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

Lucy Dixon

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

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DAVID MARTIN (1737 - 1797):

A CATALOGUE RAISONNÉ

OF

HIS PORTRAITS IN OILS.

by

LUCY DIXON

M. Phil thesis
University of St Andrews

October 1994
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Abstract

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

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

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

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

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

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

Material from the Scottish Records Office and the National Library of Scotland has been used to build up a picture of Martin's personal and social life. Evidence regarding Martin's artistic career has come from the following sources: the Royal Scottish Academy, the National Galleries of Scotland, the Talbot Rice Gallery, the University of St Andrews, the Royal Academy, the Royal Society of Arts and the National Portrait Gallery, London. The collection of Martin's engravings in the British Museum Prints and Drawings Department has extended the knowledge of his work in other media.
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Biography
1737 - 1797

David Martin was born on 1st April 1737, in Anstruther Easter, Fife. The eldest of five children, David was the son of John Martin, the local Schoolmaster, and his second wife, Mary Boyack, who married on 23rd June 1735, in the parish of Kilrenny. Martin's brothers were Eliseus (often spelt Ellis), (3rd December 1738 - 17th November 1816), later a Leith merchant and Samuel, (10th July 1740 - 12th September 1829), subsequently a Minister for the parish of Monimail. David's two sisters were Margaret, born June 1742, and Mary, born 22nd May 1744. A handsome portrait of Samuel, by Martin, was presented in 1910 to the McManus Gallery, Dundee, and represents a homecoming for Martin's predecessors who were seventeenth-century Dundee cloth merchants.

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

Through the efforts of his mother, Martin's sketches came to the notice of Ramsay who took him on as a pupil. Martin may well have been studying under Ramsay, from late 1753 until the early summer of 1754, when Ramsay was resident in Edinburgh. When Ramsay left the Scottish capital, Martin returned to Anstruther and painted his family and friends. The portrait of Walter Wilson was painted at this time. Ramsay left for Italy from London in July 1754, but Martin joined the party later and resided in Italy from 1755-1757.

On the return of the portrait painters from Europe in August 1757, Martin attended the classes at St Martin's Lane Academy whilst employed by Ramsay as an assistant. Martin attained distinction by
Plate 2: Mary Boyack, (Mrs John Martin), (d.1784), replica of the original, Collection Unknown.
being appointed principal draughtsman and designer in the studio. By 1762 Martin was copying Allan Ramsay's Coronation portraits as part of a team manufacturing sufficient copies to satisfy demand. Martin was paid over £300 for copies of a variety of Ramsay's portraits in 1766-67.

By 1762 Martin was copying Allan Ramsay's Coronation portraits as part of a team manufacturing sufficient copies to satisfy demand. Martin was paid over £300 for copies of a variety of Ramsay's portraits in 1766-67.

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

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

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

Accompanying Ramsay, Martin worked in the Scottish capital in 1769 and painted James Russell, with his son James Russell. Dr Alexander Carlyle of Inveresk asked Martin to accompany him and his wife, Mary Roddam, from Edinburgh to London and Bath. The party travelled via Newcastle, Huntingdon and Cambridge. Martin
painted Carlyle in four sittings during 1769 and 1770.\textsuperscript{23} Carlyle wrote to his wife, on 7th April 1770, "My picture is now finished for the exhibition. It looks like a Cardinal, it is so georgously dressed. It is a pink damask nightgown in a scarlet chair. Martin thinks it will do him more good than all the pictures he has done".\textsuperscript{24}

Whilst in Bath, Martin developed his life long friendship with William Murray, Lord Mansfield, the Lord Chief Justice. Again it is said his mother's friendship with the Stormont family aided the aspiring artist. The ladies of the family being satisfied with his abilities and conduct, "commended him to the notice of the Chief Justice".\textsuperscript{25} It must be pointed out that this was not the first encounter between William Murray and the artist as a portrait, originally at Christ Church, Oxford was painted c. 1765.\textsuperscript{26} Martin did work constantly on portraits of Lord Mansfield between 1770 -1777,\textsuperscript{27} and Lord, later Earl Mansfield, must have been a considerable cache for the young artist. The friendship between members of the Mansfield family and Martin seems to have been very close, so much so that when Martin was ill in the mid - 1770's, Lady Mansfield, "took him [Martin] to several watering places and nursed him with the greatest kindness. Finding that butter milk was ordered for him she had it churned fresh every morning".\textsuperscript{28}

Ann Hill, was Martin's first and only wife. The daughter of Simeon Hill of Woolwich,\textsuperscript{29} Ann possessed considerable property in the parish of Stone in Kent.\textsuperscript{30} They lived in Dean Street, Soho, his residence since 1769, probably to be near Ramsay's studio in Soho Square. David's father took pride in the birth of the grandchild and wished to hear far more about the new addition to the family. John Martin wrote to David's brother Samuel, from Leith, on 5th October 1772, "Da: [David] nor wife wrote us since the Accounts (sic) I wrote you of her Delivery (sic) tho' the contrary was promised, there's no prospect of his amending that Backwardness (sic) of his in writing. I expected better things...".\textsuperscript{31} Just over a month later Martin's father died on 15th November 1772,\textsuperscript{32} and David went to Scotland to comfort his mother. Martin's three children all died in infancy, the
Plate 3: William 1st Earl of Mansfield, (1705-1793), 49" x 29"
(124.4cm x 73.5cm), c.1765, Private Collection.
third dying at birth, in 1775, when it is believed David's wife also
died.

Martin stayed in London, when Ramsay paid a third visit to Italy,
1775-77, and continued to exhibit at the Society of Artists. Martin
held successively the offices of Treasurer, Secretary, Vice President
and President of the Society of Artists and exhibited over 70 works.
Perhaps in recognition of his place in society, James Boswell, "Called
Martin's and saw his pictures" on the 25th April 1778. In 1779 he
was still living in Dean Street, but moved to Legs Court, Oxford Street,
in 1780 and resided there until 1782, possibly 1783, although
Martin's final will and testament written on February 21st 1783
states his address was Dean Street, Soho.

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

Martin finally settled in Edinburgh in 1784, the year his mother
and Ramsay died. From this date, until his death in 1797, he
executed some of his finest portraits. Between 1788-1790 he lived
at No1 George's Street and from that date permanently in St James
Square. He bought No. 4 James Square, upper and lower flats and
connected the two by a staircase self built. Towards the end of his
life David shared the house with his half brother John, who died
there in 1796.

Martin had established a social circle in Edinburgh from as early as
1780. On March 31st 1780 he was admitted to the Royal Society
of Archers, winning the Silver Bowl in 1782. He was made an
Ordinary Member of the Society of Antiquarians for Scotland on 22nd February 1785. He instituted a club, "in that favourite haunt of the muses, Johnie Dowie's Tavern in Liberton Wynd". He was also a member of the Mason's, Catch Club, weekly Edinburgh dining clubs and the Edinburgh Royal Volunteers.

The Prince of Wales appointed Martin as his Limner in Scotland in 1785, and from that date until the early 1790's he had a near monopoly on portraiture in the Scottish capital. His position, however, was increasingly challenged by Raeburn who returned from Italy in 1787 and became Edinburgh society's most fashionable portrait painter. On only two occasions did Martin exhibit at the Royal Academy; 1779 and 1790. St Andrews University received a visit from Martin in 1791 to see the hanging of his portrait of Thomas Hay, 9th Earl of Kinnoull, Chancellor of the University 1765-1788.

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

Martin was laid to rest with his mother in South Leith church yard in January 1798. He had lived to the age of sixty. Although Martin's memorial tablet is no longer extant it is possible to stand on the spot where the portrait painter was buried, "in the maltmen's South side
Plate 4: 9th Earl of Kinnoull, Chancellor of the University, 1765-87, 59" x 39.75" (150cm x 101cm), University of St Andrews.
of the Church six paces north from the East corner of Robert Kerr merchant in Leith's headstone". 53

1 National Library for Scotland microfiche, Old Parish Register of Anstruther Easter, Fife.
2 St Andrews University Muniments, Anstruther Easter Kirk Session Minutes, 1717-1779
3 SRO GD 1/628/58 David Martin Geneological Notes
4 National Library of Scotland microfiche, Old Parish Register of Anstruther Easter, Fife
5 Ibid
6 Ibid
7 Ibid
8 Appendix A - Family Tree
9 SNPG Martin box file, pocket 1, typescript of testament p.1
10 Ibid, typescript of testament p.2
11 Ibid, typescript of testament p.2
12 Portrait of his mother, Mary Boyack, pl. 2.
14 Ibid, p.217
15 Ibid, p.215
16 Ibid, p.217
18 Ibid, p.158
19 SNPG Martin box file, pocket 1,typescript of testament p. 5
20 SRO GD 248/982/1 Letter from John Balfour to Lord Findlater
21 SNPG Martin box file, pocket 1, typescript of testament p. 5
22 Burton J H (Ed), Autobiography of the Reverend Dr Alexander Carlyle, Minister of Inveresk, Blackwood & Sons, Edinburgh, 1860, p.497
23 Ibid, p.521
24 Ibid, p.568
25 SNPG Martin box file, pocket 1, typescript of testament, p.6
26 Poole, R I, Catalogue of Portraits in the possession of University Colleges, City and County of Oxford, Clarendon Press, Oxford, 1925, p.74
27 Catalogue nos.25, 26,27, 201-207.
28 SRO GD 1/628/7 Family Tree
29 SNPG Martin box file, pocket 1,typescript of testament suggests Ann Hill was the daughter of John Hill, Esq. of Homewood. p.7
30 SRO GD1/628/58 Excerpt from the will of Ann Martin; the will indicates she owned land and several barns in Kent
31 SRO GD 1/628/47 Letter from John Martin to Samuel Martin
32 Appendix B - John Martin's Death Certificate
33 Mc C. Weiss, Pootle F A, Boswell In Extremes, 1776-1778, W Heineman Ltd.,
London, 1971, p.311
34 A copy of Martin's will dated 1783, SNPG Martin box file, pocket 1, no.7
35 SRO CC5/8/18 Consistorial Decreet
36 Mentioned in the Edinburgh and Leith Directories as living in Princes
Street
37 SNPG, Martin box file, pocket 1, no.7, Martin's will and testament. His
mother died in Edinburgh, having lived for a number of years in Nicolson
Park, Edinburgh.
38 Edinburgh and Leith Directories
39 SNPG Martin box file, pocket 1, typescript of testament p. 11
40 SRO GD 1/628/34, Martin and Pitcairne Geneologies, p.6
41 Paul J B, History of the Royal Company of Archers, William Blackwood &
Sons, Edinburgh, 1925, p.371
42 Hay I, The Royal Company of Archers, 1676-1951, William Blackwood &
Sons Ltd., Edinburgh, 1951, p.276
43 Transactions of the Society of the Antiquarians of Scotland, William and
Alexander Smellie Printers, Edinburgh, 1802, p. xxiv
I, p.44-5
45 SNPG Martin box file, pocket 1, typescript of testament p. 12
46 Martin from 1785 signs his portraits, "P.W.P.", indicating he is Painter to
the Prince of Wales
47 Graves A, The Royal Academy of Arts; A Complete Dictionary of
Contributors and their work from its foundation, 1769-1904, republished by S R
48 St Andrews University Muniments; University Minutes Vol IX, November
1784 - December 1793.
49 Edinburgh Advertiser, Announcement of the Death of David Martin, 2nd
January 1798. (Edinburgh City Library)
50 SNPG, Martin box file, pocket 1, Martin's Will and Testament, 1783
51 Appendix D - Auction Items
52 SRO GD 26/13/766 Letter from Samuel Martin to Lord Balgonie
53 Appendix C Martin's Death Certificate.
Martin's portraiture during the years 1755-1769, reflects an immeasurable debt to his master Allan Ramsay, (1713-1784). Starting with the two portraits of Walter Wilson and David Craigie and finishing with the portrait of James Russell and his son James Russell, it is possible to identify the extent of Ramsay's influence on the young artist. After leaving his native Scotland for a tour on the Continent, and an apprenticeship and employment in Ramsay's studio, he was ready to develop artistically beyond provincial boundaries.

EARLY APPRENTICESHIP.

Martin came to the attention of Ramsay in 1752 through maternal intervention at Scotstarvit and Ramsay's attachment to the Scott family. Smart suggests Ramsay apprenticed the fourteen year old from that date,\(^5^4\) whilst Macmillan proposes Martin was recruited by Ramsay when the latter was in Edinburgh, in 1754.\(^5^5\) Neither date is supported by hard documentation. Ramsay's interest in Martin may also have been quickened by the death of his drapery painter Joseph Vanhaecken in July 1749, leaving Ramsay looking for another assistant.

It is certain that Martin spent time with Ramsay in Edinburgh, when the latter was visiting in 1753 - 1754. At this time Ramsay reinterpreted his portraiture and adopted a more natural French style as opposed to his earlier Late Baroque manner. The portraits that Ramsay painted in Edinburgh in 1754 were of Lady Walpole Wemyss, Lady Helen Wemyss, Hew Dalrymple, Lord Drummore, and Mary Adam. These portraits express tangibly Ramsay's belief in painting natural portraits; a conviction developed in his Dialogue on Taste, (1755).
Plate 5: Walter Wilson, (1705-1769), 30" x 24.75" (76.2cm x 62.5cm), "D Martin 1755", University of St Andrews.
Before Ramsay left Edinburgh in July 1754 it was arranged that Martin would participate in Ramsay's second trip to the Continent, and Martin was, "expected to set out for Italy in the summer of 1755." Martin was specifically sent home to bid farewell to his family before undertaking the journey. It was at this time Martin painted the first recorded portraits.

THE FIRST PORTRAITS.

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

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

Ramsay conveys the presence of his sitters through the use of light. Martin has been unable to reproduce this effect, and consequently Walter Wilson and David Craigie, although posed in contrapposto, appear completely flat. The simple colour scheme used by Ramsay in Lord Drummore and Mary Adam is so effective because of Ramsay's use of light and shade to form contrasts in colour. The lack of contrast of colours in the Martins adds to the sobriety. Walter
Plate 6: David Craige, (1722-1757), 30" x 24.75" (76.2cm x 62.5cm), c.1755, University of St Andrews.
Wilson wears a dark green coat under his gown but this almost passes unnoticed because Martin fails to create a contrast with the black of the gown. Without the aid of light Martin has created monotone portraits. Without a definite colour to the background the portraits appear bold yet bleak.

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

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

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

ITALY.

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

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

The letter also illuminates Ramsay's kindness to his pupil. His concern over Martin's travelling details and thoughtfulness for his safety suggest almost a parental quality. The careful preparation of a route on the Continent, however, was essential. The Seven Years War broke out in 1756, after a decline during 1755 in relations between the Protestant and Catholic powers in Europe, and this would have affected Martin's journey. Britain's alliance with Hanover and Prussia meant that the return journey of Ramsay had to be conducted through Europe, via Venice, Dusseldorf and Rotterdam avoiding France and her allies.
From this letter it would appear then that Martin was to spend a year in Italy, as the time spent in London, "was losing the boy 2 months out of 12." Originally Martin was to have left London in September 1755 to arrive in Rome in November of that year. As it was, Martin does not appear to have left for Rome until November and it can only be conjectured that he arrived sometime in January 1756. It is not known how long Martin stayed on the Continent, but this was his Grand Tour.

Ramsay was clearly very concerned to get his pupil to Rome. Cunningham records that Ramsay called Martin to Rome to show the President of the Accademia di San Luca the British skill in the art of drawing. "Ramsay always declared this to be the proudest day in his life, 'for,' he said, 'the Italians were confounded and British skill triumphant.'" Ramsay indulged his champion with a month's look at the wonders of the eternal city, and then sent him home to spread the news of the unlooked for victory." It is fanciful of Cunningham to conclude that, "Ramsay indulged his champion with a month's look at the wonders of the eternal city, and then sent him home to spread the news of the unlooked for victory." As we have already seen it was arranged in Edinburgh in 1754 that Martin was to tour the Continent.

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

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

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

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

RAMSAY'S STUDIO.

Martin's gift for drawing " brought him the distinction of being appointed principal draughtsman and designer in the [Ramsay]
It is likely that Martin's apprenticeship lasted as long as that of Ramsay's next apprentice, Philip Reinagle, of seven years. So by the late 1750's and early 1760's Martin, nearing the end of his training and winning drawing competitions, could be safely promoted to a secure position in the Ramsay studio.

From 1757 to 1767, he was working as Ramsay's principal assistant painting, for example, several versions of Ramsay's Archibald, 3rd Duke of Argyll, of 1758. Ramsay received the commission to paint a portrait of the accession of George III, which then became a coronation portrait. The coronation of George III took place in 1760 and for the next 7 years Martin, "being a proficient imitator of his master's style" was involved in creating copies of the portrait. Martin was actually involved in painting whole new canvases as opposed to Ramsay's previous assistant, Joseph Vanhaecken who was literally a drapery painter. Martin must, therefore, have "produced many of the state portraits which now, as then, go under Ramsay's name." Coronation portraits described as from the studio of Ramsay may well have been painted by Martin and the finishing touches provided by his master; an example of this can be seen in Queen Charlotte, pl 7.

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

**MARTIN'S EARLY PATRONAGE.**

The two portraits between 1767 and 1769 which reveal the most about Martin's early patronage are, Benjamin Franklin, and Dr Alexander Carlyle. The commissioning of both these portraits relates to Martin's Edinburgh sojourn when Ramsay seems to have included him in his social and intellectual circle. The Select Society, formed by
Plate 7: RAMSAY STUDIO, Queen Charlotte, c. 1767, National Portrait Gallery, London.
Ramsay and Hume, and which attracted intellectuals and members of the thinking aristocracy, provided Martin's first patrons. The Alexander brothers, one of whom commissioned the Franklin portrait and Carlyle were members of the Society. Alexander Carlyle remembered Robert Alexander as one of the lesser lights of the Society and commented,

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

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

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

The painting of the portrait, however, occurred in London. Robert Alexander stood as a candidate in the 1765 election for Parliament in the hope of being elected member for the burgh of Anstruther, where Martin was born. Alexander was unsuccessful but went to
Plate 8: Benjamin Franklin, (1706-1790), 50" x 40" (127cm x 101.5cm), c. 1766, The White House, Washington.
London all the same. Franklin was in London in 1765 and 1766, where his testimony in the House of Commons led to the repeal of the Stamp Act. Franklin, due to the part he was playing in America's struggle for independence, was now the most famous of all Americans at home and abroad. It was at this apogee that Martin painted him.82

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

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

Martin's style of painting in this portrait echoes heavily that of his master. In composition and pose the portrait, according to Smart, also echoes Ramsay's William Hunter. The competent execution with its highly polished finish exudes Ramsay.
Franklin's portrait was first seen in London at the opening of the Society of Artists exhibition on April 22, 1767, in the Great Room, Spring Gardens, Charing Cross. It is number 99 in the catalogue. Horace Walpole noted in his copy, "A great likeness." Ramsay praised the work commenting, "It seemed to think." Franklin liked the portrait well enough to order a replica which he paid for himself. The price paid was £12.12.0. Painted in 1767, the portrait was shipped to America in 1771/2. Martin painted a less grandiose portrait and the chair in the replica has a plain, round, upholstered back.

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

MEZZOTINTS.

When the philosopher Rousseau was in London in January 1766, King George III, indulged him with a pension. With Allan Ramsay, the King's painter and Hume's close friend, at work on portraits of both Rousseau and Hume, it was the King himself who suggested that Rousseau's be given to the public as an engraving. Martin was entrusted to make the mezzotint from Ramsay's portrait. Indirectly Martin had received a royal commission. The mezzotints of Rousseau and Dr Hume after Ramsay made Ramsay more widely known and also served as a second avenue for Martin's artistic ability. Ramsay's Rousseau was a major attraction at the exhibition of the Society of Artists which opened on April 21, 1766. Martin's mezzotint was displayed at the same exhibition; ready, by the King's instigation, for public consumption. Hume it is recorded, "sent six impressions of the mezzotint ... to the Comtesse de Boufflers on May 6."
Plate 9: Martin after ALLAN RAMSAY, David Hume, (1711-1776), mezzotint, 15.58' x 11.25" (39.6cm x 28.5cm), "A Ramsay Londini pinxt 1766 D Martin fecit 1767", British Museum.
Plate 10: Martin after ALLAN RAMSAY, Jean Jacques Rousseau, (1711-1778), mezzotint, 15.5" x 11" (39.3c, x 27.9cm), "A Ramsay Pinxt D Martin Fecit 1766", British Museum.
THE 1769 EDINBURGH VISIT.

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

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

After the journey Carlyle desired a portrait of himself from Martin but on completion refused to pay for the painting, arguing against the high price of £15. Martin, therefore, in 1770, painted a half length for Carlyle. The first painting, with Carlyle seated in his armchair, hand on head as if to indicate deep mediatation, was a forerunner to the portrait Martin painted nineteen years later of his brother, Samuel.
Plate 11: James Russell with his son James Russell, 40" x 50.25"
(101.5cm x 127.7cm), "D Martin Pinxit 1769", SNPG PG 1014.
During the 1760's, therefore, Martin strove to establish his own style and reputation. In the portrait of Mr Langlands of Charlton in Kent, 1769 he further developed the characteristics, first seen in his own Self Portrait c. 1760. Martin employed the use of vivid colour channelled and contrasted by areas of light. In the case of his Self Portrait he uses fairly short, rapid brush strokes to achieve a natural, less finished look, which at once removes Martin from Ramsay. The Self Portrait and Mr Langlands, a personal friend, are likely to be more experimental portraits than those commissioned by wealthier patrons looking for a highly finished product. Such experiments were, however, the basis of things to come.

57 Ibid, p.131
58 Ibid, p.131
62 Op cit, Cunningham, p.133
63 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.127
66 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.132
67 RSA Mss Folio C/27
68 RSA Mss Minutes of Committees, 1758-1760, p.73
Plate 12: Mr Langlands of Charlton, Kent, 19.75" x 16" (49.9cm x 40.4cm), "Martin/1769", Royal Scottish Academy. This photocopy is from a photograph taken before conservation.
70 RSA Mss Register of the Premiums & Bounties Given By the Society, London, 1778, p.35
71 RSA Mss Minutes of Committees, 1758-1760, p.74
72 Ibid, p.73
73 RSA Mss Register of Premiums & Bounties Given By the Society, London, 1778, p.35
74 Appendix D - Extract of Sale, 1799
75 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.217
77 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.217
79 Sellers C C, Benjamin Franklin In Portraiture, Yale University Press, 1962, p.77
80 Ibid, p.75
81 This mezzotint is owned by the British Museum
82 Allman, Art in the White House: A Nation's Pride, White House Historical Association, 1992, p.57
83 Ibid, p.57
85 Sellers C C, Benjamin Franklin In Portraiture, Yale University Press, 1962, p.76
86 Ibid, p.79
87 Ibid, p.331
88 Ibid, p.78
89 Ibid, p.68
90 Ibid, p.71
92 SNPG David Martin box files Newspaper article in the Scotsman, July 24th 1860.
Independence 1770-1779

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

THE RAMSAY CONNECTION.

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

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

THE LONDON SOCIETIES.

Martin was a member of the Society of Arts and the Incorporated Society of Artists. He was more interested in the latter than the former, becoming an office holder and in 1777 president of the Incorporated Society. The documentation surrounding his role in
both societies is sketchy but it does provide an insight into
Martin's London life.

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

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

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

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

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

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

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

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

In 1771 Martin was elected a Fellow of the Society of Artists and he was made Treasurer in October 1772.\(^101\) He held the position of Treasurer until 1775 when he was elected Vice President.\(^102\) He then held the position of President from the October election in 1776 to October 1777.\(^103\)
Martin experienced difficulties with the Society concerning the hanging of a picture which he did not feel was fit for public exhibition. The wording of the letter indicates his strength of feeling.

"Dear Sir,

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

Most Obedt. Servant

David Martin,

Dean Street

May 23rd 1772."\(^{104}\)

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

**PATRONAGE**

The patronage of Lord Winchelsea was the linchpin of Martin's 1770's patronage. In the previous year Martin had painted Edward and George Finch Hatton as two antiquaries in Van Dyckian costume. George, the eldest son of Lord Winchelsea inherited the title of Earl of Winchelsea. Winchelsea's daughter, Lady Elizabeth Finch Hatton married William Murray, who became the 1st Earl of Mansfield, a most prodigious Martin patron. The
Plate 13: William, 1st Earl of Mansfield, (1705-1793), 85" x 60" (240.7cm x 171cm), "Martin Pinxt/1776", Christ Church, Oxford.
closeness of Martin to the Mansfield family may have been due in part to Ramsay's second wife, Margaret Lindsay, being a niece of William Murray, Lord (later Earl) Mansfield.

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

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

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

The Scottish National Portrait Gallery has a 1777 portrait in its collection as well as one of the few accessible Martin drawings. This is an oval red chalk drawing, 9" x 7" (22.8cm x 17.8cm) of the head and shoulders of William Murray. It is not known for which version the drawing was intended, but the drawing shows
Plate 14: William Murray, 1st Earl of Mansfield, (1705-1793), red chalk drawing, 9" x 7" (22.8cm x 17.8cm), SNPG PG 1445.
masterly execution. The very precise short curvaceous lines indicate a total control. Martin handles his chalk in a crisp manner building up shadow by close and uniform hatching. This is especially noticeable in the face. His sharp draughtsmanship shows Martin wanted a thorough knowledge of the subject before he put his paint brush to the canvas.

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

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

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

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

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

DISCOURSES AND THE DIALOGUE ON TASTE.

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

Either Martin could follow in his master's footsteps, or be tempted by the contemporary discourses and art of Reynolds. Reynolds believed that it was desirable to try and improve the appearance of the sitter through the introduction of ideal elements of beauty found in antique art and sculpture to the subject. In his Fourth
Plate 15: Lady Frances Manners, mezzotint, 18" x 14" (45.7cm x 35cm), "D Martin pinxt Martin sculpsit", 1771, British Museum.
Discourse Reynolds declares, "If a portrait painter is desirous to raise and improve his subject, he has no other means than by approaching it to a general idea." \(^{116}\) Reynolds desired his portraits would elevate his subjects.

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

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

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

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

No written evidence has come to light on what Martin thought about his own portraiture. It appears he did not set down his own aesthetic tastes on paper. This may not be to the detriment of Martin's work. As Macmillan states the clear change in Ramsay's portraiture was evident in the paintings and, therefore, "[The Dialogue on Taste] is useful, but it is hardly indispensable". \(^{120}\)
In the 1770's Martin did use some of the devices seen in contemporary portraiture, for example, his Portrait of John Campbell of South Hall, (1771) emulates Ramsay's John Lord Mount Stuart (1759) in the wearing of a silk costume with elaborate Van Dyckian lace collar and the use of a sporting motif; Martin exchanges Ramsay's bow and arrow for a cricket bat. The pose of Margaret Kemble (1775) is reminiscent of Reynolds', Mrs Abingdon As The Comic Muse. (1764/5). The lady stands with one leg crossed in front of the other with her right arm resting on a column. Also in his portrait Martin alluded to Copley's depiction of the same subject and it is believed Martin saw Copley's Margaret Kemble (c. 1770) before painting his own version. The position of the head and support of the head from the sitter's right hand closely resembles Copley's work.

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

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

Evidence that Martin absorbed the Dialogue on Taste is seen in the cool and tempered nature of his portraits. The natural
Plate 16: Portrait of John Campbell of South Hall, 66.5" x 53.75"
(168.5cm x 136.5cm), "Martin pinxit 1771", Collection Unknown.
Plate 17: Margaret Kemble, (1734-1824), 82.5" x 48.5" (209.5cm x 123.1cm), "D. MARTIN. PINXIT 1775", Firle Place Preservation Trust.
Plate 18: Janet and Anne Dundas, 96" x 73" (244.2cm x 185.6cm), Private Collection.
portraiture of Ramsay was echoed by Martin through the portrayal of individual faces in contemporary costume. Martin's portraits of Archibald Swinton of Kimmerghame, Sir Alexander Macdonald and James Irvine of Kingcausie indicate this. Martin did not concur with Reynolds when he espoused that, "It is very difficult to ennoble the character of a countenance but at the expense of the likeness..." Martin's hallmark was honesty of interpretation.

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

PALETTE AND COLOUR.

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

Martin maintained his soft and tranquil palette for the depiction of subjects out of doors in the natural world, for example, Mr Trotter of the Bush and Castlelaw, and Lady Lillas Seton-Steuart. Subjects painted in an interior situation, for example, Henry Dundas, 1st Viscount Melville and William Cullen show a restraint in the colours used. The black gown, worn by each, because it is one colour is used as a focus for light and is, therefore, subject to much shading. Whereas earlier in Wilson and Craigie the gown
Plate 19: Archibald Swinton of Kimmerghame, (1731-1804), 30" x 25" (76.2cm x 63.5cm), "David Martin pinxit 1769", Private Collection.
Plate 20: Sir Alex Macdonald, 9th Baronet and 1st Baron, (1745 - 1795), 30" x 25" (76.2cm x 63.5cm), "D Martin Pinx 1771", Private Collection.
Plate 21: James Irvine of Kingcausie, (1717-1794), 30" x 25" (76.2cm x 63.5cm), "D Martin pinxit 1772", Private Collection.
was a source of flatness, here it is used to create a feeling of depth.

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

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

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

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94 RSA Mss Minutes of the Society,9., 1763-1764, p.87
95 RSA Mss Subscription Book 1764-1772.
96 Ibid
98 RA Mss SA/18/p.14 Letter Book of the Society of Artists of Great Britain
99 RA Mss SA/6/4 [Rough] Minutes of the General Meeting 7th November 1769
Plate 22: Jean Blair, (d.1817), 30" x 25" (76.2cm x 63.5cm), 1772, Private Collection.
Plate 23: Elizabeth Rennie, 1st Viscountess Melville, 50.25" x 39.78" (127.6cm x 101.3cm), SNPG PG 2746.
Plate 24: JOHAN ZOFFANY, Mrs Woodhull, (1744-1808), 96" x 65"
(243.8cm x 165.1cm), c.1770, Tate Gallery.
100 RA Mss SA/7/1 [Rough] Minutes of the General Meeting of Wednesday 10th January 1770. Rewritten in SA/4
102 RA Mss SA/9/1 [Rough] Minutes of General Meetings
103 RA Mss SA/9/1 [Rough] Minutes of General Meetings
105 RA Mss SA/8 Society [Rough] Minute Notes of Meetings 1770, 1771, 1772
110 Ibid p.282
111 Letter from Christ Church
112 SRO RD2/244 Part 1, Register of Deeds, Inventory of Dupplin House including a list of paintings
115 Smart A, Allan Ramsay, Painter, Essayist and Man of the Enlightenment, Yale University Press, 1992, p.141
116 Ibid, p.141
118 Ibid p. 72
119 Smart A, Allan Ramsay, Painter Essayist and Man of the Enlightenment, Yale University Press, 1992, p.141
120 Macmillan D, Painting In Scotland The Golden Age, Phaidon Press, Oxford, 1986, p.27
121 Wark R, Sir Joshua Reynolds Discourses on Art, Oxford University Press, 1988, third edition, p.72
The Edinburgh practice which Martin established from 1780 was enormously successful, a view endorsed by the eighty three fully documented works listed in the Catalogue, many of which recorded the influential and intellectual figures of enlightened Edinburgh.

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

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

Almost certainly Martin received the honour in 1785 as portraits from that date invariably carry the signature, "PWP". Despite royal patronage Martin did not execute a likeness of the Prince since the Royal Archive reveals no money was paid to the artist.
Plate 25: Lady Ann Charteris, (d.1793), 95" x 55" (241.6cm x 139.7cm), "Martin pinxt 1782", Private Collection.
Plate 26: Lady Frances Charteris, (d. 1848), 95" x 55" (241.6cm x 139.7cm), "Martin Pinxt 17(84)", Private Collection.
Plate 27: Mrs Elizabeth Dalyell, (née Graham), (d. 1825), 30" x 25" (76.2cm x 63.5cm), "Martin Pinxt 1782", National Trust for Scotland, The Binns.
Plate 28: Sir Robert Dalzell, 4th Bt., (1726-1791), 30" x 25" (76.2cm x 63.5cm), "Martin Pinxt 1782", National Trust for Scotland, The Binns.
Martin was able to reside and work in the Scottish capital constantly from 1783 because the city itself was undergoing political, economic and social change generating sufficient wealth to support a permanently based portrait painter of national stature.

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

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

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

Academics came a close second in rank and status in a society in which education was highly valued. The University, by the end of the century, gained the reputation of being the most advanced institution of its type in Europe, taking the mantel from Leiden.
Plate 29: Captain Patrick Hunter, 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P/Pinx 1786", Aberdeen Art Gallery.
The trading arrangements with England provided new markets and new money. Scots were not slow to take advantage of the promises held out by trading in the colonies especially India and America. Banks were needed and had been founded.

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

PATRONAGE.

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

Plate 30: James Brodie, 21st Brodie of Brodie, (1744-1824), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P. 1785", National Trust for Scotland, Brodie Castle.
The year before Brodie had returned from India to financially salvage the family estate. With the estate secure Brodie beams out of the canvas. Self assured and relaxed, his right arm resting "nonchalantly" on the back of the chair, he conveys an air of untempered integrity. The bright rich red coat and waistcoat echo his wealthy and healthy countenance.

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

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

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

The Medical Society of Edinburgh, now the Royal Medical Society, is thought to have commissioned the portraits of two of its members, William Cullen, 1776 and Joseph Black, 1787. It is very unfortunate that this can not be proved because the Medical
Plate 31: Henry Dundas, 1st Viscount Melville, (1742-1811), 50.25" x 40" (127.6cm x 101.6cm), 1770, SNPG PG 2745.
Plate 32: Jane Maxwell, Duchess of Gordon, (1749-1812), 39" x 35" (99cm x 88.9cm), Collection Unknown.
Plate 33: Robert Bruce, Lord Kennet, (1718-1785), 30.5" x 25" (77.4cm x 63.5cm), "Martin Pinxt 1782", Faculty of Advocates.
Plate 34: William Cullen, (1710-1790), 50" x 40" (127cm x 101.5cm), "Martin 1776", on loan from the Royal Medical Society to the SNPG PGI 260. Reproduced with kind permission of the Royal Medical Society.
Plate 35: Joseph Black, (1728-1799), 50" x 40" (127cm x 101.5cm), "Martin P.W.P./pinxt 1787", on loan from the Royal Medical Society to the SNPG PGI 259. Reproduced with kind permission of the Royal Medical Society.
Society records start in 1778 two years after the Cullen portrait and there is a gap in the records from 1784 to 1797, so concealing the true background to the Black portrait. It is likely that Black's portrait was painted as a partner to William Cullen. The portraits are the same size and both men wear academic dress. Both are involved in the process of thought and study.

"NATURAL" PORTRAITURE CONSOLIDATED.

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

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

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

Martin's portrait of Sir William Forbes of Pitsligo after Reynolds would have been an easy commission to undertake from the point of view of the individuality and naturalness of the sitter. The portrait although inscribed "Sir Wm Forbes Bart 1800" was
Plate 36: General The Hon. Thomas Gage, (1721-1787), 82.5" x 54" (209.5cm x 137.1cm), c.1775, Firle Place Preservation Trust.
Plate 37: General Robert Watson of Muirhead, (d. 1791), 50" x 40" (127cm x 101.5cm), "Martin Pinx 1781", Private Collection.
Plate 38: General Gabriel Christie, (d. 1798), 50" x 40" (127cm x 101.5cm), "Martin Pinxt 1787", Collection Unknown.
clearly painted at an earlier date because Martin died in 1797. An engraving after Reynolds portrait appeared in 1786\(^{129}\) which suggests Martin's portrait may have been painted c. 1786.

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

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

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

HALF LENGTH STUDIO PORTRAITS,

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

Neither of the two influential ladies he painted, the Countess of Mansfield and the Viscountess Melville, incorporate indulgence. This propriety continued in the half length studio portraits as is
Plate 39; SIR JOSHUA REYNOLDS, Sir William Forbes of Pitsligo, (1739-1806), 30" x 25" (76.2cm x 63.5cm), SNPG PG 1296.
Plate 40: Sir William Forbes of Pitsligo, (1739-1806), 30" x 25" (76.2cm x 63.5cm), c. 1786, Private Collection.
evidenced, for example, in his portrait of **Lady Susan Moncreiff**, 1782, wife of the Moderator of the General Assembly, who is set against a plain background, entirely without reference to affluence or material possessions. Interest focuses instead on Lady Moncreiff’s face and pose. Her pose is one often favoured by Martin, with the sitter's face resting against a raised hand emphasising her upright carriage, slender neck and shoulders, conforming to contemporary etiquette.

Plate 41: **Lady Susan Moncreiff**, (1750-1826), 29.25" x 24.25" (74.3cm x 61.5cm), "Martin Pinxt 1782", Private Collection.
The fine features and a demure expression on the pale, oval face constitute a formula adopted in contemporary portraits, for example, the Honourable Barbara Gray, 1787. The colour in both is soft and muted and the natural fresh tone of the skin complemented by delicate pink cheeks, small red lips and bright wide open eyes. Each eyelid is depicted by a single red line and the eyelashes, brown or black, are kept to a minimum. The less oily paint constituency and the longer, straighter brush strokes produce a more robust and "natural" finish than the silken polish of Ramsay.

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

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

"Colour also needs to be truthful to aid the true depiction of a sitter in a painting. Colouring is true when it is naturally adapted to the eye, from brightness, from softness, from harmony, from resemblance, because these agree with their object nature and therefore are true"131
123 Letter from the Royal Archive
125 Irwin, D and F, Scottish Painters At Home and Abroad, 1700-1900, Faber and Faber, London, 1975, p.66
127 Letter from the Royal Society of Medicine

49
Recognition
1787-1797

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

ESTABLISHED PORTRAITS.

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

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

The depiction of William Abernethy Drummond, Bishop of Edinburgh, 1788, against a bright red background filled with a
Plate 42: William Murray of Henderland, (b. c. 1775), 30.25" x 25" (76.7cm x 63.5cm), "Martin Pinxt", c. 1785, Private Collection.
Plate 43: Sir John Archibald Murray, Lord Murray, (1779-1859), 30.25" x 25.25" (76.7cm x 64cm), "Martin", c. 1785, Private Collection.
Plate 44: Mary Barbara Drummond, Mrs William Abernethy Drummond, (1721/2-1789), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P./pinxt 1788", SNPG PG 2408.
Plate 45: William Abernethy Drummond, (1719/20-1809), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P./pinxt 1788", SNPG PG 2407.
gold staff and mitre can only be attributed to a desire to inform the viewer of the sitter's position in the church. Martin did not usually favour allegorical symbols. Neither did Raeburn, and therefore, this departure for Martin cannot be attributed to the assimilation of a Raeburn device. Martin is illustrating Drummond's position in the church and Edinburgh society. The symbols are immediate and easily understandable.

PATRONAGE.

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

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

In 1789 he painted John Grieve, Lord Provost of Edinburgh (having previously painted his wife Mrs John Grieve, in 1783), and in 1793 George Murdoch, formerly Provost of Glasgow. Grieve, berobed, held the position of Edinburgh's Lord Provost from 1782 to 1784 and from 1786 to 1788.134 It would appear that the portrait of Grieve was begun in 1788 and finished in 1789.
Plate 46: Lady Lilias Seton-Steuart, 49.5" x 39.5" (125.7cm x 100.3cm), "Martin P.W.P. pinxit 1789", National Gallery of Scotland, 1718.
Plate 47: Provost George Murdoch of Glasgow, (1715-1796), 36" x 28" (91.5cm x 71.1cm), "Martin P.W.P. Pinxit 1793", Glasgow Museums: Art Gallery and Museum, Kelvingrove.
Murdoch, a merchant engaged in trade with Maderia, was portrayed after he had retired from the office of Provost of Glasgow; a position he held in 1754, 1755, 1766 and 1767. Murdoch wears contemporary brown coat and breeches, and holds a walking cane.

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

Plate 48: JOHN ALEXANDER, George Drummond, 49.5" x 40" (125.7cm x 101.5cm), 1752, reproduced with kind permission of the Royal Infirmary, Edinburgh.
Plate 49: John Grieve, Lord Provost of Edinburgh, 50" x 40" (127cm x 101.5cm), 1789, Collection Unknown.
Martin's three quarter length portrait is of almost identical scale to Alexander's work. Martin has placed Grieve to the right of an open casement, his left hand resting on his hip. Through the open window the Edinburgh skyline is portrayed, showing part of the spire of St Giles cathedral. Even the angle of Grieve to the window and the proportion of the portrait divided between the subject and the window mirrors the earlier work.

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

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

**NEW STUDIO.**

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

There is no mention of a specific pupil so it would seem Martin was working on his own and that he did not apprentice assistants on the scale of the Ramsay studio. He nevertheless taught Charles
Kirkpatrick Sharpe, an author and antiquarian, and Marjory Oliphant to draw. In a letter from Edinburgh, dated January 1793, Oliphant informs the reader, "[Martin] bid me paint boldly not with the point of the pencil." 137

THE ROYAL COMPANY OF ARCHERS.

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

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

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

The Royal Company were not "deprived of the privilege of possessing a specimen of this artist's work, which still hangs universally and justly admired in [the ] Archers Hall." 140 In fact the Company own two Martin portraits. The first is a half length painted in 1789 which was bought by the Royal Company at a later date, 1873 for fifteen guineas.141 The sitter is believed to be James Ochoncar, Master of Forbes (1765-1843), an Army General, after other suggestions including a self portrait of Martin were dismissed.142 This portrait is dominated by the sitter. Martin has captured the contrapposto three quarter pose of the body to the solid squareness of the feathered bonnet. The solidity of the portrait is echoed in the firm grasp of the upright bow which in
Plate 50: James Ochoncar Forbes, Master of Forbes, (1765-1843), 29.25" x 24.25" (74.3cm x 62.2cm), "Martin P.W.P. pinxt 1789", Royal Company of Archers.
itself provides a pictorial structure. The fresh, open face of Forbes is complemented by the green tartan uniform with silver-tasselled buttonholes.

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

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

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

This confidence was not misplaced. Pringle had had a choice in 1791 of choosing his artist; Martin or Raeburn. He chose Martin. The younger, less experienced Raeburn received the lesser commission to paint Dr Nathaniel Spens, (1728-1815), later President of the Company, 1809-1815. In composition the two paintings, which are hung as a "pair" are similar. Martin, probably the more naturally cautious, painted Pringle in static pose.
Plate 51: Sir James Pringle of Stichill, 4th Bt., (1726-1809), 93" x 58.5" (236.5cm x 148.6cm), "Martin pinxit", c.1791, Royal Company of Archers.
whereas Raeburn’s Spens is ready to set his arrow in flight. Raeburn, however,

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

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

RAEBURN - A PUPIL OF MARTIN?

The relationship between Martin and Raeburn is usually only very lightly touched on in Scottish art historical literature; either to say Raeburn was Martin’s pupil or the two artists worked in isolation. No conclusive evidence has come to light to support either supposition and the situation appears more complex. The two artists, aside from professional rivalry, probably co-existed in Edinburgh without ill humour and certainly socialised together, for example, at the Royal Company of Archers, to which Raeburn was admitted on 9th April 1791. 146

The confused nature of the relationship between the artists is touched on in the memoirs of the well known surgeon Benjamin Bell (1749-1806). His father George Bell had his portrait painted as a companion to his wife’s portrait. Originally George Bell was painted by Martin and then a copy of this portrait was painted by Raeburn. When Raeburn was requested to make the copy, "he confidently maintained that he had been himself the author of the original and only confessed his mistake and that reluctantly, when indisputable proof had been adduced." 147 The tale continues, "The probable explanation of the circumstances seems to be that the countenance only, perhaps the hands too had been painted by Martin, while his promising pupil filled in the remainder." 148
Such co-operation could not have occurred without at the very least a close relationship between the artists.

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

AN EXCHANGE OF IDEAS.

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

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

COMPETITION.

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

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

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

The compositions of Martin's portraits did not alter significantly. In the likeness of Mrs Watson, 1795 seated with a folded newspaper in her right hand Martin repeats a standard pose, for example, Marjory Murray, Lady Inverness, cat no. 177. Some former ideas were revived. In the portrait of Mr Watson and his daughter, Sarah c.1795, Martin captures the intimate and loving relationship between father and daughter. The bond between them is as strong as that seen in James Russell and James Russell.
Plate 52: Portrait of a Man, 38" x 28.75" (96.5cm x 73cm), "Martin P.W.P. pinx 1794", Private Collection.
Plate 53: Mrs Watson, 90" x 70.5" (219.6cm x 178.9cm), "Martin P.W.P. pinxit 1795", Collection Unknown.
1769. The son shows his father a piece of work and the smiles of each show their mutual appreciation.

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

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

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

Until recently the SNPG version was attributed to Martin but since 1992 Raeburn has received the attribution. The painting is initially difficult to attribute with any assurity but when compared to Sir James Playfair (painted in 1797) the doubts recede. Both the Playfair and Robert Cunningham Graham
Plate 54: Nicholas Graham of Gartmore, (1695-1775), 50" x 40" (127cm x 101.5cm), "D Martin P.W.P./Pinxit 1794", after John Bogle, on loan to the National Trust for Scotland, Culzean Castle from a Private Collection.
Plate 55: Lady Margaret Cunningham, (d.1790), 50" x 40" (127cm x 101.5cm), after John Bogle, c. 1794, on loan to the National Trust for Scotland, Culzean Castle from a Private Collection.
Plate 56: Robert Cunninghame Graham of Gartmore, (d. 1797), 50" x 40" (127cm x 101.5cm), c. 1794, SNPG PG 885.
paintings display the same softly diffused light and fine brushstrokes, Martin's authorship is further suggested by similarities in the depiction of facial features and wigs.

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

UNFINISHED BUSINESS.

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

132 Irwin D and F, Scottish Painters At Home And Abroad, 1700-1900, Faber & Faber, London, 1975, p.67
133 Whitson T, Lord Provosts of Edinburgh, 1296-1932, University Press, Edinburgh, 1932, p.73
134 Ibid, p.81
Plate 57: James Playfair D.D., c.59" x 39.75" (c.150cm x 101cm), c. 1797, University of St Andrews.
136 Ibid, p.108
137 SNPG box file, pocket 1, no.2. Extract from a letter by Marjory Oliphant (married Dr Stewart of Perth in 1799) dated, Edinburgh January 1793.
139 Hay I, The Royal Company of Archers 1676-1951, William Blackwood and Sons Ltd, Edinburgh, 1951, p.277
142 Ibid, p.277
143 Ibid, p.282
145 Ibid, p.154
147 Bell B, The Life, Character and Writings of Benjamin Bell, 1749-1806, Edmonston and Douglas, 1868, p.6
148 Ibid, p.6
150 Ibid, p.260
151 Ibid, p.259
153 Ibid, p.152
154 Op. cit., Cunningham A, p.262
155 Ibid, p.266
156 Ibid, p.265
158 Ibid, p.201
Conclusion

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

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

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

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

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160 Irwin F and D, Scottish Painters At Home And Abroad, 1700-1900, Faber and Faber, London, 1975, p.68.
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117. Mrs Baker
118. Malcolm Fleming of Barochen
119. Henry Bathurst, 2nd Earl of Bathurst
120. Joseph Black
121. Jean Blair
122. Hugh Blair
123. Lady Bridget Bouverie
124. Eleanor Brisbane
125. Thomas Brisbane of Brisbane
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127. Miss Calender
128. Sir Archibald Campbell
129. Elizabeth Campbell and son John
130. Robert Steuart of Carfin
131. Dr Alex Carlyle
132. The Rev. Dr Alex Carlyle
133. Mary Sandilands of Coustin
134. David Craigie
135. Andrew Crosbie
136. Lady Margaret Cunninghame, Culzean Castle
137. Lady Margaret Cunninghame, The Binns
138. Sir Hew Dalrymple, 1777
139. Sir Hew Dalrymple, 1788
140. General Sir Hew Whiteford Dalrymple
141. William Nisbet of Dirleton
142. Sir George Douglas
143. Elizabeth Knox, Mrs Andrew Duncan
144. Janet and Anne Dundas
145. William, son of Robert Dundas, as a Royal Archer
146. Mary, Lady Elibank
147. Mary Clara Eliphant
148. Alexander Farquharson
149. Mrs Adam Ferguson
150. Capt. Fisher
151. Benjamin Franklin, 1767
152. Benjamin Franklin, c.1767
153. Benjamin Franklin
154. Benjamin Franklin, 1772
155. General the Hon Thomas Gage, c.1775
156. Mrs Gardyne
157. Robert Cunninghame Graham of Gartmore
158. Robert Welwood of Touch and Garvock
159. A Gentleman
160. Girl (in a pink dress)
161. Girl (in a white dress)
162. George, afterwards 4th Earl of Glasgow, with his sisters
163. John Cunninghame, 15th Earl of Glencairn
164. Willielma Campbell, Viscountess Glenorchy
165. Jane Maxwell, Duchess of Gordon
166. Penuel Grant
167. Thomas, 7th Earl of Haddington
168. Sir John Hall, 3rd Bt
169. Rev Robert Henry
170. Archibald Hope
171. Sir Archibald Hope, 9th Bart
172. Lady Elizabeth Hope
173. John, 2nd Earl of Hopetoun
174. James Hope Johnstone, 3rd Earl of Hopetoun
175. John Howard
176. Colonel William Hunter
177. Marjory Murray, Lady Inverness
178. Captain Johnston
179. Sarah Campbell of Jura
180. Henry Home, Lord Kames
181. Portrait of a Gentleman of the Keir family
182. Portrait of a Lady of the Keir family
183. Robert Bruce, Lord Kennet
184. The Hon Elizabeth Kerr
185. Mrs Kerr
186. Thomas Hay, 9th Earl of Kinnoull
187. 9th Earl of Kinnoull, Chancellor of the University, 1765-87
188. Lady
189. A Lady
190. Two Ladies
191. Gilbert Laurie
192. Thomas Dodd of Leith
193. Lady Elizabeth Leslie
194. Captain Sir John Lindsay
195. Captain John Lumsdaine
196. Lady Margaret Macdonald
197. Probably Elizabeth Diana Bosville, wife of Lord Macdonald
198. James Macpherson
199. Elizabeth, Countess of Mansfield
200. Elizabeth, Countess of Mansfield
201. William, 1st Earl of Mansfield
202. William, 1st Earl of Mansfield
204. William Murray, 1st Earl of Mansfield
205. Wm Murray, 1st Earl of Mansfield
206. William Murray, 1st Earl of Mansfield
207. William Murray, later 1st Earl of Mansfield
208. David Martin
209. Mary Martin (wife of Alexander Gowan)
210. The Rev Samuel Martin
211. Hon George Baillie of Jerviswood & Mellerstain
212. Henry Dundas, 1st Viscount Melville
213. Elizabeth Rennie, Viscountess Melville
214. David Smythe of Methven
215. Rachel Missing
216. Lady Wortley Montague
217. Susan Mary Murray
218. Hon Marjory Murray
219. John Hume of Ninewells
220. John Hume of Ninewells
221. An Officer
222. Elizabeth Patoun
223. Sarah Clementina, Lady Perth
224. James, Lord Perth
225. Miss Catherine Hope of Pinkie
226. Miss Elizabeth Hope of Pinkie
227. Sir William Forbes of Pitsligo
228. James Playfair D.D.
229. Portrait of a Gentleman
230. Portrait of a Gentleman, his wife and child
231. Portrait of a Lady
232. Portrait of a Lady
233. Portrait of a Lady
234. Portrait of a Lady
235. Portrait of a Lady with her son
236. Portrait of a Man at his reading desk
237. William Ramsay
238. Alexander Keith of Dunnottar and Ravelston
239. Alexander Keith of Ravelstone
240. Capt Patrick Rigg
241. Susan Randall, Countess of Rosebery
242. Robert Oliphant of Rossie
243. Jean Jacques Rousseau
244. George Fraser, 14th Lord Saltoun
245. Self Portrait
246. Mary Semple
247. Portrait of Sir John Sinclair
248. Elizabeth Rutherford, Lady Sinclair
249. John Campbell, Lord Stonefield
250. "Study of Two Children"
251. Lord President Sir Ilay Campbell, Lord Succoth
252. Miss Gray of Teassis
253. Robert Hunter of Thurston
254. Mr Trotter
255. Mrs Charlotte Trotter
256. Elizabeth and Thomas Trower
257. Sir Harry Moncreiff Wellwood of Tulliebole
258. "Unknown Officer"
259. Unknown Sitter
260. Untitled Woman
261. "Untitled Woman"
262. John Fitzpatrick, Earl of Upper Ossary
263. Hugh, Lord Warkworth
264. Mr Watson and his daughter, Sarah
265. Rev Alexander Webster
266. Rev Alexander Webster
267. Jean Home of Wedderburn
268. Margaret Home of Wedderburn
269. James Wemyss
270. Mrs Ralph Willett
271. Woman

Previously Attributed Works, No Longer Accepted As By Martin:

272. Robert Adam
273. William Steuart of Ballechin
274. Emelia Stuart Belcher
275. Mary Boyack (Mrs John Martin)
276. Mary Buchanan
277. Archibald Campbell, eldest son of Lord Stonefield
278. Colonel Colin Campbell
279. Capt. Valentine Chrisholm
280. Portrait of an Old Lady - Frances Clark
281. General Robert Clerk
282. Alexander Spiers of Elderslie
283. Robert Cunninghame, Graham of Gartmore
284. 1st Earl Gray
285. Grizziel. As Hebe
286. Dr James Johnstone
287. William Jones with his wife Elizabeth
288. Henry, 3rd Marquis of Lansdowne
289. Mr Edward Marjoribanks Hallyards and Lees
290. "Probably David, 2nd Earl of Mansfield"
291. Margaret Wemyss, Countess of Moray
292. Amelia Murray
293. Capt The Hon Charles Napier, R.N.
294. Laurence Oliphant
295. The Prophet
296. Catherine Le Blanc - Lady Purves
297. Robert Ramsay
298. Alexander Keith of Ravelstone
299. Thomas Stewart
300. Alexander Udny of Udny
301. Unidentified Man in a Red Coat
302. Unknown Man
303. Sir Charles Preston of Valleyfield
304. George Bell Esq. of Woodhouselees
305. Young Man.
ii) Documented Portraits, in chronological order
TITLE Walter Wilson, (1705-1769), Professor in Greek, United College, 1748-1769

MEDIUM oil on canvas

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

DATE 1755

SIGNED "D Martin 1755", right lower corner

INSCRIPTION No inscription

PRESENT OWNER University of St Andrews

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

CONDITION Good
TITLE  Lady Diana Manners  
MEDIUM  oil on canvas  
SIZE  49.5" x 39.5" (125.7cm x 100.3cm)  
DATE  1765  
SIGNED  "D Martin Pinxt 1765", lower left corner  
INSCRIPTION  No inscription  
GENERAL REMARKS  3/4 length, turned to the left, eyes to the front; in white over rose under-skirt; plucking a rose with her right hand. This portrait may have been exhibited at the Society of Artists in 1767, no.100, as Walpole describes the Portrait of a Lady; a rose in her hand. See pl. 58. (This is not Lady Frances Manners, who was painted and engraved in 1771; and apparently the "Lady Diana Manners" on the frame is incorrect). See cat no. 4.
Plate 58: Lady Manners, 49.5" x 39.5" (125.7cm x 100.3cm), "D Martin Pinxt 1765", Collection Unknown.
3.

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

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  "D Martin pinxt", left lower corner

INSCRIPTION  No inscription

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

PRESENT OWNER  Private Collection


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

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

MEDIUM oil on canvas

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

DATE 1768, according to the National Portrait Gallery, London

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


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

GENERAL REMARKS 3/4 length wearing a pink and white dress with embroidered sash, a blue scarf, with pearls in her hair, plucking a rose. This painting is of Lady Lucy Manners as the plaque on the frame reading "Lady Diana Manners" is apparently incorrect. This painting is not Lady Frances Manners, who was painted and engraved by Martin, 1771; so presumably the portrait of Lady Diana Manners is Lady Lucy Manners and the date has been incorrectly read. See cat no. 2.
TITLE James Byres, (1734-1817), Antiquarian to the aristocracy

MEDIUM oil on canvas

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

DATE 1769, according to the Apollo article below

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

INSCRIPTION No inscription

PROVENANCE Family ownership

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


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

MEDIUM  oil on canvas

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

DATE  1769 according to the Witt Library archive

SIGNED  It is signed according to the Witt Library archive

INSCRIPTION  No inscription


GENERAL REMARKS  1/2 length in uniform wearing a blue coat, buff waistcoat and white stock. In a painted oval.
TITLE  Lady Sophia Hope, (1759-1828)

MEDIUM  oil on canvas

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

DATE  1769

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

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

GENERAL REMARKS  1/2 length, facing the front, with a book in her right hand. See pl. 60. Sophia was the fourth daughter of John, 2nd Earl of Hopetoun, see cat no.173, and wife of 8th Earl of Haddington.
Plate 60: Lady Sophia Hope, (1759-1828), 30" x 25" (76.2cm x 63.5cm), "D Martin pinxt 1769", Collection Unknown.
TITLE  Mr Langlands of Charlton, Kent

MEDIUM  oil on canvas

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

DATE  1769

SIGNED  "Martin/1769", centre right

INSCRIPTION  No inscription

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

PRESENT OWNER  Royal Scottish Academy

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

CONDITION  Craqueleure evident. Paint loss at the edges of the canvas adjoining the frame.
TITLE  Archibald Swinton of Kimmerghame, (1731 - 1804)

MEDIUM  oil on canvas

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

DATE  1769

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

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

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

MEDIUM  oil on canvas

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

DATE  Not dated, (see General Remarks below)

SIGNED  "D Martin Pinxt", lower left corner

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

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

PRESENT OWNER  Private Collection


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

CONDITION  Very dirty, needs cleaning.
Plate 61: Mary Hamilton Nisbet, (1750-1834), 30" x 25" (76.2cm x 63.5cm), "D Martin Pinxt", c. 1769, Private Collection.
TITLE James Russell, d. 1773, Professor of Natural Philosophy at Edinburgh University, with his son James OR James, 1745-1836, President of the Royal College of Surgeons, Edinburgh; Professor of Clinical Surgery at Edinburgh University, as a boy with his father Professor James Russell

MEDIUM oil on canvas

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

DATE 1769

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

INSCRIPTION No inscription

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

PRESENT OWNER Scottish National Portrait Gallery, PG 1014.


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

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

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

MEDIUM  oil on canvas

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

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

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

INSCRIPTION  No inscription


PRESENT OWNER  Private Collection


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

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

CONDITION  Cleaned in 1989.
Plate 62: David Hume, (1711-1776), 30" x 25" (76.2cm x 63.5cm), "David Martin Pinxt/1770", Private Collection.
TITLE Two Antiquaries in Van Dyck costume

MEDIUM oil on canvas

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

DATE 1771, according to London NPG archive

SIGNED It is signed according to London NPG archive

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


GENERAL REMARKS Two 3/4 length men in an interior, Edward standing, and George seated at a table, reading a book.
TITLE  Sir Alex Macdonald, 9th Baronet and 1st Baron, (1745-1795)

MEDIUM  oil on canvas

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

DATE  1771

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

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

MEDIUM  oil on canvas

DATE  1771, see General Remarks below

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

MEDIUM oil on canvas

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

DATE 1771

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

INSCRIPTION No inscription


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

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

Plate 63: Lady Montgomery. Details as above.
TITLE  Portrait of John Campbell of South Hall, (1758-1817)

MEDIUM  oil on canvas 

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

DATE  1771 

SIGNED  "Martin pinxit 1771" middle right 


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

MEDIUM oil on canvas

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

DATE 1771

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

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

GENERAL REMARKS Young girl, full length, running with her dog in a landscape. See pl. 64.
Plate 64: Unknown Girl, 49" x 39" (124.4cm x 99.1cm), "D Martin 1771", Collection Unknown.
TITLE James Irvine of Kingcausie, (1717-1794)
MEDIUM oil on canvas
SIZE 30" x 25" (76.2cm x 63.5cm)
DATE 1772
SIGNED "D Martin pinxit 1772" right lower corner
INSCRIPTION "James Irvine Esq" right lower corner
PROVENANCE Family ownership
PRESENT OWNER Private Collection
GENERAL REMARKS 1/2 length, facing three quarters right, wearing a dark blue coat with gold lace trim. In a feigned oval. See pl. 21.
James's second wife was Lady Mary Forbes, only daughter of George, 3rd Earl of Granard.
CONDITION Very good. Never been touched since it was painted.
TITLE  George Brodrick, 4th Viscount Midleton, (1754-1836)

MEDIUM  oil on canvas

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

DATE  1773

SIGNED  "Martin pinxit 1773" lower left corner

INSCRIPTION  No inscription

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

PRESENT OWNER  Provost and Fellows of Eton College


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

CONDITION  Good. Never been cleaned.
TITLE Margaret Kemble, (1734-1824), wife of General The Hon. Thomas Gage

MEDIUM oil on canvas

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

DATE 1775

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

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Firle Place Preservation Trust


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

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

MEDIUM  oil on canvas

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

DATE  1776

SIGNED  "David Martin Pinx 1776", lower right corner

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, three quarters facing right. In a feigned oval. See pl. 65. Martin engraved his own portrait of James Bruce of Kinnaird, published by John Murray of Albemarle Street, London, 1830. The portrait was also engraved after Martin by Heath from the original painting in the possession of Sir John Henderson of Fordel, Bart. The Heath engraving, 4" x 4.5" (10.2cm x 11.4cm), can be seen in, Edwards Anecdotes of Painters, p. 289-591, Part II, 1808, presented by J H Anderson Esq., to the British Museum.
Plate 65: James Bruce of Kinnaird, (1730-1794), 28" x 24" (71.1cm x 61cm), "David Martin Pinx 1776", Private Collection.
TITLE   **William Cullen**, (1710-1790), Chemist and Physician

MEDIUM   oil on canvas

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

DATE   1776

SIGNED   "Martin 1776", on spine of book

INSCRIPTION   No inscription

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


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

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

MEDIUM  oil on canvas

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

DATE  1776

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

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

PRESENT OWNER  Private Collection

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

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

GENERAL REMARKS  1/2 length, facing the front. See pl. 66.
Plate 66: Alexander Orme of Balvaird, (d. 1789), 29.5" x 24.5" (74.9cm x 62.1cm), "D. Martin Pinxt/1776", Private Collection.
TITLE William, 1st Earl of Mansfield, (1705-1793)

MEDIUM oil on canvas

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

DATE 1776

SIGNED "Martín Pinxt/1776", lower left corner

INSCRIPTION No inscription

PROVENANCE Been at Christ Church, Oxford since 1776

PRESENT OWNER Christ Church, Oxford, No. 189.


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

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

MEDIUM  oil on canvas

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

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

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

INSCRIPTION  No inscription

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

PRESENT OWNER  Earl of Mansfield, Scone Palace


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

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

MEDIUM oil on canvas

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

DATE 1777

SIGNED "Martin pinxit 1777", lower left corner

INSCRIPTION No inscription

PROVENANCE Purchased in 1901

PRESENT OWNER Scottish National Portrait Gallery, PG 598


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

CONDITION Conserved in 1989.
Plate 67: William Murray, 1st Earl of Mansfield, (1705-1793), 47.5" x 36.25" (120.7cm x 92.1cm), "Martin pinxit 1777", SNPG PG 598.
TITLE Sir Robert Anstruther of Balcaskie, (1743-1818)

MEDIUM oil on canvas

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

DATE 1780

SIGNED "Martin pinxt 1780", middle left

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

PROVENANCE Family ownership

PRESENT OWNER Private Collection

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

CONDITION The portrait is starting to suffer from paint loss.
Plate 68: Sir Robert Anstruther of Balcaskie, (1743-1818), 30" x 25" (76.2cm x 63.5cm), "Martin pintx 1780", Private Collection.

Plate 68a: Detail of the face.
TITLE  Lady Janet Erskine, (d.1770)

MEDIUM  oil on canvas

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

DATE  1780

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

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

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

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

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

Plate 69a: Detail of the face.
30.

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

MEDIUM  oil on canvas

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

DATE  1780

SIGNED  "Martin pinxit 1780", middle right

INSCRIPTION  No inscription

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

GENERAL REMARKS  1/2 length, seated, her left arm resting on the "History of Britain" and her right hand resting on her left arm. See pl. 70. Companion piece to, Martha Whyte, cat no. 31
Plate 70: Louisa Whyte, 30" x 25" (76.2cm x 63.5cm), "Martin pinxit 1780", Collection Unknown.
TITLE  Martha Whyte, (1758-1835), daughter of Robert Whyte of Bennoch and wife of Major James Wilson R.A.

MEDIUM  oil on canvas

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

DATE  1780

SIGNED  "Martin Pinxit/1780," middle right

INSCRIPTION  No inscription

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

GENERAL REMARKS  1/2 length standing with her right arm resting on a table. An ermine shawl is covers her shoulders and she wears a typical Martin dress, which is crossed in the front and embroidered with flowers. See pl. 71. The companion piece to this portrait is, Louisa Whyte, cat no. 30.
Plate 71; Martha Whyte, (1758-1835), 30" x 25" (76.2cm x 63.5cm), "Martin Pinxit/1780", Collection Unknown.
TITLE  General Robert Watson of Muirhead, (died 1791)

MEDIUM  oil on canvas

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

DATE  1781

SIGNED  "Martin Pinx 1781", middle left

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

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

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

CONDITION  Good
TITLE  Helen Amix, daughter of Richard Fisher of Loretto

MEDIUM  oil on canvas

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

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

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


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

MEDIUM  oil on canvas 

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

DATE  1782 

SIGNED  "Martin 1782 Pinxt", lower left corner 

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

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

PRESENT OWNER  Edinburgh University 


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

CONDITION  Good
Plate 72: Robert Trotter of The Bush and Castlelaw, (c.1750-1807), 96" x 60" (244.1cm x 152.6cm), "Martin 1782 Pinxt", Edinburgh University.
TITLE Lady Ann Charteris, (d.1793)

MEDIUM oil on canvas

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

DATE 1782

SIGNED "Martin pinxt 1782", lower right

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

PROVENANCE Family ownership

PRESENT OWNER Private Collection

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

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

CONDITION A little paint loss.
TITLE Mrs Elizabeth Dalyell, (nee Graham), (d 1825)

MEDIUM oil on canvas

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

DATE 1782

SIGNED "Martin Pinxt 1782", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER National Trust for Scotland, The Binns

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

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

MEDIUM oil on canvas

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

DATE 1782

SIGNED "Martin Pinxt 1782", lower right corner

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER National Trust for Scotland, The Binns

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

CONDITION Good
TITLE   A Lady of the Fisher family (1)

MEDIUM  oil on canvas

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

DATE    1782

SIGNED  "Martin pinxt/1782", lower right corner

INSCRIPTION  No inscription

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

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

GENERAL REMARKS  One of four paintings; see cat nos. 39, 40, 41, all entitled, A Lady of the Fisher Family, all the same size and sold in the same sale. 1/2 length, lady plucks a rose with her right hand, landscape behind. In a feigned oval. See pl. 73. In the Christies catalogue the four Fisher ladies were sold as by Elias Martin. The signature is that of David Martin.
Plate 73: A Lady of the Fisher family, (1), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt/1782", Collection Unknown.
TITLE  A Lady of the Fisher family (2)

MEDIUM  oil on canvas

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

DATE  1782, according to the SNPG archive

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

INSCRIPTION  No inscription

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

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

GENERAL REMARKS  Two of four; see cat nos, 38, 40, 41, all entitled, A Lady of the Fisher Family, all the same size and sold together. 1/2 length, the lady's left arm resting on some books. See pl. 74. In the Christies catalogue the four Fisher ladies were sold as by Elias Martin, stylistically this portrait is by David Martin.
Plate 74: A Lady of the Fisher family (2), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt 1782", Collection Unknown.
TITLE  A Lady of the Fisher family (3)

MEDIUM  oil on canvas

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

DATE  1782

SIGNED  "Martin pinxt/1782", right middle

INSCRIPTION  No inscription

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


GENERAL REMARKS  Three of four; see cat nos. 38, 39, 41, all entitled, A Lady of the Fisher Family, all the same size and all sold together. 1/2 length holding a small dog under her left arm, in a feigned oval. See pl. 75. In the Christies catalogue the four Fisher ladies were sold as by Elias Martin. The signature is definitely that of David Martin.
Plate 75: A Lady of the Fisher family (3), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt/1782", Collection Unknown.
TITLE A Lady of the Fisher family (4)

MEDIUM oil on canvas

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

DATE 1782, according to the SNPG archive

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

INSCRIPTION No inscription

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


GENERAL REMARKS Four of four; see cat nos. 38, 39, 40, all entitled, A Lady of the Fisher Family, all the same size and sold together. 1/2 length, the lady's right hand supporting her right cheek. See pl. 76. In the Christies catalogue the portraits of the four Fisher ladies were sold as by Elias Martin. Stylistically this portrait is by David Martin.
Plate 76: A Lady of the Fisher family (4), 28.5" x 24" (72.3cm x 61cm), "Martin pinxt 1782", Collection Unknown.
TITLE  Robert Bruce, Lord Kennet, (1718-1785)

MEDIUM  oil on canvas

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

DATE  1782 according to the Faculty of Advocates

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

INSCRIPTION  No inscription

PROVENANCE  Presented by R. Bruce Esq., in 1865

PRESENT OWNER  Faculty of Advocates


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

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

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

MEDIUM oil on canvas

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

DATE  1782

SIGNED  "Martin Pinxt 1782", on the back


GENERAL REMARKS  1/2 length seated, in justiciary robes. Two other versions are cat no. 42 and cat no. 183.
TITLE Wilhelmina Nisbet, Countess of Leven

MEDIUM oil on canvas

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

DATE 1782

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

PROVENANCE Family ownership

PRESENT OWNER Private Collection


GENERAL REMARKS 3/4 length seated with cat. See pl. 77. As no other signed portraits from this date include PWP and there is no further evidence to suggest Martin was not made Painter to the Prince of Wales in Scotland before 1785, it is presumed the date on the portrait has been noted incorrectly. Her husband, David 6th Earl of Leven is listed, cat no. 45.
Plate 77: Wilhelmina Nisbet, Countess of Leven, 37.5" x 29.5"
(95.2cm x 75cm), "Martin P W P Pinxt 1782", Private Collection.
TITLE  David, 6th Earl of Leven, (1722-1802)

MEDIUM  oil on canvas

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

DATE  1782

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

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length seated. The same query arises as to the date of the painting, see cat no. 44.
TITLE  Lady Susan Moncreiff, (1750-1826), daughter of James Robertson Barclay of Keavil

MEDIUM  oil on canvas

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

DATE  1782

SIGNED  "Martin Pinxt 1782", middle right

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

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

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

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

CONDITION  In need of a clean.
TITLE  Sir Archibald Campbell of Succoth, (d.1790)

MEDIUM  oil on canvas

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

DATE  1782

SIGNED  "Martin Pinx 1782", lower left corner

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

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

CONDITION  Good, been cleaned.
Plate 78: Sir Archibald Campbell of Succoth, (d. 1790), 30" x 25" (76.2cm x 63.5cm), "Martin Pinx 1782", Private Collection.
TITLE Miss Campbell of Ballimore

MEDIUM oil on canvas

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

DATE 1783

SIGNED "Martin pinxt 1783", left middle


GENERAL REMARKS 1/2 length seated she wears a yellow dress, green sash, and veil over her powdered hair, with her right elbow resting on a table. Her left hand displays a wedding ring. Miss Campbell of Ballimore's brother, General Duncan Campbell of Lochnell, is cat no. 53.
TITLE  James Cunninghame, 14th Earl of Glencairn, (1749-1791)

MEDIUM  oil on canvas

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

DATE  1758 according to Christies or 1783 according to Sothebys

SIGNED  Signed according to both Christies and Sothebys auction houses


GENERAL REMARKS  1/2 length, in a painted oval. Stylistically the painting belongs to 1783. It is also more likely to have been painted in 1783 due to the age of the sitter; it is the portrait of a gentleman not a young boy. See pl. 79. James Cunninghame was the elder brother of John Cunninghame who became the 15th Earl in 1791, and was painted by Martin, cat no.163.
Plate 79: James Cunninghame, 14th Earl of Glencairn, (1749-1791), 30" x 25" (76.2cm x 63.5cm), 1783, Collection Unknown.
TITLE  Mrs Graham (Helen Mayne), 2nd wife of John Graham of Kernock, and sister to Sir William Mayne, 1st Lord Newhaven

MEDIUM  oil on canvas

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

DATE  1783

SIGNED  "Martin pinx 1783", middle left

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated with a dog in her lap. See pl. 80.
Plate 80: Mrs Graham (Helen Mayne), 36" x 28" (91.4cm x 71.1cm), "Martin pinx 1783", Private Collection.
TITLE  Mrs John Grieve, wife of John Grieve, Dean of Guild, Edinburgh

MEDIUM  oil on canvas

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

DATE  1783

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

INSCRIPTION  No inscription


GENERAL REMARKS  1/2 length, seated, her left arm resting on a table. See pl. 81. Wife of John Grieve, Lord Provost of Edinburgh, 1782-84, and 1786-88, painted by Martin, 1789, cat no. 94.
Plate 81: Mrs John Grieve, 30" x 25" (76.2cm x 63.5cm), Collection Unknown.
TITLE  Mrs Houstoun of Jordan Hill

MEDIUM  oil on canvas

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

DATE  1783, according to the catalogue listed below

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

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

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


GENERAL REMARKS  3/4 length, standing in a landscape, her left hand reaching out to some papers.
TITLE  General Duncan Campbell of Lochnell, (1763-1837)

MEDIUM  oil on canvas

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

DATE  1783

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

PROVENANCE  Christie's, 14/7/1927. Farr, New York, 1928.

GENERAL REMARKS  1/2 length, seated wearing a scarlet coat, white waistcoat and white stock, a book in his right hand. Painted at age 18. He raised the 91st or Argyllshire Regt. of which he was the first Colonel. His sister, Miss Campbell of Ballimore, was painted by Martin in the same year 1783, as a companion piece, cat no.48.
TITLE  Roger Hog of Newliston, (1715-1789)

MEDIUM  oil on canvas

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

DATE  1783

SIGNED  "Martin pinxt 1783", lower left corner

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length, seated wearing a grey wig and dark green coat. See pl. 82. Companion piece to his wife, Rachel Missing, shown at the Royal Academy Loan Exhibition of Scottish Art and Antiquities, (1167) and the Scottish Fine Arts and Print Club, 1937 (1), see cat no. 215.
Plate 82: Roger Hog of Newliston, (1715-1789), 30" x 25" (76.2cm x 63.5cm), "Martin pinxt 1783", Private Collection.
TITLE  Unknown Lady

MEDIUM  oil on canvas

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

DATE  1783, according to the SNPG archive

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

INSCRIPTION  No inscription

PROVENANCE  Sold Dowell's 18th April, 1958.
TITLE  Lady Frances Charteris, (d. 1848)

MEDIUM  oil on canvas

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

DATE  17(84)

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

INSCRIPTION  "Lady Frances Charteris", left lower corner

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


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

CONDITION  Good
TITLE  A Young Girl

MEDIUM  oil on canvas

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

DATE  1784

SIGNED  "Martin Pinxt/1784", right middle

INSCRIPTION  No inscription


GENERAL REMARKS  1/2 length, right arm leans on a book. See pl. 83.
Plate 83: A Young Girl, 30" x 25" (76.2cm x 63.5cm), "Martin Pinxt/1784", Collection Unknown.
TITLE William Ogilvie of Hartwoodmyres, (1712-1785)

MEDIUM oil on canvas

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

DATE 1784, according to the SNPG archive

SIGNED It is signed according to the SNPG archive

INSCRIPTION No inscription

PROVENANCE Miss Aitken

GENERAL REMARKS 1/2 length, seated. See pl. 84. For his wife's portrait, Elizabeth Elliot of Wolflea, see cat no. 63.
Plate 84: William Ogilvie of Hartwoodmyres, (1712-1785), 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown.
TITLE  Catherine Moncrieff, wife of John Hay of Mugdrum

MEDIUM  oil on canvas

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

DATE  1784, according to the catalogue listed below

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

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


GENERAL REMARKS  1/2 length, contrapposto pose, wearing a dress embroidered with flowers.
TITLE  An Officer
MEDIUM  oil on canvas
SIZE  29" x 24" (73.7cm x 61cm)
DATE  1784
SIGNED  "Martin/1784", right side above his right hand
INSCRIPTION  No inscription
GENERAL REMARKS  1/2 length, wearing military uniform.
TITLE Andrew Fletcher of Saltoun, (d. 1799), son of Lord Milton

MEDIUM oil on canvas

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

DATE 1784, according to the London NPG archive

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

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

PROVENANCE Family ownership

PRESENT OWNER Private Collection


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

GENERAL REMARKS 3/4 length, seated, in his library.
TITLE  Hon John Skottow, Governor of St Helena, (1763-1784)

MEDIUM  oil on canvas

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

DATE  1784

SIGNED  "D Martin/1784", lower right corner

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

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


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

GENERAL REMARKS  3/4 length standing leaning on a tomb in a landscape. Wearing a scarlet coat, grey embroidered waistcoat, and holding a stick and a letter. Member of the East India Company. See pl. 85.
Plate 85: Hon John Skottow, Governor of St Helena, (1763-1784), 48.75" x 38.5" (123.8cm x 97.7cm), "D Martin/1784", Collection Unknown.
TITLE Elizabeth Elliot of Wolflea

MEDIUM oil on canvas

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

DATE 1784, according to the SNPG archive

SIGNED It is signed according to the SNPG archive

PROVENANCE Miss Aitken

GENERAL REMARKS 1/2 length, seated, wearing a bonnet and shawl. See pl. 86. Companion piece to, William Ogilvie of Hartwoodmyres, her husband, see cat no. 58.
Plate 86: Elizabeth Elliot of Wolflea, 30" x 25" (76.2cm x 63.5cm), 1784, Collection Unknown.
TITLE  William Murray of Henderland, (b.c. 1775), eldest son of Lord Henderland

MEDIUM  oil on canvas

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

DATE  Not dated

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


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

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

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  "Martin", lower right corner

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


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

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

MEDIUM  oil on canvas

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

DATE  1785

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  National Trust for Scotland, Brodie Castle


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

CONDITION Good
TITLE A Gentleman

MEDIUM oil on canvas

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

DATE 1785, according to SNPG archive

SIGNED It is signed according to the SNPG archive


GENERAL REMARKS 1/2 length, seated wearing a green coat and white stock.
TITLE  Francis, 8th Lord Napier, (1758 - 1823)

MEDIUM  oil on canvas

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

DATE  1785

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  The Napier family

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

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

CONDITION  Good
TITLE  William Frazer-Tytler, (b.1777)

MEDIUM  oil on canvas

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

DATE  1785

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

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

PRESENT OWNER  Private Collection

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

CONDITION  Cleaned in 1950.
Plate 87: William Frazer-Tytler, (b. 1777), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P. Pinxt/1785", Private Collection.
TITLE  Unknown Lady with her Daughter

MEDIUM  oil on canvas

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

DATE  1785

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

INSCRIPTION  No inscription


GENERAL REMARKS  The mother is 3/4 length seated at her loom dressed in black whilst her daughter in white looks on. In an interior.
TITLE  Campbell of Stonefield, Sheriff of Argyll, possibly John Campbell 3rd Lord of Stonefield, (d. 1801)

MEDIUM  oil on canvas

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

DATE  Not dated

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

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

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated wearing a red coat and tartan plaid. See pl. 88. Painted post-1785 due to the inclusion of "PWP" in the signature.
Plate 88: Campbell of Stonefield, Sheriff of Argyll, 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P. pinxit", Private Collection.
TITLE  Alexander Campbell Esq., of Barcaldine

MEDIUM  oil on canvas

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

DATE  1786, according to the Witt Library archive

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

INSCRIPTION  No inscription

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


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

MEDIUM oil on canvas

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

DATE 1786

SIGNED "Martin P W P 1786", left middle

INSCRIPTION No inscription

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


GENERAL REMARKS 1/2 length, seated wearing a pale blue dress, holding a book of music. Martin painted her husband, Alexander Campbell Esq., of Balcardine and Glenure, cat no. 72.
TITLE  Margaret Elizabeth Hunter, (1766-1784)

MEDIUM oil on canvas

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

DATE 1786

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

INSCRIPTION No inscription

PROVENANCE Formerly at Thurston

PRESENT OWNER Private Collection

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

CONDITION Good

Plate 89: Margaret Elizabeth Hunter. Details as above.
TITLE  Captain Patrick Hunter

MEDIUM  oil on canvas

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

DATE  1786

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

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

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

PRESENT OWNER  Aberdeen Art Gallery


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

CONDITION  Restored in 1961 before being purchased.
TITLE  John Macdonald of Inglesmauldie, Forfarshire

MEDIUM oil on canvas

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

DATE 1786, according to the catalogue listed below

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

INSCRIPTION No inscription

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

PRESENT OWNER Private Collection


GENERAL REMARKS 1/2 length, seated, wearing a plum coloured coat and white waistcoat, his right hand resting on some papers. See pl. 90.
Plate 90: John Macdonald of Inglesmauldie, 29" x 24" (73.6cm x 61cm), "Martin PWP 1786", Private Collection.
TITLE  Sarah Ballantine, (d. 1806), daughter of Patrick Ballantine of Ayr

MEDIUM  oil on canvas

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

DATE  1787

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

INSCRIPTION  No inscription

PROVENANCE  Formerly in the collection of E H Graham Stirling

PRESENT OWNER  Private Collection


CONDITION  Good
Plate 91: Sarah Ballantine, (d. 1806), 30" x 25" (76.2cm x 63.5cm), "Martin P.W.P./pinxt 1787", Private Collection.
TITLE  Professor Joseph Black, (1728-1799), Chemist

MEDIUM  oil on canvas

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

DATE  1787

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

INSCRIPTION  No inscription

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

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


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

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

MEDIUM  oil on canvas

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

DATE  1787

SIGNED  "Martin Pinxt 1787", left middle

INSCRIPTION  No inscription


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

Gabriel Christie became Captain of 48th Foot in 1754; he served at the Seige of Louisberg in 1758; appointed Deputy Quarter Master General in America, 1759; Lt-Col of 60th Royal Americans, (later, The Kings Royal Rifle Corps), 1798. He was owner of the Isle of Aux Noix on Richelieu River, north of Lake Chaplain. He died in Montreal, Canada, in 1798.
TITLE  Lord President Ilay Campbell, Lord Succoth, 1st Bt, (1734-1834)

MEDIUM  oil on canvas

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

DATE  1787

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


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

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

CONDITION  Suffering paint loss.
TITLÉ: Alexander, 7th Lord Elibank, (1747-1820)

MEDIUM: oil on canvas

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

DATE: 1787 according to the NGS archive

SIGNED: It is signed according to the NGS archive

INSCRIPTION: No inscription

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

GENERAL REMARKS: 1/2 length, in the uniform of the Caledonian Hunt. The portrait of his 1st wife, Mary, (1756-1803), 1st wife of 7th Lord Elibank and daughter of Baron de St Hypolite, Baron of the Holy Roman Empire, is cat no. 146.
TITLE Honourable Barbara Gray, (1749-1794), sister of the Countess of Moray and the Honourable Mrs Paterson

MEDIUM oil on canvas

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

DATE 1787

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

INSCRIPTION No inscription

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

PRESENT OWNER Private Collection

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

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

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

MEDIUM oil on canvas

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

DATE 1787

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

INSCRIPTION No inscription

PROVENANCE Private Collection

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

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

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

MEDIUM  oil on canvas

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

DATE  1787

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

INSCRIPTION  No inscription

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

GENERAL REMARKS  1/2 length, paint brush in her right hand.
See pl. 93.
Plate 93: Elizabeth MacGilchrist, (d. 1813), 30" x 25" 976.2cm x 63.5cm), "Martin P.W.P. pinxit 1787", Collection Unknown.
TITLE Joanna Swinton

MEDIUM oil on canvas

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

DATE 1787

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

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

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

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

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

MEDIUM  oil on canvas

SIZE  Not listed in the literature, (see below)

DATE  1787

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

INSCRIPTION  No inscription


GENERAL REMARKS  1/2 length, in the uniform of the Royal Artillery with red facings, his right arm leaning on a cannon. See pl. 95.
TITLE  Anne Stewart of Blairhall, (died 1798)

MEDIUM  oil on canvas

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

DATE  1788

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

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length, seated wearing an ermine stole over her dress embroidered with flowers. Anne married David Ogilvy, titular 6th Earl of Airlie, in Holland in 1770 as her family were in exile, cat no 113.
TITLE  Mary Barbara Drummond, Mrs William Abernethy Drummond, (1721/2 - 1789), wife of the Bishop of Edinburgh

MEDIUM  oil on canvas

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

DATE  1788

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

INSCRIPTION  No inscription

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

PRESENT OWNER  Scottish National Portrait Gallery, PG 2408


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

CONDITION  Relined in 1931 and given a new stretcher in 1985.
TITLE William Abernethy Drummond, (1719/20 - 1809), Bishop of Edinburgh

MEDIUM oil on canvas

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

DATE 1788

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

INSCRIPTION No inscription

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

PRESENT OWNER Scottish National Portrait Gallery, PG 2407


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

CONDITION Relined in 1931 and given a new stretcher in 1985.
TITLE Mrs Wardlaw of Netherbeath

MEDIUM oil on canvas

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

DATE 1788, as stated in the catalogue listed below

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


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

GENERAL REMARKS 1/2 length her dress is embroidered with flowers.
TITLE "Portrait of a Young Man, Said to be Archibald Seaton"

MEDIUM oil on canvas

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

DATE 1788

SIGNED "Martin pinx 1788", middle right

INSCRIPTION No inscription


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

MEDIUM  oil on canvas

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

DATE  1789

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


GENERAL REMARKS  1/2 length. Sir Hew Dalrymple, 2nd Bt., his half brother was painted in 1777 and 1788, see cat nos. 138 and 139.
TITLE  James Ochoncar Forbes, Master of Forbes, (1765-1843)
MEDIUM  oil on canvas
SIZE  29.25" x 24.25" (74.3cm x 62.2cm)
DATE  1789
SIGNED  "Martin P.W.P. pinxt 1789", lower left corner
INSCRIPTION  No inscription
PROVENANCE  Probably acquired by purchase in 1873
PRESENT OWNER  Royal Company of Archers
GENERAL REMARKS  1/2 length, wearing a green tartan uniform coat with silver-tasselled buttonholes. See pl. 50.
CONDITION  Good
TITLE  John Grieve, Lord Provost of Edinburgh

MEDIUM  oil on canvas

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

DATE  1789, according to the National Gallery of Scotland archive

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

INSCRIPTION  No inscription


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

GENERAL REMARKS  3/4 length, wearing Lord Provost's robes with Edinburgh in the distance. See pl. 49. Mrs John Grieve was painted by Martin, cat no. 51.
TITLE  Henrietta, Lucy and Joan Scott, Afterwards, Duchess of Portland, Lady Donne and Lady Canning

MEDIUM  oil on canvas

SIZE  Not stated in the Witt Library archive

DATE  1789, as stated in the Witt Library archive

SIGNED  The Witt Library archive states the portrait is signed

PRESENT OWNER  Duke of Portland


GENERAL REMARKS  Three full length children, in a landscape, Joan with a dog.
TITLE  Lady Lilias Seton-Steuart

MEDIUM  oil on canvas

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

DATE  1789

SIGNED  "Martin P.W.P. pinxit 1789", lower right corner

INSCRIPTION  No inscription

PROVENANCE  Sir Douglas Seton-Steuart gift (1928)

PRESENT OWNER  National Galleries of Scotland, in the National Gallery of Scotland, (1718).


EXHIBITED  Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (26).

GENERAL REMARKS  3/4 length portrait of the wife of Sir Henry Seton-Steuart of Allanton wearing a big leghorn hat with blue ribbons and a white dress with blue bows, seated, a dog at her side, beneath a tree in a park with a view to Allanton House. See pl. 46.

CONDITION  Good
TITLE Miss Gray of Teassils

MEDIUM oil on canvas

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

DATE 1789, as stated in the London NPG archive

SIGNED It is signed according to the London NPG archive

PROVENANCE Old Hall Gallery Ltd., Iden, Rye, Sussex. Autumn 1977, (List no. 778). The Old Hall Gallery Ltd, has since closed.

GENERAL REMARKS 3/4 length seated in a landscape, facing her left, her left elbow resting on a ledge. She wears a dress with a tied sash waistband, frilly lace collar and fichu. A book balances in her lap, her right hand holds open the pages. See pl. 96.
Plate 96: Miss Gray of Teassis, 50" x 40" (127cm x 101.5cm), 1789, Collection Unknown.
TITLE  Unidentified Sitters

MEDIUM  oil on canvas

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

DATE  1790, according to the Scottish National Portrait Gallery archive

SIGNED  Signed according to the Scottish National Portrait Gallery archive

INSCRIPTION  No inscription


GENERAL REMARKS  Two ladies 3/4 length; the older woman with a rattling shuttle, the younger woman with a letter.
TITLE Unknown Lady with Child and Dog

MEDIUM oil on canvas

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

DATE 1790

SIGNED "Martin Pinxt 1790", middle left.

INSCRIPTION No inscription

PROVENANCE Christies, Old and Modern Pictures, and Drawings, Engravings and Prints 5/6/1936, Lot 93.

LITERATURE Christies, Old and Modern Pictures, catalogue, Wm Clowes & Sons Ltd., London, 1936, p.16

GENERAL REMARKS 3/4 length, lady is seated, wearing a grey silk dress, with spotted shawl and mob cap; the young girl is standing 3/4 length, wearing a pink frock, with the dog seeking her attention. See pl. 97.
Plate 97: Unknown Lady with Child and Dog, 49.5" x 39.5"
(125.7cm x 100.3cm), "Martin Pinxt 1790", Collection Unknown.
TITLE  Sir James Pringle of Stichill, 4th Baronet, (1726-1809), President of the Council, 1783-1809

MEDIUM  oil on canvas

SIZE  93" x 58.5" (236.5cm x 148.6cm)

DATE  Not dated

SIGNED  "Martin pinxit", lower right

INSCRIPTION  No inscription

PROVENANCE  Painted for the Royal Company of Archers and presented by the artist in 1795 and hung the following year.

PRESENT OWNER  Royal Company of Archers


GENERAL REMARKS  James Pringle, full length, is attired in the Field Shooting uniform of 1789. Painted between 1791-1794. See pl. 51. There are great similarities between this painting and that of Dr Nathaniel Spens of Craigsanquhar, 1728-1815, President of the Council, 1809-1815, painted by Sir Henry Raeburn, R.A., in 1791. Similarities can be seen in the positioning of the body, especially the head and legs as well as the background scenery.

CONDITION  Good
TITLE "General James Wolfe", (1727 -1759)

MEDIUM oil on canvas

SIZE 29" x 23.75" (74cm x 60.3cm)

DATE 1791

SIGNED "Martin P.W.P./1791", lower right corner

INSCRIPTION No inscription


PRESENT OWNER Private Collection


EXHIBITED Agnews, London. March - April 1978, no. 59

GENERAL REMARKS 1/2 length, seated, officer wearing a scarlet military uniform and white stock, leaning on the back of a chair. See pl. 98.
Plate 98: "General James Wolfe", (1727-1759), 29" x 23.75" (74cm x 60.3cm), "Martin P.W.P./1791", Private Collection.
TITLE  Alexander, Lord Balgonie, 7th Earl of Leven, (1749-1820)
MEDIUM  oil on canvas
DATE  1793
SIGNED  "Martin pinxt 1793", right top corner
INSCRIPTION  No inscription
PROVENANCE  Family ownership
PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated in an interior. Alexander's parents Wilhelmina Nisbet, Countess of Leven and David, 6th Earl of Leven were painted by Martin cat nos. 44 and 45 respectively.
TITLE    Provost George Murdoch of Glasgow, (1715-1796)

MEDIUM    oil on canvas

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

DATE      1793

SIGNED    "Martin P.W.P. Pinxit 1793", on the tasselled staff

INSCRIPTION No inscription

PROVENANCE Andrew B Yuille of Darleith (in 1760, one of the sitter's daughters, Margaret, married George Yuille of Darleith); C.J. Murdoch, M.P.; Christies 10/7/1931; Kenneth Sanderson, W.S.; Bequeathed to Glasgow Art Gallery and Museum, 29th December 1943

PRESENT OWNER Glasgow Museums: Art Gallery and Museum, Kelvingrove


GENERAL REMARKS 3/4 length, seated wearing a brown coat and white stock. George Murdoch was Provost of Glasgow, 1754/5 and 1766/7. See pl. 47.

CONDITION Good. There is the inevitable discolouration of the varnish, but there is no evidence of damage to the paint surface by rubbing or abrasion.
TITLE  Nicholas Graham of Gartmore, (1695-1775)

MEDIUM  oil on canvas

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

DATE  1794

SIGNED  "D Martin P.W.P./Pinxit 1794", on a letter on his desk. After John Bogle

INSCRIPTION  "Nicholas Graham of Gartmore" on a letter on the desk

PROVENANCE  Private Collection

PRESENT OWNER  On loan to the National Trust for Scotland, Culzean Castle, from the private collection above

GENERAL REMARKS  3/4 length seated at a desk with books and letters. He wears a blue velvet frock coat and breeches, a gold embroidered waistcoat with a white shirt and jabot. See pl. 54. He married Lady Margaret Cunninghame, in 1732, cat nos. 136 and 137.

CONDITION  Good
TITLE  Henry Home, Lord Kames, (1696-1782), Scottish Judge and author

MEDIUM  oil on canvas

SIZE  50" x 39.25" (127cm x 99.6cm)

DATE  1794

SIGNED  "Martin P.W.P. Pinxit 1794", lower right

INSCRIPTION  Inscribed on the reverse, "Martin P.W.P. Pinxit 1734", should read 1794

PROVENANCE  Purchased in 1913 by the Scottish National Portrait Gallery

PRESENT OWNER  Scottish National Portrait Gallery, PG 822.


GENERAL REMARKS  1/2 length, seated, wearing the red and white justiciary robes. See pl. 99. Engraved by Beugo and S Freeman. This portrait was copied and altered from memory of the first likeness of Henry Home, Lord Kames, cat no. 180.

CONDITION  Good
Plate 99: Henry Home, Lord Kames, (1696-1782), 50" x 39.25" (127cm x 99.6cm), "Martin P.W.P. Pinxit 1794", SNPG PG 822.
TITLE  Portrait of a Man

MEDIUM  oil on canvas

SIZE  38" x 28.75" (96.5cm x 73cm)

DATE  1794

SIGNED  "Martin P.W.P. pinx 1794", middle left


PRESENT OWNER  Private Collection


GENERAL REMARKS  3/4 length, seated, wearing a black coat, white shirt and red turban, his left arm rests on a pile of books. See pl. 52.
TITLE  Mrs Watson

MEDIUM  oil on canvas

SIZE  90" x 70.5" (219.6cm x 178.9cm)

DATE  1795

SIGNED  "Martin P.W.P. pinxit 1795", middle left

INSCRIPTION  No inscription

PROVENANCE  The portrait has descended through the family from Jane Bigsby (nee Watson), sister of Sarah Watson. Christies, English Pictures, 2/11/1984 Lot 87, illus. Sothebys, Old Master Paintings, 1500-1850, 14th May 1986, Lot 204, illus b/w 204. Christies, 13/10/1989, Lot 74.


GENERAL REMARKS  1/2 length, seated, holds a newspaper in her right hand. See pl. 53. Martin painted her husband the High Sheriff of Edinburgh, Mr Watson and his daughter, Sarah, cat no. 264.
TITLE  Mrs Dalrymple

MEDIUM  oil on canvas

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

DATE  Not recorded by the National Gallery of Scotland archive

SIGNED  Signed on the back, according to the National Gallery of Scotland archive

PROVENANCE  Sir Hew Dalrymple sale, by Dowell's, 1/12/1945, Lot (121), Anon sale, by Dowell's, 4/2/1949 Lot (24)

GENERAL REMARKS  1/2 length, seated facing the front. Her husband, John Dalrymple, was Lord Provost of Edinburgh.
TITLE Marion McCullum

MEDIUM oil on canvas

SIZE 30" x 24" (76.2cm x 61cm)

DATE The portrait is dated but unfortunately it is illegible

SIGNED "D Martin P W P/Pinxit ...", left sleeve of her dress

INSCRIPTION No inscription


PRESENT OWNER Dr Bruno Lohse, Munich


GENERAL REMARKS 1/2 length, standing, wearing a low cut yellow/white gown with a red sash and a red tie in her hair. In a landscape. As the portrait is signed with "P W P", it can be dated post-1785.
TITLE  Mary Roddam, (1743-1804)

MEDIUM  oil on canvas

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

DATE  It is dated according to the SNPG archive

SIGNED  It is signed according to the SNPG archive

INSCRIPTION  No inscription

PROVENANCE  Dr Carlyle Bell, 1972


GENERAL REMARKS  3/4 length standing with her left arm resting on a table. Martin painted her husband, the Rev. Dr. Alexander Carlyle, twice in 1769/1770, cat nos. 131 and 132.
TITLE  Lady Sinclair (Mary Blair) with her children, Kate and John

MEDIUM  oil on canvas

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

DATE  Dated according to the London, NPG archive

SIGNED  Signed according to the London, NPG archive

PROVENANCE  Christies, Ancient and Modern Pictures and Drawings, 10th June 1932, Lot 60. Christies, 18/7/1947, Lot 177.


GENERAL REMARKS  Lady Sinclair 3/4 length, seated, wearing a blue dress, John on her lap and Kate holding a basket of fruit. In a landscape.
TITLE  Mrs John Clerk of Tobago

MEDIUM  oil on canvas

SIZE  Not recorded by the Witt Library archive

DATE  It is dated according to the Witt Library archive

SIGNED  It is signed according to the Witt Library archive

INSCRIPTION  No inscription

PROVENANCE  Scott and Fowles, New York, 1927

GENERAL REMARKS  1/2 length, facing, wearing a low cut round neck dress, her left arm leaning on a table and a book in her left hand.
iii) Attributed Portraits, in alphabetical order
TITLE  David Ogilvy, titular sixth Earl of Airlie, (1725-1803)

MEDIUM  oil on canvas

SIZE  37" x 29.8" (94cm x 72cm)

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length. Companion piece to, Anne Stewart of Blairhall, (d.1798), his 2nd wife, cat no. 87.
TITLE  John Gore, 1st Lord Annaly, (1718-1784), an Irish Judge

MEDIUM  oil on canvas

SIZE  48" x 32" (121.9cm x 81.3cm)

DATE  1783

inscription  "John Gore/First Lord Annaly/Ob 1783", left hand side, top corner


TITLE Called, "John Dunning, Lord Ashburton, (1731-1783)"

MEDIUM oil on canvas

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

PROVENANCE With Menn Leger, London

GENERAL REMARKS 3/4 length. John Dunning, Lord Ashburton, was Solicitor-General, 1768-70 and Chancellor of the Duchy of Lancaster, 1782/3.
TITLE  
James Hunter, 4th Laird of Auchterarder, (1727-1776)

MEDIUM  
oil on canvas

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

DATE  
Not dated

SIGNED  
Not signed

INSCRIPTION  
No inscription

PROVENANCE  
Family collection

PRESENT OWNER  
Private Collection

GENERAL REMARKS  
1/2 length, wearing a deep gold coloured coat, lime green waistcoat and white shirt with jabot. His grey wig is very stylised. Hunter married Sarah Ballantine in 1750, cat no 77.

CONDITION  
Good

Plate 100: James Hunter, 4th Laird of Auchterarder. Details as above.
TITLE  Mrs Baker

MEDIUM  oil on canvas

SIZE  No size given

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  A "J K Richardson" inscribed on the back of the photograph of the portrait once owned the portrait.

GENERAL REMARKS  1/2 length, seated, wearing a shawl and bonnet. See pl. 101. Mrs Baker was wife of Joseph Baker 1775, and mother of Charles Baker.
Plate 101: Mrs Baker, Collection Unknown.
TITLE  Malcom Fleming of Barochen, (1745-1819)
MEDIUM  oil on canvas
SIZE  30" x 25" (76.2cm x 63.5cm)
DATE  Not dated
SIGNED  Not signed
PROVENANCE  Family ownership
PRESENT OWNER  Private Collection
GENERAL REMARKS  1/2 length, seated.
TITLE  Henry Bathurst, 2nd Earl Bathurst, (1714-1794), Fellow Commoner, 1730 and Lord Chancellor of Balliol College, 1771-1778.

MEDIUM  oil on canvas

SIZE  39.75" x 22.75" (100cm x 58cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Presented to Balliol College in 1829 by Henry, 3rd Earl Bathurst.

PRESENT OWNER  Balliol College, Oxford.


EXHIBITED  Oxford Exhibition of Historical Portraits, No 158.

GENERAL REMARKS  Full length, Bathurst stands in front of a crimson drape, wearing the black and gold robes of Lord Chancellor with a silver waistcoat underneath, c. 1776.
TITLE  Joseph Black, M.D., (1728-1799), Professor of Chemistry and Medicine, 1766-1799

MEDIUM  oil on canvas

SIZE  24.5" x 30" (62.1cm x 76.3cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Edinburgh University


GENERAL REMARKS  1/2 length, standing, wearing a dark coat and waistcoat with a white shirt and jabot. His right hand rests on a table. Painted c. 1770. Martin portrayed Black again in 1787, cat no. 78.

CONDITION  Good
TITLE Jean Blair, (d. 1817), daughter and heiress of John Blair of Dunskey and m. James Hunter, 1st Bt, in 1770

MEDIUM oil on canvas

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

DATE 1772

SIGNED Not signed

INSCRIPTION "Jean Blair/Lady Hunter Blair 1772", left hand side lower corner

PROVENANCE Family collection

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, wearing a pink dress with a blue sash, right hand supporting her head. See pl. 22.

CONDITION Good
TITLE Hugh Blair, M.A., D.D., (1718-1800)

MEDIUM oil on canvas

SIZE 29" x 24.5" (73.7cm x 61.8cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Edinburgh University


GENERAL REMARKS 1/2 length. c. 1775. Blair was Regius Professor of Rhetoric and Belles-Lettres, 1762-1784; Joint Regius Professor of Rhetoric and Belles-Lettres, 1784-1800, at Edinburgh University. Later engraved by K MacKenzie

CONDITION Cleaned in 1960 and 1979
TITLE  Lady Bridget Bouverie, (1758-1842)

MEDIUM  oil on canvas

SIZE  49.5" x 38.5" (126cm x 100.5cm)

PROVENANCE  Sothebys, British Paintings, 1500-1850, 11/7/1990, Lot 47, illus colour pl.47.


GENERAL REMARKS  3/4 length seated in a landscape, wearing a yellow dress and gray shawl, holding a book. Bridget was the younger daughter of James, 14th Earl of Morton, K.T., and his second wife Bridget, daughter of Sir John Heathcote, 2nd Bt. The sitter married William Bouverie in 1777, son of William 1st Earl of Radnor and M.P. for Salisbury
TITLE  Eleanor Brisbane

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, her right hand supporting her head. c. 1780's. See pl. 102. Eleanor, daughter of Sir Michael Bruce of Stenhouse married, Thomas Brisbane of Brisbane, cat no. 125.

CONDITION  Suffering paint loss
Plate 102: Eleanor Brisbane, 30" x 25" (76.2cm x 63.5cm), Private Collection.
TITLE Thomas Brisbane of Brisbane

MEDIUM oil on canvas

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

PRESENT OWNER Private collection; since been stolen

GENERAL REMARKS 1/2 length. See pl. 103. Companion piece to his wife, Eleanor Brisbane, cat no. 124.

CONDITION Suffering paint loss
Plate 103: Thomas Brisbane of Brisbane, 30" x 25" (76.2cm x 63.5cm), Private Collection.
TITLE Capt Charles Kerr of Calderbank, Royal Edinburgh Volunteers, 1796, Kings Printer 1804.

MEDIUM oil on canvas

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


GENERAL REMARKS 3/4 length in military uniform, Edinburgh Castle in the distance. Probably painted in 1796 when Captain Charles Kerr served in the Royal Edinburgh Volunteers. See pl. 104.
Plate 104: Capt Charles Kerr of Calderbank, 50" x 40" (127cm x 101.5cm), Collection Unknown.
TITLE Miss Calender, later Mrs John Campbell

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74cm x 61.5cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Sothebys, Old Master Paintings, 17/2/1988, Lot 233, illus b/w 233.


GENERAL REMARKS 1/2 length wearing a white dress, her left arm rests on sheets of music.
TITLE  Sir Archibald Campbell, 2nd Bt, as a boy, (1769 - 1846)

MEDIUM  oil on canvas

SIZE  38" x 25" (96.5cm x 63.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, wearing a blue/green coat, white shirt and jabot, seated at a desk with open books. The boy is in fact about 14/15 years old, c. mid-1780's. See pl. 105. Martin painted his father, Sir Ilay Campbell, 1st Bt, cat nos. 80 and 251 and his grandfather, Sir Archibald Campbell of Succoth, 1782, cat no. 47.

CONDITION  Suffering paint loss
Plate 105: Sir Archibald Campbell, 2nd Bt., (1769-1846), 38" x 25" (96.5cm x 63.5cm), Private Collection.
TITLE Elizabeth Campbell, (d.1839), with her son John, (d.1857),
later 4th of Stonefield

MEDIUM oil on canvas

SIZE No size given

DATE Not dated

SIGNED Not signed

INSCRIPTION "Elizabeth Campbell/wife of Colonel Colin Campbell",
left hand side lower corner

PRESENT OWNER Private Collection

GENERAL REMARKS 3/4 length mother and child seated in an
interior. Her father, Sir Robert Anstruther of Balcaskie, and her
husband, Colonel Colin Campbell, are cat nos. 28 and 278
respectively.
TITLE  Robert Steuart of Carfin, (1729-1812), father-in-law of William Blackwood I

MEDIUM  oil on canvas

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

PROVENANCE  Messrs William Blackwood & Son Ltd., Edinburgh.

GENERAL REMARKS  1/2 length seated.
TITLE Dr Alex Carlyle, (1722-1805), Minister of Inveresk

MEDIUM oil on canvas

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

DATE 1770

PROVENANCE Family ownership

PRESENT OWNER Dr Carlyle Bell, 1972


EXHIBITED Edinburgh, Scottish National Portraits, 1884, (373).

GENERAL REMARKS 1/2 length seated at a desk his left arm resting on the desk; his right hand holding a quill to the paper which lays on the desk. Wearing coat and waistcoat, plain shirt and scarf in the neck. Bewigged. The painting was engraved by W Roffe from the painting by Martin in 1770.

Previously Martin had painted Carlyle, cat no. 132, and his wife, Mary Roddam, cat no. 110.
TITLE The Rev. Dr. Alex Carlyle, Minister of Inveresk, (1722-1805), known as "Jupiter Carlyle"

MEDIUM oil on canvas

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

DATE 1769/70

PROVENANCE Family ownership

PRESENT OWNER Dr Carlyle Bell


EXHIBITED Society of Scottish Artists 1770 (80); National Portrait Exhibition, 1867 (822); Scottish Fine Arts and Print Club, Edinburgh 1937, (32). Lent by Mrs Carlyle Bell.

GENERAL REMARKS 3/4 length, seated at desk, c. 1769/70. The date is provided by letters in Burton J H (ed), Autobiography of the Rev Dr Alex Carlyle, Minister of Inveresk, p.568.

Another portrait of Carlyle was painted by Martin in 1770 as was his wife Mary Roddam, cat nos. 131 and 110 respectively.
TITLE Mary Sandilands of Coustin

MEDIUM oil on canvas

SIZE 36" x 24" (91.5cm x 61cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Mary Sandilands of Coustin, by David Martin", added at a later date, by the owner's grandmother, Mrs Hunter.

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length.
TITLE  David Craigie, (1722-1757), Minister of the Second Charge, St Andrews, 1754-1757

MEDIUM  oil on canvas

SIZE  30" x 24.74" (76.2cm x 62.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "D Martin 1755" on panel attached to the frame

PRESENT OWNER  University of St Andrews

GENERAL REMARKS  1/2 length, wearing ecclesiastical robes, holding a book in his left hand. See pl. 6. Companion piece to Walter Wilson, cat no. 1.
TITLE  Andrew Crosbie, (1733 - 1785), Vice Dean of Faculty

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Presented by the sitter's widow, in 1814, to the Faculty of Advocates, Parliament Hall, Edinburgh.

PRESENT OWNER  Faculty of Advocates


GENERAL REMARKS  3/4 length in gown and white stock, expounding a case in court. This painting was engraved as plate to Dibdens Northern Tour, 1838.

CONDITION  Good
TITLE  Lady Margaret Cunninghame, (d. 1790), eldest daughter of William, 12th Earl of Glencairn

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed. By David Martin after John Bogle

INSCRIPTION  No inscription

PROVENANCE  Private Collection

PRESENT OWNER  On loan to The National Trust for Scotland, Culzean Castle, from the private collection above

GENERAL REMARKS  3/4 length, wearing a black silk dress with black lace shawl and white bonnet, seated at desk with books and reading glasses. See pl. 55. Another version of this portrait exists, Lady Margaret Cunninghame, cat no. 137. In 1732 Margaret married, Nicholas Graham of Gartmore, cat no.104. Martin painted their son, Robert Cunninghame Graham of Gartmore, cat nos. 157 and 283.

CONDITION  Good
TITLE  Lady Margaret Cunninghame, (d. 1790), eldest daughter of William, 12th Earl of Glencairn

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Private Collection

PRESENT OWNER  National Trust for Scotland, The Binns

GENERAL REMARKS  3/4 length in black and white dress and white cap, seated at a table on which there are spectacles and books. Attributed to Martin after John Bogle. For another version see cat no. 136. Her husband, Nicholas Graham of Gartmore, is cat no. 104, and their son, Robert Cunninghame Graham of Gartmore, is represented cat nos. 157 and 283.
TITLE  Sir Hew Dalrymple, 2nd Bart., (1712-1790)

MEDIUM  oil on canvas

SIZE  63" x 39.38" (160cm x 100cm)

DATE  1777

SIGNED  Not signed

INSCRIPTION  "Anno Aetatis 1777", bottom left and added later also bottom left,"Sir Hew Dalrymple/2nd Bart".

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  The sitter is shown with the plans of Leuchie House, near North Berwick, which was built for him between 1775-1785, probably to designs by his son, Hew, later 3rd Baronet. Martin painted a smaller version of the sitter cat no. 139.
TITLE  Sir Hew Dalrymple, 2nd Bt., (1712-1790)

MEDIUM  oil on canvas

SIZE  30.38" x 25.25" (77.2cm x 64.2cm)

DATE  1788

SIGNED  Not signed

INSCRIPTION  The painting is inscribed on the back of the relined canvas (presumably transferred from an earlier inscription), "Sir Hew Dalrymple of North Berwick Bart. Natus 23 March 1712, painted 1788 and died 30 Nov 1790."

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length. Sir Hew Dalrymple was painted earlier, see cat no. 138.

CONDITION  The painting has been relined.
TITLE  General Sir Hew Whiteford Dalrymple, (1750-1830)
MEDIUM  oil on canvas
SIZE  29.38" x 24.66" (74.6cm x 62.5cm)
DATE  Not dated
SIGNED  Not signed
INSCRIPTION  No inscription
PRESENT OWNER  National Museums of Scotland

GENERAL REMARKS  1/2 length painted c. 1770 as Captain of the 2nd Battalion of 1st (or Royal) Regiment of Footwearing. Attributed to Martin by James Holloway for the NMS. See pl. 106.
Plate 106: General Sir Hew Whiteford Dalrymple, (1750-1830), 29.38" x 24.66" (74.6cm x 62.5cm), National Museums of Scotland.
TITLE  William Nisbet of Dirleton, (1724-1783)

MEDIUM  oil on canvas

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

DATE  1782

SIGNED  Not signed

INSCRIPTION  "Gulliebas Nisbet de Dirleton./Aetatis 63./Anno 1782",
right top corner

PRESENT OWNER  Private Collection

LITERATURE  The Scottish Fine Arts and Print Club Tenth Loan

EXHIBITED  Edinburgh, R.S.A., Scottish Fine Arts and Print Club, 1937,
(10).

GENERAL REMARKS  1/2 length seated wearing the coat of the
Caledonian Hunt.  His daughter, Mary Hamilton Nisbet, is cat no. 10.
TITLE Sir George Douglas, (1754-1821)

MEDIUM oil on canvas

SIZE 49.25" x 39.25" (125.2cm x 99.7cm)

DATE 1789 according to the Witt Library Archive

SIGNED Not signed

INSCRIPTION Inscribed according to the Witt Library Archive


GENERAL REMARKS 3/4 length seated, wearing a black coat and breeches, white embroidered waistcoat, at his desk, hand resting on a plan of the Old Road Estate on the island of Antigua. The sitter was the eldest son of Sir James Douglas, Bt., of Springwood Park, Roxburghshire. He was to inherit the Antiguan estate of Mrs McNamara, only daughter and heir of Henry Douglas, and first cousin of Sir James Douglas, but died on 4th June 1821, without having gone to Antigua.
TITLE  Elizabeth Knox, Mrs Andrew Duncan, (d.1839) wife of Andrew Duncan, the physician

MEDIUM  oil on canvas

SIZE  29.5" x 24.75" (74.8cm x 63cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Bequeathed by Mrs Elizabeth Bevan, 1886

PRESENT OWNER  Scottish National Portrait Gallery, PG 166.


GENERAL REMARKS  1/2 length, seated, wearing a blue dress with a high collar of stiff looking lace, and a shawl which is draped over the arm of the chair. A ribbon has been woven into her hair.

CONDITION  The painting has been badly ironed.
TITLE  Janet Dundas, daughter of the second President Dundas and Anne Dundas who died in 1852, daughter of the first Viscount Melville

MEDIUM  oil on canvas

SIZE  96" x 73" (244.2cm x 185.6cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "Janet Daughter of 2nd President Dundas/Anne Daughter of Henry 1st Viscount Melville", top right hand side

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  Janet and Anne full length, standing in an archway, wearing fancy dress. Janet emulates Cleopatra by holding an asp and is wearing a cream dress with a black sash whilst Anne's dress is blue with a black sash. See pl. 18. Anne's father, Henry Dundas, 1st Viscount Melville and mother, Elizabeth Rennie, 1st Viscountess Melville, were painted by Martin, cat nos. 212 and 213 respectively.

CONDITION  Good
TITLE  (Ross) William, 3rd son of Robert Dundas, (1762-1845), as an archer

MEDIUM  oil on canvas

SIZE  48" x 38" (121.9cm x 96.5cm)


GENERAL REMARKS  Full length, standing in a landscape in the uniform of an archer, aiming his bow and arrow skywards.
TITLE  Mary, Lady Elibank, (1756-1803), daughter of Baron de St Hypolite, Baron of the Holy Roman Empire

MEDIUM  oil on canvas

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

PROVENANCE  Her portrait was transferred from Elibank to London in 1949

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length wearing a round neck dress. See pl. 107. Companion to the portrait of her husband, Alexander, 7th Lord Elibank, cat no. 81, and probably painted c. 1787 the date of her husband's portrait.
Plate 107: Mary, Lady Elibank, (1756-1803), 30" x 25" (76.2cm x 63.5cm), Private Collection.
TITLE  Mary Clara Eliphant

MEDIUM  oil on canvas

SIZE  30" x 25" (76.2cm x 63.5cm)
TITLE  Alexander Farquharson

MEDIUM  oil on canvas

SIZE  36.75" x 28.75" (93.3cm x 73cm)

INSCRIPTION  "Alexr. Farquharson Esq.", top middle

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, 3/4 facing the left, his right hand resting on a table.
TITLE  Mrs Adam Ferguson, m. Professor Adam Ferguson, LL.D.

MEDIUM  oil on canvas

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

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

EXHIBITED  Edinburgh, Scottish National Portraits, 1884, (202). Lent by Mrs Admiral Ferguson.

GENERAL REMARKS  1/2 length, facing the right, wearing a low breasted lilac dress, pearl necklace, gold sash, and edging of dress.
TITLE  Capt Fisher
MEDIUM  oil on canvas
PROVENANCE  Ehrich Galleries, New York
GENERAL REMARKS  1/2 length in naval uniform.
TITLE  Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM  oil on canvas, mounted on panel

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  The portrait was commissioned by Robert Alexander of the firm of William Alexander & Sons, Edinburgh. Robert Alexander's niece received the painting from her father, and married a great nephew of the subject. Through her family it went to Philadelphia, passing eventually to a New York dealer, M. Knoedler, from whom the donor purchased it for The White House. The gift of Mr and Mrs Walter H Annenberg was made to The White House in 1962.


GENERAL REMARKS  The painting is believed to have been painted when Franklin was in London in 1767, the year after he had persuaded the House of Commons to repeal the Stamp Act, 1766. The early date, together with the quality of the painting, suggests Ramsay's influence. See pl. 8.

CONDITION  Excellent
TITLE  Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM  oil on canvas

SIZE  49.5" x 39.5" (126cm x 100.3cm)

DATE  Not dated  (See Provenance below)

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Painted in London in 1767 and shipped to America in 1771/2. Family ownership.

PRESENT OWNER  Pennsylvania Academy of Fine Arts, Philadelphia.


GENERAL REMARKS  Replica of the original 1767 portrait only the chair is altered. See cat no. 151.

CONDITION  Good
TITLE Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM oil on millboard

SIZE 14" x 10" (35.5cm x 25.4cm)

PROVENANCE Once owned by J.G. Shelley, Esq., Templeknowe, St Boswells, Roxburghshire; Sold by Dowell's 4/5/1956, (57)

GENERAL REMARKS A sketch for the Pennsylvania portrait, cat no. 152.
TITLE  Benjamin Franklin, (1706-1790), American statesman and scientist

MEDIUM  oil on canvas

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

DATE  1772

SIGNED  "D Martin pinxt/1772", lower right corner

INSCRIPTION  No inscription

PROVENANCE  Bought by John Sargent (c.1715-1791), an old friend of Franklin, merchant and banker, a director of the Bank of England, a Member of Parliament from 1754-1761 and from 1765-1768. From Mr Sargent the portrait descended to a Mrs Larpent and to her son, George Larpent of Cockerell, Larpent and Co., London. George Larpent sold it in 1850 to Alexander John Alexander, bringing it back into the family for whom the original had been painted. Alexander John Alexander was heir to the Scottish family estates of Airdrie and Cowdenhill. The portrait passed to his younger sister, Mary Belle. Mary Belle in 1859 married Henry Charles Deedes of the Indian Office. In 1892 the portrait hung at Henry Deedes home, Binderton House, Chichester, Sussex. After the death of Mrs Deedes the portrait was sent to the American heir Alexander John Aitchison Alexander, whose son is presently the owner.

PRESENT OWNER  Dr Alexander J. Alexander, Lexington, Ky., USA.


GENERAL REMARKS  Replica of the portrait painted for Franklin himself. See cat no. 152.
TITLE  General the Hon. Thomas Gage, (1721-1787), 2nd son of the 1st Lord Gage and Viscount Gage of Castle Ireland

MEDIUM  oil on canvas

SIZE  82.5" x 54" (209.5cm x 137.1cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family collection

PRESENT OWNER  Firle Place Preservation Trust


GENERAL REMARKS  Full length, wearing military uniform, in a landscape, c. 1775. See pl. 36. Martin painted his wife, Margaret Kemble, cat no. 21.

CONDITION  Good
TITLE  Mrs Gardyne

MEDIUM  oil on canvas

PROVENANCE  A J G Mackay


EXHIBITED  Edinburgh, R.S.A., 1886, (1548).
TITLE Robert Cunninghame, Graham of Gartmore, (d.1797), Poet and Politician

MEDIUM oil on canvas

SIZE 50" x 40" (127cm x 101.6cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Given by R B Cunninghame Graham in 1919 to the Scottish National Portrait Gallery

PRESENT OWNER Scottish National Portrait Gallery, PG 885.


EXHIBITED Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS 1/2 length standing by a desk, left hand indicating a bust. The Nollekens bust is of C J Fox, whom Cunninghame Graham supported in politics. The document on the table is the "Bill of Rights" which was unsuccessfully moved in the House of Commons. Recently attributed to Raeburn by Dr Duncan Thomson. The author would attribute the work to Martin due to Cunninghame Graham's mannerisms. The portrait dates to c. 1790's. See pl. 56. For information on the version in a private collection, see cat no. 283.

CONDITION Good
TITLE  Robert Welwood of Touch and Garvock

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection - 1970/71

GENERAL REMARKS  1/2 length profile, feigned oval.
TITLE  A Gentleman

MEDIUM  oil on canvas

SIZE  39.5" x 39.75" (125.7cm x 100.9cm)

PROVENANCE  Sothebys, Old Master Paintings and British Paintings, 1500-1850, 17/5/1989, Lot 232, illus b/w 232.


GENERAL REMARKS  1/2 length seated wearing a blue coat with gold trimmings. Companion piece to, A Lady cat no. 189.
TITLE  Girl in a Pink Dress

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length, standing with her right arm resting on a pianoforte. Very early Martin due to the thin paint surface and lack of detail, c.1760's. See pl. 108. Companion to cat no. 161.

CONDITION  Good
Plate 108: Girl in a Pink Dress, 29" x 24" (73.6cm x 61cm), Private Collection.
TITLE  Girl in a White Dress

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated. Comparable stylistically to Girl in a Pink Dress, cat no. 160, suggesting it was also produced early in Martin's career.

CONDITION  Dirty
TITLE  George, afterwards 4th Earl of Glasgow, with his sisters

MEDIUM  oil on canvas

SIZE  90.5" x 58.5" (229.6cm x 148.6cm)

DATE  1768

SIGNED  Not signed

INSCRIPTION  "George afterwards 4th Earl of Glasgow, Aged 2, With His Sisters, 1768", lower right corner

PROVENANCE  Family ownership

PRESENT OWNER  Earl of Glasgow, Kelburn Country Park

GENERAL REMARKS  4 full length children depicted in a parkland. George, 1765 -1843, is playing with his sisters, Elizabeth, Helen and Jane Mary. George wears a white dress with a red sash and red shoes. He holds flower petals and leaves in both hands. He is supported by his eldest sister whilst standing on a plinth with an urn behind him. All the girls are wearing muted pink and blue flowing draperies. Helen holds a basket of fruit whilst the pet dog seeks her attention and Jane Mary, kneeling, holds a mixed basket of fruit and flowers.

CONDITION  The condition of the paint is good but needs a clean. Very yellowed with old varnish.
TITLE  John Cunninghame, 15th Earl of Glencairn, (1750-1796)

MEDIUM  oil on canvas

SIZE  33" x 28.25" (83.7cm x 71.7cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  On loan to the National Trust for Scotland at Culzean Castle, from a private collection.

LITERATURE  Catalogue for the Exhibition of Pictures on Loan from Private Collections, arranged by T J Honeyman and produced by the Helensburgh Art Club, 1954.

EXHIBITED  Helensburgh Exhibition, 24th May - 6th June 1954, no.48.

GENERAL REMARKS  1/2 length standing, wearing red and green military uniform. Tricorn hat adorns his bewigged head, black wig bag evident. The hilt of his sword is caught in his right arm which is tucked into his jacket. For John's elder brother James, 14th Earl, see cat no. 49. John Cunninghame died in 1796, childless, and the title became extinct. See pl. 109.

CONDITION  Good
Plate 109: John Cunninghame, 15th Earl of Glencairn, (1750-1796), 33" x 28.25" (83.7cm x 71.7cm), on loan to the National Trust for Scotland, Culzean Castle from a Private Collection.
TITLE Willielma Campbell, Viscountess Glenorchy, (1741-1786), daughter of William Maxwell of Paxton, married John Campbell of Glenorchy

MEDIUM oil on canvas

SIZE 49.81" x 39.5" (126.5cm x 100.2cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1981 by the Scottish National Portrait Gallery

PRESENT OWNER Scottish National Portrait Gallery, PG 2476.


GENERAL REMARKS 3/4 length, seated writing. A religious enthusiast she founded a chapel for her followers in Edinburgh Castle and was also a benefactor of the Society for Promoting Christian Knowledge. See pl. 110.

A portrait known as, Miss Gray of Teassis, was sold at Dowell's 7/8/53, lot 140. 48" x 38" depicting exactly the same picture giving rise to the idea that confusion exists as to the real sitter. It seems likely the woman is Viscountess Glenorchy and that Dowell's wrongly attributed the name of the sitter. It may be that the Dowell's picture and that of the SNPG are the same portrait. If not there are two portraits of identical depiction of Viscountess Glenorchy, see cat no 252. Martin did paint a portrait of Miss Gray of Teassis, in 1789, cat no.97.

CONDITION Good
Plate 110: Willielma Campbell, Viscountess Glenorchy, (1741-1786), 49.81" x 39.5" (126.5cm x 100.2cm), SNPG PG 2476.
TITLE  Jane Maxwell, Duchess of Gordon, (1749-1812), m. 4th Duke of Gordon in 1767

MEDIUM  oil on canvas

SIZE  39" x 35" (99cm x 88.9cm)

PROVENANCE  By descent to Mrs William Lindsay Boase, Binrock, Dundee from a Mrs Elmley Lea, great-great-grand-daughter of the sitter. Christies, British Paintings, 9/2/1990, Lot 115, illus colour 115.


EXHIBITED  Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition 1937, (27).

GENERAL REMARKS  1/2 length wearing a white dress with a blue sash with a terrier dog on a cushion by an urn. See pl. 32. A label on the reverse reads: "Jane, (the presumed sitter), 1749-1812, was the daughter of Sir William Maxwell of Monreith, Bt., and wife of Alexander Gordon, 4th Duke. The well known social figure and arbitress of fashion, especially in Edinburgh, she was renowned for her beauty and wit, though contemporaires said that her coarseness of speech and unconventionality could sometimes overshadow her virtues." Jane Maxwell was painted by Reynolds and his portrait was shown at the R.A in 1775. Raeburn's copy of Reynolds portrait hangs in Fyvie Castle.
TITLE  Penuel Grant

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length in a feigned oval. The daughter of Ludovick Grant of Grant and wife of Henry MacKenzie whom she married in 1776.
TITLE  Thomas, 7th Earl of Haddington, (1720/1 - 1794)

MEDIUM  oil on canvas

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

DATE  1780

SIGNED  Not signed

INSCRIPTION  1) "Tho.7. E. of Haddington/ 1780 AOE 60", beside the dog  2) "Thomas 7th Earl of Haddington/Allan Ramsay pinxit 1780", right hand side lower corner

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length seated in a landscape with dog. Attributed to Allan Ramsay due to the inscription but the painting is clearly not a Ramsay. Now attributed to Martin due to the handling of the gentleman's attire and physique. See pl. 111. This portrait is a companion piece to Hon George Baillie of Jerviswood and Mellerstain, brother of the Earl of Haddington, cat no. 211.
Plate 111: Thomas, 7th Earl of Haddington, (1720/1-1794), 50" x 40" (127cm x 101.5cm), 1780, Private Collection.
TITLE  Sir John Hall, 3rd Bt.

MEDIUM  oil on canvas

PRESENT OWNER  Sir John Hall of Dunglass, Brighton.

GENERAL REMARKS  3/4 length, standing. Order around his neck.
TITLE  Rev Robert Henry, D.D., (1718-1790), Historian

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  National Museums of Scotland

PRESENT OWNER  On loan to Scottish National Portrait Gallery from the National Museums of Scotland, PGL 37


GENERAL REMARKS  Head and shoulders in feigned oval, wearing ecclesiastical robes in black and white. Attributed to David Martin. Engraved by J Caldwell for his History of Great Britain, 1771.

CONDITION  Good
TITLE Archibald Hope, (1762-1782)

MEDIUM oil on canvas

SIZE 27.5" x 18.5" (69.8cm x 47cm)

PROVENANCE Family ownership, at Pinkie House in Musselburgh in 1946.

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length. Archibald died at Seringapatam in 1780. Son of 9th baronet, Archibald father's picture, Sir Archibald Hope, 9th Bart., is cat no. 171.

CONDITION The painting has been relined.
TITLE  Sir Archibald Hope, 9th Bart., (1736? -1794)

MEDIUM  oil on canvas

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, facing the front, in the Caledonian Hunt uniform wearing a Nova Scotia baronetcy order. Martin painted his wife, Elizabeth Patoun, cat no. 222, and his son, Archibald Hope, cat no. 170.
TITLE  Lady Elizabeth Hope

MEDIUM  oil on canvas

SIZE  29" x 24.25" (73.6cm x 61.3cm)

PROVENANCE  Lady Hope

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

EXHIBITED  Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (14). Lent by Lady Hope.

GENERAL REMARKS  1/2 length seated.
TITLE  John, 2nd Earl of Hopetoun, (1704-1781)

MEDIUM  oil on canvas

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

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length, seated, spectacles in his left hand, quill in his right. Books on the shelves behind. Fine waistcoat and bewigged. His 3rd wife, Lady Elizabeth Leslie, is also attributed to Martin, cat no. 193. Both portraits, however, were previously attributed to Gainsborough by Ellis Waterhouse.
TITLE  James Hope Johnstone, 3rd Earl of Hopetoun, (1741-1817), Soldier

MEDIUM  oil on canvas

SIZE  24" x 18" (61cm x 45.7cm)

DATE  1785

INSCRIPTION  "James 3rd Earl/of Hopetoun. 1785." left hand side, top corner

PROVENANCE  Christies, Old Pictures & Drawings incorporating Hope Vere sale, 21st December 1928, Lot 162. Listed by Musgrave in 1796 as at Craigiehall (Hope Weir).


GENERAL REMARKS  Head and shoulders.
TITLE  John Howard, (1726-1790), Prison Reformer

MEDIUM  oil on canvas

SIZE  29.5" x 25" (75cm x 63.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  On loan to the Scottish National Portrait Gallery from the Deans Orphanage, PGL 352.


GENERAL REMARKS  1/2 length, in feigned oval.
TITLE  Colonel William Hunter of Brownhill, (1739-92), elder son of John Hunter of Mainholm

MEDIUM  oil on canvas

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

DATE  1772

SIGNED  Not signed

INSCRIPTION  "Colonel Wm. Hunter 1772" left hand side lower corner

PROVENANCE  Family collection

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, standing, wearing red and navy military uniform, with a white waistcoat, shirt and jabot. See pl. 112.

CONDITION  Good
Plate 112: Colonel William Hunter, (1739-1792), 30" x 25" (76.2cm x 63.5cm), 1772, Private Collection.
TITLE  Marjory Murray, Lady Inverness

MEDIUM  oil on canvas

SIZE 36.5" x 28.5" (92.5cm x 72.5cm )

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection


EXHIBITED  Scottish Exhibition of National History, Art and Industry, Mid Gallery (335) as a "Battoni", Glasgow, 1911.

GENERAL REMARKS  3/4 length, seated in a green brocade chair holding a fan. She is wearing a red dress adorned with white bows and a black shawl. Her bonnet and gloves are white. Marjory Murray was the 3rd daughter of 5th Viscount Stormont and wife of Colonel John Hay of Crombie, Earl of Inverness in the Jacobite peerage. She was till her death a notable figure at the court of Prince Charles Edward at Rome. See pl. 113.

CONDITION  It has been cleaned.
Plate 113: Marjory Murray, Lady Inverness, 36.5" x 28.5" (92.5cm x 72.5cm), Private Collection.
TITLE Captain Johnston

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription


EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937, (33). Lent by Mr W N Boase.

GENERAL REMARKS 1/2 length. Capt Johnston married Margaret Martin, (b.1742), he was, therefore, a brother-in-law of the artist, David Martin
TITLE  Sarah, wife of Archibald Campbell of Jura

MEDIUM  oil on canvas

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

PROVENANCE  Mrs Campbell of Montrose

GENERAL REMARKS  1/2 length, seated. One of Martin's earlier portraits as the dress is so plain.
TITLE  Henry Home, Lord Kames, (1696-1782), Scottish judge and author

MEDIUM  oil on canvas

SIZE  43" x 37.5" (109.2cm x 95.2cm)

PROVENANCE  This portrait varies slightly from the one in the Scottish National Portrait Gallery and is referred to in nineteenth century Abercairny papers, "Portrait of Lord Kames at Millearne 1848 painted for Graham of Gartmore (was) sold. Left to my brother, Henry Home-Drummond of Blair Drummond. The Martin picture at Blair Drummond was copied from this and altered from memory.

PRESENT OWNER  Majoy Drummond-Moray of Abercairny, 1955.

LITERATURE  SRO GD 24/1/597; Codicil as to Lord Kames's portrait by Martin. Irwin F and D, Scottish Painters At Home and Abroad, 1700-1900, Faber & Faber, London, 1975. p.66.

GENERAL REMARKS  3/4 length seated in judicial robes. The SNPG version of Henry Home, Lord Kames, is cat no. 105.
TITLE  Portrait of a Gentleman of the Keir Family

MEDIUM  oil on canvas

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

PROVENANCE  Christies, Pictures by Old Masters incorporating the Currie Sale, 18/2/1921, Lot 49.

LITERATURE  Christies, Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1921, p.9.

GENERAL REMARKS  1/2 length seated wearing a blue coat. Part of a pair, the other, Portrait of a Lady of the Keir Family, cat no. 182.
TITLE  Portrait of a Lady of the Keir Family

MEDIUM  oil on canvas

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

PROVENANCE  Christies, Pictures by Old Masters incorporating the Currie Sale, 18/2/1921, Lot 49.

LITERATURE  Christies, Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1921, p.9.

GENERAL REMARKS  1/2 length, wearing an embroidered dress with a blue cloak trimmed with ermine. Part of a pair; Portrait of a Gentleman of the Keir Family, see cat no. 181.
TITLE  Robert Bruce, Lord Kennet, (1718-1785)

MEDIUM  oil on canvas

SIZE  49" x 38.5" (102.5cm x 98cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  Two other known versions of this portrait are cat nos. 42 and 43.
TITLE  The Hon. Elizabeth Kerr, daughter of Lord Charles Kerr and 2nd wife of James Kerr of Buchtrig

MEDIUM  oil on canvas

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

PROVENANCE  Mr E B Kerr, Stoke Lodge, Limpley Stoke, Bath, 1935.

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

EXHIBITED  Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (6). Lent by Mrs Kerr.

GENERAL REMARKS  1/2 length, seated. c. aged 60.
TITLE  Mrs Kerr, wife of James Kerr of Brighty, M.P., for Edinburgh

MEDIUM  oil on canvas


EXHIBITED  Edinburgh, R.S.A., Exhibition 1880 (333). Lent by Archibald Brown, Esq.
TITLE  Thomas Hay, 9th Earl of Kinnoull, (1710-1787), Statesman

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Purchased in 1975 from the SPCK in Scotland.

PRESENT OWNER  Scottish National Portrait Gallery, PG 2276


GENERAL REMARKS  3/4 length seated, wearing a red coat and breeches, with a gold embroidered waistcoat. He is holding a petition of the Society for the Promotion of Christian Knowledge in his left hand. Kinnoull was the President of the SPCK in Scotland. In a classical interior. Another version of the portrait hangs in the University of St Andrews, 9th Earl of Kinnoull, Chancellor of the University, 1765 - 1787, cat no. 187.

CONDITION  Dirty
TITLE 9th Earl of Kinnoull, Chancellor of the University, 1765-1787, (Thomas Hay, 1710-1787)

MEDIUM oil on canvas

SIZE 59" x 39.75" (150cm x 101cm)

PROVENANCE The painting was given to the university before 16th Sept. 1791 and the recorded minutes state, "The Rector reported that the Right Honourable the Earl of Kinnoull had presented to the University a Portrait of his uncle the late worthy Chancellor of this University and had sent Mr Martin the Painter to see it properly placed."

PRESENT OWNER University of St Andrews

LITERATURE The University of St Andrews Muniments; University Minutes Vol IX; Nov 1784 - Dec 1793.

GENERAL REMARKS 3/4 length seated, wearing Chancellor's robes. In a classical interior. See pl. 4. Another painting of the sitter is owned by the SNPG, cat no. 186.
TITLE Lady

MEDIUM oil on canvas

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

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated. There is a Ramsay influence in the style of her dress which is embellished with heavily ornate lace.
TITLE  A Lady

MEDIUM  oil on canvas

SIZE  27" x 22" (68.6cm x 55.8cm)


LITERATURE  Hislop R,  The Annual Art Sales Index 1984/5, Art
Sales Index Ltd., England, p.931.

GENERAL REMARKS  1/2 length, standing wearing a fine embroidered
dress decorated with pearls. Her right arm rests on the back of a
chair. See pl. 114. Part of a pair,  A Gentleman  cat no. 159.
Plate 114: A Lady, 27" x 22" (68.6cm x 55.8cm), Collection Unknown.
TITLE  Two Ladies  
MEDIUM  oil on canvas  
SIZE  11" x 13.5" (28cm x 34.3cm)  
PROVENANCE  Christies, Ancient and Modern Pictures & Drawings, 28/7/1924, Lot 132.  
GENERAL REMARKS  Two 1/2 lengths seated at a table one holding a bobbin. In a painted oval.
TITLE Gilbert Laurie, Lord Provost of Edinburgh

MEDIUM oil on canvas, mounted on board

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Sothebys, Old Master Paintings and British Paintings, 1500-1850, 18/2/1987, Lot 234, illus b/w 234.


GENERAL REMARKS 1/2 length. The painting when sold at Sothebys was listed as probably Mathias Fernicare, Justice of the Comme Plec, Ireland. It is definitely Gilbert Laurie wearing Provost's robes, a position he held in 1766-8 and 1772-4, whilst holding a document, as seen in the engraving after the painting in Whitson's book, listed above. The document may relate to the improvement in 1774 of communications between Edinburgh and Leith and, therefore, the painting may date from 1774.

Plate 115: Gilbert Laurie. Details as above.
TITLE  Thomas Dodd of Leith, Merchant

MEDIUM  oil on canvas

SIZE  32" x 27.5" (83cm x 70cm)

DATE  1771  (see General Remarks below)

SIGNED  Not signed


GENERAL REMARKS  1/2 length seated, facing the front, wearing a grey coat and waistcoat, an invoice in his left hand and quill in his right hand, leaning on some books. The "Day Book" is dated 1771 as is "Leger No 1". His ship the "Providence" is seen in the background.
TITLE  Lady Elizabeth Leslie, (d. 1788), daughter of 5th Earl of Leven and Melville

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length, seated in an interior, working on some embroidery. Her dress is very Ramsayesque. Previously attributed to Gainsborough by Ellis Waterhouse. Elizabeth was the third wife of John, 2nd Earl of Hopetoun, see cat no. 173, whom she married in 1767.
TITLE Captain Sir John Lindsay, K.B., (1737-1788)

MEDIUM oil on canvas

SIZE 30" x 25" (76.2cm x 62.5cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION On the reverse, "Given to my mother by Lady Murray"

PROVENANCE Family ownership

PRESENT OWNER Private Collection


GENERAL REMARKS The half length shows Lindsay wearing the sash and star of Bath and in the uniform of a captain as worn from 1774-1787. Lindsay held no active appointments from 1772, when he returned from India, until 1778 when he played a prominent part in Admiral Keppel's action against the French fleet off Ushant. His return from that expedition presents a likely timing for the portrait, c. 1778/9. The sitter was brother to Margaret Lindsay the second wife of the painter Allan Ramsay.
TITLE  Captain John Lumsdaine, 3rd son of Robert Lumsdaine of Innergillie, Co. Fife

MEDIUM  oil on canvas

SIZE  97" x 60" (246.4cm x 152.4cm)

PROVENANCE  Camberlyn Sale Muller, Amsterdam, 13/7/1926. Christies, Important Pictures by Old Masters incorporating the D' Abernon Sale, 28/6/1929, Lot 38.

LITERATURE  Christies, Important Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1929, p.15.

GENERAL REMARKS  John stands full length in a landscape in military uniform, extending his right arm towards a negro, who holds his shako.
TITLE  Lady Margaret Macdonald
MEDIUM  oil on canvas
SIZE  30" x 25" (76.2cm x 63.5cm)
PRESENT OWNER  Private Collection
GENERAL REMARKS  Previously attributed to Reynolds, 1949, now attributed to Martin.
TITLE  Probably Elizabeth Diana Bosville, wife of the 1st Lord Macdonald

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

Plate 116: Probably Elizabeth Diana Bosville, wife of the 1st Lord Macdonald, 30" x 25" (76.2cm x 63.5cm), Private Collection.
TITLE  James Macpherson, (1736-1796), Scottish author

MEDIUM  oil on canvas


LITERATURE  Advert in Parnassus, no. VIII, 4th April 1936.

GENERAL REMARKS  1/2 length seated, left arm resting on a few books.
TITLE  Elizabeth, Countess of Mansfield, (d. 1784)

MEDIUM  oil on canvas

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

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Earl of Mansfield, Scone Palace

GENERAL REMARKS  Head and shoulders. In an oval frame. A smaller version of cat no. 200.
TITLE  Elizabeth, Countess of Mansfield, (d.1784)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Earl of Mansfield, Scone Palace

GENERAL REMARKS  3/4 length seated, wearing a red silk gown in an interior. See cat no. 199.

CONDITION  Good
TITLE  William, 1st Earl of Mansfield, (1705-1793), known as, "The Silver Tongued Murray"

MEDIUM  oil on canvas

SIZE  49" x 29" (124.4cm x 73.5cm)

DATE  Not dated

SIGNED  Not signed


PROVENANCE  Formerly at Christ Church, Oxford where it is referenced in the 1766-70 catalogues. The painting was changed in 1776 for a full length Martin now there dated 1776 (viz Miss Lane Poole's catalogue of Oxford Portraits III, 1925, p.702, catalogue no. 368).

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length profile seated at a bureau. c. 1765. See pl. 3.

CONDITION  Visible scar on William's black coat. Needs a repair and clean.
TITLE  William, 1st Earl of Mansfield, (1705-1793)

MEDIUM  oil on canvas

SIZE  48" x 38" (121.9cm x 96.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Earl of Mansfield, Scone Palace


GENERAL REMARKS  Full length, seated. This portrait was painted prior to 1776 as the robes are not those of an Earl. This painting was then copied in an enlarged form once the Earldom was bestowed, see cat no. 26.

CONDITION  Good
TITLE  Lord Mansfield, Chief Justice of England

MEDIUM  oil on canvas

SIZE  46.25" x 36.58" (117.5cm x 93cm)

DATE  1775

SIGNED  Not signed

INSCRIPTION  "Lord Mansfield/Chief Justice of England, 1775", left lower corner

PROVENANCE  Viscount Gage; Christies, 7/3/1952, Lot 136; Sir Geoffrey Hutchison. Lord Ilford.

PRESENT OWNER  Kenwood House


GENERAL REMARKS  See pl. 117. Replica of Martin's 1776 Christ Church Oxford version, see cat no. 25.
Plate 117: Lord Mansfield, (1705-1793), 46.25" x 36.58" (117.5cm x 93cm), 1775, Kenwood House.
William Murray, 1st Earl of Mansfield, (1705-93), Lord Chief Justice of England

MEDIUM oil on canvas

SIZE 50.25" x 40" (127.5cm x 101.5cm)

DATE Not dated

SIGNED Not signed

PRESENT OWNER Faculty of Advocates, Parliament Hall, Edinburgh.


GENERAL REMARKS 3/4 length seated at his desk with books, the bust of Homer looking on. See pl. 118.

William Murray, son of David, Viscount Stormont. He was called to the Bar at Lincoln's Inn in 1730, and became a King's Counsel in 1742. In that year he was appointed Solicitor-General. He was Attorney-General from 1754 to 1756, when he was appointed Lord Chief Justice, sworn of the Privy Council, and created a peer as Viscount Mansfield. Twenty years later an earldom was conferred on him. He resigned his judicial office in 1788, and died in 1793. He was more than once offered the position of Lord Chancellor.

CONDITION The painting is in need of much cleaning.
Plate 118: William Murray, 1st Earl of Mansfield, (1705-1793), 50.25" x 40" (127.5cm x 101.5cm), c. 1775, Faculty of Advocates.
TITLE  Wm Murray, 1st Earl of Mansfield, (1705-1793), Lord Chief Justice of England

MEDIUM  oil on canvas

SIZE  43.5" x 53.5" (110.5cm x 136cm)

INSCRIPTION  No inscription

PROVENANCE  Sothebys, British Paintings, 1500-1850, London, 11/7/1984, Lot 39, illus colour 39, w/d.


GENERAL REMARKS  1/2 length seated, his right hand resting on the open pages of a book and a scroll in his left hand. A version of the large and small Scone Mansfield portraits, cat nos. 26 and 202.
TITLE  William Murray, 1st Earl Mansfield, (1705-1793)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed


GENERAL REMARKS  Head and shoulders, wearing peers robes.
TITLE William Murray, later 1st Earl of Mansfield, (1705-1793)

MEDIUM oil on canvas

SIZE 29.25" x 24.25" (74.5cm x 61.5cm)

INSCRIPTION No inscription


GENERAL REMARKS Head and shoulders. The catalogue above states that the picture sold was part of Sir Thomas Jaffrey's Collection, and shown at an exhibition in Aberdeen Art Gallery, Paintings of North East Homes, (74), yet the catalogue for that exhibition states the portrait was of the 2nd Earl of Mansfield, David Murray, Diplomatist and Statesman, 29.25" x 24.25" (74.3cm x 61.5cm), attributed to Martin, so confusing the issue of the identity of the sitter.
TITLE David Martin, (1737-1797), Portrait Painter

MEDIUM oil on canvas

SIZE 20" x 16" (50.7cm x 40.6cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1887 by the Scottish National Portrait Gallery.

PRESENT OWNER Scottish National Portrait Gallery, PG 194.


GENERAL REMARKS Head and shoulders. He wears a more formal outfit than in the earlier, Self Portrait, cat no. 245, with a brown coat, white waistcoat and shirt. His ginger hair is prevalent due to the bright highlights. He has blue eyes and full red lips. This portrait is of an older David Martin and was probably painted in the following decade, c. 1770's. See pl. 119.

CONDITION Good
Plate 119: David Martin, (1737-1797), 20" x 16" (50.7cm x 40.6cm), c. 1770's, SNPG PG 194.
TITLE Mary Martin, (1716-1795), wife of Alexander Gowan

MEDIUM oil on canvas

SIZE 33.5" x 28" (85cm x 71.1cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Presented by Miss Jane Gowan in 1940 to the National Gallery of Scotland.

PRESENT OWNER National Galleries of Scotland, in the National Gallery of Scotland, (1926)


GENERAL REMARKS 1/2 length, seated, of an old lady in white frilled cap and broad fichu. Grey dress with black ribbons and bows. Hands clasped. See pl. 120.

CONDITION Good
Plate 120: Mary Martin, (1716-1795), 33.5" x 28" (85cm x 71.1cm), National Gallery of Scotland 1926.
TITLE  The Rev. Samuel Martin D.D., (1740-1829), younger brother of the artist

MEDIUM  oil on canvas

SIZE  49.25" x 40.25" (125.1cm x 101.9cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Given to Dundee City Art Gallery by Miss Jessie Martin in 1908/9.

PRESENT OWNER  Dundee City Art Gallery; 79/12.


GENERAL REMARKS  3/4 length, semi profile, seated in his study. See pl. 121. In the same style as the larger portrait of The Rev. Dr Alex Carlyle, cat no. 132.

CONDITION  Cleaned in 1976.
Plate 121: The Rev. Samuel Martin D.D., (1740-1829), 49.25" x 40.25" (125.1cm x 101.9cm), Dundee City Art Gallery: 79/12.
TITLE  Hon George Baillie of Jerviswood and Mellerstain, (1723-1797)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  3/4 length seated, right arm resting on a Japanned chest. A companion piece to his brother, Thomas, 7th Earl of Haddington, cat no. 167.

CONDITION  Unfinished
TITLE  Henry Dundas, 1st Viscount Melville, (1742-1811), Statesman

MEDIUM  oil on canvas

SIZE  50.25" x 40" (127.6cm x 101.6cm)

DATE  1770

SIGNED  Not signed

INSCRIPTION  "Henry Dundas/Solicitor General 1770", right hand side, lower corner


PRESENT OWNER  Scottish National Portrait Gallery, PG 2745.


GENERAL REMARKS  3/4 length in black robes. See pl. 31. The portrait of his wife, Elizabeth Rennie, 1st Viscountess Melville, is cat no. 213.

CONDITION  Good
TITLE Elizabeth Rennie, Viscountess Melville, wife of 1st Viscount Melville

MEDIUM oil on canvas

SIZE 50.25" x 39.78" (127.6cm x 101.3cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION "Elizabeth Rennie of Melville/wife of Henry Dundas", left hand side lower corner

PROVENANCE Family ownership until sold Sotheby's, 16/11/1988, Lot 46, illus. Purchased for the SNPG with assistance from the National Heritage Memorial Fund and the National Art-Collections Fund 1988.

PRESENT OWNER Scottish National Portrait Gallery, PG 2746.


GENERAL REMARKS 3/4 length, wearing a pink and grey dress with a blue sash embroidered with a gold motif. Standing in a parkland scene holding a basket of flowers, and leaning against a classical urn overflowing with honeysuckle. See pl. 23. Martin painted her husband, Henry Dundas, 1st Viscount Melville, cat no. 212.

CONDITION Cleaned in 1990.
TITLE  David Smythe of Methven, (1746-1806), Lord Methven in the College of Justice

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length
TITLE  Rachel Missing

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length wearing a white satin dress with gold lace in the front and on the sleeves, with powdered hair and a lace cap. Companion to her husband's portrait Roger Hog of Newliston, cat no. 54.
TITLE  Lady Wortley Montague

MEDIUM  oil on canvas

GENERAL REMARKS  3/4 length, standing in a landscape.
TITLE  Susan Mary Murray, daughter of Sir Archibald Murray of Murrayfield

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length seated, her right hand supporting her head. Companion to, Sir Ilay Campbell, Lord Succoth, cat no. 251. The pair are thought to be marriage portraits, c. 1765.

CONDITION  Good
TITLE  Hon. Marjory Murray, (d.1799), youngest daughter of 6th Viscount Stormont

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "Lady M Murray", left top corner

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length; her right hand supporting her head, and flowers adorning her hair.

CONDITION  Good
TITLE  John Hume of Ninewells, (1709-1786)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Bequeathed by Miss E.K.H. Scott in 1939 to the Scottish National Portrait Gallery.

PRESENT OWNER  Scottish National Portrait Gallery, PG 1382.


GENERAL REMARKS  1/2 length. Another version of the portrait is listed cat no. 220. John was brother of David Hume, painted by Martin in 1770, cat no. 12.

CONDITION  Good
TITLE  John Hume of Ninewells, (1709-1786)

MEDIUM  oil on canvas

SIZE  30.25" x 25" (76.8cm x 63.5cm)

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

GENERAL REMARKS  For another version of the same portrait see cat no. 219. For the portrait of his brother, David Hume, see cat no. 12.
TITLE  An Officer

MEDIUM  oil on canvas

SIZE  47.25" x 37" (120cm x 94cm)


GENERAL REMARKS  3/4 length, wearing military uniform, standing in a landscape. Left hand on hip, right hand on sword.
TITLE  Elizabeth Patoun

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

GENERAL REMARKS  Elizabeth has the hair and dress of a Martin. Martin painted her husband, Sir Archibald Hope, 9th Bart., (1736? - 1794), cat no. 171.
TITLE  Sarah Clementina, Lady Perth, (1749-1822), daughter of Charles, 10th Lord of Elphinstone

MEDIUM  oil on canvas

SIZE  36" x 28.25" (91.4cm x 71.6cm)

DATE  Not dated

SIGNED  Not signed

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length, wearing a scarlet riding habit, a black muff and hat, with a gold band and white scarf. Streaked pink sky as a backdrop. c. 1780's. Her husband, James, Lord Perth, was painted by Martin, cat no. 224.
TITLE  James, Lord Perth, (1744-1800)

MEDIUM  oil on canvas

SIZE  36.75" x 28.75" (93.4cm x 73cm)

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length seated, tricorn hat. Companion piece to his wife, Sarah Clementina, Lady Perth, cat no. 223.

CONDITION  Unfinished
TITLE Miss Catherine Hope of Pinkie

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

PROVENANCE Robert Brodie

LITERATURE SRO GD1/628/58. Letter from Robert Brodie to Stanley Cursiter, Director of the National Galleries of Scotland, 8th November 1937.

GENERAL REMARKS Partner to Miss Elizabeth Hope of Pinkie, cat no. 226.

CONDITION Unfinished
TITLE  Miss Elizabeth Hope of Pinkie

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Robert Brodie

LITERATURE  SRO GD1/628/58. Letter from Robert Brodie to Stanley Curister, Director of the National Galleries of Scotland, 8th November 1937.

GENERAL REMARKS  Partner to Miss Catherine Hope of Pinkie, cat no. 225.

CONDITION  Unfinished
TITLE  Sir William Forbes of Pitsligo, Bt., (1739-1806), Banker and Author

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "Sir Wm Forbes Bart 1800" left hand side lower corner. Inscription added at a later date.

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  1/2 length seated wearing the Baronetcy Order, c.1786.  See pl. 40.  After the painting of Sir William Forbes of Pitsligo by Sir Joshua Reynolds, Scottish National Portrait Gallery, PG, 1296, which was engraved in 1786.

CONDITION  Good
TITLE  James Playfair D. D., Principal of United College, 1799-1819

MEDIUM  oil on canvas

SIZE  c. 59" x 39.75" (c.150cm x 101cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "Martin PWP 1798" bottom left corner

PRESENT OWNER  University of St Andrews

GENERAL REMARKS  3/4 length, seated wearing a black coat and waistcoat with a white shirt. A red swag behind, and a globe in front of the subject upon which James's left hand rests. He looks directly at the viewer. It undoubtedly is a Martin and may well have been in the process of being painted when the artist died and, therefore, the inscription was added after completion. See pl. 57.

CONDITION  Good and clean
TITLE  Portrait of a Gentleman

MEDIUM  oil on canvas

SIZE  49.5" x 39.75" (125.7cm x 101cm)


GENERAL REMARKS  3/4 length seated at a table with legal documents, wearing a red coat.
TITLE   Portrait of a Gentleman with his wife and child

MEDIUM   oil on canvas

SIZE   48" x 41.5" (121.9cm x 105.4cm)

DATE   Not dated

SIGNED   Not signed


GENERAL REMARKS   Mother and child are seated, the husband leans forward over the back of the sofa.
TITLE Portrait of a Lady

MEDIUM oil on canvas

SIZE 29.5" x 24.5" (75cm x 62cm)

PROVENANCE Sotheby's, Old Master Paintings and British Drawings, 1500-1850, 28/2/1990, Lot 240, illus colour 240.


GENERAL REMARKS 1/2 length wearing a blue muslin dress. Feigned oval.
TITLE  Portrait of a Lady

MEDIUM  oil on canvas

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


PRESENT OWNER  E R Hanbury


GENERAL REMARKS  3/4 length seated wearing a blue and white dress, holding a book, in an interior.
TITLE  Portrait of a Lady

MEDIUM  oil on canvas

SIZE  39" x 31" (99cm x 78.5cm)


GENERAL REMARKS  3/4 length seated at a dressing table in a purple dress.
TITLE    Portrait of a Lady

MEDIUM oil on canvas

SIZE   96" x 58" (243.8cm x 147.3cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Full length. A nineteenth century inventory describes the sitter as, "Mrs Lockhart, mother of Grace Lockhart. She was a Miss Gordon of Invergordon Castle. Dressed in blue and represented as leaning on the tombstone of her brother to whom she was devoted". The identity of the sitter is not established. The tombstone bears an inscription which is not fully legible, but includes the words,"In memory of ... Gordon, Esq., of Newhali."
TITLE  Portrait of a Lady With Her Son

MEDIUM  oil on canvas

PRESENT OWNER  National Trust for Scotland, Brodie Castle

GENERAL REMARKS  1/2 length of the mother holding the child. Roundel reminiscent of Renaissance styles of mother and child.

CONDITION  Good
TITLE  Portrait Of A Man At His Reading Desk

MEDIUM  oil on canvas

SIZE  37" x 29" (94cm x 73.6cm)

PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length seated at his desk, his body to the right whilst he looks at the artist. c.1780.
237.

TITLE  William Ramsay

MEDIUM  oil on canvas

SIZE  28" x 23.5" (71.7cm x 59.6cm)


GENERAL REMARKS  1/2 length turned to the right, in red coat and waistcoat.
TITLE  Alexander Keith of Dunnottter and Ravelston, (1705-1792)

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

GENERAL REMARKS  One of three versions; the others are cat nos. 239 and 298.
TITLE  Alexander Keith of Ravelstone, (1705-1792)

MEDIUM  oil on canvas

SIZE  29" x 24.25" (73.7cm x 61.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated wearing a brown coat with rust coloured waistcoat. See pl. 122. One of three versions; see cat nos. 238 and 298.

CONDITION  Unfinished and suffering paint loss.
Plate 122: Alexander Keith of Ravelstone, (1705-1792), 29" x 24.25" (73.7cm x 61.5cm), Private Collection.
TITLE  Capt Patrick Rigg

MEDIUM  oil on canvas

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

DATE  1761, according to the National Gallery of Scotland archive

PROVENANCE  Anon sale, Dowell's, 14/11/1952, Lot 183.

GENERAL REMARKS  1/2 length in naval uniform.
TITLE Susan Randall, Countess of Rosebery, (d. 1771), 1st wife of Neil, 3rd Earl of Rosebery

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION "Susan. Only Sister And/Heiress to Sir Randal Ward Bart./1st Wife of Neil Earl of/Rosebery K.T." left hand side, top corner

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length, seated with her right hand holding open the pages of a book. See pl. 123.

CONDITION Heavy craquelure
Plate 123: Susan Randall, Countess of Rosebery, (d. 1771), 30" x 25" (76.2cm x 63.5cm), Private Collection.
TITLE  Robert Oliphant of Rossie, (1718-1795)

MEDIUM  oil on canvas

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

PROVENANCE  Previously in the collection of Adm Barrington-Brooke, Biel, E Lothian. Biel has been disbanded.

GENERAL REMARKS  1/2 length, seated, in a feigned oval.
TITLE Jean Jacques Rousseau, (1711-1778), Philosopher and Moralist

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription


EXHIBITED Edinburgh, R.S.A., Scottish Fine Arts and Print Club Exhibition, 1937 (16). Lent by Mrs Maitland.

GENERAL REMARKS 1/2 length, in a black fur cap and a purple gown trimmed with fur, his right hand raised to his breast. Martin after Allan Ramsay's Jean-Jacques Rousseau, 29.5" x 25.5" (74.9cm x 64.8cm), National Gallery of Scotland, Edinburgh. Martin also engraved Rousseau after Ramsay, and exhibited the mezzotint at the Society of Artists in 1766, (262). See pl. 10. A Rousseau engraving, 13.5" x 11" (34.3cm x 28cm) was exhibited at the Scottish Fine Arts and Print Club Exhibition of 1937 (17). Lent by Mr Sanderson.
TITLE  George Fraser, 14th Lord Saltoun, (1720 -1781)

MEDIUM  oil on canvas

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

INSCRIPTION  "George Fraser/Lord Saltoun/1751", top right corner. The 1751 refers to his accession as Lord. "By Martin", left lower corner and added at a later date.

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, standing. In a feigned oval.
TITLE  Self Portrait, (1737-1797), Portrait Painter

MEDIUM  oil on canvas

SIZE  19.5" x 15.5" (49.5cm x 39.4cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Descended through family ownership to the Royal Scottish Academy. The Misses Bryce gift (RSA), 1869. RSA gave it to the National Gallery in 1910.

PRESENT OWNER  National Gallery of Scotland, 569.


GENERAL REMARKS  Head and shoulders, he is wearing a black coat, crimson waistcoat and loose white shirt, c. 1760. See pl. 1. Martin painted a replica of this portrait and presented it to his master Allan Ramsay in the possession of whose descendants it remained until sold with part of Lord Murray's Collection. For the other self portrait see David Martin, cat no. 208.
TITLE  Mary Semple, (d.1768), daughter of Rev. Samuel Semple and wife of John Swinton of Swinton (m. 1722)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  ½ length, seated with her left arm resting on the edge of her chair, wearing a white fichu and gown heavily embellished with lace and a white cap. See pl. 124.

CONDITION  Unfinished and in need of a clean.
Plate 124: Mary Semple, (d. 1768), 30'' x 25'' (76.2cm x 63.5cm), Private Collection.
TITLE  Portrait of Sir John Sinclair

MEDIUM  oil on canvas

SIZE  51" x 40.5" (129.5cm x 102.8cm)
TITLE Elizabeth Rutherford, wife of Andrew 12th Lord Sinclair, and her son Charles, later 13th Lord Sinclair

MEDIUM oil on canvas

SIZE 47" x 37" (119.4cm x 94cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS Full length of Elizabeth, seated holding the child in a landscape. Elizabeth is wearing a white gown in the French style, heavily adorned with lace; whilst Charles is dressed in a pink gown with a blue sash. Previously the portrait was attributed to Ramsay due to an attached plaque on the frame indicating Ramsay was the artist. I believe Martin painted at least the greater part of the portrait, c. 1770's, and that Elizabeth's right hand which is oversized and clumsy was added at a later date.
TITLE  John Campbell, Lord Stonefield, Lord of Session

MEDIUM  oil on canvas

SIZE  28.5" x 24" (72.4cm x 61cm)


GENERAL REMARKS  1/2 length seated, three quarters facing left, wearing the robes of a Lord of Session. See pl. 125.
Plate 125: John Campbell, Lord Stonefield, 28.5" x 24" (72.4cm x 61cm), Collection Unknown.
TITLE  "Study of Two Children"

MEDIUM  oil on canvas

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

DATE  Not dated


GENERAL REMARKS  Two 3/4 length children standing holding a basket of fruit.
TITLE Lord President, Sir Ilay Campbell, Lord Succoth, 1st Bt., (1734-1823)

MEDIUM oil on canvas

SIZE 30" x 25.25" (76.2cm x 64.1cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER Private Collection

GENERAL REMARKS 1/2 length seated, in judicial robes with papers in his hands. This portrait and that of Susan Mary Murray, cat no. 217, are believed to have been marriage portraits, c. 1765.

CONDITION Very poor, has been fired and damaged.
TITLE  Miss Gray of Teassis

MEDIUM  oil on canvas

SIZE  48" x 38" (122cm x 96.6cm)

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Sold at Dowell's, 7/8/1953, Lot 140.

GENERAL REMARKS  3/4 length, wearing a dress bedecked with bows, a fichu and a bonnet ornamented with a bow. Seated at a desk her right hand holding a quill whilst her left hand rests on the writing paper. In a classical interior with swags. Through the window on her right is a parkland scene. This portrait is the same as that of Viscountess Glenorchy, see cat no. 164, for the explanation.
TITLE  Robert Hunter of Thurston, 2nd Laird of Thurston, (1737-1810)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Formerly at Thurston

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, standing with his left hand resting on top of a walking stick. He is wearing a rust coloured coat and matching waistcoat, with a white shirt and jabot. He is bewigged. Margaret Elizabeth Hunter, his daughter, is cat no. 74.

CONDITION  Good

Plate 126: Robert Hunter of Thurston, 2nd Laird of Thurston. Details as above.
TITLE Mr Trotter, (b. 1724)

MEDIUM oil on canvas

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

PROVENANCE W K Trotterstead of Ballindean House. Mr Trotter and his wife Mrs Trotter, (cat no. 255) were sold as a pair at Christies, Naval Pictures sale, 15th March 1929, Lot 35. Ehrich Galleries, New York, 1933. Insull Sale, American Art Association, New York, 4-7, November, 1936, Lot 868.


GENERAL REMARKS 1/2 length, seated, wearing a mulberry coat and waistcoat with frills at the neck and lace cuffs at the wrists, sporting a powdered wig tie. See pl. 127. The partner to this portrait is, Mrs Charlotte Trotter, cat no. 255.
Plate 127: Mr Trotter, (b. 1724), 30" x 25" (76.2cm x 63.5cm), Collection Unknown.
TITLE  Mrs Charlotte Trotter

MEDIUM  oil on canvas

SIZE  29.75" x 24.5" (75.5cm x 62.3cm)

PROVENANCE  W K Trotterstead of Ballindean House. This portrait and that of her husband, Mr Trotter, were sold as a pair at Christies, Naval Pictures sale, 15th March 1929, Lot 35. Mrs Trotter was also sold on 2nd April 1931, in New York, for $450. Ehrich Galleries, New York, 1933. Insull Sale American Art Association, New York, 4-7, November, 1936, Lot 867.


GENERAL REMARKS  1/2 length looking left to right, wearing a peacock green dress decorated with pearls, and an olive green scarf, her right hand resting on a pedestal. See pl. 128. Companion piece to her husband, Mr Trotter, cat no. 254.
Plate 128: Mrs Trotter, 29.75" x 24.5" (75.5cm x 62.3cm), Collection Unknown.
TITLE Elizabeth and Thomas Trower, (aged 5 and 4 respectively)

MEDIUM oil on canvas

SIZE 55" x 43" (139.5cm x 109cm)


GENERAL REMARKS Full length standing in a landscape with their pet dog, one wearing a white dress and lace cap, the other a golden yellow dress, both with blue satin ribbons.
TITLE  Sir Harry Moncreiff Wellwood of Tulliebole, (1750-1827)

MEDIUM  oil on canvas

GENERAL REMARKS The portrait is believed to have been painted before 1780. In 1785 Moncreiff was appointed Moderator of the General Assembly and appointed Chaplain to the Prince of Wales. In 1793 he was appointed Chaplain to King George III.

In 1772 Sir Harry married Susan Barclay, daughter of James Robertson Barclay of Keavil. The portrait of his wife, Lady Susan Moncreiff, is cat no. 46.
TITLE "Unknown Officer"

MEDIUM oil on canvas

SIZE 30" x 26" (76.2cm x 66cm)

PRESENT OWNER F S Holmes, Jr., Hyattsville. Md.

GENERAL REMARKS Head and shoulders. In uniform, black wig bag evident. See pl. 129.
Plate 129: "Unknown Officer", 30" x 26" (76.2cm x 66cm), F S Holmes, Jr., Hyattsville, Md.
TITLE  Unknown Sitter

MEDIUM  oil on canvas

SIZE  31.5" x 25.5" (80cm x 64.8cm)

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated, wearing a red and blue military uniform.
TITLE Untitled Woman

MEDIUM oil on canvas

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

PROVENANCE Sold by J Kent Richardson to Kenneth Sanderson.

GENERAL REMARKS 1/2 length, seated at a desk, her right hand holding open a book.
TITLE "Untitled Woman"

MEDIUM oil on canvas


GENERAL REMARKS 1/2 length, seated, facing three quarters to left.
TITLE  John Fitzpatrick, Earl of Upper Ossary

MEDIUM  oil on canvas

SIZE  25.75" x 21.75" (64.3cm x 55.2cm)

DATE  1787

INSCRIPTION  "John Fitzpatrick/Earl of Upper Ossary/1787", right top corner


GENERAL REMARKS  1/2 length in robes.
TITLE Hugh, Lord Warkworth, later second Duke of Northumberland

MEDIUM oil on canvas

SIZE 49.5" x 39.5" (125.6cm x 101.3cm)

PRESENT OWNER Private Collection

GENERAL REMARKS Previously attributed to Nathaniel Dance, now attributed to David Martin by the owners.
TITLE  Mr Watson and his daughter, Sarah

MEDIUM  oil on canvas

SIZE  35.5" x 27.75" (90.1cm x 70.5cm)

DATE  Not dated

SIGNED  Not signed

PROVENANCE  This portrait and that of Mrs Watson, his wife, have descended through the family from Jane Bigsby (nee Watson) sister of Sarah Watson. Sold as a pair, Sothebys, Seventeenth, Eighteenth and Nineteenth Century British Paintings, 6/7/1983, Lot 239, illus b/w 239.


GENERAL REMARKS  1/2 lengths, seated, he wears a dark blue coat and his daughter seated on his lap wears a white dress and holds a violin. c. 1795. Watson was High Sheriff of Edinburgh. Companion piece to, Mrs Watson, cat no. 107.
TITLE  Rev Alexander Webster, D.D., (1707-1784)

MEDIUM  oil on canvas

SIZE  61" x 89.5" (155cm x 227cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Phillips, Fine British Paintings, 12/12/1989, Lot 43, illus, b/w 43.


GENERAL REMARKS  Full length seated in his study, an Act on the table. Visible pentimenti shows Webster's legs should have been further to the left in the painting.

Alexander Webster was appointed chaplain to Frederick, Prince of Wales in 1748, and Moderator of the Assembly in 1753. He also became Dean of the Royal Chapel. In 1755 he drew up an 'account of the people', producing in effect the first Scottish census. He was responsible for numerous publications on social issues. For another portrait of Webster by Martin see cat no. 266.

CONDITION  Good
TITLE Rev Alexander Webster, (1707-1784), Moderator of the General Assembly

MEDIUM oil on canvas

SIZE 15.06" x 11.06" (38.2cm x 28.1cm)

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Purchased in 1913 by the Present Owner

PRESENT OWNER Scottish National Portrait Gallery, PG 812


EXHIBITED Edinburgh, SNPG, Scottish Literary Personalities of the Eighteenth Century, 1951.

GENERAL REMARKS Full length, seated in an interior, wearing a black outfit. For the larger version of this portrait see cat no. 265.

CONDITION Paint starting to flake off.
TITLE Jean Home of Wedderburn, (1734-1812)

MEDIUM oil on canvas

SIZE 27" x 22" (69cm x 56cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER The Paxton Trust, Paxton House

GENERAL REMARKS Companion to Margaret Home of Wedderburn, cat no. 268.

CONDITION Conserved in 1993.
TITLE Margaret Home of Wedderburn, (b.1738)

MEDIUM oil on canvas

SIZE 27" x 22" (69cm x 54cm)

DATE Not dated

SIGNED Not signed

PROVENANCE Family ownership

PRESENT OWNER The Paxton Trust, Paxton House

GENERAL REMARKS Companion piece to Jean Home of Wedderburn, cat no. 267.

CONDITION Conserved in 1993.
TITLE  James Wemyss, Esq., M.P., (1728-1786)

MEDIUM  oil on canvas

SIZE  30" x 25.25" (76.2cm x 64.1cm)

INSCRIPTION  "James Wemyss Esqr." left lower corner

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length seated.
TITLE  Mrs Ralph Willett

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Christies, British Paintings of the Seventeenth, Eighteenth and Nineteenth Centuries, 9/2/1990, Lot 118, illus colour 118.


GENERAL REMARKS  1/2 length, seated, wearing a brown dress, with a black shawl, with a lace trimmed bonnet. The sitter is possibly Charlotte Strutt, (1746-1815), the second wife of Ralph Willett, of Dorset and the West Indies; a notable books, prints, drawings and paintings collector.
TITLE Woman

MEDIUM oil on canvas

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

GENERAL REMARKS 1/2 length seated. A Ramsay influence is evident in the style of her dress.
iv) Portraits previously attributed to Martin, now no longer accepted as by the artist, in alphabetical order
TITLE Robert Adam, (1728-1792), Architect

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Formerly at Penicuik, Blair Adam, Batsford Books Ltd.


GENERAL REMARKS 3/4 length seated with folio. This portrait has been attributed to George Willison and more recently to David Martin by James Holloway. The author attributes it to George Willison. Robert Adam is known for revolutionising English architecture and furnishings. His work can be seen at Syon, Kenwood, Osterley and Stowe and in Scotland at Culzean Castle.

CONDITION Good
TITLE  William Steuart of Ballechin
MEDIUM  oil on canvas
SIZE  48.75" x 39.25" (124cm x 99.5cm)
DATE  Not dated
SIGNED  Not signed
INSCRIPTION  No inscription
PRESENT OWNER  Private Collection

GENERAL REMARKS  3/4 length standing in an interior, cane in his left hand, window and drapery behind. William may have been a son of Charles Steuart of Ballechin who died in 1764. Attributed to Martin by James Holloway, SNPG. The author does not attribute it to Martin on stylistic grounds.
TITLE  Emelia Stuart Belcher, (d. 1807), wife of Thomas Belcher

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated. Attributed to Martin in the National Gallery of Scotland archive. The author does not accept this attribution for stylistic reasons.
TITLE  Mary Boyack, (Mrs John Martin), mother of David Martin

MEDIUM  oil on canvas

PROVENANCE  Anon sale, Edinburgh, by Lyon and Turnbull, 4th Nov, 1950, (44). Thought at that time to be a replica.


EXHIBITED  A portrait entitled The artist's mother appeared in the R.S.A. Exhibition of 1880. It is not known whether the exhibited portrait was the original portrait of Mary Boyack or a replica.

GENERAL REMARKS  1/2 length seated at a table. This portrait is attributed to Martin, although it appears more likely to be a replica of the original.
TITLE  Mary Buchanan, (d. 1818)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Sir Claud Hagart-Alexander of Ballochmyle

GENERAL REMARKS  1/2 length seated, wearing black. Attributed to Martin by previous family members; the author attributes it to the Raeburn School. Mary was a Buchanan of Silverbank (later called Auchentorlie) at Bowling, Dumbartonshire. This portrait is a companion piece to her husband, Alexander Spiers of Elderslie, whom she married in 1755, cat no. 282.

CONDITION  Good
TITLE Archibald Campbell, eldest son of Lord Stonefield, died before 1801

MEDIUM oil on canvas

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

DATE 1774

INSCRIPTION "Archibald Campbell/Eldest son of Lord Stonefield", left lower corner, and on the reverse, "1774, aet 23"

PROVENANCE Christies, 12/11/1987, Lot 600.

PRESENT OWNER Private Collection


GENERAL REMARKS 1/2 length seated in an interior, classical swag and column in the background. Previously attributed to Martin; the author does not accept this attribution due to the manner and the portrayal of the facial features of the sitter.
TITLE  Colonel Colin Campbell, 6th son of Lord Stonefield
MEDIUM  oil on canvas
SIZE  30" x 25" (76.2cm x 63.5cm)
INSCRIPTION  "Colonel Colin Campbell/Son of Lord Stonefield", left lower corner
PROVENANCE  Family ownership
PRESENT OWNER  Private Collection
GENERAL REMARKS  1/2 length in military uniform. Attributed to Martin; the author does not accept this attribution on stylistic grounds. Colin Campbell married in 1787 and Martin did paint his wife Elizabeth and their son John, cat no. 129.
TITLE Captain Valentine Chisholm

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Drummond Collection

PRESENT OWNER Private Collection


EXHIBITED London, Royal Academy, Loan Exhibition of Scottish Art and Antiquities, 1931, (1194).

GENERAL REMARKS 1/2 length to front, head turned, looking right, wearing a bonnet and uniform of 42nd Highlanders, with broadsword held in the crook of his left arm. Attributed to Martin; the author does not accept this attribution for stylistic reasons.
TITLE  Portrait of an Old Lady (Quakeress?) possibly Frances Clark

MEDIUM  oil on canvas

PRESENT OWNER  Oxenden Collection

GENERAL REMARKS  1/2 length, wearing a plain dress and lace cap, hold a book in her right hand. In a feigned oval. Has been attributed to David Martin, Allan Ramsay and Henry Raeburn in turn. The author does not accept the attribution to any of these artists.
TITLE  General Robert Clerk, (1723-1767), probably the 2nd son of John Clerk of Listonsheils and Spittal

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  Previously attributed to Martin but the author attributes it to George Willison. This portrait and that of Robert Adam, cat no. 272, have the same characteristics and I believe they were painted at the same time and by the same artist. Both portraits were originally owned by the above Private Collection.

CONDITION  There has been some paint loss and small white patches are appearing.
282.

TITLE Alexander Spiers of Elderslie, (1714-1792), a Glasgow "Tobacco Baron"

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PROVENANCE Family ownership

PRESENT OWNER Sir Claud Hagart-Alexander of Ballochmyle

GENERAL REMARKS Head and shoulders, seated wearing a brown coat and waistcoat with a white shirt. Attributed to Martin by the family. The author attributes the portrait to the Raeburn School. Companion piece to his wife, Mary Buchanan, cat no. 276.

CONDITION Good
TITLE  Robert Cunninghame Graham of Gartmore, (d. 1797), Poet and Politician

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection


GENERAL REMARKS  3/4 length standing in front of a bust of Fox with an Act of Parliament on the table. Another version was given to the Scottish National Portrait Gallery, PG 885, see cat no. 157.
TITLE 1st Earl Gray

MEDIUM oil on canvas

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

PROVENANCE Fallodon

PRESENT OWNER Howick Grange

GENERAL REMARKS 1/2 length, seated, right hand tucked into his jacket and left hand holding a book, c. 1770's. Attributed to Martin by Ellis K Waterhouse; the author does not agree with this attribution on stylistic grounds.
TITLE  Grizzel. As Hebe

MEDIUM  oil on canvas

SIZE  29.5" x 25" (75cm x 63.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "Grizzel, Daughter of the/2nd President Dundas." left upper corner

PRESENT OWNER  Private collection

GENERAL REMARKS  1/2 length, portrait of one of the daughters of the second President Dundas and wife of Adam Colt. Previously attributed to Martin, recently attributed to Benjamin West, by staff at the National Portrait Gallery in London. See pl. 130.

CONDITION  Good
Plate 130: Grizzel, As Hebe, 29.5" x 25" (75cm x 63.5cm), Private Collection.
TITLE  Dr James Johnstone, M.D., (1730-1802)

MEDIUM  oil on canvas

SIZE  30" x 25.25" (76.2cm x 64.1cm)

DATE  c.1788/9 (see General Remarks below)


GENERAL REMARKS  1/2 length, Johnstone holding a document entitled,"The State of The General Infirmary at Worcester from Midsummer 1788 to Midsummer 1779". Attributed to Martin; the author does not accept this attribution. Dr James Johnstone, M.P., of Galabank and Worcester was the son of John Johnstone of Galabank and Anna Ralston. Dr Johnstone married Hannah Crane, of Kidderminster.
TITLE  Portrait of William Jones (d.1805) and his wife Elizabeth, (1729-1787), daughter of Lady Rachel Morgan

MEDIUM  oil on canvas

SIZE  39" x 48" (99cm x 121.9cm)

DATE  1771

SIGNED  Not signed

INSCRIPTION  "W. Jones, Esq.,/Elizabeth/1771", lower left corner

PROVENANCE  Known to be at the Lady Laver Art Gallery in 1928; it was later sold from the gallery in the late 1950's

LITERATURE  Documented in the catalogue of the works of art at the Lady Lever Art Gallery by R.R. Tatlock, 1928.

GENERAL REMARKS  Two 3/4 length figures, standing; the gentleman wearing a dark blue coat with red collar and lace cuffs, a crimson waistcoat trimmed with gold braid and a white cravat. The lady is wearing a greyish pink dress with flounced lace cuffs. A green parrot perches on her left hand. The 1st Lord Leverhulme bought the painting prior to 1928 as a Reynolds. R. R. Tatlock attributed the double portrait to Martin; the author does not agree with that attribution on stylistic grounds.
TITLE  Henry, 3rd Marquis of Lansdowne

MEDIUM  oil on canvas

SIZE  55" x 44" (139.7cm x 111.8cm)

PROVENANCE  Christies, Old Pictures, incorporating pictures from Admiral Bainbridge, 23/11/1928, Lot 93.


GENERAL REMARKS  1/2 length seated in black academic gown with a book. Attributed to Martin; the author does not accept this attribution. Accepting that the sitter is the 3rd Marquis of Lansdowne, born 1780 and died 1863, then Martin certainly did not paint the portrait as it illustrates a man in his early twenties and Martin died in 1797.
TITLE  "Mr Marjoribanks" of Hallyards and Lees, (1735-1815)

MEDIUM  oil on canvas

SIZE  89" x 59.5" (226.1cm x 150.1cm)

PROVENANCE  W G Blaikie Murdoch Bequest, 1935.

GENERAL REMARKS  Full length, standing in parkland. Previously attributed to Martin, an attribution this author does not accept.
TITLE "Probably David 2nd Earl of Mansfield, (1726-1796)"
Diplomatist and Statesman

MEDIUM oil on canvas

SIZE 37" x 29" (94cm x 73.7cm)

PRESENT OWNER Private Collection

LITERATURE Kilmurray E, Dictionary of British Portraiture, Vol II;
Later Georgians and Early Victorians, Historical Figures born Between

GENERAL REMARKS 1/2 length seated, holding a book. Black wig bag evident. Attributed to Martin; the author does not accept this attribution. In the manner of Battoni.
TITLE  Margaret Wemyss, Countess of Moray, (d. 1779)

MEDIUM  oil on canvas

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

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, wearing a feathered hat. Previously attributed to Allan Ramsay by Alistair Smart. Despite the portrait appearing in the Scottish National Portrait Gallery David Martin archive the author agrees with the Ramsay attribution.
TITLE Amelia Murray, daughter of 5th Viscount Stormont, m. 1720 Sir Alexander Lindsay of Evelick, (d. 1774)

MEDIUM oil on canvas

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

DATE Not dated

SIGNED Not signed

INSCRIPTION No inscription

PRESENT OWNER Private Collection


GENERAL REMARKS 1/2 length, seated, wearing deep blue/ black dress, with lace cuffs, and a bonnet of the same colouring. It is likely that this portrait was painted c. 1768. A portrait of Amelia, Ramsay's mother-in-law, painted in 1768 is at Chevening, Kent. It seems likely that Ramsay painted Amelia more than once. Although Martin did paint members of the Lindsay family, for example, Captain Sir John Lindsay, cat no. 194, the author did not detect any revealing Martin characteristics in Amelia's portrait.

Amelia is buried in the Chapel Royal, Holyrood.

CONDITION Good, although it is dirty.
TITLE  Capt. The Hon. Charles Napier, R.N., (1731-1807)

MEDIUM  oil on canvas

SIZE  28.5" x 23.25" (72.4cm x 59cm)

DATED  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription


EXHIBITED  London Naval Shipping and Fisheries Exhibition in 1906.

GENERAL REMARKS  Attributed to David Martin, the author believes the portrait was painted by Lemuel Abbott, (c. 1760-1802). 1/2 length in uniform on board ship, holding a telescope. Charles Napier of Merchiston Hall, Stirling, was the second son of Francis Scott, 6th Lord Napier. Charles married Grizzelin, daughter of Sir John Warrender of Lochend in 1763 and second married Christian, daughter of Gabriel Hamilton of Westburn, County of Lanark, in 1777.
TITLE  Laurence Oliphant, (1768-1819)
MEDIUM  oil on canvas
SIZE  36.25" x 28.25" (92cm x 72cm)
DATE  Not dated
SIGNED  Not signed
INSCRIPTION  No inscription
PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length standing in a landscape holding a sports gun. Attributed to David Martin by James Holloway, SNPG. The author does not agree with this attribution on stylistic grounds.
TITLE  The Prophet

MEDIUM  oil on canvas

SIZE  36" x 27" (91.4cm x 68.5cm)

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  "David Martin 1770" lower left corner. This inscription was added at a later date.

PRESENT OWNER  Private Collection

EXHIBITED  Perth, 1951, (12).

GENERAL REMARKS  Head and shoulders.

CONDITION  Good
TITLE  Catherine Le Blanc - Lady Purves

MEDIUM  oil on canvas

DATE  1761, according to the National Gallery of Scotland.

PRESENT OWNER  Property of John E Wulbern (Delafield and Delafield, 45 Wall Street, New York City)

GENERAL REMARKS  1/2 length, standing.  Ramsay school.
TITLE  Robert Ramsay

MEDIUM  oil on canvas

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

PRESENT OWNER  Private collection

GENERAL REMARKS  1/2 length. Attributed to Martin; the author does not agree with this attribution on stylistic grounds.
TITLE  Alexander Keith of Ravelstone, (1705-1792)

MEDIUM  oil on canvas

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

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PROVENANCE  Family ownership

PRESENT OWNER  Private Collection

GENERAL REMARKS  1/2 length, seated, wearing a brown coat with a rust waistcoat and grey wig. This portrait despite the plaque attached to the frame declaring it to be by Martin the author believes is by Ramsay. The other two versions of the portrait; cat nos. 238 and 239 are by Martin after the original Ramsay portrait.

CONDITION  Good. The painting needs cleaning.
TITLE  Thomas Stewart, 2nd son of Dalguise, (d. 1793)

MEDIUM  oil on canvas

SIZE  92" x 58" (224.6cm x 147.3cm)

PRESENT OWNER  Private Collection

GENERAL REMARKS  Full length, in the uniform of the Atholl Highlanders. Attributed to Martin; the author does not agree with the attribution for stylistic reasons.
TITLE  Alexander Udny of Udny
MEDIUM  oil on canvas
SIZE  29" x 24" (73.7cm x 61cm)
DATE  1757
SIGNED  "Martin AMRA (indecipherable) Pinxit 1757" right 2/3 way down
INSCRIPTION  No inscription
PROVENANCE  Family ownership
PRESENT OWNER  Private Collection
GENERAL REMARKS  3/4 length seated, wearing a red velvet coat and full white wig; his right hand and arm resting on a table. The sitter is looking at the artist.
CONDITION  Good
TITLE  Unidentified Man in a Red Coat

MEDIUM  oil on canvas

DATE  Not dated

SIGNED  Not signed

INSCRIPTION  No inscription

PRESENT OWNER  James P Kerr, 1025 Connecticut Ave., Washington 6 DC


GENERAL REMARKS  1/2 length, seated, wearing a red coat. The portrait was bought by Kerr labelled Raeburn, which it is not and the article in Country Life suggested the artist might be Martin; the author does not agree with the Martin attribution.
TITLE  Unknown Man

MEDIUM  oil on canvas

DATE  "1759" left lower corner

PROVENANCE  Christies, Pictures by Old Masters, 5/6/1936, Lot 91.

LITERATURE  Christies, Pictures by Old Masters, catalogue, Wm Clowes & Sons Ltd., London, 1936, p.16.

GENERAL REMARKS  3/4 length seated, wearing a gray coat and waistcoat, with papers on a table beside him. Catalogued as by N Dance, R.A., later thought to be by Martin, according to the National Portrait Gallery in London. The author does not attribute the portrait to Martin.
TITTE Sir Charles Preston of Valleyfield, 5th Bt., (c.1735-1800)

MEDIUM oil on canvas

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

PROVENANCE Colonel R Campbell-Preston, Ardchatton Priory, 1964.

GENERAL REMARKS 1/2 length seated, wears military uniform, cane in his left hand. Attributed to Martin; the author does not agree with the attribution on stylistic grounds.
TITLE  George Bell Esq., of Woodhouselees, (Dumfriesshire)

MEDIUM  oil on canvas

SIZE  35" x 27" (89cm x 68.6cm)

PROVENANCE  Christies, Pictures by Old Masters And Early English Portraits, 20/5/1927, Lot 94.


GENERAL REMARKS  1/2 length, seated, wearing a dark coat with striped waistcoat and a white stock. Bell states; "It may be mentioned as a curious fact that when Raeburn was requested to make a copy of Martin's picture, he confidently maintained that he had himself been the author of the original, and only confessed his mistake, and that reluctantly, when indisputable proof had been advanced."
TITLE  Young Man

MEDIUM  oil on canvas

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

PROVENANCE  Christies, Pictures and Drawings of the late Sir Walter Armstrong, 14/3/1924, Lot 83.

LITERATURE  Christies, Pictures and Drawings of the late Sir Walter Armstrong, catalogue, Wm Clowes & Sons Ltd., London, 1924, p.12.

GENERAL REMARKS  1/2 length, seated, wearing a red coat, yellow waistcoat and white stock, holding a letter. Attributed to Martin; the author does not agree with that attribution.
APPENDIX A - FAMILY TREE

Andrew Martin
(Made a Burgess of Dundee, 1645)

| George Martin
(Schoolmaster, Liff)
|

John Martin
(1701-1772)

m. 1) Alison Simson on 25th August 1728

Elizabeth
(Bap 2nd June 1706)

Charles
(Bap Aug 1729)

James
(b.July 1731)

Anne
(Bap Aug 1732)

John
(1734-1796)

m. 2) Mary Boyack on 23rd June 1735

DAVID
(1737-1797)

m. Anne Hill
in 1771; Anne
died 1775

3 children
all died in
infancy

Ellis
(1738-1816)

Samuel
(1740-1829)

Margaret
(b.1742)

Mary
(b.1744)

m. Elizabeth Kerr
(b.1751)

m. Elizabeth Lawson
(1741-1818) in
1768

12 children
8 children
APPENDIX B - JOHN MARTIN'S DEATH CERTIFICATE

Extract of an entry in an OLD PAROCHIAL REGISTER

Registration of Births, Deaths and Marriages (Scotland) Act 1965, S.47

Parish of Anstruther Easter County of Fife

Register of Deaths & Burials in Anstruther Easter

1772

Nov. 15 Mr. John Martin Schoolmaster Aged 73 years of a

18 fever. He was 46 years ½ School-master in the

place

The above particulars are extracted from a Register of Deaths & Burials

Given under the Seal of the General Register Office, New Register House, Edinburgh on 31st March 1993

The above particulars incorporate any subsequent corrections or amendments to the original entry made

with the authority of the Registrar General.

Warning

It is an offence under section 52.5 of the Registration of Births, Deaths and Marriages (Scotland) Act 1965

for any person to deal in genuine or false or reproduction of this extract which has not been made by the

General Register Office and authenticated by the Seal of that Office.

Any person who falsifies or forges any of the particulars on this extract or knowingly uses, gives, or sells as

genuine any false or forged extract, shall be prosecuted under section 59.1 of the said Act.

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APPENDIX C - DAVID MARTIN'S DEATH CERTIFICATE

Extract of an entry in an OLD PAROCHIAL REGISTER
Registration of Births, Deaths and Marriages (Scotland) Act 1965, S.47

Parish of Leith South County of Edinburgh Midlothian

December 1797 & January 1798

Martin David Martin Engr, aged 60 years died in Edin. on the 30th December 1797, and was buried up on the 8th January 1798 in the Middleness South side of the church 6 spaces north from the East corner of Rob't Kerr Marcht in Leith headstone.

The above particulars are extracted from a Register of Deaths and Burials given under the Seal of the General Register Office, New Register House, Edinburgh on the 9th September 1894.

Warning: It is an offence under Section 65A of the Registration of Births, Deaths and Marriages (Scotland) Act 1965 for any person to falsify or alter an extract or reproduction of this extract which has not been made at the General Register Office and authenticated by the Seal of that Office.

Any person who falsifies or alters an entry in the above particulars on the above Register is guilty of an offence and may be charged with an offence under section 65A of the said Act.

RXO14(T) 689

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Appendix D - Extract of Sale 1799

The following four pages have been amalgamated from, "The property of the Late David Martin Esquire, Portrait Painter to His Royal Highness The Prince of Wales." The property was auctioned on Monday 14th January 1799 and for the succeeding twenty days at Mr Martin's house, No 4 St James's Square. Catalogues were published; one of which survives today in the Scottish Records Office; GD1/628/58.

Summary of the Sale:

14th Day Nos 149-182 Paintings and Sketches by Martin
15th Day Nos 260-280 Paintings and Sketches by Martin
16th Day Nos 391-408 Paintings and Sketches by Martin
19th Day Nos 664-682 Engraved Copperplates Etc

The information provided here pertains to Martin's works but much that was sold in the sale related to Martin's other interests; books, boats and bows and arrows.
## Extract of Sale 1799

14th Day Nos 149-182  Paintings and Sketches by Martin

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Height</th>
<th>Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>149.</td>
<td>A portrait, full length, of a lady playing on a mandoline</td>
<td>7 9 4 10</td>
<td></td>
</tr>
<tr>
<td>150.</td>
<td>A small sketch, Dr Webster</td>
<td>1 3 0 11</td>
<td></td>
</tr>
<tr>
<td>151.</td>
<td>A do., an officer, full length, leaning on a mortar</td>
<td>1 6 1 1</td>
<td></td>
</tr>
<tr>
<td>152.</td>
<td>A do., two ladies, painting and music</td>
<td>1 7.5 1 3</td>
<td></td>
</tr>
<tr>
<td>153.</td>
<td>A portrait, a boy building a castle of cards, juvenile</td>
<td>2 2 1 10</td>
<td></td>
</tr>
<tr>
<td>154.</td>
<td>A do., a gentleman in blue velvet</td>
<td>4 2 3 4</td>
<td></td>
</tr>
<tr>
<td>155.</td>
<td>A do., a lady with a dog</td>
<td>3 1 2 3</td>
<td></td>
</tr>
<tr>
<td>156.</td>
<td>A do., a young lady</td>
<td>2 6 2 1</td>
<td></td>
</tr>
<tr>
<td>157.</td>
<td>A do., a lady, girl, and dog</td>
<td>4 3 4 11</td>
<td></td>
</tr>
<tr>
<td>158.</td>
<td>A do., a lady, with festoon and basket of flowers</td>
<td>2 11 2 3</td>
<td></td>
</tr>
<tr>
<td>159.</td>
<td>A do., a lady</td>
<td>2 6 2 1</td>
<td></td>
</tr>
<tr>
<td>160.</td>
<td>A do., a lady and dog</td>
<td>3 0 2 6</td>
<td></td>
</tr>
<tr>
<td>161.</td>
<td>A do., a lady with a locket</td>
<td>2 6 2 1</td>
<td></td>
</tr>
<tr>
<td>162.</td>
<td>A do., Mr Fennel the player</td>
<td>3 1 2 4</td>
<td></td>
</tr>
<tr>
<td>163.</td>
<td>A do., a young lady</td>
<td>2 6 2 1</td>
<td></td>
</tr>
<tr>
<td>164.</td>
<td>A do., a family piece; father, mother and child</td>
<td>4 2 3 4</td>
<td></td>
</tr>
<tr>
<td>165.</td>
<td>A do., Dr Boyd, author of Justice of Peace, etc.</td>
<td>3 0 2 4</td>
<td></td>
</tr>
<tr>
<td>166.</td>
<td>A do., a lady</td>
<td>2 6 2 1</td>
<td></td>
</tr>
<tr>
<td>167.</td>
<td>A do., a peer in his robes</td>
<td>4 2 3 4</td>
<td></td>
</tr>
<tr>
<td>168.</td>
<td>A do., copy from Colonel Wemyss's picture</td>
<td>3 0 2 3</td>
<td></td>
</tr>
<tr>
<td>169.</td>
<td>A do., Queen Mary, beautifully execute in a handsome carved and gilt frame</td>
<td>3 1 2 6</td>
<td></td>
</tr>
<tr>
<td>170.</td>
<td>A do., a lady</td>
<td>2 6 2 1</td>
<td></td>
</tr>
<tr>
<td>171.</td>
<td>A do., a lady, 2 children, and a lamb</td>
<td>3 4 2 11</td>
<td></td>
</tr>
<tr>
<td>172.</td>
<td>A sketch, 2 ladies in the character of shepherdesses</td>
<td>1 4 1 6</td>
<td></td>
</tr>
<tr>
<td>173.</td>
<td>A portrait, the Rev. Mr. Trail, in carved and gilt frame</td>
<td>3 0 2 6</td>
<td></td>
</tr>
</tbody>
</table>
Extract of Sale 1799

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Height</th>
<th>Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>174.</td>
<td>A do., 2 archers, the one in Scottish, the other in Spanish dress</td>
<td>4 1</td>
<td>3 4</td>
</tr>
<tr>
<td>175.</td>
<td>A do., a young gentleman</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>176.</td>
<td>A do., a lady, with dove</td>
<td>2 5</td>
<td>2 1</td>
</tr>
<tr>
<td>177.</td>
<td>A portrait, a gentleman</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>178.</td>
<td>A do., do. in study</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>179.</td>
<td>A sketch, small full length female recluse</td>
<td>1 0</td>
<td>10 0</td>
</tr>
<tr>
<td>180.</td>
<td>A do., a lady, 2 pigeons and basket</td>
<td>1 2</td>
<td>1 0</td>
</tr>
<tr>
<td>181.</td>
<td>Narcissus</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>182.</td>
<td>Rinaldo and Armida, from Tasso's Jerusalem companion to the last</td>
<td>2 6</td>
<td>2 1</td>
</tr>
</tbody>
</table>

15th Day Nos 260-280 Paintings and Sketches by Martin

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Height</th>
<th>Width</th>
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</thead>
<tbody>
<tr>
<td>260.</td>
<td>A portrait, a lady</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>261.</td>
<td>A do. a lady and child</td>
<td>4 2</td>
<td>3 4</td>
</tr>
<tr>
<td>262.</td>
<td>A do., a lady musing</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>263.</td>
<td>A do., Lord Mansfield, carved and gilt frame</td>
<td>3 0</td>
<td>2 7</td>
</tr>
<tr>
<td>264.</td>
<td>A do., a general officer in uniform</td>
<td>4 2</td>
<td>3 4</td>
</tr>
<tr>
<td>265.</td>
<td>A do., child and parrot</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>266.</td>
<td>A do., royal Scottish thistle from nature</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>267.</td>
<td>A do., lady in white</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>268.</td>
<td>A do., a gentleman</td>
<td>4 2</td>
<td>3 4</td>
</tr>
<tr>
<td>269.</td>
<td>A do., child and drum</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>270.</td>
<td>A do., an officer</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>271.</td>
<td>A sketch, a lady full length</td>
<td>1 2</td>
<td>1 0</td>
</tr>
<tr>
<td>272.</td>
<td>A do., judge in robes</td>
<td>1 2</td>
<td>1 0</td>
</tr>
<tr>
<td>273.</td>
<td>A portrait, a lady in blue</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>274.</td>
<td>A do., Lord Chancellor, small full length, carved and gilt frame</td>
<td>4 10</td>
<td>3 6</td>
</tr>
<tr>
<td>275.</td>
<td>A portrait, a lady in white</td>
<td>2 6</td>
<td>2 1</td>
</tr>
<tr>
<td>276.</td>
<td>A do., a young lady</td>
<td>2 6</td>
<td>2 1</td>
</tr>
</tbody>
</table>

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Extract of Sale 1799

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Height (ft)</th>
<th>Width (in)</th>
</tr>
</thead>
<tbody>
<tr>
<td>277.</td>
<td>A do., a gentleman in red</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>278.</td>
<td>A do., a lady</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>279.</td>
<td>A do., a lady unfinished</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>280.</td>
<td>A do., Lord Stormont, carved and gilt frame</td>
<td>3</td>
<td>10</td>
</tr>
</tbody>
</table>

16th Day Nos 391-408  Paintings and Sketches by Martin

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Height (ft)</th>
<th>Width (in)</th>
</tr>
</thead>
<tbody>
<tr>
<td>391.</td>
<td>A portrait, Principal Robertson - not sold</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>392.</td>
<td>A do., Lady in blue</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>393.</td>
<td>A do., lady not finished</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>394.</td>
<td>A do., head of Mr Pitt</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>395.</td>
<td>A do., Lord Mansfield</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>396.</td>
<td>A do., family piece, not finished - parents and two children</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>397.</td>
<td>A sketch, do. and 1 child</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>398.</td>
<td>A portrait, Professor Fergusson</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>399.</td>
<td>A do., Rousseau</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>400.</td>
<td>A do., gentleman</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>401.</td>
<td>Design for the colours of the Leith Volunteers, carved and gilt frame</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>402.</td>
<td>A portrait, a Scots archer, do. frame</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>403.</td>
<td>A sketch of a gentleman, with an Abyssinian priest</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>404.</td>
<td>A portrait of a gentleman</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>405.</td>
<td>A do., a horse</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>406.</td>
<td>A do., a young lady</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>407.</td>
<td>Sketch, a gentleman in blue, pleading</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>408.</td>
<td>A portrait, a lady</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>
19th Day Nos 664-682 Engraved Copperplates, Etc.

664. Plain copperplates, vis. one 20" x 14", one do. 16" x 11.5", and one do. 8.5" x 7.5"

665. One engraved do. Summer evening, and cattle, etc., 17.5" x 12.5", by Mr Martin after Cuyp

666. One do. Professor Fergusson, 15.5" x 11", supposed by do.

667. One do. ruins of ancient baths, 12.5" x 17.5", by Mr Martin after Gaspar Poussin. N B Taken from painting, Lot 512.

668. One do. Roubiliac, 15" x 10", by Mr Martin.
   N B Taken from portrait, Lot 688.

669. One do. Rousseau, 15.5" x 11", by do. after Ramsay.
   N B Taken from portrait, Lot 399.

670. One do. St Francis, 6.25" x 5.25" supposed by Mr Martin

671. One do. Madonna, 6.75" x 5.25" supposed by Mr Martin

672. One do. do. Lord Bath, 1475" x 9.5" by Mr Martin

673. One do. David Hume, 15.5" x 11.25" by do. after Ramsay

674. One do. Lady Frances Manners, 20" x 14", by do.

675. One do. a lady, 8.5" x 6.25"

676. One do. a gentleman, 12.25" x 8.75"

677. One do. a lady with a mort head, 10.25" x 7.5"

678. One do. the head of an artist, 9.5" x 7.5"
   The last four lots supposed by Mr Martin

679. One copperplate, La Marchela Gabrieli, 6" x 4.5" by Mr Martin after P Batton!

680. One do. Rembrandt, by Mr Martin
   N B There is to be given with the 16 preceding Lots a print of each

681. A wainscot box, containing 22 engraving irons, with handles,
   7 small do. with do., and 12 do. without handles, 8 scrapers with handles, 2 do without handles; a wooden polisher, an ivory handle, 6 rubbers, and 7 small parcels twisted hair.

682. An instrument for teaching perspective.
Appendix E

Uncatalogued Portraits By Martin
- In Alphabetical Order


3) Provost Drummond. SRO GD 24/1/1093/3, SRO GD 24/1/1093/4, and SRO GD 24/1/1903/6.

4) Benjamin Franklin, (1706-1790), American statesman and Scientist. Oil on panel, 11.5" x 8.5" (29.1cm x 22.5cm). See Sellers, C C, *Benjamin Franklin In Portraiture*, Yale University Press, 1962.


8) William Murray, Lord Mansfield, *Uni acquis virtut*, Martin pinxit 1766, sculpsit 1775. SRO GD 24/1/346/7 (10)

9) William Murray, 1st Earl of Mansfield 1776, Lord Chief Justice of the Court of Kings Bench 1756, by Martin 1775, from a painting by him 1770. SRO GD 24/1/346/9 (3).

10) Dr Night, Minister of the City and author of the Harmony of the Gospels. SNPG Martin box file, pocket 1, Typescript of Testament, p.8.


Uncatalogued Portraits by Martin -
Exhibited at the Society of Artists, 1765-1777.

1) A Portrait, half length, exhibited 1765, (81).

2) Portrait of the Head of a Gentleman, exhibited 1766, (93).

3) Portrait of a Lady, exhibited 1767, (100).

4) Portrait of an Officer and his Servant, exhibited 1769, (100).

5) Portrait of a young nobleman in a hunting dress, exhibited 1769, (101).

6) Portrait of a Lady, exhibited 1769, (102).

7) Portrait of a Gentleman, exhibited 1769, (104).


9) Portrait of A Young Lady, exhibited 1769, (106).

10) Portrait of an Officer; whole length, exhibited 1770, (77).

11) Portrait of His Excellency General Paoli, exhibited 1770, (78).

12) Portrait of a Lady, exhibited 1770, (79).

14) Portrait of an Officer, exhibited 1770, (293).


16) Portrait of a Lady, whole length, exhibited 1771, (105).

17) Portrait of a Nobleman, three quarters, exhibited 1771, (106).

18) Portrait of an Officer in aid-de-camp's uniform, exhibited 1771, (107).

19) An old man's head; a study after nature, kitcat, exhibited 1771, (108).

20) Portrait of a Gentleman; half length, exhibited 1771, (109).


22) Portrait of a Gentleman, three quarters, exhibited 1772, (202).

23) A Portrait of the Knight of the Bath; whole length, exhibited 1773, (192).

24) A Portrait of a Lady; whole length, exhibited 1773, (193).


28) A Portrait of the Rev. Mr Herries, exhibited 1773, (197).

29) A Portrait of a Gentleman; three quarters, exhibited 1773, (198).
30) A Portrait of a Gentleman; three quarters, exhibited 1773, (199).

31) A Portrait of a Gentleman; three quarters, exhibited 1773, (200).

32) A Portrait of a Lady; half length, exhibited 1774, (143).

33) A Portrait of a Gentleman; kitcatt, exhibited 1774, (144).

34) A Portrait of a Lady; kitcatt, exhibited 1774, (145).

35) A Portrait of a Gentleman; three quarter, exhibited 1774, (146).

36) A Portrait of a Lady; three quarter, exhibited 1774, (147).


38) The Portrait of a Lady; half length, exhibited 1775, (155).


40) A Family picture; half length, exhibited 1776 (63).

41) Portrait of a Lady; whole length, exhibited 1777, (70).
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(a) Robert Adam File, 2953
(b) 2 box files on Martin

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(b) SA/4; Minute Book of the General Meetings of the Society of Artists of Great Britain.
(c) SA/6/3; [Rough] Minutes of the General Meeting 18th October 1769.
(d) SA/6/4; [Rough] Minutes of the General Meeting of 7th November 1769.
(e) SA/7/1; [Rough] Minutes of the General Meeting of Wednesday 10th January 1770. Rewritten in SA/4.
(f) SA/7/3; [Rough] Minutes of the General Meeting of Tuesday 6th March 1770. Rewritten in SA/4.
(g) SA/8; Society [Rough] Minute Notes of Meetings 1770, 1771, 1772.
(h) SA/9/1; [Rough] Minutes of General Meetings.
(i) SA/18/p.14; Letter Book of the Society of Artists of Great Britain.
(j) SA/39/42; Letter to James Payne, Esq., President of the Society of Artists of Great Britain from David Martin, dated May 23rd 1772 and read out to the Society on 12th June 1772.
(k) SA/46/9; Letter from Mr Martin in Favour of Mr Moor [sic] for his Admission [sic] to the Academy.

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(c) Subscription Book, 1764-72.
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(e) A Register of the Premiums & Bounties Given by the Society Instituted At London For the Encouragement of Arts, Manufactures & Commerce. From the original institution in the
(f) Folio C/27 - contains the drawing Martin entered for the 1759 St Martin's Lane Academy premium competition.

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(b) CC 8/5/18, Commissariat of Edinburgh Consistorial Decreets, Vol 18, 17th February 1785 - 3rd October 1785.
(c) GD 1/628/7 Family Tree.
(d) GD 1/628/34 Martin Geneology.
(e) GD 1/628/47 Letter from John Martin to Samuel Martin.
(f) GD 1/628/58 David Martin Geneological Notes.
(g) GD 24/1/346/7 (9) & (10), and GD 24/1/346/9 (3) & (4) - Inventory of Blair Drummond.
(h) GD 24/1/597; Codicil as to Lord Kames's portrait by Martin.
(i) GD 26/13/766; Letter from Samuel Martin to Lord Balgonie.
(j) GD 26/15/4/3; List of painted portraits at Melvill[e], 1796.
(k) GD 248/982/1; Letter from John Balfour to Lord Findlater.
(l) RD 2/244 Pt I, Register of Deeds; Inventory of Dupplin House.
(m) TD 93/22/1230, correspondence by Samuel Martin to the Earl Mansfield.

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(c) University Minutes Vol IX, November 1784-December 1793.

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