adami Mayr nunc vero heredum quondam magistri Vilhelmi Carmichaell ex occidentali partibus ab altera Terram Interiorem dicti Andree Watsoun versus boream et communem viam regiam versus austrum', into the hands of 'Alexandri Chalmer de Cultis', bailie: this for giving sasine to 'Andree Jamesoun latomo libero artifice dicti burgi suis heredibus et assignatis'.

Consequently the bailie gave sasine to 'prefato Andree Jamesoun personaliter acceptanti', of the foreland, but excluding that 'passagio et Introitu sub eadem quo Ingruditur ad dictam

terram Interiorem'. Sasine took place 'super fundo dicte terre  
 horiam circiter duodecimam in Meridie' before these witnesses:  
 'Daude Andersoun magistro Wilhelmo Andersoun eius filio Dauide  
 Endeaucht Alexandro Mollesoun Dauide Low burgen dicti burgi  
 Gilberte Willox fabro lignario Gilberte Black vietore et  
 Alexandro Rolland vno sergeandorum dicti burgi . . .'.  
 Expeding notary Thomas Mollesone.

City of Aberdeen Records (Town Clerk), Register of Sasines,  
 Vol. XVIII, ff. 284 v. - 285.

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4. 27 May 1586

Instrument of sasine of same date as no. 3, whereby  
 Andrew Jamesone, mason, grants 'Totam et integram vnam  
 feudifirmam [i.e. a feu-duty] annuam duodecim marcarum' from  
 the land described in no. 3 above, to Andrew Watson: in the  
 same general form and before the same witnesses as no. 3.

Ibid., ff. 285 - 285 v.

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5. 30 July 1586

The penult day Julij 1586 Andro Jameson Mariore Anderson  
 doithar in mareage callit Elspait James Robertson Edward  
 Donaldson Elspat Cultes Elspait Mydalton witnesses



Unless otherwise indicated, documents of this nature refer to baptisms rather than births.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. I, under date.

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6. 17 October 1588

The xvii day October 1588 Androw Jameson Mariore  
Anderson sone in mareage callit David David Anderson  
William Wederburne Mariore Endieche Isbell Red witnesses

Ibid.

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7. 9 May 1591

The ix day May 1591 Andro Jameson Mariore Anderson sone in  
mareage callit William William Hay Jon Sanderis Margaret  
Anderson Isbell Loremer witnessis

Ibid.

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8. 3 December 1607

Instrument of sasine, whereby it is made known that in  
'anno . . . millesimo Sexcentesimo septimo, mensis vero  
Decembris die tertio . . . Andreas Jamesoun iatomus' resigned,  
firstly 'Totam et Integram terram suam anteriorem tam subtus quam  
supra cum pertinentiis Jaceñ infra dictum burgum (Aberdeen, but not

in fact mentioned before) in vico Scholari ex boreali parte eiusdem vici Inter terram anteriorem quondam Daudis Indeaucht nec vero Roberti Forbes commendatarii de Monymusk ex orientali ex vna, terram quondam Adami Mair ex occidentali partibus ab altera, terram Interiorem Andree Watsoun fabri lignarii versus boream et communem viam regiam versus austrum'; and secondly 'terram suam de novo adificatam cespitibus coopertam de presente Inhabitā per dictum Andream Jaceñ in australi latere dicti vici Scholaris Inter terram quondam Joannis Robertsoun nunc vero [blank] ex occidentali ex vice cimeterium dicti burgi ex australi partibus ab altera et communes vias regias versus oriens et boream', into the hands of 'magistri Thome Mengzis vnus ballivorum dicti burgi': this for giving sasine 'in gratiam et favorem dilecte sponse sui Meriorie Andersoun in vitali reddito (i.e. in liferent) pro omnibus vite sui diebus'.

Consequently the bailie gave sasine of the two lands to the said 'Meriorie personaliter acceptanti in vitali reddito'. Sasine took place at 'horam secundem pomeridiana aut eo circa' before these witnesses: 'magistro Vilhelmo Andersoun magistro Patricio Skein Joanne Vrquhard Andrea Houatt burgensibus dicti burgi et Thome Mollesoun vno sergeandorum eiusdem . . .'.  
Expeding notary Thomas Mollesone.

The first of these two properties is the same as that described in no. 3.

City of Aberdeen Records (Town Clerk), Register of Sasines,  
Vol. XXXI, ff. 39 v. - 40.

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9. 3 December 1607

Instrument of sasine of same date as no. 8, whereby it is made known that Andrew Jamesone, mason, resigned 'Totam et Integram terram suam de novo adificatam cespitibus coopertam de presente per dictum Andream Inhabitaf̄ Jacen̄ infra dictum burgum in vico Scholari ex australi parte eiusdem vici Inter terram quondam Joannis Robertsoun nunc vero heredum quondam Thome Straquhan ex occidentali ex vice, cimeterum ecclesie parochialis divi Nicolai dicti burgi ex australi partibus ab altera et communes vias regias versus boream et oriens' in same manner as no. 8, for giving hereditary sasine 'in gratiam et favorem delecti filii sui senioris legitimi Andree Jamesoun suorum heredum et assignatorum . . . Reseruando liberum tenementum proficium et vsum fructuum dicte terre prefato Andree resignanti et Meriorie Andersoun̄ eius sponse eorumque alteri diutius viventi pro omnibus vite eorundem diebus'.

Consequently the bailie gave sasine to 'Andree Jamesoun̄ Juveniori personaliter acceptanti' with the above reservation. Sasine took place at the time, and before the witnesses given in no. 8.

Expeding notary Thomas Mollesone.

This is the second property described in no. 8.

Ibid., ff. 40 - 40 v.

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10. 3 December 1607

Instrument of sasine of same date as nos. 8 and 9, whereby it is made known that Andrew Jamesone, mason, resigned 'Totam et Integram terram suam anteriorem cum pertinentiis tegulis coopertam Jaceñ infra dictum burgum in vico Scholari ex boreali parte eiusdem vici Inter terram olim quondam Daudis Endeaucht nunc vero Roberti Forbes commendatarii de Monymusk ex orientali ex vna, terram quondam Adami Mair ex occidentali partibus ab altera, terram Interiorem Andree Watsoun carpentarii versus boream et communem regiam versus austrum' in same manner as no. 8, for giving hereditary sasine 'in favorem delecti filii sui secundo geniti Georgii Jamesoun suorum heredum et assignatorum . . .': with the same reservation as in no. 9 above - 'ac etiam soluendo annuatim dicto Andree Watsoun suis heredibus et assignatis vnam feudifirmam annuam [blank] vsualis monete regni Scotie que antea solui solebat Alexandro Rutherford proposito dicti burgi'.

Consequently the bailie gave sasine to 'Georgio Jamesoun personaliter acceptanti' with the above reservation and burden. Sasine took place at the time, and before the witnesses given in no. 8.

Expeding notary Thomas Mollesone.

This is the property described in no. 3 and the first of the two described in no. 8. The fixed feu-duty left blank was of 12 merks: see no. 4.

Ibid., ff. 40 v. - 41.

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11. 27 May 1612

Vigesimo septimo Maij [1612]

The quhilk day in presens of Richard Dobie dene of gild and the gild counsell George Jamesone sone to Andro Jamesone burges in Aberdeine enteris prenteis to Johne Andersons paynter for aucht zeiris conforme to thir Indentors schawen and payit of entres silver xiiij s. iiij d.

SRO, Burgh of Edinburgh Apprentice Register 1583-1647, under date. Listed in The Register of Apprentices of the City of Edinburgh 1583-1666 (edited Francis J. Grant), (Scottish Record Society, Edinburgh 1906), p. 98.

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12. 26 November 1617

Instrument of sasine, whereby it is made known that in

'anno . . . millesimo sexcentesimo decimo septimo mensis vero Nouembris die vigesimo sexto . . . Alexander Jamesone vestiarius burgen̄ de Aberdein' resigned 'cum expressis consensu et assensu Katherine Oglay eius sponse, Totam et integram illud tenementum cum horto et pertineñ̄ quod olim pertinebat ad quondam Alexandrum Oglay tinctorem Jacen̄ infra dictum burgum in Viridi (i.e. the Green) de presente occupať per dictum Alexandrum Jameson et eius sponsam Inter terram heredum quondam Walteri Watsoun ex boreali ex vna terram quondam Alexandri Harper textoris nunc vero Andree Harper eius filii ex australi partibus ab altera terram

magistri Patricii Dvn versus oriens et communem viam regiam versus occidentis', into the hands of 'Georgii Nicolsoun' bailie: this for giving sasine, under reversion, 'in gratiam favorem Georgii Jamesoune pictoris filii senioris legitimi quondam Andree Jamesoune latomi . . . Redimen̄ tamen de manibus dicti Georgii . . . per dictum Alexandrum Jamesoune resignantem et dictum Katherinum Oglay eius sponsam . . . per solutionem aut consignationem summe centum mercarum . . .'.

Consequently the bailie gave sasine to 'Dauidi Andersoun Juueneri burgen̄ dicti burgi procuratori et eo nomine dicti Georgii Jamesoune'. Sasine took place 'hora nono antemeridien' before these witnesses: 'Magistri Jacobo Ross Minister verbi dei apud ecclesiam dicti burgi Patricio Skein Andree Cant Incolis eiusdem et Wilhelmo Kay vno sergeandorum eiusdem . . .'.  
Expeding notary Thomas Mollesone.

City of Aberdeen Records (Town Clerk), Register of Sasines,  
Vol. XXXIV, ff. 29 - 29 v.

13. 19 May 1623

Date on which Alexander Jamesone assigned his right of reversion of the property described in no. 12 above to David Anderson. See no. 14 for source of this date.



14. 12 March 1624

'The Quhilk day in presence of Mr Alexander Cullen Baillie  
 compeirit personallie George Jamesone paynter eldest lawfull  
 sone to vmquhill Andro Jamesoun measone Indwellar in Aberdein  
 And grantit and confessit him to haue ressavit from David  
 Andersone burges of the said burght Assignay lawfullie consti-  
 tute be Alexander Jamesone tailzier Indwellar thairof in and  
 to the reversioun and redemption eftir specifiat be vertew of  
 ane act Inactit in this present auditorie the nyntein day of  
 Maii last bypast all and haill the soume of ane hundreth merkis  
 . . . And that for the lawfull redemption . . . be the said  
 David . . . frome the said George off all and haill that tenement  
 of land with yard and pertinentis quhilk sumtyme pertenet to  
 vmquhill Alexander Ogley litstar Lyand within the said burght  
 in the Greyn Betuixt the land of the aires of vmquhill Walter  
 Watson at the north the land of Andro Harper at the south the  
 land of Mr Patrick Dwn at the east and the kingis comoun gett  
 at the west . . . '.

George Jamesone then renounces his rights in the property  
 into the hands of the bailie in favour of David Anderson.  
 Redemption signed by: 'George Jamesone Alexander Cullen  
 Baillie'.

This is the property of which Jamesone had taken sasine in no. 12.  
 City of Aberdeen Records (Town Clerk), Baillie &c. Court Book  
 from 19 May 1621 to 8 June 1624, Vol. 50, pp. 871 - 872.

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15. 12 March 1624

Instrument of sasine of this date whereby it is made known that 'Juvenis Georgius Jamesone pictor filius legitimus primo genitus quondam Andree Jamesone latomi Incole burgi de Aberden' resigned the property as described in no. 12 into the hands of Alexander Cullen, bailie: this for giving hereditary sasine 'In gratiam fauorem dilecti sui avunculi Daudis Andersone . . .' who had become 'assignatum legitime constitut ad reversionem eiusdem per Alexandrum Jamesone vestiarius . . .' as entered 'in Libris curie Ballivorum dicti burgi de data presentium'.

Consequently the bailie gave sasine to 'memorato Daudi Andersone personaliter acceptanti . . . super fundo dicti tenementi horam circiter quartam pomeridianam' before these witnesses: 'Gilberto Willemsone textore Gulielmi Huntar fabro ferario burgen de Aberden Patricio Smyth notario publico Ibidem et Roberto Sleith vno seriandorum dicti burgi . . .'.  
Expediting notary Walter Robertson.

City of Aberdeen Records (Town Clerk), Register of Sasines,  
Vol. XXXVI, f. 2.

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16. 12 November 1624

Under a general heading 'Ane promeiss of  
mariagis Betuix . . .

the 12 of November [1624]

1 Georg Jamesoune Issobell Tosche'.

This is not a date of marriage. The '1' refers to the first calling of banns; subsequently a '2' and a '3' would be entered either before or after the '1': no such entries have been made. See no. 18.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 12, under date.

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17. 25 January 1625

Declaration by a jury 'quod quondam Andreas Jamesone  
filius senior quondam Andree Jameson latomi Incole  
burgi de Aberdein frater germanus Georgii Jamesone pictoris  
latoris presentium Obiit ad pacem et fidem (of the sovereign)  
. . . In tota et integra illa terra cespitibus cooperta Jacen̄  
infra dictum burgum in vico Scholari ex australi latere dicti  
vici Inter terram quondam Joannis Robertson postea quondam  
Thome Straquhan et nunc Joannis Caddell ex occidentali parte  
cimeterium ecclesie parochialis divi Nicolai ex australi  
parte et communes vias regias versus boream et oriens In qua  
terra obiit vltimo vestitus et sasitus vt de feodo Et quod



dictus Georgius Jamesone est legitimus et propinquior heres  
 prefati quondam Andree Jameson sui fratris de dicta terra  
 cum pertinen̄ Et quod est legitime etatis . . . '.

This refers to the same property described in the second half  
 of no. 8. Among the fifteen members of the jury were John  
 Anderson and William Jamesone.

City of Aberdeen Records (Town Clerk), Baillie and Guild Court  
 Acts (Council Register), Vol. 51<sup>2</sup>, p. 129.

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18. 25 January 1625

Instrument of sasine whereby it is made known that in  
 'anno . . . millesimo sexcentesimo vigesimo quinto,  
 mensis vero Januarij die vigesimo quinto . . . Thomas  
 Colinsone vnus Ballivorum burgi de Aberdeñ ad specialem et  
 humilem supplicationem probe et Ingenui Juvenis Georgii  
 Jamesone pictoris heredis legitime deserviti quondam Andree  
 Jamesone fratris sui germani . . . accessit personaliter cum  
 dicto Georgio ad illam terram de novo adificatam cespitibus  
 coopertam (as described in no. 17 above) in qua dictus  
 quondam Andreas legitime Infeodatus et sasitus fuit per  
 Resignationem quondam Andree Jamesone latomi Incole dicti  
 burgi sui patris . . . ' and gave hereditary sasine to  
 'prefato Georgio Jamesone personaliter presenti et acceptanti

. . . '.

George Jamesone then resigned 'pro per impletione certe partis sui contractus matrimonialis cum Issobella Toshe filia legitima quondam Alexandri Toshe burgen̄ de Aberden̄, ac Intuita matrimonii inter ipsos celebrandi' the land described, as well as 'Terram suam anteriorem tegulis coopertam cum pertineñ Jaceñ infra dictum burgum in dicto vico Scholari ex Boreali parte eiusdem vici, Inter terram quondam Daudis Endeauch nunc vero heredum quondam Thome Forbes de Rubislaw ex Orientali ex vna, Terram quondam Adami Mair ex Occidentali partibus ab altera, Terram interiorem quondam Andree Watsone carpentarii nunc vero Jeanne Liddell versus Boream et communem viam regiam versus austrum' into the hands of 'Thome Colinsone' bailie: this for giving hereditary sasine 'necnon coniunctam Infeodationem earundem sibi ipsi Georgio Jameson Resignanti et dicti Issobell Toshe eius future coniugi iam in sua pura virginitate existeñ eorumque alteri diutius viventi . . . et heredibus inter ipsos legitime procreandis Quibus deficientibus heredibus propinquioribus legitimis ipsius Georgii et suis assignatis quibuscumque'.

Consequently the bailie gave sasine of the two lands in conjunct infeftment to 'Georgio Jamesone personaliter presenti et acceptanti necnon Jacobo Toshe burgen̄ dicti burgi patrus ac procuratori et eo nomine dicte Issobelle Toshe future sponse ipsius Georgii . . . pro per impletione illius partis dicti contractus matrimonialis et Intuita matrimonii de super inter ipsos solemnizandi et non alias aliter neque alio modo'.

Sasine took place 'super fundo predictarum terrarum respective et successive hora secunda pomeridiana aut eo circa' before these witnesses: 'Gulielmo Gordon Patricio Smyth burgensibus dicti burgi Thoma Allan servitore Georgii Pyper fabri lignari Joanne Bartar et Roberto Sleith duobus seriandorum eiusdem . . . '.

Expeding notary Walter Robertson.

The second property is that described and referred to in no. 10.

City of Aberdeen Records (Town Clerk), Register of Sasines, Vol. XXXVI, ff. 71 v - 72 v.

19. 7 June 1627

Instrument of sasine, whereby it is made known that in 'anno . . . millesimo sexcentesimo vigesimo septimo, mensis vero Junii die septimo . . . Joannes Mortimer vnus Balliuorum burgi de Aberdeñ, ad specialem et humilem supplicationem probe femine Issobelle Tosche sponse Georgii Jamesone burgen̄ dicti burgi, Sororis germane ac heredis quondam Elizabethhe Tosche vnus duarum coheredum quondam Alexandri Toshe burgen̄ de Aberdeñ de dimedietate terre anterioris subscript̄, accessit personaliter cum dicta Issobella Tosche ad illam terram anteriorem dictis Issobelle et Elizabethhe Tosches iure hereditario incumben̄ tanquam coheredibus dicti quondam Alexandri Toshe earum patris Jaceñ infra dictum burgum in vico Superiore Ecclesie ex Boreali parte eiusdem vici, Inter terram anteriorem



heredum quondam Henrici Robertsons calcearii ex orientali ex vna, Terram quondam Joannis Arthure nunc vero heredum quondam Magistri Ricardi Irvyng ex occidentali partibus ab altera, Terram Interiorem et Claustum Roberti Alexander versus Boream, et communem viam regiam versus austrum', and gave hereditary sasine to 'Issobellam Toshe tanquam veram legitimam et propinquiore heredem dicte quondam Elizabethhe Tosche . . . de equali dimedietate predicte terre . . . cognovit per ly hesp et steppill . . . personaliter presenti et acceptanti'.

Sasine was given, but reserving 'liberum Tenementum proficium et vsum fructuum predicte terre anterioris subtus et supra cum pertinē Mariorie Meassone relicte dicti quondam Alexandri Toshe matricque dicte Issobelle pro omnibus vite ipsius Mariorie diebus', at 'hora quarta pomeridiana aut eo circa' before these witnesses: 'Magistro Patricio Skene Gulielmo Gordone Petro Maitland burgensibus dicti burgi, Patricio Smyth notario publico ibidem et Joanne Bartar vno seriandorum eiusdem burgi . . . '.

Expeding notary Walter Robertson.

City of Aberdeen Records (Town Clerk), Register of Sasines, Vol. XXXVI, ff. 225 - 225 v.

20. 7 June 1627

Instrument of sasine of same date as no. 19, whereby it is made known that 'Issobella Tosche sponsa Georgii

Jamesone pictoris burgen̄ de Aberden̄, resigned 'pro per impletione cuiusdam partis sui contractus matrimonialis cum dicto Georgio Jamesone, ac cum eius consensu', the property as described in no. 19 above, but 'dempto tamen et reservato dicto Roberto Alexander suis heredibus et assignantis possessoribus et occupatoribus dicte terre sue Interioris passagio et Introitu ly Throchgang Intrañ ad dictam Terram Interiorem sub dicta terra anteriore eiusdem altitudinis et latitudinis prout de presenti per dictum Robertum Alexander possidetur', into the hands of 'Magistri Joannis Mortimer vnius Ballivorum dicti burgi': this for giving hereditary sasine 'necnon coniunctam Infeodationem eiusdem dicto Georgio Jamesone suo marito et ipsi Issobelle Tosche resignanti', with the reservation to 'Mariore Meassone' quoted in no. 19 above.

Consequently the balie gave sasine in conjunct infeftment to 'Georgio Jamesone et Issobelle Tosche coniugibus personaliter acceptantibus . . .'. Sasine took place at the time, and before the witnesses given in no. 19.

Expeding notary Walter Robertson.

The position of the house belonging to Robert Alexander, whose passage (or 'Throchgang') is specifically excluded from the above transaction, will be found in no. 19 above.

Ibid., ff. 226 - 226 v.

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21. 7 June 1627

Instrument of sasine whereby it is made known that in 'anno . . . millesimo sexcentesimo vigesimo septimo, mensis vero Junii die Septimo . . . Alexander Gray burgen̄ de Aberden̄ et divini verbi lector in ecclesia parochiali dicti burgi' resigned 'cum expresse consensu et assensu Jonete Murray eius sponse Totam et integram illam Terram suam Anteriorem tam subtus quam supra cum pertineñ per eundem a Magistro Duncano Forbes de Balnagask emptam et conquestam, Jaceñ infra dictum burgum in vico Scholari ex australi latere eiusdem vici, Inter terram communitatis dicti burgi vocat̄ ly kirkludge ex australi ex vna, Terram Roberti Alexander ex orientali partibus ab altera et communes vias regias versus boream et occidens', into the hands 'Magistri Joannis Mortimer vnus Balliuorum dicti burgi': this for giving hereditary sasine to 'Georgio Jameson pictori burgen̄ dicti burgi . . .'.

Consequently the bailie gave sasine to 'Georgio Jamesone personaliter acceptanti . . .'. Sasine took place at 'horam paulo post quartam pomeridnam before these witnesses:

'Patricio Fergusone Patricio Smyth Gulielmo Burrie pellione Thoma Leslie textore burgensibus dicti burgi et Joanne Bartar vno seriandorum eiusdem . . .'.

**Expeding notary Walter Robertson.**

Ibid., ff. 226 v - 227.

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22. 27 July 1629

1629 yeeris

George Jamesone & [blank] Toche ane sone baptized

be Mr Robert Baron the 27 day of Julij callet William.

Mr Patrick Done. Robert Alexander. Andrew Meldrom. William  
Gordone godfathers

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 2, under date.

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23. 3 - 5 November 1629

Maister Johne Lambyes Compts

. . .

Item for my Lords portrait drawn in Aberdeen, 26 lib. 13sh. 4d.

Item to ane going to Aberdeen for it, 12sh.

. . .

Item December the second day 1629 to ane who brocht my Lords  
portrait from Aberdeen, 12sh.

These accounts, while not specifically mentioning Jamesone by  
name, must refer to his signed and dated(1629) portrait of  
Montrose in Kinnaird Castle (see Catalogue no. 25 ).

Montrose, Sir John Colquhoun of Luss and his brother Alexander,  
and John Graham of Orchill, entered as honorary burgesses of  
Aberdeen on 4 November 1629 (see Miscellany of the New Spalding  
Club (New Spalding Club, Aberdeen 1890), Vol. I, p. 153,

quoting the Council Register Vol. 51<sup>3</sup>, pp. 1178 and 1344). Among the five personal servants also entered was 'Mr John Lammye'.

The above extracts are quoted from Memorials of Montrose and his Times (Maitland Club, Edinburgh 1848): editor Mark Napier, Vol. I, p. 199. Of the first two items Napier notes: 'In the MS a line is drawn through these two items relating to the portrait, and on the margin is written, " This was given by Morphie;" '.

Also quoted in Napier's Memoirs of the Marquis of Montrose, Edinburgh, 1856, Vol. I, p. 67. Napier believes that Montrose arrived in Aberdeen on 3 November and left on the 5th - the latter date supported by a payment for five horses. He also assumes that Sir Robert Graham of Morphie gave the portrait as a gift to Montrose's prospective wife, Magdalen Carnegie.

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24. 26 May 1630

Instrument of sasine, whereby it is made known that in 'anno . . . millesimo Sexcentesimo Trigesimo, mensis vero Maii die vigesimo sexto . . . honesti coniuges Alexander Rolland burgen̄ de Aberdeñ et Besseta Tullidaff eius sponsa' resigned 'vnanimi consensu et assensu Totam et integram illam Terram suam anteriorem orientalem tam subtus quam supra cum pertinen̄ pro presenti per Robertum Straquhan et Issobellam Leyth

occupat̄ Jaceñ infra dictum burgum in vico Castrī ex australi parte eiusdem vici, Inter terram quondam Magistri Georgii Johnestoun nunc vero Wilhelmi Ingrahame ex orientali ex vna, Terram anteriorem occidentalem ipsius Alexandri pro presenti per seipsum occupat̄ ex occidentali partibus ab altera, Terram Interiorem heredum quondam Alexandri Gray versus austrum et communem viam regiam versus Boream', into the hands of 'Thome Colinson vnius Balliuorum dicti burgi': this for giving hereditary sasine to 'Georgio Jameson pictori burgen̄ dicti burgi'.

Consequently the bailie gave sasine to 'Georgio Jamesone personaliter acceptanti . . .'. Sasine took place at 'horam circiter sextam vespertinam' before these witnesses: 'Jacobo Colinsone Magistro Joanne Touch Magistro Georgio Robertson burgensibus dicti burgi et Roberto Sleith vno seriandorum eiusdem . . .'.

Expeding notary Walter Robertson.

City of Aberdeen Records (Town Clerk), Register of Sasines, Vol. XXXVIII, ff. 30 v - 31.

25. 27 October 1630

October 1630 yeeres

George Jamesone & Issobell Toche ane sone baptized



the 27 day callet Pawll. Pawll Mengzies of Kinmundie  
 prowost. Mr Alexander Jaffray balzie. Mr Dawid Wederburne.  
 Mr Robert Patrie. Patrick Jack. Patrick Fergusone. Androw  
 Straquhin godfathers.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 2, under date.

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26. 6 January 1631

The 6 of Januarie 1631 ane berne of George Jamesouns  
 burit iii lib.

This must refer to either William or Paul.

City of Aberdeen Records (Town Clerk) Kirk & Bridge Work  
 Accounts 1571 - 1670, under date.

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27. 20 January 1631

The 20 day of Januarie [1631] ane vther berne of  
 George Jamesouns burit iii lib.

This must refer to either William or Paul.

Ibid.

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Item to George Jamiesones painter his man for paynting the  
kyngis loft for the spaice of xx dayes xxx lib.

Item to the wrytis for upsetting of the scaffold to the  
paynter and dwnetaking thereof againe L iiis.iiiiid.

These entries refer to work done in the 'ald kirk' of Edinburgh,  
that is, St Giles', at unspecified dates between the terms of  
Michaelmas (29 September) of the two years. The three items  
are consecutive.

City of Edinburgh Records, Dean of Guild's Revenue Accounts  
from Michs. 1626 to Michs. 1720, p. 12.

30. 23 January 1633

The said day in presence of the prouest, baillies, and  
councell compeirit George Jamesone, painter, burgess of Aberdeine,  
ar, and executor to umquhill Williame Jamesone, writtar in  
Edinburghe, his brother germane, and exponit and declairit, that  
the said umquhill Williame, befoir his deceas, left his hail  
mathimaticall instrumentis and bookes in legacie to the toune  
for the use of the professor of mathimaticques within the  
colledge of the said burghe, and studentis in that professioun  
present and to come: And conforme thairto the said George  
delyuerit instantlie the saidis hail instrumentis and bookes,



at the directioun of the magistrattis and counsall, to  
 Mr Williame Johnstoun, doctor in phisik, and present professor  
 of mathimaticques within the said colledge, be ane speciall  
 inventar writtin and subscriyveit be the said Mr Williame on  
 the end of the catalogue of umquhill secretarie Reidis librarie  
 . . . . .

Extracts from the Council Register of the Burgh of Aberdeen.  
1625 - 1642. (Scottish Burgh Records Society, Edinburgh,  
 1871), p. 55.

A later 17th century copy of this inventory of William  
 Jamesone's books still exists and is as follows:

'Ane Catalogue of William Jamison's books mortified to the  
 Libearary of Abdn̄

- 1 Ortellius his Epitome of the world
- 2 Robert Norman his well attractive
- 3 Thomas falle his art of Dyalling
- 4 The Whetstone of Wit
- 5 Aron Rothburn his Surveying ane old book found  
 for it.
- 6 Ane Logarithmicall Trigonomotrie of J. Neper of  
 Marchiston written be his own hand
- 7 John Norden his Surveigheor
- 8 Edmund Gunter his description of the use of the Sector  
 not found

- 9 Robert Nortowne his Mathematicall appendix  
 10 the description of the proportional Rule written  
 be the mortifier  
 11 Errors in Navigation by Edward Wright not found  
 12 John Blackgrave his Mathematicall Jewell  
 13 William Bourne his treasure for travellers  
 14 Thomas Hill his School of Skill  
 15 the castell of [blank] be Robert Record  
 16 Pitiscus his Trigonometrie  
 17 John Harper his Jewell of Arithmetick  
 18 Leonard diggs his panto Bis 1 vol. found  
 19 Blunderwills exercises not found  
 20 Arthurr Hippton his Typographicall glass  
 21 Thomas Oliveron the plain sphere  
 22 Alexr Hunter of Weights and Measures  
 23 John Spidell upon Sphericall Triangles  
 24 Marke Riddler of Magneticall bodies  
 25 A Generall prognostication for q̄ch is found Mer.  
 26 Blundeville on the theorie of the Planets  
 27 The Treasurers Almanack or monie maister'.

31. 31 January 1633

31 Januarie [1633]

George Jamesone and Isobell Tosche ane sone his name  
 George Bap. be Mr Robert Barrone docter of divinitie  
 George Keyth secound sone to the earle of Mershell Mr Robert  
 Paip Mr Alexander Davidstone Robert Skeyne Mr Robert Martine  
 John Alexander Georg Wilsone godfathers

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3, under date.

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32. 23 August 1633

The quhilk day the Proveist baillies dene of gild  
 thesaurer counsall and deaconis of craftis being  
 convenit in counsall ordanis the thesaurer to pay to George  
 Jamiesoun painter for his extraordiner paynes taiken be him  
 in the Tounes affaires at his Maiesties entrie within this  
 burgh thriescore dolloris and fyve dolers to his servand in  
 drinksilver and the same salbe allowit to him in his comptes

City of Edinburgh Records, The Minutes of the Town Council,  
 Vol. 14, p. 547. Partially quoted in Extracts from the Records  
 of the Burgh of Edinburgh 1626 to 1641 (edited Marguerite Wood),  
 Edinburgh (1936), p. 129 - p. 130.

Besides that item quoted in note (87) to Chapter II of the  
 present work the only other indication of what Jamesone's



'extraordiner paynes' were must be sought in the general entries in the Treasurer's accounts for this occasion: 'The compter dischairgies himselff with the sowmes of money debursit the yeir of Accompt towardis his Majesties entrie and receptioun within this citie in erecting of padgines propyne banquet and uther thingis than incident conforme to the severall actis of Counsall ordeaning the same Item the compter dischairges himself with the saidis sowmes of money debursit be him in maner foirsaid conforme to his comptis given in thairanent and Fittit be the Auditores appoyntit be the counsall upoun the 12 of Mairche 1635 and act of Counsall maid the 13 of the said moneth extending in the hail to the soume of

xLi<sup>th</sup>    iii<sup>c</sup>    Lxxxix    vii s.'

City of Edinburgh Records, Town Treasurer's Accounts from 1623 - 1636, p. 950.

33.    28 August 1633

The same day ordanis the deane of gild to admitt George Jamiesoun painter burges and gild brother of this burgh for payment of the ordiner sowmes of money and to repay the same bak againe & the said soume salbe allowit to him in his comptes

City of Edinburgh Records, The Minutes of the Town Council, Vol. 14, p. 548.    Partially quoted in Extracts from the Records

of the Burgh of Edinburgh 1626 - 1641 (edited Marguerite Wood),  
Edinburgh (1936), p. 130.

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34. 28 August 1633

The same day . . . George Jamesone paynter comperand  
is maid Burges and gild brother of this burgh conforme  
to ane act of counsell of this dait of thir presentis and hes  
gevin his aith in maner abone writtin and hes payit for his  
dewtie to the deyne of gild the soume of ane hundrethe thrie-  
score sex punds threttine schillings four pennyis

The Act of Council referred to is no. 33 above which authorises  
the Dean of Guild to make the entry in the Guild Register.

City of Edinburgh Records, the Guild Register 1617 to 18 February  
1669, under date. Listed (but inaccurately) in Roll of Edinburgh  
Burgesses and Guild-Brethren 1406 - 1700 (edited Charles B.  
Boog Watson), (Scottish Record Society, Edinburgh 1929), p. 273.

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35. 29 October 1633

Instrument of sasine, whereby it is made known that in  
'anno . . . millesimo Sex centesimo Trigesimo tertio  
mensis vero Octobris die vigesimo nono. . . Georgius Jamesone  
pictor burgen̄ de Abridgein' compeared personally 'habens et



tenens suis in manibus quandam cartam alienationis preceptum sasinae in eadem continen̄, granted to him and his heirs by 'Joannem Gordone de Buckie cum consensu Magistri Roberti Gordone de Stralochē' of the lands of Fechil (described below).

George Jamesone then produced the charter to 'Jacobo Gordone in Fechill ballivo in hac parte specialiter constituto' and required him to execute his office of bailliary, which he did by handing the charter to the notary public (Thomas Gordon) for reading the precept of sasine, as follows: " ' . . . precipio quatenus visis presentibus' you give hereditary sasine 'Totarum et Integarum villarum et terrarum de Fechill cum lie cowbleseitt coblecroft cum privilegio lie transportandi lie ferrying super aqua de Ithane et procktoures croft quae sunt propriae partes et pendiculis . . . de Fechill . . . cum milturis . . . libertate et privilegio molendine super iisdem construendi vna cum omnibus domibus aedificiis Toftis croftis hortis outseattis inseattis cottagiis moris marresiis pratis comunitate comuni pastura lie fewall et foggag annexis connexis dependentiis tenentibus tenendriis libereque tenentium servitiis quemadmodum pro presenti per Jacobum Gordone Alexandrum Johnstoune Gulielmum Cassie et Andream Sympsonē occupantur Jacen̄ per annexationem infra dominum de Altrie parochiam de Ellone et vicecomitatum de Abirdein' to the foresaid George Jamesone, 'Redimen̄ tamen praedictae terrae aliaque suprascript̄ de manibus dicti Georgii . . . per me dictum Joannem Gordone vel per dictum Magistrum



Robertum Gordone . . . per solutionem dicto Georgio . . .  
 summae Quatuordecem mille mercarum . . . ad quodlibet festum  
 Penthecostes post expirationem suspensionis trium annorum in  
 dicto contractu specificat̄' with sixty days warning 'vel per  
 consignationem ejusdem summae in manibus Magistri Alexandri  
 Jaffray vel Magistri Roberti Farquhair et in eorum absentia  
 in manibus thesaurarii vel decani gildae dicti burgi de  
 Aberdein pro tempore ad vtilitatem dicti Georgii . . . In  
 cujus rei Testimonium . . . Sigillum meum est appensum apud  
 Abirdein et Stralochē vigesimo sexto et octavo diebus mensis  
 Octobris [1633] ' before these witnesses: 'Magistro Roberto  
 Petrie scriba Edinburgi Magistro Alexandro Davidsons advocato  
 Abredoniae Georgio Gordon in Drumwhindle Thoma Gordone  
 antedict̄ et Joanne Forbes fratre Jacobi Forbes de Blaktoune  
 [Signed] Johne Gordon Johne Gordone Mr Robert Gordone  
 consentis Mr Alexander Davidsons witnes to Buckie young and  
 old Georg Gordone witnes sicklyk Mr Robert Petrie witnes  
 Thoma Gordone witnes & wreitter heirop John Forbes witnes  
 to Stralochē his subscriptione.' "

After reading the precept of sasine James Gordon,  
 bailie, and George Jamesone went personally to the said  
 lands and Gordon gave sasine (under reversion) to 'Georgio  
 Jamesone presenti et acceptanti per terrae et lapidis . . .  
 super solo et fundo dictarum terrarum horas inter undecimam  
 et duodecimam ameridianas aut eo circa' before these witnesses:

'Georgio Gordon in Drumwhindle Magistro Roberto Petrie agente Edinburgi Andrea Simpstone in Craighall Alexandro Johnestoune in Fechill et Andrea Straquhan pictore in Aberdein . . . '.

The instruments of sasine quoted so far have been of burghal properties and are rather simpler in form than the present which is in this instance quoted fairly fully to indicate the form of those to follow, which are rather more abbreviated.

The usual form may be summarised as follows: The disponee (Jamesone) or his attorney appears with a charter containing a precept of sasine (the executive clause which also describes the lands and the conditions of their holding) which has previously been granted by the disponer (John Gordon of Buckie) before witnesses. The disponee (or his attorney) then presents the charter to the disponer's bailie (James Gordon) and requests sasine. The bailie then hands the charter to a notary public for reading and publishing. Subsequently, on return of the charter, the bailie gives sasine of the lands (in this case under reversion of 14,000 merks - the process of wadsetting, for which see note to no. 65 below), before witnesses, the ceremony taking place on the actual land. The notary public then expedes an instrument of sasine which was a necessary condition of infeftment as was its subsequent registration in full in the appropriate Register of Sasines, within sixty days. It is in the registered form

that the evidence of such transactions has usually survived.

The present instrument of sasine, expedite on 29 October 1633, was presented for registration by Jamesone himself on 25 November.

SRO, Particular Register of Sasines, Aberdeen, Vol. 8, ff. 367 v - 369 v.

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36. 29 October 1633

Instrument of sasine of same date as no. 35, whereby it is made known that 'Magister Robertus Petrie scriba Edinburgi procurator et eo nomine Issobellae Tosha conjugis Georgii Jamesone pictoris' compeared personally 'habens et Tenens suis in manibus quondam cartam vitalis redditus preceptum in sasinae in eadem continē' granted to Isobel Tosche 'in vitali redditu pro omnibus vitae suae diebus et toto tempore non redemptionis . . . per dictum Georgium Jamesone ejus maritum' of two ploughlands of Fechil called Craighall (described below).

Robert Petrie then requested sasine in the form quoted in no. 35 above. The precept of sasine requires that sasine be given of 'Totorum et Integorum duorum aratrorum dictarum terrarum de Fechill vocat Craighall de presenti occupat per Andream Simpstone cum domibus aedificiis hortis toftis croftis partibus pendiculis et pertinentiis ac cum decimis tam



garbalibus quam decimis vicariae inclusis' situated as in no. 35 above, 'predictae Issobellae Tosha mea conjugi in vitali redditu . . . et durā non Redemptione . . .'. The precept of sasine is signed at Aberdeen on 28 October 1633 before these witnesses: 'Magistro Alexandro Davidstone advocato Abredoniae Patrico Davidson ejus fratre et Thoma Gordoune' and signed thus: Georg Jamesoune [and the three witnesses]'.

The bailie (James Gordon) then went with Robert Petrie 'procuratori dictae Issobellae Tosha' to the lands and gave sasine in life-rent (during non-redemption) of Craighall in Fechil. Sasine took place at 'horam circa duodecimam' before these witnesses: 'Georgio Gordone in Drumwhindle Andrea Strachauchin pictore Alexandro Johnestoune in Fechill et Andrea Simpsonsoune in Craighall . . .'. Expede and registered as no. 35 above.

Ibid., ff. 369 v - 371 v.

37. Post-July 1633

In the month of January, 1633, the King being then to come to Edinburgh to be crowned, I [Alexander Jaffray] went over and attended that ceremony.

In July thereafter I came home, my wife being, before my coming, brought to bed of her first son, called Alexander. Shortly thereafter, I went again to London, in

company with Robert Skene, Andrew Birnie and George Jamieson. I staid some time longer, and . . . on my return, went off the road, and visited the University of Cambridge by the way.

Alexander Jaffray, or his editor, is here being careless in stating that the coronation took place in January. The present whereabouts of the manuscript of this diary is not known.

Diary of Alexander Jaffray . . . (edited John Barclay),  
Aberdeen (1856), p. 44.

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38. 25 October 1634

To the Rycht honorabill and my moist speciall good  
freind the Laird of Glenvrqhy  
Ryght honnorabill

I ame speiring out for yowr hingingis the best I cane and shall  
acquant yow quhan I have fand them boith of thair worth and  
pryce Jamesone the painter will wndertak your broids boit I  
could not speik with the wreicht becaus the measures are not  
sent heir The rest of your affaires ye may be assured they  
shall be done god willing to your contentment and god knowis  
gife ye may not think your self happie quhan matteris are  
groweing heir to such ane heicht For newis the report is that  
wpone new information the chancellers comitis are to be rewyt  
The marquies the chanceler Haddingtoun and the rest of our

nobilitie are all put of the exchequer and none to be of it  
 bot suche as I haue ureittin in thes wther noit Quhat effectis  
 this may produce it will be bettir knowin heir eftir The  
 church men rewlis all for the present His Maiestie hes  
 recallit his warrandis in favouris of The erle of Airth and  
 hes ordained Comissioneris to haue proces against hime Sua  
 this being all I haue to wreit for the present I sall remaine  
 youris ever to serve yow Ar Campbell

Edinburgh the 25 of October 1634

SRO, Breadalbane Muniments, GD/112/40/Box 1.

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39. 28 October 1634

To the right honorabill the Laird off Glenvrquhy

Right honorabill Sins my last letter to yow I haue  
 heird no newis Bot that their is a new commissioun of Justi-  
 siorie com home to the erle of Arroll to sit on Balmerenoch  
 for his tryell. And efter that Sir Williame Elfistoun beis  
 cheif Justice for ane yeir. So ye may eseilie persave how  
 thingis are lyke to go her. I haue spdin with Jemisone the  
 penter And hes caused him set down at the teill of your memo-  
 random quhat he vill haue for your portratis quhich is tuentie  
 merkis for drawing of them And ten merkis for furnisching all  
 necessaris. Therefore gif ye vill haue him to do them send  
 bak the not vith with the first beirar For les he sweiris to



me he can not teike. Pleis yow I ressaved this inclosed  
 from the lord of Lorne And immediatlle I vent to Sir Leus  
 Steuart and hes agreid with him to len yow aught thousand  
 merkis quhill Wotsonday For Williame Dike vald not len any  
 bot for half ane year. I haue sent yow the band And ye  
 and your brother Robert may subscriue it and sent it heir to me  
 to be subscriued for he vald haue me to subscriue it becaus  
 ye are not here that he mey sie yow subscriue the same  
 Therefore send it heir And vritt to Sir Lewis that ye haue  
 subscriued the same So to the next occasioun and ever I  
 shall remane Youris to serve yow Ar Campbell

Edinburgh the 28 of October 1634

The lord Cancellier cam heir yistir night And this day gois  
 to court So it appeiris We sall haue good varke or it be  
 longer for the rest of yowr affaires I hope ye vill trust  
 that I vill not forget them

SRO, Breadalbane Muniments, GD/112/40/Box 1.

40. 30 January 1635

30 Januar 1635

Mair ane bairne of George Jamesounes buriet  
 in the auld kirk iii lib.

This must refer to his son George: see no. 31 above.

City of Aberdeen Records (Town Clerk), Kirk & Bridge Work  
 Accounts 1571 - 1670, under date.

41. 15 March 1635

To the Rytt honnourable and my most speciall gud freind  
the Laird of Glenvrchy theis

Right honorabill

I receavit thir incloisit frome the Erle of Argyll and  
the lord of Lorne quhairin ye may perceiwe they are desyrous  
to have me goe to them Boit ordering no expenssis for my  
Journey . . . [Follows a request for advice on whether to obey  
and other remarks on Sir Colin's business affairs.]

The painter will have all your portraits readie within tuo  
or thrie dayes And desyres earnestlie they may be takin  
frome hime and assures me that thrie or four horssis will easi-  
lie carie them and that he sall pack them wpe as they can haw  
no harme He desyre that ye may send with the horssis some  
canvessis or packing sheittis I can assure yow on my crydit  
they are werie weill done and all as ye desyrit . . . .

[Follow further remarks on the theme of obeying Lorne and  
Argyll.]

Edinburgh the 15 of March 1635 Youris ever to serve yow

Ar Campbell

SRO, Breadalbane Muniments, GD/112/40/Box 1.

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42. 1 May 1635

Extent Roll for 1635

North-east quarter: last thrid part therof

Wm. Somervell Officer . . .

Landlord Robt. Maissone mt

Tennants Robt. Maissone forsaid the topmost house within  
the easter turnpike on the former stair head

Maill 66. 13. 4. Anuitie 2. 17. 10.

George Jamesone painter the second hous within the  
former turnpike

Maill 66. 13. 4. Anuitie 2. 17. 10.

Clement Tours a heigh hous on the former stairwhead  
east side thereof east of the joyning the former  
turnpike foote there

Maill 40. -. -. Anuitie 1. 14. 8.

Mongo Burrell a laiche fore hous with a little  
Shop above east of & joyning under the former  
staire foote

Maill 26. 13. 4. Anuitie 1. 3. 2.

John Harvie a laiche fore Sellar east of & joyning  
the former fore laiche hous with two heigh  
forebooths there above

Maill 70. 13. 4. Anuitie 3. 1. 3.



This extent roll was compiled in order to carry out a taxation imposed by the Privy Council in 1634. On 1 May 1635 an extendor was appointed to each of the four parishes, which were in turn divided into thirds and an officer put in charge of each. The tax of about  $4\frac{1}{3}\%$  was to go towards the maintenance of the ministers. (See The Book of the Old Edinburgh Club, Edinburgh, (1924), Vol. 13, p. 93.)

City of Edinburgh Records, Extent Roll for 1635.

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43. 13 May 1635

The quhilk day the prouest, baillies, and counsall of the burght of Abirdeine wnderwrittin, thay ar to say, Sir Paull Mengzeis of Kynmondy, knight, prouest, Gilbert Collisoun, Maister Thomas Gray, Maister Mathow Lumysden, Maister Robert Farquhar, baillies; Walter Robertsonsoun, deane of gild; Robert Cruikschank, thesaurar; Robert Johnstoun, Thomas Mortymer, George Mengzeis, Robert Alexander, Dawid Aidye, Alexander Burnett, Thomas Paip, Paull Mengzeis, Hew Andersoun, goldsmith, and George Pyper, wricht, being conveinit in the tounes counsallhouse anent the petitioun gewin in to thame be George Jamesoun, indwellar in the said burght, makand mentioun, that for sameikle as a greate pairt of the playfeild belonging to the toun whair comedies were wont to be actit of auld besyde the well of

Spa, is spoiled, brockin, and cariet away be speat and inundation of watter, and is lyabill to the same danger, and inconvenient heireftir, so that unles some course be taikin to withstand suche speattis and invndatiounes, the whole playfeild, within a short space of tyme will alluiterlie decay, and serve for no wse; and the said George tacking notice of the tounes prejudice heirin, and withall havand consideratioun how this little plott of ground may be vsefull to the toune heirefter, out of his naturall affectioun to this his native citie, he is content wpon his awin chaarges, not onlie to mak some fortificatioun to withstand the violence of speattis in tyme coming, bot lykewayes to mak some policie and planting within and about the said playfeild for the publict vse and benefitt of the toune, wherof he hes takin occasioun be this his petitioun to acquaint thair wisdomes of the counsall, humblie desyiring for this effect, that ther wisdomes will be pleased to grant him frie libertie, licence, and tolerance to mak sic building, policie, within and about the said plott of ground, as he sall think most fitting and convenient, both to withstand the violence of the watter fra doinge forder harme thairwnto, and to the effect the same may redound to the publict vse and benefitt of the toune: onlie this muche he desyiris for his trawellis, cost, and expenssis to be bestowit on this work, that he may have a lease of this plott of ground and the vse thairof



to his awin behowe during his lyfytyme allanerlie, and eftir his deceas, he is content that the magistrattis and counsell of this burght for the tyme intronett thairwith, and apply the same in all tyme thaireftir in the publict vse and benefitt of the toune as they sall find most convenient, without any recompense to be sought be him, his aires, executoris, assignayes, or successoris, for any chaarges that he salhappin to bestow thairwpoun, as at mair length wes contenit in the said petitioun: quhilk being red, hard, and considerit be the saids prouest, baillies, and counsall, and thay thairwith being ryplie advysed, thay find the desyir thairof to be most reasonable as being a motioun tending to the publict gude and benefitt of the toune, acknowledging thairby the petitionar to expres himselff as a weall affected citizen towards the furtherance and incres of policie in this his native toune; and thairfoir be thir presentis thay giwe, grant, and sett to the said George Jamesoun a lease and tack of the said plott of ground callit the Playfeild during all the dayes of his lyfytyme allanerlie, his entrie thairto to be and begin the day and date heirof, with full power, libertie, and priuiledge to him to build and mack sic policie and planting in and about the said plott of ground in all pairts, and throughout the haill bounds and limites thairof as he sall think most convenient, payand thairfoir yeirelie during his lyfytyme to the thesaurar of the said burght for



the tyme in name of the toune, thrie shillings foure penneis vsuall Scottes money at the feist of Witsonday yeirlie, if the same be asked allanerlie, for all vther maill or dewtie that may be requyred thairfore during the space forsaid, with this alwayes condition and prowisioune, that immediatlle eftir the deceis of the said George, the magistrattis and counsall of the said burght for the tyme, in name of the toune, or thair thesaurar in thair name, sall have full and frie power to mell and intromett with the said Playfeild, hail policie, building, and planting within and about the same to the publict vse and benefitt of the hail toune in all tyme thaireftir, without any recompense to be gewine be the toune to the aires or executors of the said George, for any cost or charges, he sall happin to mak and deburse in planting and building thairvpoun, quhairunto the said George Jameson consentit, and agriet and accepted of his lywerent tak aboue writtin wpoun the condition foirsaid.

City of Aberdeen Records (Town Clerk), Council Register, Vol. 52<sup>1</sup>, p. 206 ff. Printed in Extracts from the Council Register of the Burgh of Aberdeen 1625 - 1642, (Scottish Burgh Records Society, Edinburgh, 1871), p. 74 - p. 76.

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44. 29 May 1635

Instrument of sasine, whereby it is made known that  
 in 'anno . . . millesimo sexcentesimo Trigesimo quinto,  
 mensis vero Maii die vigesimo nono . . . Magister Andreas  
 Mylne minister verbi dei in ecclesia de Marieculter procurator  
 ac eo nomine Reverendi etiam viri Magistri Thome Melvill minister  
 verbi dei in ecclesia de Dyce et Daudis Melvill burgē de  
 Aberdene necnon Jeanne Liddell Relicte quondam Alexandri  
 Rutherford olim prepositi (provost) dicti burgi per eosdem  
 ad effectum subscriptum legitime constitutus' in terms of a  
 procuratory of resignation expedē 'apud Aberden vigesimo  
 secundo die mensis maii Instantis', went to Gilbert Collison  
 bailie in Aberdeen and resigned into his hands, by virtue of  
 the letters of procuratory: (i) 'Totam et integram illam  
 feuidifirmam annuam octo librarum . . .' resting to Thomas  
 and David Melvill hereditarily and to Jeanne Liddell in life-  
 rent, exacted 'de Tota et integra illa Terra anteriore nunc  
 ad Georgium Jameson pictorem burgenē de Aberden spectanē, Jacenē  
 infra dictum burgum in vico montis Scholaris ex Boreali parte  
 eiusdem vici, Inter terram heredum quondam Thome Forbes de  
 Rubislaw ex orientali ex una, Terram aliquando Andree Howat  
 et nunc Joannis Nwn ex occidentali partibus ab altera, Terram  
 interiorem quondam Andree Watson nunc vero dictorum Magistri  
 Thome et Davidis Melvillis versus Boream et communem viam regiam  
 versus austrum' and (ii) 'illam portionem Claustrī predicte  
 terre Interioris aliquando ad dictum quondam Andream Watson



et nunc ad dictos Magistros Thomam et Davidem Melvillis . . . spectan̄, Contigue adiaceñ terre anteriori supralimitā nunc dicto Georgio Jameson Incumben̄, et comprehenden̄ Tres vlnas in Longitudine a muro posteriore dicte Terre anterioris, versus australe gabulum vulgo the south galbill predicte terre Interioris, Reservando tamen dictis Magistris Thome et Davidi Melvillis . . . liberum Introitum et exitum ad predictam terram Internam . . .'; this for giving hereditary sasine of the feu-duty and the portion of the close described, to George Jamesone, 'nunc hereditario proprietario Terre anterioris' and freeing him and future possessors and occupiers 'ab omni solutione dicte feudifirme octo librarum . . .que antea levare solebat de eadem Terra anteriore'.

Consequently the bailie gave sasine of the feu-duty and portion of the close (reserving right of entry and exit to possessors and occupiers of the inland) to 'Georgio Jameson personaliter acceptanti'. Sasine took place at 'horam circiter Sextam vespertinam' before these witnesses: 'Joanne Ingrahame Waltero Guthrie burgensibus dicti burgi Laurentio Tod ibidem et Wilhlemo Hay vno seriandorum ejusdem . . .'.  
Expeding notary Walter Robertson.

A procuratory of resignation was a mandate granted by the disposer (in this case the two Melvilles) which authorised the return of land to a superior (represented here by the bailie) so that it could be reconveyed to the disponee (Jamesone).



The house of which Jamesone here acquires the feu-duty (and the close leading to the house behind) is that on the north side of the Schoolhill which his father had acquired in 1586 (no. 3 above) and in 1607 had vested in life-rent in his wife (no. 8) and in hereditary possession in George (no. 10). The house behind, now occupied by the two Melvilles, had previously been owned by the late Andrew Watson from whom Jamesone's father had acquired the foreland and to whom he had paid the feu-duty of twelve merks (£8).

City of Aberdeen Records (Town Clerk), Register of Sasines, Vol. XXXVIII, ff. 324 v - 325.

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45. 12 June 1635

12 Junij 1635

George Jamesone and Issobell Tosche ane sone his name

Andro Bap: be docter Barroun Mr James Sibbald Doctor

of divinitie. Alexander Jaffray William Gordon James Tosche

Alexander Gray Thomas Thomsone and Robert Skeine godfathers.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3, under date.

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46. 13 October [1635]

To the Richt honorable the Laird of Glenvrquhie thes.

Richt Honorable, - I receaved the hundreth merkis fra this berar, for the quhilk I shall indewor to do your worship better service heirefter; and as for the picturis quhilk I am yeit to make I shall do all diligens to gett theam with the first occasione, bot it will be in Janvarij befoir I can begin theam, except that I have the occasione to meit with the pairties in the North, quhair I mynd to stay for tuo monethes; and if ether ther or heir I can be able to do your worship service, I shall be moist willing, and ewer to remane Your worships servand, George Jamesone

Edinburgh, 13 October

The present whereabouts of this letter is not known: it is neither in the Scottish Record Office nor apparently in the possession of the Breadalbane family. As published it has been given the date 1634 but for reasons given in the main text (p. 57 ) it is here dated 1635. Although published with the 'Black Book' it is not part of it.

The Black Book of Taymouth with other papers from the Breadalbane Charter Room, (edited Cosmo Innes), Edinburgh (1855), p. 440.

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47.        -        1635

Anno Domini 1635

Item, the said Sir Coline gave unto George Jamesone painter in Edinburgh, for king Robert and king David Bruyses, kingis of Scotland, and Charles the first, king of Great Brittane, France and Ireland, and his Maiesteis Quein, and for nyne more of the Queins of Scotland, thair portraits, quhilks ar sett up in the hall of Balloch, the soume of tua hundreth thriescor pundis.

Mair, the said Sir Coline gave to the said George Jamesone for the knight of Lochow's lady, and the first Countes of Argyle, and sex of the ladys of Glenvrquhay, thair portraits, and the said Sir Coline his awin portrait, quhilks ar sett up in the chalmer of deas of Balloch, ane hundreth fourscoir punds.

The first item enumerates thirteen portraits, giving an individual price of £20. The second item includes nine portraits, that is £20 each. This is confirmed by reference to Jamesone's letter of 23 June 1636 (no. 49) and Archibald Campbell's of 28 October 1634 (no. 39). This price included a frame.

A 'chalmer of deas' has been defined as the principal bedroom, usually reached by the upper or dais end of the



hall. See John Warrack: Domestic Life in Scotland, 1488 - 1688, London (1920), pp. 28 - 30.

Ibid., p. 77.

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48. 6 April 1636

Sexto Aprilis [1636]

The quhilk day In presens of Johne Sincler deyne of  
gild and gild counsell Michaell Wryt Lawfull sone to  
James Wryt tailyeor citizen of Londoun enteris prenteis to  
George Jamiesoun paynter for fyve yeiris Conforme to thair  
Indentouris schawen & payit of entres silver - xxx sh.

SRO, Burgh of Edinburgh Apprentice Register 1583 - 1647, under  
date. Listed in The Register of Apprentices of the City of  
Edinburgh 1583 - 1666 (edited Francis J. Grant), (Scottish  
Record Society, Edinburgh 1906), p. 203.

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49. 23 June [1636]

Richt honorable,

I receaved your worships letter with ane measure  
concerning the maiking of soume picturis, quhair of sextine  
of theam ar set doune in not. I will werie willinglie  
serwe your worship, and my pryce shall be bot the ordinarie,

since the measure is just the ordinarie. The pryce quhilk ewerie one payes to me, abowe the west, is twentie merkis, I furnishing claith and coulleries; bot iff I furniss ane double gilt muller, then it is twentie poundis. Thes I deal with all alyk: bot I am moir bound to have ane gryte cair of your worships service, becaus of my goud payment for my laist imployment. Onlie thus your worship wold resolwe at quhois charges I mist go throue the countrey to maik thir picturis, for all that are heir in town neidis onlie your worships letter to theam to causs theam sitt, and for theam quhois picturis I have allreadie, I shall double theam, or then giue your worship the principall. So, leawing this to your worships consideration and ansuer, I shall ewer remaine, Your woirships willing servand, George Jamesone.

Edinburgh, 23 Junii

Iff I begin the pictures in Julii, I will have the sextine redie about the laist of September.

See note to no. 46 above. As published it has been placed in the year 1635, but for reasons given in the main text (p.<sup>58</sup>) it is here dated. 1636.

The Black Book of Taymouth with other papers from the Bread-  
albane Charter Room, (edited Cosmo Innes), Edinburgh (1855),  
p. 440.

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50. 24 June 1636

A letter from Archibald Campbell, at Edinburgh to Sir Colin Campbell mainly on legal business conducted on his behalf by Sir Lues Stewart and Mr David Prymrois.

The letter ends with a series of short notes:

'Receave the doubill of your suspentione againes McCowll  
Sir Lues thinkis it not expedient that ye sould caus law  
the same

Your letters to your brother sone sall goe away with the  
first occassione

Pleis yow receave the painteres answer As for newis  
we have none herie . . . '.

From the circumstances noted in the text ( pp. 54-58) the painter referred to must be Jamesone. The fact that it is dated one day in the calendar after Jamesone's letter of 23 June, and refers to an enclosure, makes it extremely likely that no. 49 above is the enclosure and is of the year 1636.

SRO, Breadalbane Muniments, GD/112/40/2.

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51. 18 August 1636

George Jamesone and Issobell Tosche ane sonne his  
name Alexander Bap: be doctor Arthour Johnstoune  
doctour Alexander Ross James Smythe William Andersoune  
James Andersone and Mr Adam Andersoune godfathers

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3, under  
date.

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52. 23 January 1638

Assignment and discharge of reversion - 'We maister  
Robert Gordoun of Stralochie for fatherlie love and  
kyndnes whiche I bear to my secund lawfull sone Johne Gordoun  
and for provisioun to him of sum portioun whairby he may have  
meanis to leive . . . ordaines the said Johne Gordone . . .  
my werie lawfull and wndoubtit cessionar . . . In and to ane  
letter of reversioun conteaning the soume of Fourtein thow-  
sand merkis . . . maid be Johne Gordoun of Buckie to me . . .  
wpoun the redemptioun and outquyting frae him . . . of all  
and hail the landis and tounes of Fechill with the cobbill-  
seat cobbilcroft priwiledge of ferieing wpoun the watter  
of Ythane and proctoris croft whilkis ar proper pairtis and  
pendiclis of the saidis landis togidder with all and sundrie  
wther pairtis and pendiclis of the samen als veill not namit  
as namit and with the multuris of the saidis landis libertie

and priuiledge to big milnes thairone and with the hail  
houssis biggingis toftis croftis yeardis outseatis inseatis  
cottagis mossis medowis commantis commone pasturage fewell  
foggage annexis connexis dependencis tennentis tennandries  
and service of frie tennentis and pertinentis of the samen  
whatsomever lyand be annexatioun within the lordship of  
Altrie parochin of Ellone and shereiffdome of Aberdein And in  
and to the redemption of the saidis landis . . . be wertew  
of the said remesioun whelk is of the dait at Aberdein the  
tuantie sext day of Maij . . . 1618.

Also ceded is 'all libertie power' held by Straloch to  
redeem 'the saidis landis frae the handis of Johne Gordoune  
of Hiltoun eldest lafull sone and appearand air to the said  
Johne Gordoun of Buckie . . . Surrogating him (i.e. John  
Gordon, Straloch's son) . . . in my vice place right and title  
with power to the said Johne Gordone my sone . . . to warne  
or caus lafullie warn the said Johne Gordoun of Buckie Johne  
Gordoune of Hiltoun and George Jamesone . . . to compeir at  
the time and at the place conteaned in the said reuersioun  
and thair to resave the soumes conteaned thairin for redempt-  
ioun and outquytting of the saidis landis and tounes of Fechill  
. . . .

. . . I have delyverit the said reuersioun and contract  
of the dait foirsaid to the said Johne Gordone my sone . . .

In witnes whairof thir presentis writtin with my hand and  
 subscryved be me and my seall affixit thairto att Straloch  
 the tuantie third day of Januar . . . 1638 . . . Maister  
 Robert Gordon Robert Gordoun witnes Mr James Gordoun  
 witness Alexander Gordoun witnes Mr Walter Ritchie witnes'.

The witnesses James and Alexander Gordon are Straloch's  
 sons, James the future delineator of Aberdeen.

Jamesone's appearance in this context is explained in  
 no. 35 above. In that Jamesone had, for 14,000 merks,  
 received possession of Fechil, under reversion, from John  
 Gordon of Buckie. The latter however was not the proprietor:  
 that was Robert Gordon of Straloch, who on 26 May 1618 (see  
 above) had disponed the property under reversion, to Buckie.  
 In the present document Straloch assigns his ultimate right  
 of redemption to his son John Gordon, thereby enabling the  
 latter to redeem the property from Buckie and John Gordon  
 of Hiltoun (Buckie's son and heir), and George Jamesone  
 (present holder of the property under reversion).

The present assignation was presented for booking in  
 the Register of Sasines by Straloch's son Mr James Gordon  
 on 8 March 1638.

SRO, Particular Register of Sasines, Aberdeen, Vol. 11,  
 ff. 3 v - 5.

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53. 20 and 27 July 1638

20 Julij 1638, Fryday

This day William [sic] Jamesoun, painter, (at the earnest desyr of my sone, Mr Alexander, ) was sufferit to draw my pictur.

27 Julij 1638

Item, a second draucht be William [sic] Jamesoun

For reasons given in the main text (p.62) these entries must almost certainly be intended to refer to George Jamesone.

A Diary of the Public Correspondence of Sir Thomas Hope of Craighall . . ., (Bannatyne Club, Edinburgh 1843), pp. 75 - 76.

54. 6 February 1639

George Jamesone and Isobell Tosche ane dochter

hir name Elizabeth Bap. be doctor Baroune Mr Thomas

Gray George Morissone Lait bailzies Williame Cutberd

Richart Alexander Johne Ingrame and James Farquhar

godfathers.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3, under date.

55. 20 March 1639

The Samen day Doctoris Williame Johnstoune and George Moresoun ar chosin commissionares to pass to the Nobilitie of the Covenant conveyit at Montrois and to capitulat with thame vpoun sic articles as shalbe gewin in commissioun to the said commissionares anent the repairinge of thair armie to this burghe, As lyikwayes to confer be the way with the Erl Marshall vpoun the same busienis that his lordship wald be pleased to contribute his assistance to the saidis commissionares for the peace and quyett of this Toune and George Jamesoun is appoyntit to accompanie and assist thame in the said commissioun quhilk is gewin to the effect following Viz to petition and desyre the Nobilitie that thay send in a peaceabill maner ane hundreth men at the most for holding of thair committie in the auld college and publicatioun of the actis of the generall assemblee in the cathedrall kirk of this diocis, and if the College and Cathedrall kirk be not made patent to thame for that effect To declair wnto thame that thay salhawe oure Paroche kirk patent for the said Intimatioun The Nobilitie alvayes keipand thameselffis and thair forces als far distant frome this burghe as the Marqueis of Huntlie sall do with his forces.

City of Aberdeen Records (Town Clerk), Council Register, Vol. 52<sup>1</sup>, p. 452. Printed with some minor variations in

Extracts from the Council Register of the Burgh of Aberdeen  
1625 - 1642, (Scottish Burgh Records Society, Edinburgh 1871),  
 pp. 151 - 152.

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56. 19 May 1640

Renunciation and grant of redemption by ' . . . me  
 George Jamesoun paintar burges of Aberdein Forsaimeikle as  
 be ane contract of the dait at Aberdein the tuantie sext  
 day of October . . . 1633 maid . . . Betuixt Johne Gordoun  
 of Buckie as principall and wmquhill Johne Gordon of Hiltoun  
 as cautioner . . . with consent . . . of Maister Robert  
 Gordoun of Stralochie . . . on the ane pairt and me the said  
 George Jamesoun on the wther pairt The said Johne Gordoun  
 of Buckie . . . For the soume of fourtein thousand merkis  
 money payit and delyverit be me to the said Johne Gordoun  
 of Buckie . . . disponit to me the said George Jamesoun  
 . . . all and haill the said Johne Gordoun of Buckie his  
 waidset right of all and haill the toune and landis of Fechill  
 (described as in no. 52 above but with the occupiers noted:  
 " James Gordoun Alexander Johnstoun Williame Cassie and  
 Andro Simpsoun" ).

. . . Quhilks landis teindsheavis and teind wiccarage  
 . . . war waidset and impignorat Be the said Master Robert  
 Gordoun of Stralochie with consent of Katharine Irving his



spous to the said John Gordoun eldar of Buckie . . . wnder  
 reversioun alvayis of the soume of fourtein Thousand merkis  
 . . . as in the said reversioun of the dait the tuantie sext  
 day of Maij . . . 1618 . . . and registrat in the clerk of the  
 registeris register of the shirreffdome of Aberdein wpoun  
 the fourt day of Junij in the said yeir.

. . . Lyik as also the said haill toun and landis of  
 Fechill . . . wer also redemeable frome me the said George  
 Jamesoun . . . Be the said Johne Gordoun of Buckie . . . Be  
 payment of the lyik soume of fourtein thousand merkis . . .  
 in the said contract . . . betuixt the said Johne Gordoun  
 eldair off Buckie and Johne Gordoun of Hiltoun with consent  
 of the said Master Robert Gordoun and me the said Geor ge  
 Jamesoun on the ane and wther pairtis of the dait befoir  
 mentionat.

And now seing that Johne Gordoun secund lafull sone to  
 the said Master Robert Gordoun of Stralochie . . . as assigney  
 lafullie constitut. . . to the letter of reversioun befoir  
 rehersit grantit for redemptioun of the saidis landis hes  
 . . . payit and delyverit to me all and haill the said soume  
 of fourtein thousand merkis . . . whairof I hauld me weil  
 content . . .

Thairfoir witt ze me the said George Jamesoun with  
 consent of Issobell Tosche my spous . . . renuncis overgivis  
 quytclamis and simpliciter dischargis all right title . . .

in and to the said toune and landis of Fechill . . . in  
favouris of the said Johne Gordoune . . .

Lyik as I the said George Jamesoun hes instantlie  
delyuerit to the said Johne Gordoun the foirsaid contract  
. . . togidder with the haill writtis richtis and evidentis  
of the saidis landis . . .

. . . written be Johne Robertoun servitur to ws Johne  
Chalmer shirreff clerk deput of Aberdein and subscriueit  
with our handis at Aberdein the nyntein day of May . . . 1640  
Befoir thir witnessis Doctor Williame Johnstoun doctor of  
medicin James Smithe Thomas Gordoun burgessis of Aberdein  
Mr Patrick Chalmer shirreff clerk of Aberdein and the said  
Master Johne Chalmer et sic subscribitur - George Jamesoun  
Issobell Tosche' (and the above).

See above no. 35, where Jamesone takes possession of John  
Gordon of Buckie's wadset right of Fechil; and no. 52,  
where Robert Gordon assigns his ultimate right of reversion  
to his second son John Gordon. In the present document  
John Gordon now redeems Fechil by payment of 14,000 merks to  
Jamesone.

The present renunciation was presented for booking in  
the Register of Sasines by John Robertson (writer of above)  
on 5 June 1640.

SRO, Particular Register of Sasines, Aberdeen, Vol. 11,  
ff. 426 - 428.

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57. 19 May 1640

At Aberdein the nynteint of Maij [1640] zeiris in presens off Mr William Davidsons Compeirit Judicallie Issobell Tosche spous George Jamesone painter in Aberdein out with the presens of hir said spous . . . Renuncit . . . all richt and titill aither off conjunctt fie Lyfrent tearces or wther richt & titill quhatsumevir the said Issobell haid hes or ony wayis may clame or pretend to thame In and to all and haill the toune and Lands of Fechill . . . all wadset and Impignorat be Mr Robert Gordoune of Straloch with consent of Kathrin Irving his spous To Johne Gordoune of Buckie wnder Reversioune of the soume of fourtein thousand markis . . . and quhilk wadset richt thairoff the said Johne Gordoune of Buckie with consent of the said Mr Robert and Johne Gordoune of Hiltowne his sone disponit to the said George Jamesone Redemabill and wnder reversioune of the said soume . . . Lykas the said Issobell Tosche gave hir corporall and solemne aith that scho is nawayis coactit nor compellit to mak this present renunciatioune . . . and Immediatlle thaireftir compeirit the said George Jamesone and Ratifiet and approvit his said spous . . . and gave his express consent and assent thairto . . . Issobell Tosche George Jamesone W Davidsons shereff deput of Aberdein (signatories).



This is a complement to no. 56. See no. 36, where Jamesone gave his wife a life-rent of part of Fechil called Craighall.

City of Aberdeen Records (Sheriff Clerk), Minute Book of Judicial Enactments 1638 - 1648, under date.

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58. 10 June 1640

Vpone the tent of Junij the soldiouris dreillit in the lynkis, and thairefter wes holdin ane counsall of warr in the tolbuith of Abirdein, be Marschall and Monro, and thair complices. Thair wes brocht befoir thame the lairdis of Culter, Ochterellon, [Thomas] Burnet of Campbell, [George] Gordoun of Nethermvre, Irving of Fonet, formerlie said, Thomas Nicolsone, George Johnstoun, George Moresoun, George Jamesoun, George Gordon, Robert Forbes, Mr. Alex<sup>r</sup> Reid, David Rikard, and William Patrie, tounes men and burgessis of Abirdein; bot the lairdis of Drum, Haddoche, Fedderet, Hiltoun, Mr. Johne Ross, minister at Brass, wes not brocht in befoir this committee, bot had south, as ye sall heir, . . . The rest wes accusit for thair outstanding, and being contrarie myndit to the good causs. Thay maid thair owne ansueris, bot wes not weill hard. In end thay ar all ordanit to go lodge in Mr. Henrie Buchan's houss that nicht, and prepar them selffis to go for Edinbrugh vpon the morne;

and in the meintyme setis a strait guard about thair lodging, that none sould go in nor out without licens, whiche thir gentlemen wes compellit to obey.

Vpone the morne thay took thair leive from Abirdein, leaving thair freindis with sorie hartis. Thay war gairdit and convoyit be soldiouris as throtcutteris and myrtheraris, quhairat thay war displeissit, bot culd not mend it. The first nicht thay cam to Cowy, and sua furth to Edinbrugh, convoyit be ilk schirefdom from schire to schire. Thus is the Kingis loyall subiectis, without his auchtoritie or law, brocht wnder subiectioun.

The old laird of Geicht, a seiklie tender man, being by chance at this samen tyme in Montross, is takin by ane capiten Betoun and had to Edinbrugh with the rest; his housse of Ardessie pitifulle plunderit, becauss he wes ane papist and out stander againes the good causs.

Howsone thay cam to Edinbrugh, thay war all wairdit in the tolbuith, and schortilie our tounes men ar first brocht in befoir the Tables. Thay ar accusit as contrarie to the good causs. Thay maid there owne ansueris, whiche wes not weill hard, quhairvpone thay ar committit agane to waird; bot inrespect of the laird of Geicht his seiknes, and of Thomas Nicolsone his seiknes, thay get libertie, and wes confynit in the toun, whair old Geicht departit this lyf; yit wes not fynit as is said.

Efter examinatioun of our burgessis, the laird of Culter, the laird of Ochterellon, Fornet, Camphell, Nethermvre, thay war brocht in and accusit, and returnit bak to waird, whair ane and all wes forsit to stay during the space of six monethis, to thair gryt displesour and hurt to thair helth, with gryte charges and expenssis. At last it pleissit the estaites to fyne thame as follouis; and first for our tounes men, Thomas Nicolsone wes fynit in 2000 merkis, George Johnstoun 1000 pundis, Robert Forbes 1000 lib., Daid Rikard 1000 merkis, William Patrie 1000 merkis, George Morisone and George Jamesone be moyan wan frie, and payit no fyne, George Gordoun 1000 merkis. Mr. Alex<sup>r</sup> Reid, be menis of the Erll of Mar, wes translaitit to Striviling, thair to remane in waird whill he payit 2000 merkis, syne gat libertie. The laird of Culter wes fynit in 300 merkis, the laird of Ochterellon 1000 merkis, Nethermvre 300 merkis, Fornet , Camphell

. Thus, barronis and burgessis ar first wardit, syne fynit, and compellit to pay the samen befoir thay wan out of the tolbuith, syne set to libertie, and ilk man cam hame to his owne houss. Thus, the Kingis loyall subiectis ar forsit to suffer . . .

Spalding, a contemporary observer from an Aberdeen, and episcopalian, standpoint, is always most specific, but is rather confused on the outcome of this event. Despite having said



above that all were imprisoned for six months and that Jamesone was free without having been fined he writes later (ut infra, p. 352):

'The lairdis of Watertoun, Ochterellon, with sum vtheris, Thomas Nicolsoune, Robert Forbes, alias Dobrie, George Jamesoun, burgessis of Abirdein, whome ye hard . . . wes wairdit in Edinbrugh, cums hame about the 4th of November, efter payment of there fynes. Mr. Alex<sup>r</sup> Reid cam hame befoir, bot the rest stood out . . .'

Later (p. 355), Spalding writes that about 21 November four others, Johnstone, Morison, Rikard and Patrie were released on payment of fines and returned to Aberdeen. The fine in each case agrees with those given in the main quotation above, except that Morison is now stated to be fined 1000 merks. There is thus a clear contradiction in the cases of Jamesone and Morison, who besides being intimate, were possibly in this situation together because of their part in the embassy to Marischal of 20 March 1639, which probably led them to be classified as anti-covenanters. That Spalding's first account however is the correct one is borne out by the evidence of no. 59 below.

John Spalding: Memorialls of the Trubles in Scotland and in England 1624 - 1645, (Spalding Club, Aberdeen, 1850), Vol. I, pp. 284 - 285.

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59. 1 December 1640

In a letter of this date Patrick Leslie, provost of Aberdeen and the town's commissioner to Parliament in Edinburgh at this time, writes to the Aberdeen Council:

' . . .

I have gotin our schip fully releived under the conditions in my former letters bot on Saturday at night schow was in hasart off new for our enemies ar manie heir. Our nightbours hes it in their wils to come first quhen thay pleas for that feild to gin yisternight at aught at night both in heat and suet bot god be thanked we ended fair without blood. Sum ar stifer than others and so al ther decreits ar not alyk. George Morrison hes libertie to stay in Edinburgh till the 22 of this munth and then to compeir or reenter: George Jemison hes libertie to goe quhair he pleaseth til a new sitation on aught days: George Johnstoun is fyned til 1000 lib: William Pettrie and David Rickard ar fynd ich off them in 1000 lib quhich I think thay sal pay this day. This is al I culd doe altho thay had bein my neirest kinsmen bot I mynd this day to mak a new onset for them. . . .'

What is said here is more in keeping with Spalding's first account, though Pettrie and Rickard's fines are now given as pounds instead of merks. The meaning of the second sentence above, however, is not clear. It does not seem

to be a continuation of the information given in the first sentence quoted, which presumably refers to an Aberdeen ship under Thomas Boyis which was arrested by the Estates on its returning from Holland about 16 November and not released until 4 December (Spalding, loc. cit., p. 353) - a Council Letter of 13 November however already refers to the capture of this ship (ut infra, p. 254).

Aberdeen Council Letters (edited Louise B. Taylor), London (1950), Vol. II, p. 261.

Follow, from the same source, the other references to Jamesone and his fellow burgesses' imprisonment, which culminate in that given above.

(a) 'It hes pleased the erll Marishall and generall Maior Monro to select some of our nightbors and fellow citizenes and summarlie without any accusation used aganes thame to confyne thame in a nightbors hous of the towne and to put a gaird of sojors over thame and withall to charge thame to go south and compeir befoir the tables thair to answer to what salbe laid to thair charge As for thair bygane careage in the commoun caus Our commissioner of parliament there present can informe you sufficientlie And thairfor out of experience of your bypast zeall courtesie and kyndnes conferit upon our nightbors that were confyned there this yeir bygane we



have made bold to entreat for the lyk respect and favor to be exprest be you to the berars heirof and that ye will contribute your best assistance with our commissioner for thair liberation as we salbe redie godwilling to keip due correspondence whairin we can availl your burghe or any of your inhabitants . . .'

Letter of 11 June 1640 from the Council of Aberdeen to the Council of Edinburgh (loc. cit., pp. 212 - 213).

(b)'The berares heirof our kynd and loving nichtbors being convenit yisterday befoir the Earle Marischall and Generall Maior Monro without any accusation laid to thair charge or any hering of thame wer confyned in Willeame Scottes foirhous and a gaird of Soliors put to thame And wer chargit to go south this day to the Tables to answer there what salbe laid to thair charge and a gaird appoynted also to convoy thame from this to Edinburgh This peremptorie and unlooked for charge howsoever the same proceidis without any cognition taking in the busines Yett our nightbors in all respective duetie have gevin redie obedience thairunto and ar presentlie at the wretting heirof preparing thame selffis for thair journey Ye know thair bygane cariage And that all of thame subscrivit the covenant in aprill 1639 And some of thame hawe agane subscrivit the same this yeir Many of thame lykwayes hawe gewin obedience and conformitie to the

actis of the generall assembleie Thay hawe all subscrivit the generall band of releiff and hawe payed thair contributiones and tent pairt accordinglie as thay wer stented be sworne taxtares Heirfor these ar to entreat yow that ye will contribute your best help and fortherance for thair good and releiff by testifeing how thay hawe careit thameselffis since the tyme thay first subscrivit the covenant We hawe ureittin for this effect to the provest and baillies of Edinburgh and to the commissionares of burrowes who we hope will concur with yow in what thay can for the liberation of our nightbors All farder heirin remitting to your respective consideration and thair awin mair ampill information wishing a happie peace and a comfortable outgen to our nightbors in this thair distress . . . .'

Letter of 11 June 1640 from the Council of Aberdeen to their commissioner at Parliament, Alexander Jaffray (loc. cit., pp. 213 - 214). Spalding (supra) states that the prisoners were held overnight in the house of Mr Henry Buchan.

(c)'Imprimis deall with the committee of estait as effectually as possibilie ye can in favor of our nightbors that ar lying in ward within the tolbuith of Edinburgh . . . .'

Instructions (first in a list), August 1640, from the provost and four baillies of Aberdeen to Alexander Jaffray commissioner to the Estates (loc. cit., p. 224).

(d)' . . . When ye salbe at Edinburgh advyse with your freyndis  
 [MS. faded] Mr Johne Cheyne be what meanes ye may procure  
 liberatioun of our nightbors frome ward upoun the best condi-  
 tiounes ye can . . .'

Instructions of 29 October 1640 to William Moir, Aberdeen's  
 commissioner to the Estates (loc. cit., p. 247).

(e)' . . . Item ye ar to use your best moyen with the estates  
 of parliament for liberation of our nightbors out of ward  
 furth of the tolbuith of Edinburgh for sic reasones as thay  
 thame selffis will shaw to your lordship and as ye can furnishe  
 your selff . . .'

Instructions of 13 November to Patrick Leslie, Aberdeen's  
 commissioner to Parliament (loc. cit., p. 253).

(f)' . . . All our nightbors in ward ar weill and thay stay in  
 on serimonies.'

Letter of 22 November from Patrick Leslie to the Aberdeen  
 Council (loc. cit., p. 257). Other references in this letter  
 to 'nightbors . . . in troubill' would seem to refer to the  
 merchants on the Aberdeen ship which was still being held.  
 The main entry, above, is the next and last reference to the  
 affair.

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60.            -        1641

'The Roll Delinquents, 1641'. This roll contains 222 names. It includes besides the Marquesses of Huntly and Douglas, the Earls of Tullibardine, Carnwath, Stirling, Traquair, Airth, Linlithgow, Crawford, Airlie and Nithsdale. It also includes the 'pretendit' bishops of Brechin, Edinburgh, Aberdeen, Ross, Glasgow, Galloway and Moray. There are many minor barons, knights and lairds. Of the latter, those whom Spalding (see no. 58 above) says were taken south to Edinburgh on 10 June 1640 are all included in the roll, with the exception of Ochterellon. Aberdeen is the only burgh mentioned in the roll and the following are specified as burgesses: 'William Scott . . . Paull Inglis . . . William Andersone . . . Robert Rae . . . George Cullane . . . Harie Dun . . . George Johnestoun . . . William Petrie . . . Robert Forbes . . . David Richard . . . George Moriesone . . . Mr William Johnestoun . . . Alexander Robertstone . . . Johne Scott . . . Johne Strauchan . . . Androw Chalmer . . .'. 'James Cruikschank in Broadgait of Aberdein in James Seatoun his hous' may also refer to a burgess. Also in the roll is 'George Jamesone paynter'; this is the only specification of trade in the whole document. Thus the remaining names in Spalding's list of prisoners are included, with the exceptions of Thomas Nicolson, George

Gordon and Mr Alexander Reid.

The Register of the Privy Council of Scotland, 1638 - 1643,  
(edited P. Hume Brown), Edinburgh (1906), Second Series,  
Vol. VII, pp. 511 - 513.

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61. 13 September 1641

George Jamesoun ane bairne buried 3 lib.

This and the following entry must refer to Andrew  
and Alexander baptised on 12 June 1635 and 18 August 1636  
(see nos. 45 and 51).

City of Aberdeen Records (Town Clerk), Kirk & Bridge Work  
Accounts 1571 - 1670, under date.

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62. 5 October 1641

Octo: 5 1641 Ane berne of George Jamesonis 3.

Ibid.

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63. 8 October 1641

George Jamesone and Isobell Tosch ane dochter namitt  
Isobell Bap. be Mr William Robertsons Mr Alexander  
Meingzies Georg Mengzies Mr Jon Alexander and Mr Adame

Andersone godfathers.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3, under date.

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64. 5 November 1641

Instrument of sasine, whereby it is made known that in 'anno . . . millesimo sexcentesimo quadragesimo primo, Mensis vero Nouembris die Quinto . . . Magister Alexander Davidson advocatus procurator et eo nomine honesti viri Jacobi Toshe mercatoris Burgen̄ de Aberdeñ, hereditarii proprietarii terre anterioris subtus bondať' in terms of a procuratory of resignation contained in letters of disposition expedite 'apud Leith vigesimo die mensis Octobris proxime elapsi anno supradicto' went to George Moreson, bailie in Aberdeen, and resigned into his hands by virtue of the procuratory of resignation: 'Totam et integram illam Terram Anteriorem tam subtus quam supra cum pertinen̄ per dictum Jacobum Toshe pro presenti occupat̄ Jaceñ infra dictum burgum in vico Lemurum Ly Gestraw nuncupat̄ ex occidentali parte eiusdem vici Inter terram quondam Gulielmi Wormett, nunc vero heredum quondam Joannis Howyson ex australi ex vna, Terram quondam Davidis Porter nunc vero heredum quondam Georgii Pacock ex borealis partibus ab altera, Terram interiorem quondam Gulielmi Vrquhart postea quondam Joannis Ray et nunc Andree Birny versus occidentem et communem viam regiam versus



versus oriens'; this for giving hereditary sasine to 'Georgio Jameson pictori burgen̄ de Edinburgh . . .', to be held 'in libero Burgagio pro servitio Burgagio . . . ac pro annua solutione Magistro Alexander Jaffray preposito (provost) dicti burgi de Aberden̄ (heirs and assignays) summe Septem mercarum . . .'.

Consequently the bailie gave sasine to 'Roberto Alexander . . . actornato seu procuratori et eo nomine dicti Georgii Jameson'. Sasine took place at 'horam circiter tertiam pomeridianam' before these witnesses: 'Magistro Adamo Anderson filio Joannis Anderson pictor burgen̄ de Aberden̄ Magistro Georgio Robertson burgen̄ dicti burgi Andrea Massie servo dicti Magistri Alexandri Davidson et Gilberto Bireck vno seriandorum eiusdem burgi . . .'.  
Expeding notary Walter Robertson.

City of Aberdeen Records (Town Clerk), Register of Sasines,  
Vol. XXXIX, ff. 179 - 179 v.

65. 7 June 1642

Contract of wadset (&c.) between 'Robert Masone carver induellar in Edinburgh sone lafull to vmquhill Robert Masone Merchand burges of Edinburgh . . . and Jone Dawsons tailyeor burges of the said burt of Edinburgh . . .'.

Dawson has lent Mason the sum of 3,000 merks. As security Mason dispones to Dawson 'heretable vnder reversion . . . All and hail That foretenement of land under and above with the pertinents thair of Now perteineing To the said Robert Massone and of before to the said vmquhill Robert Massone his father lately acquyret be him fra vmquhill Jon Landis and Helene Crawford his spous and quhilk somtyme perteinieit to vmquhill Archbald Prymrose wryter Lyand within the said burgh of Edinburgh one the Northe syde of the street thair of neer the Nethirbow, betwix the land of umquhill Robert Hendersone one the eist The Landis of vmquhill Jon Turnor one the west, The kingis street one the southe and the landes perteineing to vmquhill John Foullis one the Northe pairtis . . . Reservand alwayes and except and furth of this present wodset . . . Jeane Kellie relict of the said vmquhill Robert Massone merchand and mother to the said Robert Masone disponer hir lyfrent or sic vther richt as is maid and grantit to hir off the lodgeing of the said foretenement quhilk is possest be George Jamesone painter . . .'

Dawson however 'Setts bak in tak and assedation', i.e. leases, to Mason during non-redemption for 128 merks yearly, the said foretenement, 'presentlie possest be Clemens Touris glasenwricht Thomas Quhyte armorar and David Fergusone merchand burgess of Edinburgh'.

Dawson himself 'acceptis to be his duelling hous'  
 the 'heiche house of the said foretenement' for a yearly  
 rent of 112 merks. Redemption is suspended until 1647.  
 Registered 21 June 1642.

See no. 42 above and no. 74 below. A wadset was a giving  
 of security by disponing lands to a creditor (the wadsetter),  
 the lands being redeemable by the debtor (the reverser) on  
 payment of the principal sum and fulfillment of certain  
 conditions and payment of any penalties.

City of Edinburgh Records, Moses Bundle 23, no. 950.

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66. 6 September 1643

Date of charter granted by Gilbert, Earl of Erroll  
 with consent of John, Earl of Kinghorn, at Huntly,  
 to George Jamesone, of the lands of Esslemont and half-lands  
 of Bourhills.

For details and source see no. 67 below.

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67. 12 September 1643

Instrument of sasine whereby it is made known that in  
 'anno . . . Millesimo Sexcentesimo quadragesimo tertio  
 mensis vero Septembris die duodecimo' compeared personally



'Magister Joannes Alexander advocatus ballivus in hac parte nobilium et potentum Comitum Gilberti comitis de Erroll &c. magni constabularii huius regni Scotie hereditarii proprietarii terrarum . . . subscript̄ . . . cum speciali avisamento et consensu Joannis comitis de Kinghorne &c. eius tutoris testamentarii pro suo interesse . . ., ac etiam providus vir Georgius Jamesone pictor burgen̄ burgi de Edinburgh . . . habens et tenens suis in manibus quandam cartam preceptum sasine . . . in se continen̄' granted to him and his heirs by Erroll and Kinghorne 'in libera alba firma' during non-redemption, 'de Totis et integris terris diucalibus de Essilmont prout eodem pro presenti per Gilbertum Johnstoune . . . occupat̄ sunt cum maneriei loco turre fortalicio hortis pomariis et pertinen̄ ejusdem necnon de tota et integra illa dimidietate ville et terrarum de Bowrehilles pro presenti per \_\_\_\_\_ Lidgertwood . . . occupat̄ . . . Jaceñ infra barroniam de Essilmont et infra vicecomitatum de Aberden̄: with the provision however, 'quod dicte terre . . . redimabiles et sub reversione sint dictis comitibus . . . a memorato Georgio Jamesone (and heirs) per solutionem aut satisfactionem illis per dictos comites summe sedecem mille mercarum . . . et omni preteritorum annuorum reddituum ejusdem protempore debī super requisitionem sexaginta dierum dictis comitibus . . . per dictum Georgium Jamesone . . . Suspenden̄ tamen dictam requisitionem pro redemptione dictarum terrarum ad festum Pentecostes . . . Millesimo Sexcentesimo quadragésimo octavo durante quo quidem spatium et ad quem terminum nullatenus licitum est dicto

Georgio Jamesone . . . requisitionem pro dictis summis vt  
 prefertur facere'.

George Jamesone then produced the charter to John  
 Alexander, bailie, and required him to execute his office of  
 baliary, which he did by handing the charter to the notary  
 public (Robert Alexander) for reading the precept of sasine,  
 as follows: " ' . . . precipimus et firmiter mandamus quatenus  
 visis presentibus' you give hereditary possession 'Totarum et  
 integrarum predictarum terrarum duicalium de Essillmont . . .  
 et terrarum de Bowrehilles (all as described above) . . .  
 durante non redemptione' to George Jamesone. 'In cuius rei  
 Testimonium (written by Frederick Hamilton servitor to John  
 Alexander) Sigilla nostra propria sunt appensa Apud Huntlie  
 sexto die mensis Septembris . . . millesimo quadragesimo tertio'  
 before these witnesses: 'Joanne Mortimer et Andrea Erskyne'  
 servitoribus dicti Joannis comitis de Kinghorne et Roberto  
 Alexander scriba in Edinburgh . . . (signed) Erroll Kinghorne  
 (and the above)' " .

After reading the precept of sasine John Alexander gave  
 sasine of the said lands (under reversion) to 'Georgio  
 Jamesone personaliter presenti et acceptanti per terre et  
 lapidis fundi dictarum terrarum necnon dicti turris fortali-  
 cii respective . . . horas inter decimam et vndecimam ante-  
 meridiem' before these witnesses: 'Jacobo Bruce servitore  
 Joannis Kennedie de Cairmucks Patricio Ranyin Bourehilles et

Joanne Brodie servitore Jacobi Scot incole in Aberdonia . . . '.

It should be noted that Jamesone is bound not to require repayment of his capital sum until 1648 - see nos. 70 and 77 below.

Presented for booking in the Register of Sasines by Andrew Massie, notary, on 15 September 1643.

SRO, Particular Register of Sasines, Aberdeen, Vol. 12, ff. 514 v - 516 v.

68. 17 - 23 July 1644

mesone and Issobell Tosch

ane daughter nam

Johne Row Mr Johne

Gregorie Mr Tho

gill Thomas Melling

James Tosch Alexander Alsch

Gilbert Skeyne Godfathers

This baptismal entry is much damaged, the missing parts being torn away; it must fall somewhere between 17 and 23 July 1644. On the evidence of no. 70 below, this must refer to Mary Jamesone. From the frequency of certain names in the register and from names seen here and elsewhere in a Jamesone context, the above entry might therefore be expanded thus:



[The said day George Jamesone and Issobell Tosch  
 and daughter named Mary baptised by Mr John Row Mr John  
 Gregorie Mr Thomas Gray Thomas Carrigill Thomas Melling  
 James Tosch Alexander Alsch [soner \_\_\_\_\_]  
 Gilbert Skeyne Godfathers

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3, under  
 date.

69. 11 December 1644

Date on which Marjory, Isobel and Mary Jamesone were  
 served heirs to the late George Jamesone their father,  
 in the lands of Essilmont and half-lands of Bourhills, at the  
 sheriff-court of Aberdeen.

For details and source, see no. 70 below.

70. 4 January 1645

Instrument of sasine whereby it is made known that in  
 'anno . . . Millesimo sexcentesimo quadragesimo quinto  
 mensis vero Januarii die quarto' compared personally 'Thomas  
 Martein in Essillmont procurator et eo nomine Mariorie, Isobelle  
 et Marie Jamesones filiarum legitimarum ac heredum quondam  
 Georgii Jamesone burgen̄ de Edinburgh . . . Habens et tenens  
 suis in manibus quoddam preceptum clare constat' granted by

'Gilbertum Comitem de Erroll &c. magnum constabularium hujus regni cum consensu et assensu Joannis comitis de Kingorne ejus Tutoris Prefatis Mariorie, Isobelle et Marie Jamesones de et super totis et integris terris diucalibus de Essillmont provt per Gilbertum Jonstoune occupat̄ cum maneriei loco turre fortalicio hortis pomariis . . . necnon de et supra tota et integra illa Dimidietate ville et terrarum de Bourhilles provt per Joannem Lidgerwood occupat̄ . . . Jaceñ infra barroniam de Essillmont et Vicecomitatum de Aberdein'.

Thomas Martein then produced the precept of sasine to Thomas Jonstoun, bailie, who gave it to the notary public (James Pettindreich) for reading, as follows: 'Gilbertus Comes de Erroll . . . superior terrarum aliorumque subscript̄ cum consensu et assensu Joannis Comitis de Kingorne mei Tutoris dilectis nostris Thome Jonstoun in Essillmont et vestrum cuilibet conjunctim et divisim Ballivis nostris in hac parte . . . constitutis . . . Quia nobis clare constat certisque evidentiarium testimoniis compertum est quod quondam Georgius Jamesone burgen̄ de Edinburgh pater Marjorie Isobelle et Marie Jamesones latricum presentium Obiit vltimo vestitus et sasitus vt de feodo ad fidem et pacem (of the Sovereign) In totis et integris terris' of Esslemont and Bourhills (both as described above) 'Et quod dicte Marioria Isobella et Maria Jamesones latrices presentium sunt legitimaee et propinquiores heredes dicti quondam Georgii Jamesone eorum patris in curia

Vicecomitatus de Aberdein tenta in praetorio ejusdem vndecimo die mensis Decembris . . . Millesimo sexcentesimo quadragesimo quarto Coram Vicecomite de Aberdein legitime deservito de predict̄ terris aliisque supra script̄ Et quod sunt legitimae aetatis Et quod dictae terre aliaque . . . tenentur de nobis . . . in libera alba firma . . . Vobis igitur praecipimus . . . quatenus visis presentibus' you give hereditary sasine of Esslemont and Bourhills, both as described above, to the three grantees 'veleorum certis actornatis . . . , Redimen̄ praedict̄ terre aliaque suprascript̄ per nos . . . de manibus Mariorie Isobelle et Mariae Jamesones . . . per solutionem aut consignationem summe Sedecem mille mercarum . . . in contractu impignorationis Inter nos . . . Gilbertum Errolle comitem cum consensu Joannis comitis de Kingorne . . . et quondam Georgium Jamesone et in reversione nobis . . . . In cuius Rei Testimonium huic presenti precepto meo manu Andreae Massie notarii publici script̄ . . . Sigilla nostra sunt appensa Apud Glammes et [blank] . . . Millesimo sexcentesimo quadragesimo quarto et [blank] ', before these witnesses: 'Magistro Davide Lindsay ministro verbi dei apud ecclesiam de Balhelvie Magistro Joanne Pilmor servitore domini de Panmwir et Alexander Keith scriba Edinburgen̄ and signed thus: ' [blank] Kingorne (and the three witnesses above)' " .

After reading the precept of sasine Thomas Martein, procurator for the grantees, and the granter's bailie went



personally to both the lands, and the latter gave sasine to Martein 'horas inter primam et secundam post meridiem aut eo circa' before these witnesses: 'Alexandro Lumsden in Essillmont Alexandro King ibidem Joanne Jonstoune ibidem et Joanne Ogilvie ibidem . . .'.

See nos. 67 and 69 above and no. 77 below. There remains no explanation why Jamesone's daughter Elizabeth (see no. 54 above) was not also served heir in these properties. She was still alive on 6 January 1645 as no. 71 below shows.

The stages by which the three heirs made up their title to the subjects (the latter stages summarised in the precept of sasine) were as follows: An executed brieve of inquest was presented in the court and a general service claimed, the claim stating that the ancestor died at the faith and peace of the Sovereign, that the claimants were nearest and lawful heirs and were of lawful age. On the granting of a retour of general service the heirs obtained a precept of sasine (called a precept of clare constat) from the superior and by virtue of this an instrument of sasine was expedited. The instrument was presented for booking in the Register of Sasines by James Pittindreich, notary, on 20 February 1645.

SRO, Particular Register of Sasines, Aberdeen, Vol. 13, ff. 173 v - 175.

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71. 6 January 1645

Instrument of sasine, whereby it is made known that in 'anno . . . millesimo sexcentesimo quadragesimo quinto mensis vero Januarii die sexto . . . Joannes Hay vnius baillivorum burgi de Abredein ad specialem et humilem supplicationem providi viri Magistri Joannis Alexander advocati Edinburgi procuratoris et eo nomine Elizabethe Issobellei et Mariei Jamiesones filiarum legitimarum et coheredum quondam Georgii Jamiesone pictoris burgen̄ de [blank] . . . accessit personaliter ad (i) Totam et integram illam terram anteriorem tam subtus quam supra cum pertineñ per Jacobum Tosche pro presente occupat̄ jaceñ infra dictum burgum in vico Lemurum lie gaistrav nuncupat̄ ex occidentali parte ejusdem vici Inter terram quondam Gulielmi Wormet, nunc vero heredum quondam Joannis Howisone ex australi ex vna, terram quondam Davidis Porter nunc vero heredum quondam Georgii Peacok ex boreali partibus ab altera, Terram interiorem quondam Willielmi Wrquhart postea quondam Joannis Ray et nunc Andreei Birny versus occidens et communem viam regiam versus oriens . . . (ii) totam et integram illam terram anteriorem tam subtus quam supra cum pertineñ jaceñ infra dictum burgum in vico Scholari ex australi latere ejusdem vici, inter terram communitatis dicti burgi vocat̄ Ly Kirkludge ex australi parte, terram Roberti Alexander ex orientali parte et communes vias regias versus boream et occidens . . . (iii) Totam et

integram terram illam anteriorem cum pertinen̄ tegulis cooper-  
tam jaceñ infra dictum burgum in predicto vico Scholari ex  
boreali parte ejusdem vici, inter terram olim quondam Davidis  
Endeauche nunc vero Roberti Forbes de Rubbislaw ex orientali  
ex vna, terram quondam Adami Mair ex occidentali partibus ab  
altera, Terram interiorem quondam Andreei Watsone carpentarii  
versus boream et communem viam regiam versus austrum'; and on  
these grounds respectively and successively the bailie 'cognovit  
et intravit per lie hespe et steple . . . dictas Elizabetham  
Issobellam et Mariam Jamesones in veras legitimas et propinqui-  
ores coheredes prefati quondam Georgii Jamesone earum patris  
de terris tenementis aliisque supralimitat̄ . . .' and gave  
sasine of the three lands to John Alexander, as procurator,  
after the tenor of the instruments of sasine of 'dicti quondam  
Georgii Jamesone earum patris de eisdem terris supra limitat̄  
sub signis et subscriptionibus manualibus quondam Magistri  
Thomei Mollysone et Walteri Robertsonsone notariorum publicorum  
. . .', to be held of the sovereign 'in libero burgagio . . .'.  
Sasine took place at 'hora secunda post meridiem  
aut eo circa' before these witnesses: 'Willielmo Gray juniore  
et Gilberto Skene burgensibus dicti burgi Magistro Jacobo Reid  
advocati Abredoñ Frederico Hamiltoun servitore dicti Magistri  
Joannis Alexander et Georgio Kempt meo famulo . . .'.  
Expeding notary Patrick Chalmer.



In this instrument Elizabeth, who had not inherited a share in Mains of Esslemont (no. 70), replaces her adult sister Marjory. The lands in question are as follows: (i) foreland on west side of Guestraw acquired by Jamesone on 5 November 1641 (no. 64 - see no. 75 below); (ii) foreland on south side of Schoolhill acquired by Jamesone on 7 June 1627 (no. 21); (iii) foreland on north side of Schoolhill acquired by Jamesone's father on 27 May 1586 (no. 3), given in life-rent to his wife on 3 December 1607 (no. 8) and in hereditary possession to George on same date (no. 10), resigned and taken in conjunct infeftment by George and his wife on 25 January 1625 (no. 18 - see no. 76 below).

City of Aberdeen Records (Town Clerk), Register of Sasines, Vol. XL, under date (unpaginated).

72. 15 January 1645

The said day anent the supplication gevin in be Mr John Alexander, advocat in Edinburgh, makand mention that quhair that peice of ground callit the Playfeild, besyd the Womanhill (quhilk wes set to vmquhill George Jameson, painter, burges of Edinburgh, in liferent, and buildit be him in a garden), is now vnprofitable, and that the said Mr John Alexander, son-in-law to the said vmquhill George, is desyreous to have the same peice of ground set to him in feu heretable,

to be hauldin of the provest, baillies, counsell, and communitie of the burghe of Aberdein and thair successoris, for peyment of a reasonable few deutie yeirly thairfoir: Humblie thairfoir supplicating thair honours of the counsell to set in few heretable to him the foirsaid peice of ground for payment of a reasonable feu deutie yeirlie, as in the said supplication at mair lenth is contenit: Quilk being red, sein and consider- it, and they thairwith ryplie, and at length advysed, the saids provest, baillies, and counsall ordanes ane heretable few charter to be past and exped to the said Mr John Alexander, his aires, maill, and successores, of the foirsaid plot of ground, callit the Playfeild, a garden sometyme possest be the said vmquhill George Jameson, for payment of four pundis Scotis money yeirlie of few deutie to the touns thesaurar and his successors at Witsunday and Martimes in winter, be equall portions, the first terms payment to be and begin at the feast and terme of [blank] nixt to come, and sua furth, yeirlie, in all tymes heirafter, and ordanes the limits of the said garden to be set down and boundit in the foirsaid charter after the sighting of the ground be the said provest and baillies, quhilk the counsell appoints to be visited the morne, and that in respect the hail inhabitants of this burghe being convenit within the tolbuith of the same, vpon the seivint day of January instant, they all in ane voice but any contradictioun gaue their expres consent and assent

to the heretable fewing of the said peice of ground vpon sic  
conditiones and for payment of sic yeirlie few as the magistrats  
and councell sould think expedient.

See no. 43 above. It should be noted that the actual request  
was agreed to on 7 January, three days and one day after nos.  
70 and 71 respectively.

City of Aberdeen Records (Town Clerk), Council, Baillie, and  
Guild Court Book, Vol. 53, p. 36. Printed in Extracts from  
the Council Register of the Burgh of Aberdeen, 1643 - 1747,  
(Scottish Burgh Records Society, Edinburgh, 1872), p. 40.

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73. 12 September 1645

Under a general head - 'The charge of the collections  
of the buriells in the kirk 1644 the 20 day of  
September'

12 September (i.e. of 1645)

Ane chyld of Geo. Jamesons

3 - -

This almost certainly refers to Elizabeth (last mentioned  
6 January, no. 71). See however the note to no. 75 below.

City of Aberdeen Records (Town Clerk), Kirk & Bridge Works  
Accounts, Vol. I, under date.

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74. 2 January 1650

Disposition by 'Me George Maisson merchand burges of  
Edinburgh aire of provisioun to vmquhill Robert Maisson  
carver second lawfull sone to vmquhill Robert Maissonne merchand  
burges of Edinburgh our father' of a foretenement acquired by  
the latter from 'Johne Landis merchand burges of the said burgh  
and Helen Crawford his spous and of befoir perteaneing to  
vmquhill Mathew Crawford father to the said Helein acquyret  
be him frae Archbald Primmroise wryttar and Katheren Andro  
his spous sumtyme perteaneing to vmquhill Francis Lintoun  
merchand burges of the said burgh and thairefter to vmquhill  
Mr Robert Lintoun advocat his sone and air lyand in thesaid  
burgh vpon the north syd of the kingis hie streit of the  
samyne neir to the Nether Bow (position as described in no.  
65 above). . . to Johne Pollock cordiner burges of Edinburgh  
for himselff and in name and behalff of Mareon Rutherford his  
spous . . . Reservand alwayes to Jean Kello my mother hir  
lyfrent right of the ludgeing of the said foretenement sumtyme  
possest be vmquhill George Jamiesone painter and the laich  
wester volt in the ground of the saidtenement presentlie possest  
be [blank] '.

Registered 5 April 1652.

See nos. 42 and 65 above.

City of Edinburgh Records, Moses Bundle 32, no. 1300.

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75. 15 September 1653

By this present publict Instrument Be it knowin

. . . that vpoun the Fyftent day of September on thousand  
 sex hundreth feftie thrie yeiris . . . Compeirit personally  
 Patrick Moir (bailie of Aberdeen) . . . at the speciall desyre  
 . . . of Maister John Alexander advocat in Edinburghe procurator  
 specially constitut be Marjorie and Marie Jamesones lafull  
 daughters and airs portioners to the deceast George Jamesoun  
 painter burges . . . of Edinbrughe, and husband to the said  
 Marjorie and tutor dative to the said Marie . . . . Patrick Moir  
 . . . with . . . John Alexander . . . did personally cume To  
 all and haill that tenement of foirland sumetyme pertaneing to  
 James Tosch and occupied be him Lyand in the said brughe in  
 the Guestraw and west syd tharoff Betuixt the land sumetyme  
 of the deceast John Wormewood thairefter of John Howesoune  
 and now of Issobell Gib at the south The land of the airs of  
 the deceast David Porter and now of the airs of the deceast  
 George Peacock at the north The Inland of the deceast  
 William Vrquhart thairefter of John Ray and now of [blank]  
 at the west and the comoun gait at the eist And that be  
 wertew of ane Inquisitioun haid and deducit be certane  
 citizens . . . within the tolbuith . . . In presence of the  
 said Patrick Moir bailly vpoun the thretent day of the said  
 month of September and yeir above writtin Whairby the saids  
 Marjorie and Marie Jamesones were servit as neirest and lafull

coairs portionars to the said deceast George Jamesoun thair  
 faither off all and haill the said tenement of foirland . . .  
 the Baillie . . . did confer . . . To the said Master John  
 Alexander procurator . . . heretable possessioun of . . .  
 the said tenement of foirland . . . be delyuery of earth and  
 stone of the said tenement of land . . . To be holdin of the  
 provest and Baillies of Aberdein or any other Imediat  
 superier thairoff In frie burgage . . . And for payment of  
 ane anvell of seveine merkis . . . to Alexander Jaffray of  
 Kingswalls . . .

This is the property invested in Elizabeth, Isobel and Mary  
 in no. 71 above (see also no. 64). The remaining two  
 sisters are confirmed in their possession in order to  
 dispose of it, as the remainder of the instrument, virtually  
 a second instrument of sasine, shows. For 'procuratory of  
 resignation' see notes to no. 44 above. During the period of  
 the Commonwealth instruments of sasine were written in English.

And Instantlie thairefter the said Master John Alexander  
 procurator forsaid Be wertue of Letteres of dispositioun  
 contaneing ane procuratorie of Resignatioun maid and subscrivit  
 be the saide Marjorie and Marie Jamesones . . . and the said  
 master John Alexander . . . and be James Tosch burges of the  
 said brughe of Aberdein . . . in favoris of John Ord merchant  
 burges of the said brughe and Cathreine Dune his spous (longest



liver and heirs and assignees) . . . of the dait the last day  
 of Maij and zeer abovewrittin . . . for himselff his ovine  
 right and entres and as procurator for the saids Marjorie and  
 Marie Jamesones and James Tosche Be wertew of the saids  
 Leteres of procuratorie contanit in the said dispositioun  
 . . . Resignit . . . in the hands of the said Patrick Moir  
 bailly As in the hands of the Immediat superior . . . the  
 said foirland . . . The Which resignation being maid . . .  
 The Baillie . . . Did confer . . . To the said John Ord  
 and Catherine Dune (personally present) . . . in conjunctfie  
 . . . heretabill possessioun of all and haille the said  
 foirland . . . To be Holdin in maner abovementionat . . .  
 Theis thingis wer done wpoun the ground of the said land  
 about four hours efternoone day moneth and yeer abovewrittin  
 Beffoir witnesses Alexander Thomsoun and Master James Reid  
 advocats in Abirdein John Sandilands Comissary clerk deput  
 Robert Smith elder burges of the said brughe and Alexander  
 Bruce my servant . . . (Expeding notary Mr Thomas Sandi-  
 lands, town clerk).

City of Aberdeen Records (Town Clerk), Register of Sasines,  
 Vol. XLII, ff. 202 v - 203.

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76. 17 July 1655

By this present instrument Be it knowin . . . That  
 wpoun the sevinteen day of July on thousand sex  
 hundreth feftie fyve zeiris . . . Compeirit personallie master  
 James Kennedie Induellar in Aberdein procurator specially  
 constitut be Marjorie and Marie Jamesones Lauffull daughters  
 and airis portioneris of the deceast George Jamesoun painter  
 burges of Aberdein And be Mr Johne Alexander advocat in  
 Edinburgh spous to the said Marjorie and tutor dative to the  
 said Marie be wertue of Letteres of dispositioun containeing  
 procuratorie of resignatioun maid and subscriyvit be the saids  
 Marjorie and Marie Jamesones and the said Mr Johne Alexander  
 . . . To and in favoris of Alexander Kempt meassone in  
 Aberdein and Bessie Hill his spous (longest liver and heirs  
 and assignees) . . . of the dait the [blank] day of [blank]  
 in the yeir abovewritten . . . And the said Mr James  
 Kennedy procurator forsaid Be wertue of the said procuratorie  
 of resignatioun contanit in the saids Letteres of dispositioun  
 . . . resignit in the hands of ane honorable man Paull  
 Collisoune ane of the bailies of the said burght As in the  
 hands of the imediat suverin . . . All and hail that tenement  
 or hous of old vaist and without ane inhabitant pertaineing  
 sumtyme to the deceast Andro Reid of Collisoune And thereafter  
 conquest from him and reedified be the deceist Patrik Forbes

burges of Aberdein And thereafter acquirit from the said deceast  
 Patrik be the deceist Andro Jamesoun meassoun And thereafter  
 belonging to the said George Jamesoun as sone & air to him  
 Lyand within the said burghe of Aberdein vpoun the south syd  
 of the Scoollhill street of the samen neir to the kirk styll  
 and entrie to the church yard of Sanct Nicolas Church of the  
 said burghe vpoun the west syd of the said styll Betuixt the  
 land of the comunitie of the said burghe which wes of old  
 vaist wpoun the west The said kirk yard vpoun the south and  
 the comone hie street wpoun the north and eist partis therof  
 now possest be Elspet Chalmer relict of the deceast Gilbert  
 Buchane of Robstan . . . The Which Resignatione being maid  
 . . . The Baillie . . . did confer . . . heretable possess-  
 ioun off . . . the said tenement . . . To doctor Williame  
 Guild doctor of divinitie procurator for the said Alexander  
 Kempt & Bessie Hill his spous . . . in conjunctie & lyfrent  
 . . . To be holdin of his highnes Oliuer Lord Protector of  
 the Comon wealth . . . in frie burgage . . . . Thes thingis  
 wer done wpoun the ground of the said land or hous betuixt  
 ellewine & tuelff houris in the foirnoone day moneth and zeir  
 abovewrittin Beffoir witnesses Thomas Davidsone Master of the  
 musik scool Williame Forbes his docter James Fuird serjand in  
 Aberdein and Alexander Bruce my servant . . . .

(Docquet not booked but on evidence of no. 75 the expeding  
 notary must be Mr Thomas Sandilands, town clerk.)



This is almost certainly the property described in nos. 8 (liferent to Andrew Jamesone's wife), 9 (hereditary possession to his son Andrew), 17 (George Jamesone declared heir to his brother Andrew) and 18 (Jamesone in conjunct infeftment with his wife). Although the description here introduces much that is not included in any of the above documents the salient points which agree are: south side of Schoolhill with streets on north and east and the churchyard on the south. In terms of Gordon of Rothiemay's map these common features indicate a house in an identical position (in fact that building showing to the left of the spire of St Nicholas, which has a clearly marked opening into the churchyard on its west side - though the house is said to be west of the 'styll'). In the earlier instruments it must be assumed that the land of John Robertson (Strachan and Cadell) actually lay west of a strip of common land, which was then 'vaist' (waste). That the building had also been 'vaist' and then 'reedified' by Patrick Forbes before the first Andrew Jamesone acquired it strongly suggests the reason why it was then and later described as 'terram de novo adificatam'. It remains unclear why Andrew Jamesone's son Andrew is not stated to have been a previous holder.

City of Aberdeen Records (Town Clerk), Register of Sasines, Vol. XLIII, under date (unpaginated).

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77. 16 February 1656

By this present publict Instrument To all be it knowne that upon the sixtein day of February the yeare of our Lord (1656) . . . Compeirit personallie John Ligertwood in Bourhills of Essilmont haveing and bearing in his hands ane precept of clare constat conteining precept of sasine maid grantit & subscrivit be . . . Erle Gilbert Erle of Erroll Lord Hay and Slaines &c. To Mariore Jamesone now spous to Mr John Alexander advocat and Marie Jamesone hir sister tua douchters & aires portioners of the deceist George Jamesone painter burges of Edinburgh, and are the onlie tuo lafull sisters and aires portioners of the deceist Issobel Jamesone thair third sister Off all and haill the third part of the Lands and maines of Essilmont as the same was possest be Gilbert Johnstone then tennent with the maner place yeards and pertinents and als that half of the toun and Lands of Bourhills with the pertinents Lyand within the barronie of Essilmont and sherrefdome of Aberdein.

(John Ligertwood, as procurator for Marjory and Mary, then produced the precept of Clare Constat to 'James Cuming servitor to the said Noble Erle', and bailie, and desired execution. The bailie then handed the precept to notary public (Gawin Cruikshank) for reading the precept of sasine, as follows: " (We) Charge yow . . . our precept sein . . . that ye give stait seasing . . . off . . . the

thrid part of the maines of Essilmont . . . and also of the half of the said toun and Lands of Bourhills . . . together with the thrid part of the said teind sheaves of the saids Lands to the saids Mariore and Marie Jamesons . . . or to thair procuratore . . . To be holdin of ws . . . in all respectis as the said deceist Issobell Jamesone thair sister or the said deceist George Jamesone thair father held . . . the same . . . of Befoir Conform to the Originall rights . . . grantit be ws to the said deceist George Jamesone and his said dochters . . . provyding . . . that thir presents . . . be nowayes prejudiciall To ws anent the right of Reversione Competent to ws for redemptione from them of the Lands . . . Conform to the Contractis and rights of wodset past betuixt ws and the saids deceist George Jamesone Mr John Alexander Mariore and Marie Jamesons . . . In witnes quhairof to thir presents wnderwrittin be William Stewart servitor to Mr Alexander Forbes advocat in Aberdein And subscrivit with our hands our seall is appendit at Slaines the fouertein day of February [1656] Befoir witnessis Thomas Kirktoune James Gib servitors to the said Noble Erle and Gawin Cruikshank notar publict Inserter of the dait and witnessis names And sua subscrivit Erroll (and the above)" .

(After reading the precept, James Cuming, bailie, gave sasine of the said lands to John Ligertwood, procurator. Sasine took place 'about Nyne hours in the foir noone day



yeare and moneth forsaid . . . Befoir John Catto in Bourhills  
 William Catto thair and Alexander Cuming thair witnessis  
 . . .')

Expeding notary Gawin Cruikshank.

See nos. 66, 67, 69 and 70 above. Presented for booking in  
 the Register of Sasines by Mr Alexander Davidson, advocate  
 in Aberdeen on 18 February 1656.

SRO, Particular Register of Sasines, Aberdeen, Vol. 18, ff.  
 200

78. On the following dates George Jamesone appeared as a  
 godfather/witness at baptisms in Aberdeen. The  
 frequency of these appearances was not especially unusual for  
 an eminent townsman. The normal number of godfathers ranged  
 from four to six. The parents' names followed by the name of  
 the child are given in brackets. If any of the other godfathers  
 are persons mentioned in the text or are particularly eminent  
 their names follow that of the child.

- |     |                  |  |
|-----|------------------|--|
| (1) | 9 August 1628    | (Patrick Fergusone, Agnes Drum -<br>Jeane)       |
| (2) | 27 December 1628 | (Androw Straquhin, Margaret Melling<br>- Thomas) |
| (3) | 10 January 1629  | (Patrick Black, Christen Masone -<br>George)     |

- (4) 24 January 1629 (Robert Deskrie, Bessie Milne -  
George: James Tosche)
- (5) 16 February 1629 (Thomas Thomsone, Elspeit Burnett  
- George: George Moresone)
- (6) 2 January 1630 (James Tocha, Agnes Gordone -  
Elspait)
- (7) 12 June 1630 (Mr David Wederburne, Bethia Mowat  
- Bethia)
- (8) 30 October 1630 (Thomas Roiss, Elspeit Guthrie -  
Ewphein)
- (9) 19 November 1630 (Alexander Gray, Janet Muray -  
Elspeit)
- (10) 12 February 1631 (David Maitland, Mariorie Tailzor  
- Patrik)
- (11) 21 February 1631 (Thomas Wrwhart, Annis Forbes -  
Patrik: Patrik Dwn principall of  
the Colledge, Patrik Leslie Bailzie)
- (12) 13 August 1631 (Patrick Jack, younger, Agnes Gray -  
Issobell)
- (13) 20 October 1631 (Williame Andersone, Girsall Drwme -  
Jeane)
- (14) 11 November 1631 (John Allane, Jonet Andersone -  
Margratt)
- (15) 10 January 1632 (James Elmslie, Ewphan Gordone -  
Issobell)

- (16) 3 June 1632 (Alexander Jaffray, Elspet Gordone  
- Bessie)
- (17) 23 October 1632 (Pitter More, Elspett Cosser -  
Christiane)
- (18) 6 December 1632 (George Wilsone, Cristiane Andersone  
- Georg)
- (19) 13 December 1632 (Thomas Swentoune, Margrat Thomsoune  
- George: James Tosche)
- (20) 24 January 1633 (Mr Thomas Thorss, Issobell Andersone  
- Williame)
- (21) 24 January 1633 (Robert Keyth, Isobell Jack - Georg)
- (22) 21 September 1633 (Robert Skene, Kathrene Donaldsone  
- Bessie)
- (23) 1 October 1633 (James Naughtie, Mariore Hendersone  
- William)
- (24) 16 November 1633 (Mr Robert Barron doctor of divinitie,  
Jeane Gibson - Marie: William lord  
Keith, Alexander Irwing appeirand  
of Drum)
- (25) 12 January 1634 (William Andersone, Margaret Guthrie  
- Jon: Sir Paull Menzies of  
Kynmwndie knyt, Alexander Alshenor)
- (26) 14 April 1634 (James Tosche, Anas Gordon - George)



- (27) 6 May 1634 (Maister Williame Couper, Margratt  
Howesone - Jeane: Thomas Collinsone  
of Auchlureis, Andro Melling)
- (28) 13 May 1634 (Andrew Howatt, Issobell Leslie -  
George)
- (29) 10 November 1634 (Thomas Gordon, Kaitharine Andersone -  
George)
- (30) 20 November 1634 (Alexander Andersone, Margaret Medders  
- Mariorie)
- (31) 15 April 1635 (Alexander Gray, Issobell Walker -  
Thomas)
- (32) 18 May 1635 (Mr Alexander Jaffray, Magdalene  
Erskine - Mariore)
- (33) 3 June 1635 (Andro Meldrume, Margrat Burnet -  
Margrat)
- (34) 18 November 1635 (Mr Alexander Davidsonsone, Effie  
Andersone - Jainiet)
- (35) 19 January 1636 (Robert Lithco, Elspett Farsin -  
Jeane)
- (36) 26 January 1637 (Alexander Downy, Margrat Hay -  
Elspet)
- (37) 22 August 1637 (Robert Burnett, Cristiane Burnett  
- George)
- (38) 26 November 1637 (Alexander Hendersoune, Agnes Geddes  
- George)

- (39) 5 December 1637 (James Farquhar, Jeane Gray - George:  
George Morissoune bailzie)
- (40) 30 December 1637 (Wmquhill Robert Alshioner, Elspett  
Jack - George: Robert Skeyne,  
James Tosche)
- (41) 7 February 1638 (Johne Andersone, Agnes Straquhan  
- Jeane: Jon Andersone, Mr Adam  
Andersone)
- (42) 5 November 1638 (Andro Wishart, Elspet Gray - Elspet)
- (43) 15 November 1638 (Johnne Barclay, Kaithrene Troup -  
George)
- (44) 17 December 1638 (Richard Alexander, Christaine Stewart  
- William)
- (45) 15 February 1639 (Mr Robert Downy, Issobell Walker -  
Kaithrene)
- (46) 26 August 1639 (Alexander Colinsoune, Margrat  
Cruikshank - Georg)
- (47) 2 September 1639 (Mr Adam Andersone, Agnes Andersoune  
- Effie: James Tosche)
- (48) 12 September 1639 (Doctor James Sibbald, Elspet Nicolsoune  
- George: George Moresoune lait baillie,  
Alexander Jaffray)
- (49) 18 September 1639 (Charles Kelo, Dorathia Bruce - Margrat)
- (50) 2 October 1639 (Thomas Colinsoune, Jeane Menzeis -  
Arthour: Docter Arthour Jonstoune,  
Mr David Wedderburne)

- (51) 10 October 1639 (Alexander Alshinor, Jeane Cargill -  
Hester: Jon Alexander)
- (52) 26 October 1639 (Patrick Jop, Issobell [obliterated]  
- Patrick: Doctor William Jonstone)
- (53) 14 November 1639 (Alexander Stewart, Margrat Bruce  
- William)
- (54) 1 May 1640 (Johnne Forbes, Mariorie Milne -  
Issobell: Robert Cruikshank)
- (55) 13 March 1641 (James Nicoll, Elspett Thomsone -  
Elspett)
- (56) 3 February 1642 (Williame Jack, [not named] -  
Mariorie)
- (57) 11 March 1642 (Hew Fraser, [not named] - George)
- (58) 4 October 1642 (Mr Thomas Gray lait bailzie, Isobell  
Farquhar - Williame)
- (59) 20 December 1642 (Johne Gordoune, [not named] - Agnes)
- (60) 19 January 1643 (Robert Campbell, [not named] - George)
- (61) 30 January 1643 (Alexander Alshoner, [not named] -  
James)
- (62) 6 October 1643 (Alexander Andersoun, Margratt Meddes  
- [obliterated])
- (63) 7 October 1643 (Walter Morisoune, Margrat Nicolsone  
- Georg: Georg Morrisiane)
- (64) 10 November 1643 (James Straquhan, Agnes Daudisoune  
- [not named])



- (65) 14 December 1643 (Gilbert Skeine, Elspett Cordoner -  
Elizabeth)
- (66) 20 December 1643 (Robert Fergusone, Barbara  
Fergusone - Robert: Robert Cruik-  
shank bailzie)

No. (41) refers to the family of John Anderson the painter who, as Document 64 shows, had a son 'Mr Adam Anderson'. The probability here must be that the parent of the child being baptised was brother to Adam and son of Jamesone's master (see also no. 94 below). The Robert Cruikshank who appears in nos. (54) and (66) is almost certainly the same who later married Jamesone's widow.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 2 (1 - 9)  
and Vol. 3 (10 - 66).

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79. Jamesone is now known to have been addressed or mentioned in contemporary verse on five occasions: three were published during his lifetime and one immediately after his death while that by William Forbes does not seem to have been printed.

He is mentioned incidentally but significantly in David Wedderburn's Vivat Rex published in 1633 at Aberdeen by Edward Raban (reprinted with English summary in Musa Latina Aberdonensis, Vol. III, New Spalding Club 1910, pp. 415 - 425). The relevant lines have already been quoted in the commentary after catalogue entry no. 64. His name occurs again in Arthur Johnston's 'Aberdonia Nova' published in his complete poems at Middleburg in 1642; the relevant lines are quoted above at page 5. The remaining three poems addressed directly to Jamesone are given below, with a translation of the latest.





(b) 21 June 1642

Nobilissimo, Amplissimo Doctissimoque viro

Domino Joanni Scoto Scototaruatio equiti

aurato Serenissimi regis Britanniarum cancellariae Directori  
&c. Vilhelmus Forbesius S.P.D.

Lusus hos poeticos (Nobilissime Heros) ad Jamisonum pictorem  
et remittentis se subinde animi Honesta exercitia tibi  
offerro, Tuas certe eximias virtutes vti debeant tam communi  
et Jeiuo stylo delibare supra nos est, fateor, facient id  
alii quos melior Deus, et excitatus altioris ingenii vigor  
tantae materiae pares facit. Nullus tamen mortalium est qui  
ex aere tuo plus Laborat quam ego; qui omnem eruditionem  
omnem [sic] scientiam, quicquid denique in me est, id Honori,  
et Dignitati tuae consecro et deuoueo. Tu interim Vir ampliss.  
Vnicum Humanitatis Scoticae exemplum, in cuius anima ipsa, haec  
studia nostra crescere et florere videntur; et a cuius  
Idea, plusquam humana, vim omnem [sic] scribendi mutuamur;  
Me contra morsus Improborum, Susurros Sannionum, Sycophant-  
arum Sibilos; et perditorum furorem hominum, Tui fauoris  
aura, Sartum, et tectum, vt aiunt, ab omni incommodo, mole-  
stia, detrimento, sincerum Integrumque Conserua. Deus tuam  
Celstitudinem et aetatem quam diutissime augeat et conseruet  
incolumem. Ennerurtae E musaeo nostro 21 Junij 1642.

Ad Iamisonum pictorem De Nobiliss. et  
clarissimo D Joanne Scoto Scototaruatio &c.

Epigramma

Siste manum pictor vanissime, tolle Colores.  
Pingere Taruatii qui Jovis ora paras.  
Pinge tuo Bromium minio; pigmentaque miscens  
Finge Cytheriacas qua potes arte genas.  
Saepe sub hoc fuco vitium Latet; Incllyta Virtus  
Emicat, externis incomitata bonis.  
Ipsa tamen testes gaudet sibi iungere Musas  
Vtque diu viuat ore Canentis eget.  
Pictor abi, tibi nam Laudis spes omnis adempta est,  
Maeonia pingi debuit ille manu.

Aliud

Creditur huic tabulae patriae Lux prima: Senatus  
Grande decus: phoebi, pieridumque parens.  
Disce viri ingenium vultu, conspirat in illo  
Ardua maiestas, Gratia, Celsus Honos.  
Non pictoris opus fuit hoc, depingere Scotum  
Ars nequit: haec Charitum picta tabella manu est.

## Aliud

Non manus artificis tantum confudit in vno  
 Ore decus; pictor pone supercilium,  
 Scilicet in tabulam diuinae mentis Imago  
 Dum fluit; est Sancti pectoris illud opus.

## Aliud

Ora vides Scoto, nec non Communia phoebo,  
 Scilicet os idem seruit vtrique Deo.  
 Pulsus ab Ascraeo nam pridem Cynthius antro,  
 Pro templo Scoti pectora Sancta colit.

## Aliud

Ora vides Scoti, Sed quae sibi vendicat Hermes,  
 Dum Libet, Hoc Homines flectit, et ore Deos  
 Vilhelmus Forbesius

National Library of Scotland, Adv. MS. 17.1.9.

('Letters from Learned Men to Scotstarvatt'), ff. 8 - 8 v.

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(c) \_\_\_\_\_ - 1644

Sub Obitum Viri Spectatissimi, Georgii Jamesoni,  
 Abredonensis, Pictoris Eminentissimi,



## Lachrymae.

Gentis Apollo suae fuit ut Buchananus, Apelles  
 Solus eras Patriae sic, Jamesone, tuae.  
 Rara avis in nostris oris: Tibi mille colores,  
 Ora tibi soli pingere viva datum.  
 At Te nulla manus poterit sat pingere; nempe  
 Lampada cui tradas nulla reperta manus.  
 Quin si forte tuas vatum quis carmine laudes  
 Tentet, id ingenii vim superabit opus.  
 Quicquid erit, salve pictorum gloria, salve:  
 Aeternumque vale Phosphore Scotigenum:  
 Phosphore, namque tua ars tenebris prius obsita caecis,  
 Fors nitidum cernet Te praeunte diem.

## Tumulus Ejusdem.

Conditur hic tumulo Jamesonus Pictor, & una  
 Cum Domino jacet hic Ars quoque tecta suo.  
 Hujus ni renouent cineres Phoenicis Apellem;  
 Inque urna hac coeant Ortus & Interitus.

## Ejusdem Encomium meritissimum.

Si pietas prudens, pia si prudentia, vitae  
 Si probitas, omni si sine labe fides;  
 Partaque si graphio Magnatum gratia, dotes  
 Nobilis ingenii siquid honoris habent;  
 Si nitor in pretio est morum cultusque decori,  
 Et tenuem prompta saepe levasse manu;  
 Aemula si Belgis Italisve peritia dextrae  
 Artifici laudem conciliare queat:  
 Omne tulit punctum Jamesonus, Zeuxe vel ipso  
 Teste; vel hoc majus Graecia si quid habet.

Amoris indissolubis ergo  
 David Wedderburnus.

Ad Exemplar Abredoniae Impressum per Edwardum  
 Rabanum, 1644.

On the death of that most illustrious gentleman, George  
 Jamesone of Aberdeen, the eminent painter,

## A Lament

As Buchanan was the Apollo of his race, so, Jamesone,  
 you alone were the Apelles of your native-land.  
 Rare omen within our shores: to you an infinitude  
 of colours, granted to you alone to paint the features  
 as in life. But no hand will adequately depict

you; indeed no hand has been found to which you can pass on the torch. And if any poet should attempt your praise in verse, your achievement will overpower his genius. Yet however that may be, hail thou pride of painters, hail: and farewell for ever, Morning-star of Scotia's sons: Morning-star, for your art which hitherto lay in darkness shall happily see the bright day with you to show the way.

#### His Tomb

Here in this tomb lies Jamesone the painter, and with her master, here lies art. Let not these ashes, as the Phoenix, give in birth another Apelles, but in this urn let birth and death be as one.

#### A most deserved Eulogy

If there is wise devotion and devout wisdom, if there is righteousness and honour without stain; if there is gratitude assured for the pencil of a great man, if the talent of a noble mind command any honour; if there is esteem for nobility of character and propriety of conduct, and for succour given with a ready hand; if the skill of a hand that emulated the Flemings and Italians can win praise for an artist: then, in all these Jamesone is supreme, as Zeuxis himself shall testify, or a greater, if there is such in Greece.

Aberdeen University Library

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B. Documents relative to Isobel Tosche

These documents supplement references to Jamesone's wife as given in section A.

80. 22 September 1608

22 Septembris 1608

Alexander Tosh ane daughter nomine [blank]

Alexander Jaffray and Robert Alshinor and Robert

Burnett witnesses

Though the vital name has not been filled in, the evidence of no. 19 above, as well as the subsequent life of Isobel, suggest that this might refer to her birth.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 2.

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81. 12 June 1649

Robert Crukschank balzie and Issobell Toche mariet

the 12 day of Junij [1649]

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 12.

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82. 16 April 1667

Contract 'Att Aberdein the Sixteen day of Apryll  
[16 hundred] and Thriescore sewin yeires . . .

betuixt George Cruikshank off Berrihill merchant burges of  
Aberdein . . . and Issobell Tosch relict of the deceist  
Robert Cruikshank laite baillie burges of the said bruch  
. . . as principall & Marjorie Jamesone relict of the deceist  
Mr John Alexander advocat her daughter as cautioner . . .'

George Cruikshank binds himself to prosecute, on his  
own charges, the heirs of Robert Cruikshank in order to obtain  
£500 as part of a sum of £750 owed by 'Alexander Burnet elder  
laite baillie' to the late Robert Cruikshank. Isobel Tosche  
waives her rights in this sum, but agrees in the event of  
George Cruikshank's failure, to pay him the £500, with expenses  
and profits, if necessary. Witnessed by MR Robert Burnet  
tutor of Leyes, Mr Alexander Davidsons, advocate, and John  
Innes his servitor.

Registered 10 December 1667.

SRO, Register of Deeds, Dalhousie Office, Vol. 21, p. 301,  
(Warrant 1403).

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83. 12 October 1680

Issobel Toish Relick of the decessit Robert Cruikshank  
lait baillie of Aberdein was Intered the 12 day of October  
1680.

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 18.

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C. Documents relative to Mary Jamesone

These documents supplement references to Jamesone's daughter Mary as given in section A, nos. 68 - 71 and 75 - 77.

84. (a) 12 April 1664

Johne Burnet present Baillie of Aberdin and Marie Jamesone war mareit the 12 of Apryll 1664

(b) 9 December 1666

Gravestone in St Nicholas Churchyard, Aberdeen:  
'Heir Lyes John Bvrnet of Elrick Baillie of Abd Depairted This Lyf The 9 December 1666 Being The 38 Yeir of His Age'.

(c) 28 October 1677

George Aedie Marie Jameson war mareit the 28 of October 1677 zeirs

(d) 22 July 1679

George Aedie present thesaurer of this Burgh ane chyld [buried] the 22 day of Jullie

(e) 23 November 1680

George Aedie Lait thesaurer ane chyld [buried] the 23 of November

(f) 24 February 1681

George Aedie Lait thesaurer of this Burgh ane  
chyld [buried] the 24 Februarie 1681

(g) 7 July 1684

Mairie Jameson spows to George Aedie Laitt decon  
of gild was Intered the sewent day of Julli 1684

(h) 1 February 1687

George Aedie present baillie ane chyld [buried]  
the first of Februarie

(a) and (c) - GRO(S), Parochial Registers, Aberdeen 168A,  
Vol. 12.

(d), (e), (f), (g) and (h) - Ibid., Vol. 18

(b) is reproduced in William Kelly: 'Four Needlework Panels  
Attributed to Mary Jamesone in the West Church of St Nicholas,  
Aberdeen', Miscellany of the Third Spalding Club, Vol. II,  
Aberdeen (1940), fig. 20.

Kelly (loc. cit.) quoting from Burnet of Elrick Family Papers  
states that Mary Jamesone had two sons, George and Robert,  
by her first husband, George dying in March 1684. He also  
lists four children born to her and George Aedie - Alexander,  
b. 24 July 1678, David, b. 18 June 1679, Margaret, b. 16 June  
1681, and Mary, b. 1 November 1683. There is therefore

either an error in the birth date of Margaret or a fifth child was born in 1680. Kelly also says that on Mary's death Aedie paid '20 merks for ringing the kirk bells at his wife's buriall'.

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D. Documents relative to Marjory Jamesone

85. 9 January 1645

Mr Jhone Alexander & Meriorie Jamesoun ane dochter  
named Isobell baptised be Mr Jhone Row Johne Hay  
baillie Mr Thomas Gray Mr Alexander Davidson George Cullen  
William Gray & James Toschea godfathers

GRO(S), Parochial Registers, Aberdeen 168A, Vol. 3.

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86. (a) 24 June 1661

Marjory Jamesone (with Andrew Alexander of Midlemure  
and Robert Alexander writer to his Majesty's signet  
as cautioners) borrows £344/3/4 from Robert Porteus Snowdon  
herald: to be repayed by Candlemas 1662. Written by John  
Andersone Writer in Edinburgh, signed at Edinburgh (above  
date), and witnessed by: John Andersone, James Laurie Writer  
in Edinburgh and John Spence of Bruntscone Rothesay herald.  
Booked 13 February 1662.

(b) 10 September 1662

Marjory Jamesone for certain sums payed to her by  
Alexander Andersone merchant burghess of Edinburgh  
assigns to the latter her right to 300 merks from a total of  
1000 merks owed to her by Rorie Mccloud of Dunevaigane. If

Andersone fail to recover the 300 merks Marjory will make payment of the sum at Martinmas 1663: this with consent of Mr Williame Thomsone Writer to the signet in respect of sums due to him in another assignation. Written by Henry Grahame Writer in Edinburgh, signed at Edinburgh, and witnessed by: Mr Robert Murray and Mr Francis Thomsone Writers in Edinburgh.

Booked 26 January 1664.

(c) 17 March 1663

Marjory Jamesone and Andrew Alexander agree to deliver to Samuell Veitch merchant burgess of Edinburgh a series of bonds, agreements and tickets by 30 April 1663: included are two bonds adebted to Robert Porteus (see (a) above). Written by the said Samuell Veitch, signed at Edinburgh, and witnessed by: Johne Andersone and William Thomsone writers in Edinburgh.

Booked 3 July 1663.

(d) 18 April 1664

Marjory Jamesone borrows 300 merks from Alexander Forbes in Northfferrie and Issobell Forbes his only lawfull daughter: to be repayed by Martinmas 1665. Written by Alexander Alexander younger, merchant, Marjory's brother-in-law, signed at Aberdeen, and witnessed by: Andrew Chapman baker, burgess, George Farquhar cordiner, burgess, and the

said Alexander Alexander. Booked 8 November 1666.

(e) 19 October 1664

Marjory Jamesone borrows 600 merks from Alexander Abernethie of Auchincloch: to be repayed by Whitsunday 1666. Written by Gilbert Beidie notary, signed at Aberdeen, and witnessed by: James Swan sheriff clerk depute, John Pedden his servitor, and the said Gilbert Beidie. Booked 10 August 1666.

(f) 11 November 1664

Marjory Jamesone borrows £581 from Christen Alexander widow of Thomas Cargill of Auchtidonald: to be repayed at Whitsunday 1667. Written by Robert Reid advocate in Aberdeen, signed at Aberdeen, and witnessed by: Alexander Alexander, bailie of Aberdeen, Mr James Reid of Barrach and the said Robert Reid. Booked 16 October 1668.

(g) 16 April 1667

See no. 82 above.

(h) 17 May 1667

Marjory Jamesone (with Andrew Alexander of Artrothie as cautioner) binds herself to make repayment of the 600 merks borrowed from Alexander Abernathie of Athincloch ((e), above) by Whitsunday 1668. Written by John Abercrombie



Writer in Aberdeen, signed at Aberdeen, and witnessed by:  
James Swane sheriff clerk, Mr Alexander Robertsons advocate,  
and the said John Abercrombie. Booked 11 March 1674.

(i) 18 August 1669

Mutual obligation between Marjory Jamesone (with  
Mr David Thoris as cautioner) and Andrew Alexander  
(with James Buchan as cautioner) whereby Marjory assigns to  
Andrew a proportion of 6000 merks owed by James Buchan to  
David Thoris equivalent to Andrew's cautionary on her behalf:  
on the other part Andrew agrees to pay Marjory by Whitsunday  
whatever he owes her as her proportion of feu-duties and entry  
money from Artrichie. Written by William Pantoune writer in  
Edinburgh, signed at Edinburgh, and witnessed by: Gilbert  
Skene servitor to Thoris and the said William Pantoune.  
Booked 24 July 1672.

(j) 1 August 1670

Marjory Jamesone borrows 200 merks from Mr William  
Thomsone Writer to the signet: to be repayed by  
Whitsunday 1671. Written by Alexander Dunlop Writer in  
Edinburgh, signed at Edinburgh, and witnessed by: Mr Robert  
Innes Writer in Edinburgh and the said Mr Alexander Dunlop.  
Booked 3 April 1674.

(k) 13 March 1671

Mr James Buchane of Oykhorne as cautioner for Andrew Alexander of Artrochie discharges Mr David Thoires and Marjory Jamesone of a minute of contract of 18 August 1669 between these parties whereby, for certain sums, the lands of Meikill Artrochie, Midlemuir and Tersit Hill were to be sold to Buchan. Written by John Pantoune writer in Edinburgh, signed at Edinburgh, and witnessed by: William Pantoune writer in Edinburgh, Archbald Innes servitor to Thoires, and the said John Pantoune.  
Registered 30 January 1678 but not booked.

(l) 30 April 1675

Marjory Jamesone borrows £420 from Isobell Mowat daughter of the late James Mowat of Balholie: to be repayed by Whitsunday 1675. Written by George Chalmers, student, signed at London and witnessed by: James Donaldsone merchant in London and George Alexander Writer in Edinburgh.  
Booked 15 June 1675.

(m) - 1677

Marjory Jamesone, with consent of Andrew Alexander her brother-in-law and Mr John and George Alexander her sons, for a certain sum payed to her by Mr David Thores, advocate, dispones to him and his wife Barbara Skein, the lands

of Meikle Artrothie, Midlmuir and Torrsithill: entry to be at Whitsunday 1677. Written by William Scot servitor to Thores, signed at Edinburgh and Aberdeen and witnessed by: William Thores of Muireske, Scot, and Ronald McDonald student in Aberdeen.

Booked 19 June 1678.

(n) 16 and 19 June 1683

Marjory Jamesone, with Mr George Alexander advocate as cautioner, borrows as from Whitsunday past, the sum of 500 merks from Mr William More clerk to the session and his wife Isabella Alexander: to be repayed at Martinmas next. Written by George Mylne servitor to More, signed at Aberdeen and Edinburgh, and witnessed by: William Black son to Gilbert Black bailie of Aberdeen, Mylne, Patrick Hume and George Mackie writers in Edinburgh.

Booked 7 October 1689.

(o) 30 June 1683

Marjory Jamesone borrows as from Whitsunday past, the sum of 100 merks from Mr William More clerk to the session: to be repayed at Martinmas next. Written by George Mylne servitor to More, signed at Aberdeen and witnessed by: James Wilson son to Edward Wilson deacon to the weavers in Aberdeen, and Mylne. Booked 7 October 1689.



In each of the above Marjory Jamesone is designated as widow of John Alexander, advocate. As there was no obligation to register deeds of this type the above do not necessarily give a full account of this class of transactions. The late registration of (n) and (o) imply that Marjory had recently died and that an attempt was about to be made to get repayment from her heirs. Apart from the standardised form of Marjory's name the spelling of names follows that in the registered deeds. References below are to the deed as registered - the number of the actual warrant is given in brackets.

SRO, Register of Deeds - (a) Mackenzie Office, Vol. 4, pp. 661-662 (Warrant 318): (b) Dalhousie Office, Vol. 10, p. 803 (W. 121): (c) Dal. Vol. 9, pp. 38-39 (W. 982): (d) Mack. Vol. 17, pp. 239-240 (W. 1636): (e) Dal. 17, pp. 513-514 (W. 1253): (f) Mack. Vol. 22, p. 454 (W. 1371): (g) Dal. Vol. 21, p. 301 (W. 1403): (h) Mack. Vol. 34, pp. 757-759 (W. 233): (i) Mack. Vol. 31, pp. 736-737 (W. 809): (j) Mack. Vol. 35, pp. 10-11 (W. 291): (k) Mack. (W. 1131): (l) Mack. Vol. 37, pp. 290-291 (W. 483): (m) Mack. Vol. 42, pp. 769-773 (W. 489): (n) Dal. Vol. 70, p. 303 (W. 224): (o) Ibid. p. 301 (W. 222).

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E. Documents relative to John Anderson

These documents are additional to those in which Anderson's name appears in the same context as Jamesone's. It should not be discounted that some of the later references may be to a son of Jamesone's master, also a painter. This possibility is however rather lessened by the appearance of Mr Adam Anderson, son of John Anderson painter, as witness to an instrument of sasine in favour of Jamesone in 1641 (no. 64). As the name 'John Anderson' is so common, only those instances where he is clearly designated 'painter' or where other clear proof is available are quoted.

87. 6 October 1601

Eodem die Joannes Andersoun filius legitimus quondam Gilberti Anderson burgen̄ de Aberdein Receptus et admissus fuit in liberum burgensem et fratrem gilde dicti burgi de communi omnium comburgensium eiusdem consensu, et hoc gratis gratia consilii Solū preposito quinque solidis in alba bursa et prestito per eundem duramento solito.

In this minute of admission Anderson is not identified by trade but in the list of burgesses for the year Michaelmas 1601 to Michaelmas 1602 on page 799 in the same volume is

the entry: '6 Octobris Joannes Anderson pictor'.

City of Aberdeen Records (Town Clerk), Council Register,  
Vol. XL, p. 208.

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88.           8 May 1611

The same day . . . Johne Andersone paynter Compeir-  
and sufficiently armit with ane furnisht hagbuit  
is maid Burges of this burgh and hes given his aith in maner  
abovewrittin and hes payit for his dewtie to the dene of gild  
lxvi lib. xiiis. ivd.  
and Williame Melros wright become Souertie that he sall cum  
and mak his residence within this burgh betuixt and Lambes  
(Lammas) nixt under the paine of ane hundrethe pundis.

City of Edinburgh Records, Register of Burgesses.

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89.           8 May 1611

Ordanis Thomas Speir thesaurer to gif to Jhonn  
Andersoun paynter for paynting and gilting of  
the twa brods of the knock at the Netherbow the sowme of  
threscoir nyntein punds xij s. iiid.

City of Edinburgh Records, Council Register, Vol. 12, p. 125.  
Quoted in Extracts from the Records of the Burgh of Edinburgh  
1604-1626 (edited Marguerite Wood), Edinburgh (1931).

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90. (a) 25 March 1617

Forsamekle as, George, Marques of Huntley, at his laitt being in the burgh of Edinburgh, having promeist to the Lordis of Secreit Counsall to have send hither Johne Andersone, paynter, who attendis his workis at Strathbogy, to the effect the said Johne mycht haif bene imployit in his Majesties workis at Falkland, the necessitie of the accomplisheing and perfyting quhairof is so urgent in respect of the neir approtcheing tyme of his Majesties heircomeing as the same can admitt no delay nor protract [ioun] of tyme, nevertheles the said Johne Andersone is not as yitt come heir, sua that his Majesties workis whilkis wer to haif beene committed to his chaarge ar lyke to be frustrat and disapointit, heichlie to his Majesties offence and mis contentment, without remeid be providit: Thairfore the Lordis of Secreit Counsall ordanis letteris to be direct chaargeing the said George, Marques of Huntlie, to dimitt the said Johne Andersone fra his worke and service, and to set him fordwart on his journey hither within xxiiij houris nixtefter the said chaarge, and alsua chaargeing the said Johne Andersone to addresse him self with his workeloomes and otheris necessaris [to his Majesties maister of workis at Falkland], to the effect he may be . . . employed be him in his Majesteis service, within sex dayis nixtefter the chaarge, under the pane of rebelloun . . .

(b) 3 June 1617

Forsamekle as, James Murray, maister of his Majest-  
eis workis, haveing aggreit with Johne Andersoun,  
painter, to have painted some chalmeris in the Castell of  
Edinburgh, and, he haveing promeist to haif enterit to the  
said worke upoun the penult of May last at the forrest, he hes  
not onlie faillyet in that point, bot by ane idill and frivo-  
lous excuise returnit be him to the said maister of workis he  
seames to pretend some impedimentis quhairfoir he may not  
fulfill the conditioun undertane be him, quhairthrou his  
Majesteis workis in the said castell, quhilkis requiris so  
quick and present dispatche and expeditioun, ar lyke to be  
disapointit and hinderit, heichlie to his Majesteis offence,  
without remeid be providit: thairfoir the Lordis of Secret  
Counsell ordanis letteris to be direct chargeing the said  
Johne Andersoun to addresse himselff with his workloomes  
and materiallis necessair for the said worke to the Castell  
of Edinburgh within sax dayis nixtefter he be chargeit  
thairto, and to enter to the said worke and perfyte and  
accomplishe the same with suche convenient diligence as  
possiblie he may, under the pane of rebelloun . . .

(c) 16 June 1617

Edinburgh Castle Provisiouns

To Johne Andersone painter for painting the rowme

quhair his Majestie wes borne and for furneisching gold  
 cullouris and warkmanschip 1<sup>C</sup>lib  
 To him for painting the rowme within the new hall and for  
 furneisching of all sortis cullouris and warkmanschip with  
 marble dures and chinnayes xiii lib. vi s. viiid.

(a) and (b) - The Register of the Privy Council of Scotland  
 Vol. XI, (edited David Masson), Edinburgh (1894), page 75 and  
 page 143.

(c) SRO, Accounts of the Master of Works, Vol. XV, f. 58.

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91. 8 July 1633

Holyrood Provisiouns

Item to Johne Andersone painter for painting of  
 the dayell and counsell hous conforme to his contract

ii<sup>C</sup> iiiii<sup>xx</sup>x lib.

SRO, Accounts of the Master of Works, Vol. XXV, f. 45 v.

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92. - September 1634

. . . debursments on the north yle of St Nicholas  
 kirk . . . Item to Jhon Anderson painter for coloring  
 the mullor of the syd wall

City of Aberdeen Records (Town Clerk), Kirk & Bridge Work



Accounts 1571 - 1670, under date.

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93. (a) 7 December 1634

Letter from Sir John Grant of Freuchie to his  
mother Lady Grant - Personal affairs, his wife's  
health: intends going to Edinburgh on 13 January (1635) but  
will visit his mother on 16 December.

'I have directitt ane letter to Aberdein to Jhone Andersone  
the painter for four porterats that he hes off myn and Mack-  
inrossel is meitest and canniest to carrei them theifor  
(therefore) I intreitt your Ladyship to send him ther and  
Mr Jhone will giwe him Munei to be his chargis

Innernes the 7 December 1634

J Grantt

(b) 10 December 1634

To my werie good freind Johne Andersone paynter  
in Aberdein These

Good freind Jon Andersone I have sent this bearer to bring  
home my four porturates quhilk I sent to yow to be mowlerit  
And I pray yow sie that they be weill packeit wp & bucklit  
that they get no raine be the way and adwertise me how they  
shalbe guded efter ther home cuming The last not which yow  
sent me concerneing the pryces of thame & my candle stickes  
it is past my hands so that I know not what it wes Thairfore

yow shall adwertise me in wreit and I shall (godwilling) send  
 yow payment betwixt this and Cristmas. I mynd (godwilling)  
 to bring yow to Ballachastell efter Whitsonday for expeding  
 of my galrie seing I mynd to enter wrightes for sylling of  
 the same as yow show me efter Marche. for it can be no  
 shooner done seing syling quhilk is done in winter cannot be  
 close And I pray yow have fyne colours for paynting of the  
 same and gold also for painting of the four storme windowes  
 in readines againe my adwertisement So to new occasion I rest  
 Inernes 10 December  
 1634

Your werie good freind  
 but change J Grant

[In margin] I will giue no wther Imployment in this kynd so  
 long as yow liue, seing I know yow are willing & readie  
 to doe the same And Ishalbe (godwilling) thankfull to yow  
 for your paines

[Beside address] I pray yow doe me the fawor as to adwertise  
 me of all occurentis yow heare seing yow are neirer court  
 then we are heir

This letter, through the chance of its survival, is unique  
 in the picture it presents of relations between a decorative  
 painter of the first half of the 17th century and his patron,  
 both in its personal aspects and in practical details. The  
 relationship indeed seems closer than that witnessed between  
 Jamesone and Sir Colin Campbell at the same period. See also





96. (a) 2 June 1647

Sasina conjuncte infeodationis doctoris Jacobi Leslie et Elizabethæ Lumsdane sue conjugis apparen̄ de tenementiis Gilberti Leslie et Joannis Andersone pictoris

(b) 21 June 1649

Sasina Doctoris Jacobi Leslie et Elspete Lumsdan de terra Joannis Andersone pictoris

These captions which refer to entries in the Aberdeen Records, Register of Sasines, Vols. XL and XLI, are the last certain references to John Anderson. As quoted, they are taken from Minute records taken by Mr John Chalmers and Mr James Sandilands respectively.

SRO, Minute Book Burgh Register of Sasines Aberdeen,  
1573 - 1694.

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