

Edinburgh. Royal Scottish Academy. E
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EXHIBITION

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1863

BY

The Royal Scottish Academy of Painting, Sculpture, and Architecture,

OF

WORKS OF DECEASED AND LIVING SCOTTISH ARTISTS.

OCTOBER 1863.

. . . the Fine Arts, which have so important an influence upon the development of the mind and feeling of a people, and which are so generally taken as a type of the degree and character of that development, that it is on its fragments of Works of Art, come down to us from bygone nations, that we are wont to form our estimate of their civilisation, manners, customs, and religion.

Let us hope that the impulse given to the culture of the Fine Arts in this country, and the daily increasing attention bestowed upon it by the people at large, will not only tend to refine and elevate the national tastes, but will also lead to the production of works, which, if left behind us as memorials of our age, will give to after generations an adequate idea of our advanced state of civilisation.

*Speech of His late Royal Highness, the Prince Consort, on laying the
Foundation Stone of the National Gallery and Royal Academy at Edinburgh,
30th August 1850.*

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ROYAL SCOTTISH ACADEMY

OF

Painting, Sculpture, and Architecture.

1863.

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PREFACE.

THE Exhibition now opened by the Academy originated in a request made to the President and Council to assist in giving a fitting reception to the Members of the National Association for the Advancement of Social Science during their Congress in Edinburgh in the present month.

An Exhibition of the Works of deceased Scottish Artists, and of Exhibited Works of those still living, had long been contemplated by the Academy, and the present seemed a fitting occasion to carry it into effect. They accordingly, with the approval of the general body of the Academy, resolved to endeavour to bring together in the Galleries where they hold their Annual Exhibitions, such a Collection as would in some degree illustrate the progress of Art in Scotland, especially during the present century, as well as indicate its present condition. They resolved that the Galleries should be opened free to the Members of the Social Science Association during the week of the Congress; and that on the Evening of the 12th instant, when the Honourable the Commissioners of the Board of Manufactures are to entertain the Association at a *Conversazione*, the Academy Exhibition should be opened *en suite* with the National Gallery, and placed for the evening at the service of the Honourable Board.

But while the immediate cause of the Exhibition was thus an endeavour to discharge what they felt to be an honourable duty as a public body, to the guests of the City on the occasion referred to, the Council feel that their labours have resulted in something lasting and beneficial to Art in Scotland. The Collection of the Works of Scottish Artists now formed cannot but communicate permanently to the now very numerous lovers of Art—not only among the strangers who are about to visit Edinburgh, but among the citizens generally—much enjoyment, as well as information of an important nature, new to many, and interesting to all. The Exhibition, they may safely aver, exceeds in interesting material, all others which have ever been brought under the notice of a Scottish public; it is rich in noble works of some of the eminent fathers of Scottish Art, and of some younger men, who, although removed by death in early manhood, have left behind them such monuments of genius as are calculated to enshrine them in the grateful appreciation of their countrymen. To the rising generation of Scottish Artists, the Collection contains many works

calculated to convey the highest instruction, as well as to excite a worthy ambition, and devoted emulation.

In forming the Collection, the Council have been most zealously and liberally seconded by the Noblemen and Gentlemen to whom they have applied for the use of a portion of the Art Treasures which adorn their residences. Although restricting their applications, with a few notable exceptions, to Collectors in and around Edinburgh, the offers of Fine Works have been so numerous as to oblige them to decline many which would have done honour to the Collection. To all who have so contributed to the public gratification and advancement in the knowledge of Art, the President and Council now beg to tender their warmest acknowledgments and thanks.

It is with profound gratitude that the Council have to state that, when about to bring their labours to a conclusion, they were honoured by a communication from Colonel the Hon. C. B. Phipps, by command of Her Majesty the Queen, intimating the contribution to the Exhibition of three magnificent Pictures from Her Majesty's private collection, by their great countryman, Sir David Wilkie. While the Council feel that the intrinsic value of the Exhibition is greatly enhanced by the presence of these inestimable works, they also rejoice in the evidence they afford that the Royal favour, so often vouchsafed to the Academy in their efforts for the promotion of Art in Scotland, is still permitted to stimulate and reward their exertions.

A very interesting collection, chronologically arranged, might, and may at some future period, be formed of Works executed in Scotland reaching as far back as the sixteenth century ; for, though some critics have thrown doubts on the fact, Art, even through the most troublous times, in Scotland, is traceable continuously back to that period. But for the proper formation of such a collection, the laborious exertions of many months, and the whole of the wall space of the Galleries, would have been required. A few specimens only are exhibited, to mark the position of Scottish Art in the seventeenth and eighteenth centuries ; as the feeling expressed in some of the Works of Artists of the latter epoch in particular, has entered considerably into the productions of the present Scottish school.

In memory of their deceased fathers and brethren in Art, whose Works are now exhibited, the Council append such brief biographical notices of them as they are able to give within the limits of this Catalogue.

BIOGRAPHICAL NOTICE OF DECEASED SCOTTISH ARTISTS.

SCOUGAL.—There were two Scottish artists of this name, one of whom is said to have flourished in the reign of James VI., and another in the time of Charles II. The pictures, Nos. 30, 31, portraits of ancestors of Sir George Clerk, were painted in 1674, No. 38, Lord Register Primrose, bears the date 1670. It appears that there is no authority for the Scougal of the period of James VI., but that the artist whose works are exhibited was the first Scougal, and he had a son George, inferior as an artist to his father, but much employed as a portrait painter in Scotland after the Revolution.—*See Catalogue, Nos. 30, 31, 38.*

WILLIAM AIKMAN, born 1682, died 1731.—He was proprietor of Carnie in Forfarshire, and intended for the legal profession, but preferring that of Art, he sold his paternal estate, and in 1707 went to Rome to study. On his return he succeeded Sir John Medina, as portrait painter in Edinburgh, and practised there, with great success, for thirteen years; afterwards, by advice of John Duke of Argyll, settling in London, where he obtained full employment in his profession. He was on terms of intimacy with most of the distinguished men of the period—Allan Ramsay, Arbuthnot, Swift, Pope, Gay, Sir Godfrey Kneller, etc., and introduced the author of the “Seasons,” in his early career, to Sir Robert Walpole. The poets Ramsay, Thomson, Somerville, and Mallet, have commemorated his virtues and talent. His portrait, by himself, is in the Gallery of Painters at Florence.—*See Catalogue, No. 137.*

ALLAN RAMSAY, the son of the poet, was born at Edinburgh in 1713, and commenced his studies at the age of twelve.—In 1736 he left Edinburgh for Rome, where he studied three years. He then returned to Edinburgh, and painted various portraits, but not long afterwards removed to London. He was much patronized by Lord Bute, and Frederick, Prince of Wales, and, on the accession of George III., obtained increased Court employment, and was appointed painter to the king. An accomplished linguist, he wrote with great vigour and facility, and was known to be the author of several ingenious pieces in history, politics, and criticism signed Investigator, and afterwards collected into a volume; he corresponded with Voltaire and Rousseau, and painted the portrait of the latter for Hume the Historian. Dr. Johnson expressed the following opinion of him:—“You will not find a man in whose conversation there is more instruction, more information, or more elegance than in Ramsay’s.” He died at Dover in August 1784, on his way home from Italy, where he had resided for several years on account of his health.—*See Catalogue, Nos. 45, 144.*

JACOB MORE was a native of Edinburgh.—He went to Rome about the year 1773; acquired considerable skill as a landscape painter, and occasionally painted portraits. Some of his landscapes were engraved in Rome; his portrait is in the Florence Gallery. He was employed by Prince Borghese to design the alterations in the celebrated gardens near the Porta Pinciana. He died at Rome in 1793.—*See Catalogue, No. 113.*

DAVID MARTIN was born at Anstruther, in Fife, in the year 1737.—He appears to have

studied under Allan Ramsay, and to have been his assistant for some years. He was much employed as a portrait painter, and forms a connecting link between Ramsay and Raeburn. He held the office of Limner to George iv. when Prince of Wales. He died at Edinburgh, in 1798.—*See Catalogue*, Nos. 27, 37, 79.

ALEXANDER RUNCIMAN was born in Edinburgh in 1737, and died there in 1785.—At the age of fourteen he was bound apprentice to Messrs. John & Robert Norie, house-painters, who were extensively employed in decorating the panels of rooms with landscapes, a style of ornamentation then in fashion. He afterwards entered, as a pupil, the school of the Brothers Foulis of Glasgow, and practised landscape painting; but being advised to devote himself to historical painting, he went in 1766 to Italy to follow out his studies; and on returning to Scotland was soon after (in 1771) appointed Master of the Academy at Edinburgh under the Trustees for Manufactures, and by his instruction and example influenced very favourably taste for Art in Scotland. His chief work is at Penicuik House, the seat of Sir George Clerk, Bart., which he adorned with subjects from Ossian. He etched a number of designs which display much taste and freedom of execution.—*See Catalogue*, Nos. 4, 6, 189, 291.

JOHN RUNCIMAN, brother of Alexander, was born in Edinburgh in 1744, and died in Naples in 1768.—His career was so short that he executed few pictures, but these were of the highest promise. The pictures he painted are small; they evince fine feeling, and a quality of colour and transparency not often seen in works of artists of the period.—*See Catalogue*, Nos. 18, 19, 227, 235, 236, 237.

DAVID ALLAN was born at Alloa in 1744.—He studied at the Academy established at Glasgow by Robert and Andrew Foulis, the celebrated printers, and in 1764 was sent to Rome to follow out his studies. He distinguished himself there by carrying off the gold medal of the Academy of St. Luke, for the best historical composition—his picture, the Invention of Drawing, was equal to any work of that class executed at the period, and was engraved by Cunego in his best manner. But though esteemed in his day as a painter of what is called high art, it is on his success in low art, as it was then termed, that his fame depends; he was the first in Scotland who imparted to it a national feeling, and introduced the style that Wilkie followed out so successfully. Before he entered on this new path, however, he had, like other artists of his day, spent much time and labour in the practice of historical painting—the only style then acknowledged by critics as legitimate Art—so the real bent of his genius was deprived of free scope till he was about forty years of age, and he died at fifty-three. His really original works, therefore, must be looked for rather in the shape of drawings or engravings than paintings. These are admirable for their expression of Scottish character and manners, and his designs, engraved by himself for Ramsay's "Gentle Shepherd," published in 1788 by the brothers Foulis of Glasgow, are of very high merit. Allan was appointed Master of the Trustees' Drawing Academy, Edinburgh, in 1786, a post he occupied till his death in 1796; and there can be no doubt that his judgment as an artist, and the style he had latterly adopted, had great influence on the rising School of Art in Scotland.—*See Catalogue*, Nos. 358, 366, 369.

JOHN BOGLE.—An Edinburgh artist who flourished between 1750 and 1805. He painted in miniature. His works display very considerable taste and finish. No. 373, a small figure subject by him, is a favourable specimen.—*See Catalogue*, No. 373.

ARCHIBALD SKIRVING was born in East-Lothian in 1747, and died in 1819.—Though

somewhat eccentric, he was a man of taste and considerable talent. He had a high reputation in his day as a painter in crayons, a style of art then much in vogue. Several of the most elaborate of his works are in the present collection.—*See* Catalogue, Nos. 321, 331, 332, 335, 336, 345, 352, 392, 393.

SIR HENRY RAEBURN, R.A., was born on 4th March 1756, at Stockbridge, Edinburgh, where his father was a manufacturer.—When about fifteen years of age he was apprenticed to Mr. Gilliland, goldsmith and jeweller in Edinburgh, and soon gave proofs of taste and ingenuity in his profession, besides assiduously devoting his leisure time to miniature painting, in which he made such progress that he obtained numerous commissions, and was enabled to make an arrangement by which he was freed from his apprenticeship, and could devote his whole time to painting. No. 376 of the Catalogue is the last miniature painted by him. At the age of twenty-two he married a lady by whom he acquired some fortune. Raeburn went to London with introductions to Reynolds—was kindly received by him, and practised about two months in his studio. Sir Joshua at once appreciated his talents, advised him to visit Rome, and gave him letters of introduction to various artists, particularly Pompeo Battone, the favourite painter in Rome at that time. After remaining two years in Italy, he returned and settled in Edinburgh in 1787, where he soon received full employment as a portrait painter; and, in 1795, built a large house in York Place, the upper part of which was lighted from the roof, and fitted up as a gallery for exhibition, while he had his domestic residence at St. Bernard's, Stockbridge. On May 30, 1812, Raeburn was elected President of the Society of Artists in Edinburgh, which had been formed for the purpose of exhibiting publicly the works of living artists, a Life Academy, etc. In 1814, he was elected Associate of the Royal Academy of London, and the following year Academician. He was knighted in 1822, when George IV. visited Scotland, and shortly afterwards was appointed His Majesty's Limner for Scotland. He died on 8th July 1823, in the 68th year of his age. There can be no doubt that Raeburn's style was modelled on that of Reynolds; he adopted that artist's principle in the arrangement of a picture, of always making the leading element breadth; but he carried this out in a manner and with a feeling in many respects peculiarly his own. His style was manly and vigorous, well calculated for the representation of the marked physiognomy of his countrymen, at a period when many distinguished characters stood prominently before the public. Wilkie, when in Madrid, studying the works of the Spanish School, in noticing those of Velasquez, repeatedly alludes to the simple and powerful treatment of that master, as always reminding him of Raeburn's works; it would be difficult to pay any higher compliment to a portrait painter.—*See* Catalogue, Nos. 1, 10, 43, 55, 56, 63, 67, 68, 72, 73, 96, 98, 102, 108, 122, 125, 138, 156, 181, 185, 187, 193, 194, 211, 214, 215, 240, 241, 249, 263, 265, 266, 269, 270, 272, 273, 278, 280, 293, 376, 376.*

ALEXANDER NASMYTH was born in Edinburgh in 1758, and died there on 10th April 1840. After studying some time in Edinburgh, under Runciman, he went to London, and was an apprentice or pupil of Allan Ramsay. He studied several years in Italy, and on his return practised successfully in Edinburgh as a landscape painter. He had many pupils, several of whom were distinguished as artists. Occasionally he painted portraits—and the best and most authentic likeness of Burns, with whom he was on most friendly terms, is by him.—*See* Catalogue, Nos. 115, 243, 250, 276.

GEORGE WATSON, *P.R.S.A.*, was born in 1767, at his father's property of Overmains, in Berwickshire ; he received some elementary instruction in drawing from Nasmyth, and at the age of eighteen went to London, and painted in Sir Joshua Reynolds' studio for about two years. He afterwards settled in Edinburgh, obtained extensive employment as a portrait painter, and long maintained an honourable rivalry with Raeburn. From 1808 to 1812 he presided over the Society of Associated Artists of Scotland ; and, in 1826, when the Scottish Academy was instituted, was elected President, and held that office till his death in 1837.—*See Catalogue*, Nos. 143, 172, 201, 242, 274, 388, 389.

HUGH WILLIAM WILLIAMS, born in 1773.—He was a native of Wales, but Scotland was his adopted country. He was a regular contributor to the exhibitions of the Society of Associated Artists in York Place, from 1810 to 1816, when the last exhibition of the Society took place. In 1811 and 1812 he published six large engravings of views in the Highlands. Lockhart, in his "Peter's Letters," in 1819, speaks highly of Williams' works, and mentions him as having returned the previous year, after travelling some years in Italy and Greece. He published his "Travels in Italy and Greece, and the Ionian Islands," in 1820, and his "Views in Greece," in numbers, in 1827, completed in 1829,—a work of great merit. He possessed much taste and feeling, and is ranked high as a painter in water colours. He died at Edinburgh, on 23d June 1849.—*See Catalogue*, Nos. 315, 326, 348, 353, 360, 363, 370, 371.

GEORGE SANDERS was born at Kinghorn, Fifeshire, in 1774, and educated in Edinburgh.—Having evinced great aptitude for drawing, he was apprenticed to Smeaton the coach painter, a man of considerable taste ; and after leaving him, was employed principally in painting miniatures, and teaching drawing. He also, at an early period of his career, painted a panorama of Edinburgh, taken from the guard-ship in Leith Roads. Sanders practised his profession in Edinburgh till about 1807. Thereafter he went to London, where he occupied a distinguished position as a miniature painter, being exclusively employed by the highest people in the land. About the year 1812, he seems to have turned his attention almost entirely to painting life-size portraits in oil, and in this department his works were, for a time, in great demand. His forte, however, was miniature painting ; and the opinions of his brethren in art being more in favour of his miniatures than his other works, he was piqued, became estranged from the general body of the profession, and declined being a candidate for academic honours. He died in London, in 1846.—*See Catalogue*, Nos. 375, 377, 377.*

JOHN WILSON, *H.R.S.A.*, born in Ayr in 1774, was apprenticed to Norie in Edinburgh, as a house-decorator, and received some instruction from Nasmyth in landscape painting. After two years' residence in Montrose, where he painted landscapes and taught drawing, he went about 1798 to London, and was employed as scene-painter at several of the principal theatres. One of the successful competitors for premiums offered by the British Institution for the best painting of the Battle of Trafalgar, his picture was purchased by Lord Northwick, an eminent connoisseur. He was one of the founders of the Society of British Artists, Suffolk Street, and throughout one of its ablest supporters. Though settled in London, he still continued his connexion with Scotland, being a constant exhibitor with, and honorary member of, the Royal Scottish Academy. He died at Folkestone, in April 1855.—*See Catalogue*, Nos. 24, 77, 94, 183.

ROBERT REID, born at Edinburgh, 8th November 1774, died at Edinburgh, 20th March 1856.—He was Crown Architect for Scotland, and designed several of the public buildings in Edinburgh; particularly St. George's Church, Charlotte Square—Law Courts and Courts of Justice, Parliament Square—Bank of Scotland, etc.—*See Catalogue*, No. 392*.

REV. JOHN THOMSON, *H.R.S.A.*, was born in the Manse of Dailly, Ayrshire, on 1st September 1778.—He succeeded his father as minister of that parish, and, in 1805, having accepted the presentation to the parish of Duddingston, near Edinburgh, he thus came more immediately in contact with men of congenial minds, by whom his great talents were appreciated. Thomson was an excellent scholar, and esteemed by his parishioners for his kindness of heart; he had an exquisite taste for music; but the talent by which he is chiefly known to the public is that of painting, one which, if followed out with even a tolerable measure of success, cannot be confined within the circle of a household or a parish. He first exhibited in 1808, with the Society of Associated Artists of Edinburgh, and contributed, till the year of his death, to almost all the exhibitions of modern paintings there, a series of works remarkable for many of the highest qualities in landscape painting. In the composition and general treatment of his pictures he evinces a strong tendency to the style of the Italian school, as exemplified by the Poussins—a style which, though it had been carried to mannerism by imitators, was studied by Thomson always with reference to nature. On account of his clerical profession Thomson, though often pressed to do so, never joined any incorporated body of artists, but he was an honorary member of the Royal Scottish Academy; for the same reason he was rather averse to exhibiting in London or anywhere but in Edinburgh. To these exhibitions, however, his contributions were most liberal, for, from the year 1808 to 1840 inclusive, he sent 109 works. He was the friend of Sir Walter Scott; and was on intimate terms with the most eminent men in Scotland. He died at Duddingston, on 20th October 1840.—*See Catalogue*, Nos. 17, 41, 78, 86, 105, 152, 158, 174, 196, 252.

ANDREW WILSON was born in Edinburgh in 1780.—At an early age he became a pupil of Nasmyth, and, when seventeen, entered as a student of the Royal Academy. He soon after went to Italy, and there made the acquaintance of Mr. Champernown and Mr. James Irving, both well-known collectors of works of art. Wilson returned to London, but very soon started again for Italy, on the then somewhat hazardous undertaking of collecting pictures by the old masters; and as an American under the protection of the Consul, he made Genoa his head-quarters for three years. When in Genoa, he was elected a member of the Ligurian Academy, and in that capacity had to wait upon Napoleon Buonaparte, when he inspected the works of modern artists; Buonaparte, on pausing to examine Wilson's picture, was informed by an academician, who bore the artist no good will, that it was by an Englishman, upon which Napoleon sternly said to the envious academician, "*Le talent n'a pas de pays.*" Returning in 1805, he exhibited occasionally in the Royal Academy, and devoted much of his time to painting in water colours. He held for a short period a professorship in the Royal Military College at Sandhurst, but resigned in 1818, when appointed Master of the School of the Board of Trustees in Edinburgh. There he was the friend and instructor of many artists who have since obtained distinction. He contributed to the Edinburgh exhibitions a number of landscapes remarkable for refined and delicate treatment and colour. But his predilection for Italy, the scene of his early labours, increasing, he left Edinburgh, along with his wife and family, in 1826, and resided there till 1847, when, anxious to revisit his native country, he returned and died at Edinburgh in 1848.

His pencil was peculiarly adapted for delineating the softness and glowing colour of Italian scenery. He painted many pictures in Italy, where they were in much request both by foreigners and English visitors; and he was instrumental in bringing to this country many valuable works by the old masters, now in some of our most noted collections,—those acquired by the Royal Institution were mostly selected by him.—*See Catalogue*, Nos. 20, 25, 99, 182, 254, 327.

SIR WILLIAM ALLAN, *P.R.S.A., R.A.*, was born in Edinburgh in 1782.—He was apprenticed to Crichton, the coach-builder, probably with a view to painting coats of arms, attended the Trustees' Academy at the same time with Wilkie, and afterwards studied in London, in the school of the Royal Academy. Possessed of great activity and energy, and not meeting with much employment in London, he determined, with a view to professional occupation and improvement, to travel by a route which had not been taken by any of his brother artists. Accordingly, he went to St. Petersburg, where he met with a friend in Sir Alexander Crichton, physician to the Imperial family. He painted portraits in that city during a considerable period, and visited Tartary and Turkey, making sketches, and collecting materials for subjects illustrating these countries, and the life and manners of the people. The Circassian Captives (now in the Earl of Wemyss collection)—Exiles conveyed to Siberia, and similar subjects, some of which were purchased by the Emperor Nicholas, were the fruits of his labours. Having returned in 1814, he settled in Edinburgh, was elected a member of the Royal Academy of London in 1835, President of the Royal Scottish Academy in 1838, and, on Wilkie's death, was made Limner to the Queen for Scotland, and knighted in 1842. Allan was on terms of friendly intimacy with Sir Walter Scott and other distinguished men of his time. He held the appointment of Master of the Trustees' School from 1826 till within a few years of his death, and his artistic feeling, and the high walk of art he followed, operated favourably in stimulating the students, by whom he was looked up to with affection and respect. He died in February 1850.—*See Catalogue*, Nos. 121, 178, 184, 245.

PATRICK GIBSON, *R.S.A.*, born at Edinburgh in 1782, was one of the members of the Society of Artists who exhibited in 1808; and published in various periodicals some valuable notices on the History of Art. He generally painted landscape compositions, based on the style of Claude and Poussin. He died at Edinburgh, in 1830.—*See Catalogue*, No. 173.

WILLIAM NICHOLSON, *R.S.A.*, a native of Newcastle-upon-Tyne, was born in 1784, and settled in Edinburgh at an early part of his career, he was one of the original members, and for some time Secretary, of the Royal Scottish Academy. His portraits in water colours were much admired; in that style he painted Sir Walter Scott, and other eminent men of the day, and he etched a number of these portraits. He died at Edinburgh, in 1844.—*See Catalogue*, Nos. 323, 341, 364, 365.

SIR DAVID WILKIE, *R.A., H.R.S.A.*, was born in the parish of Culter, Fifeshire, in 1785, of which parish his father was the clergyman. The early predilection he showed for painting induced his parents to send him to the Trustees' Academy at Edinburgh, of which John Graham, an artist of very considerable talent, was then master. Wilkie competed successfully for the premium of ten guineas for the best painting of "Callisto in the Bath of Diana." Such a subject may have afforded good practice in drawing, but his genius inclined him to a very different style of art. The influence of David

Allan, Graham's predecessor in the school, was still felt in it ; Wilkie gave up the grand mythological, and, following the bent of his genius, adopted the simplest of national styles, which, however, he elevated to a higher point than any former artist had carried it. When at the Edinburgh Academy, he painted some small fancy subjects, and a few cabinet portraits, but his first important painting—*Pitlessie Fair*—was a work full of humour and character. In 1805, he went to London, and entered as a student of the Royal Academy. He exhibited his *Village Politicians* in 1806 ; this work at once established his reputation, and he followed up his success with the following pictures :—*The Blind Fiddler*—*the Card Players*—*Rent day*—*Jew's Harp*—*Cut Finger*—*Village Festival*, etc. In 1809 he was elected an Associate of the Academy, and an Academician in 1811. From this period he gradually began to change his style, and to aim at greater richness of colour. *The Rabbit on the Wall*—*the Gentle Shepherd* (No. 206 in the present Exhibition)—*the Penny Wedding* (No. 208)—*the Whisky Still*—*the Reading of the Will*—*the Chelsea Pensioners*, and *the Parish Beadle*, are all excellent examples of the manner in which this intention was carried out. In 1825 he spent three years on the Continent, during which time he visited France, Germany, Italy, and Spain. After this he still further changed his style, and, it is generally thought, not with advantage, devoting himself almost exclusively to historical and portrait painting. On the death of Lawrence in 1830, Wilkie was nominated Painter in Ordinary to George IV. He had been appointed King's Limner for Scotland on Raeburn's death in 1823, and was knighted in 1836. In the autumn of 1840, he set out for Constantinople, the Holy Land, and Egypt ; died on his way home in the Oriental steamer, off Gibraltar, on 1st June 1841, and was buried at sea on the same day.—*See Catalogue*, Nos. 15, 117, 206, 208, 302.

JOHN ALEXANDER SCHETKY born at Edinburgh in 1785, where he was educated for the medical profession. He served with distinction, and held several important Government appointments, among which were those of Surgeon to the Portuguese forces under Lord Beresford, and Deputy-Inspector of Hospitals for Service on the coast of Africa. He was cut off in the vigour of his age, at Cape Coast Castle, on 5th September 1824. During his education in Edinburgh, he attended the Trustees' Academy, under John Graham, and afterwards, at the termination of the war in 1814, on retiring on half-pay, he resumed and continued his studies as an artist till 1819, when he was again called into active service. His talents were highly appreciated by his contemporaries,—Thomson of Duddingston, Nasmyth, Watson, and others ; he contributed along with Turner, Thomson, and Calcott to the series of illustrations for Sir Walter Scott's *Provincial Antiquities*. In a biographical sketch of Schetky, by his intimate friend Doctor Maclagan, the Rev. J. Thomson's opinion of his works is quoted, and that eminent artist and connoisseur prizes highly the inventive, romantic, and poetical imagination displayed in them.—*See Catalogue*, Nos. 239, 298, 346, 355.

THOMAS HAMILTON, R.S.A.—An architect of high eminence in Edinburgh, which, in the course of this century, has been adorned by several important edifices designed by him ; in particular, that classical structure on the Calton Hill, the High School. His Design for a Royal Academy and National Gallery on the Mound, Edinburgh (No. 305 of Catalogue), was exhibited at the Great Exhibition in Paris in 1855, and a gold medal was, on that occasion, awarded to Mr. Hamilton. One of the original members, and an office-bearer of the Royal Scottish Academy, he took an active part in the management. He died on 21st February 1858, aged about seventy-three.—*See Catalogue*, No. 305.

WILLIAM CRAIG SHERIFF, born at Camptoun, near Haddington, 26th October 1786.—He died at the early age of nineteen, when a pupil, along with Wilkie, of John Graham, the Master of the Trustees' Academy at Edinburgh. He was looked on by his master and fellow-pupils—and Wilkie was one of them—as a youth of great promise. He was seized with a severe illness, rapid decline,—in John Graham's house, in James' Square, Edinburgh, and died there on 17th March 1805; that rough but warm-hearted man would not permit his removal from his house, and anxiously tended him till he died. The picture exhibited was completed shortly before Sheriff's illness. It was thought at the time to be a remarkable production for so young an artist—and is known from the engraving from it by W. H. Lizars, who showed an equally precocious talent by *his* work, executed at the same early age of nineteen.—*See Catalogue*, No. 34.

WILLIAM J. THOMSON, R.S.A., born at Savannah in 1771, died at Edinburgh in 1845. He left America at the Revolution, his father being an officer of the British Government and a Royalist. Thomson long held a prominent position in Edinburgh as a miniature painter. Latterly he generally painted figure subjects in oil.—*See Catalogue*, Nos. 212, 367.

PATRICK NASMYTH, son of Alexander Nasmyth, was born at Edinburgh in 1786 or 1787.—He painted with the left hand, his right having been injured when a youth. He removed to London when about twenty years of age, but he frequently was in Edinburgh, and was a member of the Society of Associated Artists, which was commenced in Edinburgh in 1808, and contributed largely to their Exhibitions. His works evince a fine feeling for nature, and are remarkable for sharp and delicate execution. They were always admired, and are now very highly valued. He died at Lambeth, near London, on 17th August 1831.—*See Catalogue*, Nos. 84, 147, 151, 167, 218, 301.

WILLIAM HOME LIZARS was born at Edinburgh in 1788, and died there on 30th March 1859.—He was the eldest son of Daniel Lizars, a well known engraver and copperplate printer in Edinburgh, was educated at the High School, and in 1802 was apprenticed to his father, and placed as a student under John Graham, who was then Master of the Academy of the Hon. the Board of Trustees, and so was a fellow-student with Wilkie, who did not leave the Academy till 1805. Lizars soon displayed much talent, and was most industrious. He executed an engraving in the line manner from a picture by William Sheriff (in the present Exhibition, No. 34). The subject was the Escape of Queen Mary from Loch Leven Castle. The print was published in 1807, and dedicated to the Hon. the Board of Trustees. He painted various pictures, portraits, and fancy subjects, which attracted much notice; but his principal works were the two pictures, now in the National Gallery, "Reading the Will," and "A Scotch Wedding." These were exhibited in the Royal Academy in 1812, where they attracted much notice. In the same year, however, Lizars sustained a heavy loss by the death of his father, who left a widow and ten children, for whose maintenance and education it was necessary that the engraving and plate-printing business should be carried on, and he felt himself constrained to forego a profession in which the marked progress he had made was such as gave promise of no small measure of success.—*See Catalogue*, No. 111.

ANDREW GEDDES, A.R.A.—He was born in Edinburgh, about 1789, was educated at the Trustees' Academy, and commenced as a portrait painter, and painted many excellent portraits; he

afterwards went to London, and was elected an Associate of the Royal Academy. Geddes also painted fancy subjects. His copies and studies from the works of the old masters are excellent; and he published a series of clever etchings. He died in London, 5th May 1844.—*See Catalogue*, Nos. 90, 103, 217, 222.

J. F. WILLIAMS, R.S.A., born in Perthshire.—He seems to have gone to England at an early age, and followed the business of a scene-painter. He returned to Edinburgh about 1810, to paint scenes for the Edinburgh Theatre, and first Exhibited with the Associated Artists in 1811. After some short time he left the theatre, settled in Edinburgh as a landscape painter, and was much employed in teaching. Latterly he became a member of the Royal Scottish Academy, and held the office of treasurer for seven years. He died in 1846.—*See Catalogue*, Nos. 32, 126.

GEORGE SIMSON, R.S.A., born at Dundee in 1791; died at Edinburgh, 11th March 1862.—Simson was bred a printer, and did not turn his attention to Art till about 1820. His first works were contributed to the Modern Exhibition, conducted by the Royal Institution, Edinburgh, and attracted considerable notice. He continued to be a regular contributor to all the Exhibitions of Modern Works till he died, and was an early member of the Royal Scottish Academy. Fancy figures and portraits first engaged his attention, but he latterly chiefly practised landscape painting. He taught drawing and painting, and had a high position as a teacher.—*See Catalogue*, No. 82.

THOMAS CAMPBELL, born at Edinburgh in 1790, died in London, 12th February 1858.—At an early age he was apprenticed to John Marshall, a marble-cutter in Edinburgh. This led to employment on ornamental and tasteful subjects; and he soon evinced such talent as to attract the attention of certain connoisseurs, particularly the late Mr. Innes of Stow, who furnished him with the means of following out his studies as a sculptor, first in London, and afterwards at Rome. He was not long in obtaining very extensive commissions, and, after finally settling in London, for a considerable time retained his studio in Rome, where he frequently went to superintend the numerous works he was employed to execute. Two public statues by Campbell are erected in Edinburgh: the Duke of York on the Castle Hill, and the Earl of Hopetoun in front of the Royal Bank.—*See Catalogue*, Nos. 413, 422.

WALTER GEIKIE, R.S.A., was a native of Edinburgh, and born in 1795.—He was educated at the Trustees' Academy, under Graham; painted figure subjects—scenes in every-day life, into which he infused much truthful and humorous expression. He first exhibited in 1815, and was elected an Associate of the Royal Scottish Academy in 1831, and Academician in 1834. Though deaf and dumb, he was of a cheerful and social disposition. He published a series of spirited etchings, from his own designs, illustrative of Scottish character and scenery. Died in 1837.—*See Catalogue*, No. 253.

JOHN SYME, R.S.A., born at Edinburgh in 1795, died there, 1861.—He studied at the Trustees' Academy, and afterwards practised as a portrait painter in Edinburgh; for a number of years he was employed in Raeburn's studio, and after that artist's death obtained very considerable practice in Edinburgh as a portrait painter. One of the original members of the Academy at its commencement, he took an active share in the management. Several years before his death severe illness prevented him exercising his profession.—*See Catalogue*, Nos. 15, 145.

ROBERT EDMONSTONE was educated at the Trustees' Academy, Edinburgh, and soon took a

prominent position among the students. About 1820 he painted a clever picture of Jamie the Showman, an Edinburgh character, well known by the engraving. He settled soon after this in London, but contributed in 1824, 1825, and 1827 to the Annual Exhibition of the Royal Institution. He died at an early age, much regretted by many of his brethren in the profession, who looked on him as an artist of more than ordinary talent.—*See Catalogue*, Nos. 50, 91, 279.

WILLIAM SIMSON, R.S.A., was born in 1800, at Dundee.—He was educated under Andrew Wilson, at the Trustees' Academy, Edinburgh, and showed great talent in his landscape and sea-pieces, in which he generally introduced figures touched in a very spirited manner. Having visited Italy in 1835, on his return in 1838 he settled in London, and devoted himself chiefly to figure subjects. Though he executed several good works of this class, it is much to be regretted that he abandoned landscape painting, as he possessed so true a feeling for nature, and such admirable execution, that had he devoted himself to it exclusively, he would have attained to still higher eminence in that walk. He died in London, in 1847.—*See Catalogue*, Nos. 11, 12, 16, 70, 110, 157, 296.

ROBERT GIBB, R.S.A. Native of Dundee.—His landscapes have great truth, and are carefully manipulated. He died in 1837, after a short career.—*See Catalogue*, Nos. 62, 200, 292, 325, 344.

ROBERT RONALD M'IAN, A.R.S.A., born 1803.—The earlier portion of his life was passed on the stage. He was an enthusiastic Highlander, and in such parts as the "Dougal Creature" in *Rob Roy*, and "Robin Oig" in the *Two Drovers*, had no rival on the London stage. During the last seventeen years of his life, he devoted himself entirely to art, with great energy. The works he executed were generally delineations of Highland history and character, and are marked by force and originality. His *Book of the Clans* has been widely circulated, and the engravings in it, copied in every size and style, are to be met with in every quarter. He died at Hampstead, on 1st December 1857.—*See Catalogue*, Nos. 258, 372.

ANDREW SOMERVILLE, R.S.A., was born in Edinburgh in 1808 or 1809.—He studied two years in the Trustees' Academy, under Sir William Allan; and, in 1824, entered as an apprentice with George Simson, a painter of figures and landscapes, much employed in teaching drawing. Somerville first exhibited in 1826, but his contribution was only a portrait of a gentleman in chalk. After two years' study however, he sent to the Exhibition of Modern Pictures by the Royal Institution, Edinburgh, two small pictures in oil, "The Cottage Door," and "A Shepherd Boy sleeping," and these attracted marked attention. He now left the studio of Mr. Simson, and devoted himself with great assiduity to the production of works illustrative of Scottish life, as handed down in the "Border Minstrelsy." "The Flowers of the Forest," one of his most talented pictures, was exhibited in the Academy in 1831. In 1832 he was elected a member of the Scottish Academy. The following year he exhibited no less than nine pictures, all evincing high talent and very great progress. Among these was his "Bride of Yarrow," a work of deep feeling. Two small pictures by him are entered in the Catalogue of the Exhibition of the Academy the following year (1834), as by "the late Andrew Somerville, S.A." This marked the termination of the brief career of an artist who, during the short time it continued, gave convincing proofs of such high talent, that by his brother artists his death was reckoned a heavy loss to the Scottish school of Art.—*See Catalogue*, Nos. 29, 197.

DAVID SCOTT, R.S.A., was born in Edinburgh in 1806.—His father was an engraver, and at a time when engraving, as a fine art, was not much encouraged in Scotland, made most praiseworthy efforts to elevate it, and reared many able pupils, among whom were the Burnets, James Stewart, and Horsburgh. Scott's father intended that his son should be an engraver, but he had a decided aversion to that branch of art, and soon left it for painting. In 1830 he became a member of the Royal Scottish Academy, and was a regular contributor to the exhibitions till the year of his death, which took place at Edinburgh in 1849, his last and most important work, Vasco de Gama, then being exhibited. He visited Italy in 1832-34. Scott had a poetical imagination, and high aspirations in art. A memoir of him, written with deep feeling, by his brother, W. B. Scott, also a painter, was published in 1850.—*See Catalogue*, Nos. 46, 64, 299.

THOMAS DUNCAN, R.S.A., and A.R.A., was born at Kinclaven, Perthshire, May 24, 1807; and died at Edinburgh, 25th May 1845.—He studied in the Trustees' Academy, under Sir William Allan, was his successor as head-master of that school, and one of the most distinguished members of the Royal Scottish Academy. His portraits, and historical and fancy subjects, evince delicate feeling for female beauty, and keen appreciation of Scottish character. Though he exhibited but few pictures in the Royal Academy of London, they at once attracted marked attention, and he was elected an Associate of that body in 1843. The principal works he exhibited there were, Ann Page and Slender,—an illustration from the ballad of Auld Robin Gray, now in the Sheepshanks Gallery, South Kensington,—Prince Charles' Entry into Edinburgh after the Battle of Prestonpans,—and the same Prince, when a fugitive, concealed in a cave. He had now entered on a most successful career, and was engaged on the studies for two important works,—Wishart administering the Sacrament before his Execution, and a large picture for the Marquess of Breadalbane, Queen Victoria at Taymouth,—when he was seized with an illness which terminated fatally.—*See Catalogue*, Nos. 54, 61, 101, 150, 169, 202, 210, 226, 267, 268, 271.

ALEXANDER CHRISTIE, A.R.S.A., was born at Edinburgh in 1807.—He served an apprenticeship to a Writer to the Signet, and carried on law business for some time, but a strong feeling, which he had evinced from early youth, at last led him to give up law for art, and he entered as a pupil at the Trustees' Academy, under Sir William Allan, in 1833. After studying a short time in London, he returned and settled in Edinburgh. In 1843 he was appointed an assistant, and in 1845, on the death of that eminent artist, Mr. Duncan, was nominated first Master or Director of the Ornamental Department in the School of the Hon. Board of Trustees, and was elected an Associate of the Royal Scottish Academy in 1848. He possessed much taste for art, and displayed very considerable judgment and power of invention in the subjects he illustrated. He died on 5th May 1860.—*See Catalogue*, Nos. 83, 93.

PATRIC PARK, R.S.A.—He was born at Glasgow in 1809, and died at Manchester, on 18th August 1855. In the earlier part of his career he studied in Italy. His busts, in general, are remarkable for expressing great energy, and in many instances for embodying a feeling of much tenderness.—*See Catalogue*, No. 415.

JOHN SHERIFF, A.R.S.A., born in Glasgow in 1816, died in Edinburgh, 9th December 1844.—He painted animals with such elaboration and taste, as to give promise of attaining a high position, but died at the early age of twenty-eight.—*See Catalogue*, No. 22.

C

Colvin Smith, R.S.A. Died 21st July 1875 at 32 York Place Edinburgh aged 79.

DEATH OF SIR DANIEL MACNEE.

19th Jan'y. 1882.

The death is announced from Edinburgh as having taken place at his residence in that city on Tuesday last, shortly before midnight, in the 76th year of his age, of Sir Daniel Macnee, the President of the Royal Scottish Academy, and a distinguished Scottish portrait painter. The deceased artist, a son of the late Mr. Robert Macnee, a merchant, of Kintr'y, Stirlingshire, was born at that place in 1806, and having studied at the Scottish Academy, under Sir W. Allan, with such distinguished fellow-pupils as Duncan, R. Lauder, W. Scott, and others, settled in Glasgow, where he enjoyed a fair amount of patronage. Devoting himself principally to portrait painting, he became a great favourite, and as early as 1829 was elected a member of the Scottish Academy. Commissions rapidly flowed in upon him, and in 1855 he may be said to have reached the crowning point of his career, when the jurors at the Paris International Exhibition of that year awarded him one of the gold medals for his portrait of the Rev. Dr. Wardlaw. Subsequently he painted the portraits of some of the most prominent men and women of his own country and also of the sister kingdom, among which his portrait of Brougham in the Parliament House, Edinburgh, may be distinguished as a really characteristic work. By the fame of this and other works he became almost as well known in England as in Scotland, his pictures always commanding excellent places in the annual exhibitions of the Royal Academy whenever he chose to exhibit in London. In February, 1876, he was unanimously elected President of the Royal Scottish Academy, in succession to the late Sir George Harvey, a post for which he was eminently fitted, as much by his courteous grace and geniality and refined bearing as by his artistic talents. In the following July he received the honour of knighthood, and the same year the University of Glasgow conferred on him the honorary degree of LL.D. Sir Daniel was twice married—firstly, in 1826, to Margaret, daughter of Mr. John Macghee, of Edinburgh; and secondly, in 1859, to Mary Buchanan, daughter of Mr. Peter Macnee, of Glengilp, Argyllshire. His loss will be greatly felt in both general and artistic society in Edinburgh, where amongst all classes he was a great favourite.

LIST OF PROPRIETORS OF WORKS BY DECEASED ARTISTS IN THE FOLLOWING CATALOGUE.

HER MOST GRACIOUS MAJESTY THE QUEEN.

Ainslie, Miss, of Costerton House.

Allan, Alexander, Esq.

Atkins, George, Esq.

Baird, Sir David, Bart. of Newbyth.

Baird, George, Esq. of Strichen.

Bayley, Isaac, Esq.

Blackie, John, Esq., Glasgow.

Blackwood, John, Esq.

Bruce, Mr., Greenside Street.

Bryce, David, Esq.

Clerk, Sir George, Bart., of Penicuik.

Craig, Sir William Gibson, Bart. of Riccarton.

Carfrae, R., Esq.

Carnegie, James T., Esq.

Cay, Mr. Sheriff.

Chalmers, The Family of the late Dr. Thomas.

Constable, Thomas, Esq.

Cousin, George, Esq.

Craig, James T. Gibson, Esq.

Finlay, Charles, Esq.

Gairdner, Dr.

Hopetoun, The Earl of.

Hill, Alexander, Esq.

Hill, D. O., Esq.

Hill, Thomas, Esq.

Horn, Robert, Esq.

Hume, M. N. Macdonald, Esq. of Ninewells.

Innes, Alex. Mitchell, Esq. of Ayton.

Johnstone, W. B., Esq.

Laing, David, Esq.

Laing, Mrs.

Lessels, John, Esq.

Logan, Mrs. A. S.

Moncreiff, The Rev. Sir H. Wellwood, Bart.

Montgomery, Sir G. Graham, Bart. of Stobo.

Mackenzie, Hon. Mrs.

Macculloch, Horatio, Esq., St. Colme, Trinity.

Macculloch, John, Esq.

Macfarlane, W. H., Esq.

Mackenzie, J. Whitefoord, Esq.

Maclagan, Dr. David.

Melville, James M., Esq.

Mercer, Robert, Esq., Portobello.

Miller, Professor.

Monro, A. Binning, Esq. of Auchenbowie.

Muir, Matthew M., Esq., Glasgow.

Nasmyth, Robert, Esq.

Nicholson, Mrs. W.

Physicians, The Royal College of.
 Pillans, Professor.
 Pitcairn, Miss, Lixmount, Trinity.

Rosebery, The Earl of.
 Raeburn, John P., Esq., Charlesfield House.
 Rennie, G., Esq., C.E., London.
 Rolland, Adam, Esq. of Gask.
 Royal Scottish Academy.
 Royal Company of Archers, The, Queen's
 Body Guard for Scotland.

Sempill, The Baroness.
 Scott, John, Esq.
 Simson, David, Esq.
 Simson, Henry, Esq., Glasgow.
 Sinclair, The Family of the late Sir John, Bart.
 Solicitor-General, The.

Sprot, John, Esq. of Garnkirk.
 Sprot, Thomas, Esq.
 Syme, Adam, Esq. of Cultermaines.

Tait, Mr. Sheriff.
 Thompson, Esq., The Family of the late George.
 Thomson, The Family of the late Dr. Andrew.
 Thomson, William Thomas, Esq.
 Trinity House, Leith.

Watson, Mrs.
 Watson, W. Smellie, Esq.
 Wauchope, Andrew, Esq. of Niddrie.
 Wedderburn, Sir David.
 Welwood, A. Maconochie, Esq. of Meadowbank.
 White, Alexander, Esq., Leith.
 White, Robert, Esq.
 Wilkie, Captain.
 Williams, Mrs. H. W.

LIST OF PROPRIETORS OF WORKS BY LIVING ARTISTS.

Ballantyne, James, Esq.
 Barclay, John, Esq., Glasgow.
 Bartholomew, R., Esq.
 Bell, Archibald, Esq.
 Beveridge, John, Esq.
 Bough, Sam., Esq.
 Brodie, W., Esq.
 Clerk, Sir George, Bart.
 Cadell, Mrs.
 Cameron, P., Esq.
 Campbell, Alexander, Esq. of Monzie.
 Campbell, Miss Menie.
 Carnegie, J. T., Esq.
 Cowan, Charles, Esq.

Cowan, James, Esq.
 Craig, Robert, Esq.
 Crichton, Archibald, Esq., Broughty Ferry.
 Cullen, Rev. G. D.
 Dirom, William, Esq.
 Downie, A. S., Esq.
 Elgin, The Earl of.
 Ewing, John Orr, Esq., of Ratho.
 Family of Dr. Chalmers.
 Farquharson, F., Esq. of Finzean.
 Flemyng, Miss.
 Friends of Lord Cockburn, a few.

Gibson-Craig, J. T., Esq.
Gordon, Mrs. Thomson.

Hamilton, Colonel.
Hargitt, C., Esq.
Hay, Colonel, of Dunse Castle.
Hill, Alex., Esq.
Hill, D. O., Esq.
Horn, Robert, Esq.

Jamieson, James, Esq.
Jenner, Charles, Esq.
Johnstone, W. B., Esq.

Kinnaird, Lord.

Laurie, William, Esq.
Learmonth, Colonel.
Lees, A. R., Esq.
Lees, Mrs.
Lockhart, Miss Elliot.
Lumsden, James, Esq., Glasgow.
Lushington, Professor, Glasgow.

Mackenzie, Hon. Mrs.
Mackenzie, Lord.
Macculloch, John, Esq.
Macdonald, Archibald G., Esq., Glasgow.
Miller, John, Esq. of Leithen.
Mood, John, Esq.
Muir, Alex., Esq.

Muir, Matthew M., Esq., Glasgow.

Nott, John, Esq.

Orr, Sir Andrew, of Harviestoun and Castle
Campbell.

Paton, Mrs. Noel.
Peddie, J., Esq.

Ramsay, R. B. Wardlaw, Esq.
Richardson, David, Esq., Glasgow.
Richardson, James, Esq.
Robertson, John, Esq.
Rodger, James, Esq., Glasgow.
Royal Scottish Academy.

Shand, A. Burns, Esq.
Spence, A. Blair, Esq.
Stirling, Mrs., of Kippendavie.
Swinton, Alexander, Esq. of Kimmerghame.

Tennant, Charles, Esq. of Glen.
Torphichen, Lord.

Walker, James, Esq.
Watson, H. G., Esq.
Watson, Henry, Esq., Linlithgow.
Williams, Mrs. H. W.
Wilson, W., Esq. of Banknock.
Wintour, Mrs. W.

CATALOGUE OF THE EXHIBITION

OF

WORKS OF DECEASED AND LIVING SCOTTISH ARTISTS.

P. R. S. A.	President of the Royal Scottish Academy.
R. A.	Royal Academician. (London.)
R. S. A.	Royal Scottish Academician.
A. R. A.	Associate of the Royal Academy of London.
A.	Associate of the Royal Scottish Academy.
R. I. A.	Associate of the Royal Institution.
H. or H. R. S. A.	Honorary Member of the Royal Scottish Academy.

NOTE.—When the name of the Proprietor of any Work of a living Artist is not given, it is presumed that the Proprietor is the Artist, to whom parties inquiring are referred.

NORTH ROOM.

[The Numbers commence with the Picture over the right-hand entrance of the Archway.]

ARTIST.		PROPRIETOR.
1. <i>Sir H. Raeburn, R.A.,</i>	The First Lord Meadowbank,	<i>A. Maconochie Wel-</i> <i>wood, Esq.</i>
2. <i>W. Smellie Watson,</i> R.S.A.,	Portrait of a Gentleman.	
3. <i>Wm. M'Taggart, A.,</i>	"Give us this day our daily bread," . .	<i>Robert Craig, Esq.</i>
4. <i>Alex. Runciman, .</i>	Perseus and Andromeda,	<i>J. T. Gibson-Craig, Esq.</i>
5. <i>Wm. Bonnar, R.S.A.,</i>	Elizabeth Duchess of Buccleugh and Harriet Countess of Dalkeith visit- ing a Widow's Cottage,	<i>Alex. Hill, Esq.</i>
6. <i>Alex. Runciman, .</i>	David with Head of Goliath—Sketch,	<i>Sir George Clerk. Bart.</i>
7. <i>Peter Graham, A., .</i>	Fra Angelico.	<i>Thomas Hill, Esq.</i>
"To Angelico, the act of painting a picture devoted to religious purposes was an act of religion, for which he prepared himself by fasting and prayer, imploring on bended knees the benediction of heaven on his work."		
8. <i>James Giles, R.S.A.,</i>	The Leafy Month of June—England, "Thy forest, Windsor, and thy green retreats At once the Monarchs' and the Muses' seats."	
9. <i>Mungo Burton, A., .</i>	Portrait of a Child.	
10. <i>Sir H. Raeburn, R.A.,</i>	The late Andrew Wauchope, Esq. of Niddrie,	<i>A. Wauchope, Esq.</i>
11. <i>Wm. Simson, R.S.A.,</i>	The Esk at Roslin Castle,	<i>M. N. Macdonald Hume,</i> <i>Esq.</i>
12. <i>Wm. Simson, R.S.A.,</i>	Old Wooden Bridge at Roslin,	<i>Dr. Gairdner.</i>
13. <i>John Ewbank, . . .</i>	Sea Piece,	<i>H. Macculloch, Esq.</i>
14. <i>Peter Graham, A., .</i>	The Pathway through the Wood, . .	<i>F. Farquharson, Esq.</i>

ARTIST.

PROPRIETOR.

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| 15. <i>Sir D. Wilkie, R.A.,</i> | The Cottars' Saturday Night, | <i>Matthew M. Muir, Esq.</i> |
| 16. <i>Wm. Simson, R.S.A.,</i> | Rannoch Moor, | <i>Adam Syme, Esq.</i> |
| 17. <i>Rev. John Thomson, H.,</i> | On the Girvan, | <i>G. Baird, Esq.</i> |
| 18. <i>John Runciman,</i> | Belshazzar's Feast, | <i>Sir George Clerk, Bart.</i> |
| 19. <i>John Runciman,</i> | Adoration of the Shepherds, | <i>J. T. Gibson-Craig, Esq.</i> |
| 20. <i>And. Wilson, R.S.A.,</i> | Italian Seaport, | <i>The Earl of Hopetoun.</i> |
| 21. <i>W. B. Johnstone, R.S.A.</i> | Claverhouse mortally wounded at Killiecrankie. | |

"The Battle of Killiecrankie, celebrated as the last important effort made in Scotland for James VII. was fought on 16th July 1689. There Viscount Dundee, better known as Claverhouse, received his death-wound, when, at the head of his victorious troops, he was eagerly urging on the foremost. By his death, that cause for which he had so long and ardently contended, sank for ever, and then were fulfilled those deep vows of vengeance recorded against him by his stern adversaries."—*Vide DALRYMPLE'S MEMOIRS.*

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| 22. <i>John Sheriff, A.,</i> | Spring, a favourite Bulldog, | <i>Charles Finlay, Esq.</i> |
| 23. <i>Alexander Fraser, A.</i> | Highland Cottage, | <i>H. Macculloch, Esq.</i> |
| 24. <i>John Wilson, H.,</i> | Seascape, | <i>The Solicitor-General.</i> |
| 25. <i>And. Wilson, R.S.A.,</i> | Rome, | <i>Dr. D. MacLagan.</i> |
| 26. <i>Keeley Halswelle,</i> | The Wreck. | |
| 27. <i>David Martin,</i> | Sir John Pringle of Stitchell, Bart., in the Costume of the Royal Archers, | <i>The Royal Company of Archers.</i> |
| 28. <i>J. M. Michie,</i> | Kilmeny— <i>Vide "Queen's Wake."</i> | |
| 29. <i>Andrew Somerville,</i> | Edith. | |

"The slumber of the hills and sky,
Hath hushed into a reverie
The soul of Edith."—*WILSON.*

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| 30. <i>The elder Scougal,</i> | Sir John Clerk, | <i>Sir George Clerk, Bart.</i> |
| 31. <i>The elder Scougal,</i> | Elizabeth Henderson, Wife of Sir John Clerk, | <i>Sir George Clerk, Bart.</i> |
| 32. <i>J. F. Williams, R.S.A.,</i> | Niedpath Castle, Peeblesshire, | <i>Sir G. G. Montgomery, Bart.</i> |
| 33. <i>W. Beattie Brown,</i> | The Carrier's Cart, | <i>Archibald Bell, Esq.</i> |
| 34. <i>W. C. Sheriff,</i> | Escape of Mary Queen of Scots. | |
| 35. <i>Sam. Bough, A.,</i> | Inch Colm, | <i>Robert Horn, Esq.</i> |
| 36. <i>H. Macculloch, R.S.A.,</i> | Loch Corriskin, Skye, | <i>Arch. G. Macdonald, Esq.</i> |
| 37. <i>David Martin,</i> | Dr. Henry, the Historian, | <i>David Laing, Esq.</i> |
| 38. <i>The elder Scougal,</i> | Sir Archibald Primrose, Lord Register, | <i>The Earl of Rosebery.</i> |
| 39. <i>Allan Ramsay,</i> | John, Lord Dalmeny, son of Second Earl of Rosebery, | <i>The Earl of Rosebery.</i> |
| 40. <i>J. C. Brown, A.,</i> | Return from Waterloo. | |

"Too brave, too ardent, on the field he fell,
Fame hover'd near, and Conquest rung his knell.
But could their pomp console her wounded breast,
Dispell one sigh, or lull one care to rest?
Ah, suffering parent, fated still to mourn;
Ah, wounded heart,—he never shall return."

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| 41. <i>Rev. John Thomson, H.,</i> | Landscape, | <i>The Solicitor-General.</i> |
| 42. <i>J. B. Macdonald, A.,</i> | In time of War, | <i>A. Burns Shand, Esq.</i> |
| 43. <i>Sir H. Raeburn, R.A.,</i> | A Child, | <i>John P. Raeburn, Esq.</i> |
| 44. <i>G. P. Chalmers,</i> | Mr. John Pettie, Artist. | |
| 45. <i>Allan Ramsay,</i> | Hon. Miss Semple, | <i>A. Binning Monro, Esq.</i> |

ARTIST.

PROPRIETOR.

46. *David Scott*, R.S.A., Thomas, Duke of Gloucester, having
been secretly carried off from Eng-
land at the command of King
Richard the Second, taken into
Calais, where he was murdered, . . . *R. Carfrae, Esq.*
47. *H. Macculloch*, R.S.A., Loch Katrine from the Silver Strand, . . . *Sir Andrew Orr.*
48. *Daniel Macnee*, R.S.A., Burns and his First Love, . . . *Matthew M. Muir, Esq.*
49. *Robert Herdman*, A., Hero, . . . *A. B. Shand, Esq.*
- "Thus, wakeful-eyed, upon her tower she watch'd
For him who came not : and the morning broke."—MUSEÆUS.
50. *Robert Edmonstone*, Hurdy-Gurdy Player, . . . *M.N. Macdonald Hume,
Esq.*
51. *Geo. Harvey*, R.S.A., Pompeii, . . . *John Beveridge, Esq.*
52. *R. S. Lauder*, R.S.A., Scene from the Bride of Lammermoor, . . . *Mrs. Cadell.*
- "The pen dropped from Lucy's fingers as she exclaimed, with a faint voice—'He is
come—He is come!'"
- "Hardly had Miss Ashton dropped the pen, when the door of the apartment flew
open and the Master of Ravenswood entered the apartment. He said not a single word,
and there was a deep silence in the company for more than two minutes. It was broken
by Lady Ashton."—*Vide THE BRIDE OF LAMMERMOOR.*
53. *J. Macwhirter*, . . . In a little Birch Wood, . . . *James Cowan, Esq.*
54. *Thos. Duncan*, R.S.A., Cuddie Headrig visiting Jenny Denni-
son at Tillietudlem, . . . *Adam Syme, Esq.*
55. *Sir H. Raeburn*, R.A., Judge Admiral Cay, . . . *Mr. Sheriff Cay.*
56. *Sir H. Raeburn*, R.A., The late John Pitcairn, Esq., . . . *Miss Pitcairn.*
57. *Alex. Fraser*, A., Rembrandt in his Study, . . . *James Walker, Esq.*
58. *R. S. Lauder*, R.S.A., The Fair Maid and the Glee-maiden
listening at the Dungeon wall of
the Duke of Rothesay, . . . *James Rodger, Esq.*
- "'Here is dead silence,' said Catherine, after she had listened attentively for a
moment. Her companion ran her fingers over the strings of her guitar. A sigh was the
only answer from the depths of the dungeon."—*Vide FAIR MAID OF PERTH.*
59. *John Phillip*, R.A., H., Love Laughs at Locksmiths—A Night
Scene in Andalusia, . . . *Robert Barclay, Esq.*

NORTH OCTAGON.

[The Numbers begin with the highest Picture on the right of the Entrance.]

60. *Mungo Burton*, . . . Portrait.
61. *T. Duncan*, R.S.A., The Braw Wooer, . . . *John Blackwood, Esq.*
- "Yestreen a braw wooer cam doun the lang glen,
And sair wi his love he did deave me ;
I said he micht die when he likit for Jean,
The deil gae wi'm to believe me."—BURNS.
62. *Robert Gibb*, R.S.A., The Shower and the Rainbow, . . . *The Solicitor-General.*
63. *Sir H. Raeburn*, R.A., The late Adam Rolland, Esq. of Gask, . . . *A. Rolland, Esq.*
64. *David Scott*, R.S.A., Paracelsus Lecturing, . . . *J. T. Gibson-Craig, Esq.*
65. *R. S. Lauder*, R.S.A., Charles Lees, R.S.A., Rome, 1833, . . . *A. R. R. Lees, Esq.*
66. *Erskine Nicol*, R.S.A., "Envaiglin Him," . . . *James Jamieson, Esq.*
67. *Sir H. Raeburn*, R.A., Mr. Byres of Tonley, . . . *John P. Raeburn, Esq.*

ARTIST.

PROPRIETOR.

68. *Sir H. Raeburn, R.A.*, John Clerk, Lord Eldin, *Sir W. Gibson-Craig, Bt.*
 69. *G. Harvey, R.S.A.*, Loch Lee, *Robert Horn, Esq.*
 70. *Wm. Simson, R.S.A.*, Glen Tilt, Blair Athole, *J. T. Gibson-Craig, Esq.*
 71. *D. O. Hill, R.S.A.*, Old and New Edinburgh—from the
 Mons Meg Battery, Castle, *John Miller, Esq., C.E.*
 72. *Sir H. Raeburn, R.A.*, The late Earl of Rosebery, *The Earl of Rosebery.*
 73. *Sir H. Raeburn, R.A.*, The late Rev. Sir Henry Moncreiff, *The Rev. Sir H. Well-*
 wood Moncreiff, Bart.
 74. *James Giles, R.S.A.*, Il Lago di Nemi—Italy.
 "Lo Nemi! navell'd in the woody hills."
 75. *Hugh Cameron, A.*, The Hairst Rig in the East Neuk, *Robert Horn, Esq.*
 76. *J. Noel Paton, R.S.A.*, Puck and the Fairy, *D. O. Hill, Esq.*
 Puck. "How now, spirit! whither wander you?" I do wander everywhere,
 Fairy. Over hill, over dale, Swifter than the moon's sphere:
 Thorough bush, thorough briar And I serve the Fairy Queen,
 Over park, over pale, To dew her orbs upon the green."
 Thorough flood, thorough fire, *Midsummer's Night's Dream, Act ii. scene 1.*
 77. *J. Wilson, H.R.S.A.*, The Stranded Ship, *The Solicitor-General.*
 78. *Rev. J. Thomson, H.*, Fast Castle and the Bass, *Mrs. A. S. Logan.*
 79. *David Martin,* Portrait of Miss Gray of Teasis, *Adam Rolland, Esq.*
 80. *W. Smellie Watson, R.S.A.*, The late Colonel Udny of Udny
 Castle.
 81. *Erskine Nicol, R.S.A.*, Toothache, *James Lumsden, Esq.*
 82. *Geo. Simson, R.S.A.*, Girls at a Well, *M. N. M. Hume, Esq.*
 83. *Alex. Christie, A.*, The Exile of 1745, *J. T. Gibson-Craig, Esq.*
 84. *Patrick Nasmyth,* Near London, *Robert Horn, Esq.*
 85. *R. Herdman, A.*, The Knitter, *Lord Mackenzie.*
 86. *Rev. J. Thomson, H.*, Dunure Castle.—*Vide* Dibdin's *Nor-*
 thern Tour, vol. ii. p. 563, *The Solicitor-General.*
 87. *Dan. Macnee, R.S.A.*, The late Mr. John Sheriff, A., *Royal Scot. Academy.*
 88. *Charles Lees, R.S.A.*, The late David Scott, R.S.A., *Royal Scot. Academy.*
 89. *Charles Lees, R.S.A.*, The late Wm. Flemyng, Esq., *Miss Flemyng.*
 90. *And. Geddes, A.R.A.*, The Very Rev. Principal Baird, *Isaac Bayley, Esq.*
 91. *Robert Edmonstone,* Mother and Child, *M. N. M. Hume, Esq.*
 92. *T. Clark,* Lustleigh Cleve, Devonshire,
 93. *Alex. Christie, A.* Incident of the Plague in London, *J. T. Gibson-Craig, Esq.*
 94. *John Wilson, H.*, Tantallon, *The Solicitor-General.*
 95. *Robert Herdman, A.* Children and Pony, *Robert Horn, Esq.*
 96. *Sir H. Raeburn, R.A.*, The late Alex. Allan, Esq. of Hillside, *Alexander Allan, Esq.*
 97. *Robert Gavin, A.* Ballad Seller.
 97.**Wm. Simson, R.S.A.*, Landscape and Cattle, *David Simson, Esq.*
 98. *Sir H. Raeburn, R.A.*, The Hon. Mrs. Austin, *The Baroness Sempill.*
 98.**John Smart,* In Caermarthenshire, South Wales.
 99. *And. Wilson, R.S.A.*, View on the Tiber—Monte Mario in
 the distance, *M. N. Macdonald Hume,*
 Esq.
 100. *C. E. Johnson,* Sunset in a Peat Moss, *William Laurie, Esq.*
 101. *Thos. Duncan, R.S.A., A.R.A.*, Prince Charles Edward and the High-
 landers entering Edinburgh after
 the Battle of Prestonpans, *Alexander Hill, Esq.,*
 Publisher and Printseller to the
 Queen in Scotland.

"The Highlanders, having defeated the Government forces under the command of General Sir John Cope, at Preston, a village nine miles from Edinburgh, on Saturday, 21st September 1745, entered the metropolis the day immediately following the battle, carrying along with them the spoil of Cope's army, and a vast number of prisoners. The Prince entered the town in the afternoon, and was received with the hearty greetings of a great portion of the inhabitants; while the adherents of the reigning family witnessed with dismay the last triumph of the Stuarts.

"The Prince occupies the centre of the picture; accompanied, on his right, by the Duke of Perth, and Chief of Clanranald; and on the left, by Lord George Murray; before whom, and armed with a Lochaber-axe and target, is the Miller of Invernahyle, who is said to have given Colonel Gardiner his death-blow. Near him, and in the act of saluting the Prince, stands Lochiel, the unfortunate Chief of the clan Cameron. Farther to the left, and surrounded by a group of ladies, is the Marquis of Tullibardine, who is described as a cavalier of the old stamp, and partaking, in some respects, of the character of the Baron of Bradwardine. The two pipers, who are striving who shall blow the loudest tempest of the national music terminate this group. On the right of the Prince is a figure bearing a target, and arrayed in the *trous*, a dress only worn by the Dhunniewassals, or gentlemen of the Highlands: he is meant to represent the young Clanranald, and leads a portion of his clan, which formed the Prince's body-guard; near Clanranald are his kinsmen, the two brothers of Kinloch-Moidart, and Hugh Stewart, an old Highlander of the Black Watch. In the foreground is one of Sir John Cope's captured field-pieces, over which leans Hamish M'Gregor, son of the celebrated outlaw, Rob Roy: he is keeping watch over part of the spoil of the action. Beside him is a Highland bard or sennachie, several drinking Jacobite lairds, and a crowd of citizens. The outside stair is occupied principally by a group adverse to the Stuarts. The figure with the Bible and buff-belt is the gifted Gilfillan, mentioned in 'Waverley'; and behind him are a few of his followers. Two or three steps lower are M'Laurin, the celebrated mathematician, and young Home, the poet, both energetic opponents of Prince Charles. The procession is represented as moving down the Canon-gate, towards the Palace of Holyrood. The building on the right, with the projecting clock-house, is the Canongate jail; farther up the street is the Netherbow Port, or eastern gateway of the city; beyond is the Tron Church steeple; and higher, in the extreme distance, a part of the Castle of Edinburgh."

ARTIST.

PROPRIETOR.

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| 102. <i>Sir H. Raeburn, R.A.,</i> | Admiral Lord Viscount Duncan, | <i>Trinity House, Leith.</i> |
| 103. <i>And. Geddes, A.R.A.,</i> | Mrs. Chalmers, | <i>The Misses Chalmers.</i> |
| 104. <i>Waller H. Paton, A.,</i> | Outlet to Loch Achray, | <i>Mrs. Stirling of Kippendavie.</i> |
| 105. <i>Rev. J. Thomson, H.,</i> | Landscape, | <i>Charles Finlay, Esq.</i> |
| 106. <i>Gourlay Steell, R.S.A.,</i> | A Highland Raid; or, How the Macgregors lived and died a hundred years ago, | <i>Arch. Crichton, Esq.</i> |

During the disorderly state of the Highlands, the Macgregor caterans, after a successful night of cattle-lifting from those who had refused to accede to their demand of black-mail, are surprised by the Royal troops, led by a Graham, in a glen or cleuch, where they had collected their booty for security in the day-time.

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| 107. <i>Robert Gavin, A.,</i> | Portrait. | |
| 108. <i>Sir H. Raeburn, R.S.A.,</i> | General Campbell of Lochnell. | |
| 109. <i>J. G. Gilbert, R.S.A.,</i> | The Love Letter, | <i>R. Bartholomew, Esq.</i> |
| 110. <i>Wm. Simson, R.S.A.,</i> | Fishing Boats off Briel, | <i>Henry Simson, Esq.</i> |
| 111. <i>William H. Lizars, H.R.S.A.</i> | Sketch for a Picture—Drawing for the Militia, | <i>Royal Scot. Academy.</i> |
| 112. <i>Waller H. Paton, A.,</i> | Twilight by the Shore—Arran, | <i>Lord Kinnaird.</i> |
| 113. <i>Jacob More,</i> | Mrs. Catherine Ramage, 1784, | <i>Thomas Constable, Esq.</i> |
| 114. <i>Kirkman J. Finlay,</i> | Study of two Heads. | |
| 114.* <i>John M. Michie,</i> | Isaac of York. | |
| 115. <i>Alex. Nasmyth, H.,</i> | Edinburgh from the Calton Hill, 1825, | <i>Sir D. Baird, Bart.</i> |

ARTIST.

PROPRIETOR.

116. *D. O. Hill*, R.S.A., . Culzean—Turnberry—Ailsa—A Dream
of Carrick Shore, *John Miller, Esq., C.E.*
117. *Sir David Wilkie*, R.A., The Guerilla Council of War—The
H.R.S.A. Departure.

THE PROPERTY OF HER MOST GRACIOUS MAJESTY.

OUTER ARCHWAY.

118. *James Giles*, R.S.A., In Balmoral Forest—Lochnagar in the Distance.
"Land of the mountain and the flood,
Of purple heath and shaggy wood."
119. *Keeley Halswelle*, . The Chalk Cliff.
120. *W. F. Vallance*, . Combat, *A. S. Downie, Esq.*
121. *Sir William Allan*,
P.R.S.A., Mill of Keir, *J. M. Melville, Esq.*
122. *Sir H. Raeburn*, R.A., Sir Brooke Boothby, Bart., *J. T. Gibson-Craig, Esq.*
123. *W. F. Vallance*, . . The Storm.
124. *C. E. Johnson*, . . Morning on the Lago de Como.
125. *Sir H. Raeburn*, R.A., The Rev. J. Thomson of Duddingston, *J. P. Raeburn, Esq.*
126. *J. F. Williams*, R.S.A., Stobo Castle, Peeblesshire, *Sir G. G. Montgomery, Bart.*

GREAT ROOM.

[The Numbers commence with the highest Picture on the left of the Entrance.]

130. *Sir J. Watson Gordon*, David Roberts, Esq., R.A., *H.R.S.A.*, The Royal Scottish
P.R.S.A., R.A., Academy.
Linner to Her Majesty for Scotland.
131. *John G. Gilbert*, R.S.A., A Greek Girl, *John Orr Ewing, Esq.*
of Ratho.
132. *J. E. Lauder*, R.S.A., Bailie Macwhheeble at Breakfast.

"Mr. Duncan Macwhheeble, no longer Commissary or Bailie, though still enjoying the empty name of the latter dignity, had escaped proscription by an early secession from the insurgent party, and by his insignificance.

"Edward found him in his office, immersed among papers and accounts. Before him was a large bicker of oatmeal porridge, and at the side thereof, a horn spoon and a bottle of twopenny. Eagerly running his eye over a voluminous law paper, he from time to time shovelled an immense spoonful of these nutritive viands into his capacious mouth. A pot-bellied Dutch bottle of brandy, which stood by, intimated either that this honest limb of the law had taken his *morning* already, or that he meant to season his porridge with such digestive; or perhaps both circumstances might reasonably be inferred. His night-cap and morning-gown had whilom been of tartan, but, equally cautious and frugal, the honest Bailie had got them dyed black, lest their original ill-omened colour might remind his visitors of his unlucky excursion to Derby. To sum up the picture, his face was daubed with snuff up to the eyes, and his fingers with ink up to the knuckles."—
Vide WAVERLEY.

133. *Samuel Edmonston*, Volunteers, *Charles Cowan, Esq.*
134. *Arthur Perigal*, A., A Nook on the Lednoch.
135. *Sam. Bough*, A., . Cadzow Forest, *Robert Horn, Esq.*
136. *Charles Lees*, R.S.A., The late Rear-Admiral the Earl of
Leven and Melville.

ARTIST.

PROPRIETOR.

137. *William Aikman*, . . . *Allan Ramsay the Poet*, *Sir George Clerk, Bart.*
 On the back of the Picture is written the following—
 "A ROUNDLET IN MR. RAMSAY'S OWN WAY.
 "Here painted on this canvass clout,
 By Aikman's hand is Ramsay's snout,
 The picture's value none might doubt,
 For ten to one I'll venture
 The greatest criticks shall not tell
 Which of the two does most excell,
 Or in his way should bear the bell,
 The Poet or the Painter."
 "J. C., PENNICUIK, 5th May 1723."
138. *Sir H. Raeburn*, R.A., *Sir John Sinclair, Bart.*, in the Uniform *The Family of the late*
 of the Ross-shire and Caithness Fen- *Sir John Sinclair,*
 cibles, a Regiment raised, and for *Bart.*
 several years commanded by him,
 and afterwards incorporated with the
 Gordon Highlanders, H.M. 92d
 Regiment.
139. *George Harvey*, R.S.A., *Covenanters' Communion*, painted 1839, *Rev. G. D. Cullen.*
140. *D. O. Hill*, R.S.A., . . . *Dysart from the Old Pier.*
141. *Do.* . . . *Reading by the Seaside.*
142. *Do.* . . . *Elcho Castle, River Tay—Twilight.*
 . . . "in the bosom of the stream
 The moonbeam dwells at dewy e'en."
143. *G. Watson*, P.R.S.A., *William Smellie, F.R.S.E., F.A.S.,*
 Author of "The Philosophy of Na-
 tural History," *W. Smellie Watson, Esq.*
144. *Allan Ramsay*, . . . *Dr. Monro, Primus*, *A. Binning Monro, Esq.*
145. *John Syme*, R.S.A., *The Artist*, *Royal Scot. Academy.*
146. *W. Smellie Watson*,
 R.S.A., *Portrait of a Lady.*
147. *Patrick Nasmyth*, . . . *Windsor Castle*, *Sir G. G. Montgomery,*
Bart.
148. *C. E. Johnson*, . . . *Glencoe in Summer*, *William Laurie, Esq.*
149. *Sir J. Watson Gordon*, *Sir John Hope, Bart. of Pinkie*, in *The Royal Company of*
 P.R.S.A., R.A. . . . the Costume of the Royal Archers, *Archers.*
150. *Thos. Duncan*, R.S.A., *Prince Charles Edward—Asleep in one*
 A.R.A. . . . of his Hiding-places after the Battle
 of Culloden, protected by Flora Mac-
 donald and outlawed Highlanders,
 who are alarmed on their watch, . . . *Alexander Hill, Esq.*
151. *Patrick Nasmyth*, . . . *Richmond, Surrey*, *Sir G. G. Montgomery,*
Bart.
152. *Rev. John Thomson, H.*, *Castle of Ravenscraig*, *Thomas Sprot, Esq.*
153. *Sir J. Watson Gordon*,
 P.R.S.A., R.A., . . . *Portrait of a Lady.*
154. *Charles Lees*, R.S.A., *The late A. Christie, Esq. of Baberton*, *Mrs. Lees.*
155. *Daniel Macnee*, R.S.A., *J. F. Williams, R.S.A.*, *Royal Scot. Academy.*
156. *Sir H. Raeburn*, R.A., *Dr. Andrew Duncan, Senior*, . . . *The Royal College of*
Physicians.
157. *Wm. Simson*, R.S.A., *Lunch on the Moors on the Twelfth of*
August, *Jas. M. Melville, Esq.*
158. *Rev. J. Thomson, H.*, *Landscape*, *M. N. M. Hume, Esq.*

ARTIST.

PROPRIETOR.

159. *Horatio Macculloch*, . Deer Forest—Sligician, Skye, . . . *David Richardson, Esq., Glasgow.*
 “Land of brown heath and shaggy wood,
 Land of the mountain and the flood.”
160. *John G. Gilbert*, R.S.A., Mrs. James Scott of Kelly.
 161. *Daniel Macnee*, R.S.A., *Horatio Macculloch, Esq., R.S.A., . . . Royal Scot. Academy.*
 162. *Sir J. Watson Gordon*,
 P.R.S.A., R.A., . . . Robert Bald, Esq., Mining Engineer.
 163. *Charles Lees*, R.S.A., A Slide—Scene on Duddingston Loch, *Henry Watson, Esq., Linlithgow.*
 164. *Kirkman J. Finlay*, . The Cornfield.
 165. *Robert Stein*, . . . Burleigh Castle, Kinross-shire, . . . *Sir G. G. Montgomery, Bart.*
 166. *R. T. Ross*, A., . . . Sketch—Hide-and-Seek, . . . *John Nott, Esq.*
 167. *Patrick Nasmyth*, . . . Landscape, . . . *Alex. White, Esq.*
 168. *W. Bonnar*, R.S.A., . . . The Blessing, . . . *John Blackie, Esq.*
 169. *Thomas Duncan*, R.S.A., Portrait of a Lady, . . . *Robert Mercer, Esq.*
 170. *Sir J. Watson Gordon*, The Painter, President of the Royal
 Scottish Academy, . . . *Royal Scot. Academy.*
 171. *John G. Gilbert*, R.S.A., The Painter, . . . *Royal Scot. Academy.*
 172. *Geo. Watson*, P.R.S.A., Portrait, . . . *W. Smellie Watson, Esq.*
 173. *Patrick Gibson*, R.S.A., Roslin Chapel, . . . *David Laing, Esq.*
 174. *Rev. John Thomson*, H., Dunbar Castle, and the Bass, . . . *Mr. Bruce, Greenside.*
 175. *Arthur Perigal*, A., . . . The Lady's Walk, Largo, . . . *A. Blair Spence, Esq.*
 176. *John Phillip*, R.A., H., Mrs. W. B. Johnstone, . . . *W. B. Johnstone, Esq.*
 177. *C. E. Johnson*, . . . An Argyleshire River, . . . *William Laurie.*
 178. *Sir William Allan*, Sir Walter Scott in his Study at
 P.R.S.A., R.A. Abbotsford, . . . *Robert Nasmyth, Esq.*
 179. *Sir J. Watson Gordon*, The Provost of Peterhead, . . . *The Merchant Maiden Hospital.*
 P.R.S.A., R.A.
 180. *Daniel Macnee*, R.S.A., Clarkson Stanfield, R.A., H.R.S.A., . . . *Royal Scot. Academy.*
 181. *Sir H. Raeburn*, R.A., The late Mrs. Allan of Hillside, and
 Daughter, . . . *Alex. Allan, Esq.*
 182. *And. Wilson*, R.I.A., Vallombrosa, . . . *J. W. Mackenzie, Esq.*
 183. *John Wilson*, H., . . . Ravensheugh, . . . *The Solicitor-General.*
 184. *Sir William Allan*, Burns composing “The Cottars’ Satur-
 P.R.S.A., R.A. day Night,” . . . *Robert Nasmyth, Esq.*
 185. *Sir H. Raeburn*, R.A., The late Archibald Constable, Esq., . . . *Thomas Constable, Esq.*
 186. *W. Smellie Watson*,
 R.S.A., . . . The Painter, . . . *Royal Scot. Academy.*
 187. *Sir H. Raeburn*, R.A., The late Earl of Buchan, . . . *John P. Raeburn, Esq.*
 188. *John G. Gilbert*, R.S.A., Mrs. A. Forbes Irvine of Drum.
 189. *George Harvey*, R.S.A., Ferragon, . . . *Robert Horn, Esq.*
 190. *W. Bonnar*, R.S.A., . . . Boys and Dogs, . . . *M. N. Macdonald Hume, Esq.*
 191. *Waller H. Paton*, A., Grisedale Pike, Cumberland, . . . *Alex. Campbell, Esq.*
 192. *J. Noel Paton*, R.S.A., In Memoriam, . . . *Alex. Hill, Esq.*

“Yea, though I walk through the valley of the shadow of death, I will fear no evil.
 Thou art with me.”

ARTIST.

PROPRIETOR.

193. *Sir H. Raeburn, R.A.*, Dr. Nathaniel Spens in the Costume of the Royal Archers, . . . *The Royal Company of Archers.*
194. *Sir H. Raeburn, R.A.*, The late Archibald Skirving, Artist, . . . *John P. Raeburn, Esq.*
195. *Daniel Macnee, R.S.A.*, Mrs. Wiseman,
196. *Rev. John Thomson, H.*, The Falls of Kilmorack, *Robert Horn, Esq.*
197. *Andrew Somerville,* *J. T. Gibson-Craig, Esq.*
198. *John Runciman,* *J. T. Gibson-Craig, Esq.*
199. *J. B. Macdonald, A.*, Our Saviour Tempted, *J. T. Gibson-Craig, Esq.*
200. *Robert Gibb, R.S.A.*, The Young Artist, *J. T. Gibson-Craig, Esq.*
201. *Geo. Watson, P.R.S.A.*, Troutbeck—Windermere, *Robert White, Esq.*
202. *Thos. Duncan, R.S.A.*, The Painter, First President of the Royal Scottish Academy, *Mrs. Watson.*
203. *W. Smellie Watson, R.S.A.*, Girl with Flowers, *Alex. Hill, Esq.*
204. *Daniel Macnee, R.S.A.*, The late W. Nicholson, Esq., R.S.A., *Royal Scot. Academy.*
205. *Horatio Macculloch, R.S.A.*, Rev. Dr. Wardlaw,
206. *Sir D. Wilkie, R.A.*, Landscape—Muir Scene, *J. T. Gibson-Craig, Esq.*
207. *D. O. Hill, R.S.A.*, Scene from the "Gentle Shepherd," *J. T. Gibson-Craig, Esq.*
- "Last night I played, ye never heard sic spite,
O'er Bogie was the spring, an' her delyte,
Yet tauntingly she at her cousin speered,
Gif she could tell what tune I played, an' sneered."
208. *Sir D. Wilkie, R.A., H.R.S.A.*, Dr. Chalmers and his Grandson,
- A Penny Wedding.
- THE PROPERTY OF HER MOST GRACIOUS MAJESTY.
209. *Sam. Bough, A.*, Naworth Castle, *Robert Horn, Esq.*
210. *Thos. Duncan, R.S.A., A.R.A.*, Christopher in his Sporting Jacket, *John Blackwood, Esq.*
211. *Sir H. Raeburn, R.A.*, Lady Raeburn, *John P. Raeburn, Esq.*
212. *W. J. Thomson, R.S.A.*, The Painter, *Royal Scot. Academy.*
213. *Sir J. Watson Gordon, P.R.S.A., R.A.*, John F. Lewis, Esq., A.R.A., H.R.S.A., *Royal Scot. Academy.*
214. *Sir H. Raeburn, R.A.*, The late Lady Gibson-Craig, *Sir Wm. Gibson-Craig, Bart.*
215. *Sir H. Raeburn, R.A.*, The Painter, *John P. Raeburn, Esq.*
216. *Kirkman J. Finlay,* Burleigh Fishing for one-eyed Perch,
217. *And. Geddes, A.R.A.*, Wilkie in a Fancy Dress, *David Laing, Esq.*
218. *Patrick Nasmyth,* Landscape, *B. White, Esq.*
219. *W. M'Taggart, A.*, The Well, *C. Hargitt, Esq.*

INNER ARCHWAY.

220. *Thomas Brown,* Edinburgh from the Castle Crag, Dalmeny.
221. *J. L. Stewart,* On Loch Hourn.
222. *And. Geddes, A.R.A.*, Mrs. Elizabeth Constable and Grand-daughter, *Thos. Constable, Esq.*
223. *J. C. Wintour, A.*, Perth, from Monereiff Hill.

224. *J. C. Schetky*, . . . Her Majesty's Corvette "Esk."
Marine Painter to Her Majesty.
 225. *James Giles*, R.S.A., Good Sport—The Salmonidæ of Scotland.
 "While wandering wi' my wand,
 Where the primrose blaws unseen."

SOUTH OCTAGON.

[The Numbers begin with the highest Picture on the right of the Entrance.]

226. *Thos. Duncan*, R.S.A., Boy and Girl with a Rabbit, . . . *John Sprot, Esq. of
A.R.A., . . . Garnkirk.*
 227. *John Runciman*, . . . King Lear and Attendants in the Storm, *David Laing, Esq.*
 228. *Gourlay Steell*, R.S.A., The Snaw-drift, . . . *Charles Tennant, Esq.*
 229. *John Ritchie*, . . . Extracting a Thorn.
 230. *Sam. Bough*, A., . . . Forest Scene, . . . *Robert Horn, Esq.*
 231. *Waller H. Paton*, A., The Black Pool, Finnoch Glen, . . . *John Mood, Esq.*
 232. *Sir J. Watson Gordon*,
P.R.S.A., R.A., . . . The Ettrick Shepherd, . . . John Blackwood, Esq.
 233. *R. T. Ross*, A., . . . The Foundling, . . . *James Richardson, Esq.*
 234. *J. Cassie*, . . . Low Water at the Mouth of the Mersey, *James Hay, Esq.*
 235. *John Runciman*, . . . Pasticcio, in the manner of Teniers, . . . *W. B. Johnstone, Esq.*
 236. *John Runciman*, . . . Christ with the Disciples going to
 Emmaus, . . . *J. T. Gibson-Craig, Esq.*
 237. *John Runciman*, . . . The Flight into Egypt, . . . *David Laing, Esq.*
 238. *J. M'Whirter*, . . . Avenue—Autumn, . . . *J. T. Carnegie, Esq.*
 239. *A. Schetky*, F.R.C.S.E., A Spanish Sierra, . . . *D. MacLagan, Esq., M.D.*
 240. *Sir H. Raeburn*, R.A., George Thompson, Esq., . . . *The Misses Thompson.*
 241. *Sir H. Raeburn*, R.A., Sir John Rennie, Civil-Engineer, *John P. Raeburn, Esq.*
 242. *Geo. Watson*, P.R.S.A., A Lady in a Fancy Dress, . . . *W. Smellie Watson, Esq.*
 243. *A. Nasmyth*, H.R.S.A., Cassilis House, on the Doon, . . . *Sir David Baird, Bart.*
 244. *George Harvey*, R.S.A., Bunyan and his Blind Daughter selling
 Tag-laces at the Door of Bedford Jail, *Robert Horn, Esq.*
 245. *Sir William Allan*, The Death of Colonel Gardiner at
 R.S.A., R.A. Prestonpans, . . . *W. H. Macfarlane, Esq.*
 246. *J. G. Gilbert*, R.S.A., Master William and Miss Eliza Ker.
 247. *George Harvey*, R.S.A., Portrait of an Old Lady, . . . *Robert Horn, Esq.*
 248. *William Crawford*, A., Portrait, . . . *W. Brodie, Esq.*
 249. *Sir H. Raeburn*, R.A., The late Hugh W. Williams, Esq., . . . *John P. Raeburn, Esq.*
 250. *A. Nasmyth*, H.R.S.A., Culzean Castle, with Ailsa Craig, . . . *Sir David Baird, Bart.*
 251. *Mungo Burton*, . . . Visit of Mercy, . . . *R. B. Wardlaw Ramsay,
Esq.*
 252. *Rev. J. Thomson*, H., Ravenscleuch Castle—Sunset, . . . *Professor Pillans.*
 253. *Walter Geikie*, . . . The Grassmarket, Edinburgh, . . . *The Earl of Hopetoun.*
 254. *And. Wilson*, R.S.A., View in the Firth of Forth—Sunset, . . . *M. N. M. Hume, Esq.*
 255. *Daniel Macnee*, R.S.A., La Débutante, . . . *James Rodger, Esq.*
 256. *Sir J. Watson Gordon*,
P.R.S.A., R.A., . . . Professor Wilson, . . . John Blackwood, Esq.

ARTIST.

PROPRIETOR.

257. *J. Noel Paton, R.S.A.*, Home from the Crimea, *W. Wilson, Esq. of Banknock.*
258. *R. R. M'Ian, A.*, . . . Study of Rocks in Badenoch, *W. B. Johnstone, Esq.*
259. *J. C. Wintour, A.*, . . . A Woodland Burn.
260. *E. T. Crawford, R.S.A.*, Harvest Time, *John Mood, Esq.*
261. *R. T. Ross, A.*, . . . A Berwick Fisherman, *John Scott, Esq.*
262. *J. Noel Paton, R.S.A.*, The Eve of St. Agnes—Escape of the Lovers, *John Mood, Esq.*

"They glide, like phantoms, into the wide hall !
 Like phantoms to the iron porch they glide,
 Where lay the Porter in uneasy sprawl,
 With a huge empty flagon by his side :
 The wakeful bloodhound rose and shook his hide,
 But his sagacious eye an inmate owns :
 By one, and one, the bolts full easy slide :—
 The chains lie silent on the footworn stones ;
 The key turns, and the door upon its hinges groans.
 And they are gone : ay, ages long ago,
 These lovers fled away into the storm."

KEATS' "EVE OF ST. AGNES."

263. *Sir H. Raeburn, R.A.*, The Rev. Wm. Sinclair when a Child, *The Family of the late Sir John Sinclair.*
264. *Wm. Dyce, R.A., H.R.S.A.*, . . . Virgin and Child, *Hon. Mrs. Mackenzie.*
265. *Sir H. Raeburn, R.A.*, Lord Newton, *Mrs. Laing.*
266. *Sir H. Raeburn, R.A.*, Rev. Dr. Andrew Thomson, *J. P. Raeburn, Esq.*
267. *Thos. Duncan, R.S.A.*, A Child's Head, *Professor Miller.*
268. *Thos. Duncan, R.S.A.*, Professor Miller, *Professor Miller.*
269. *Sir H. Raeburn, R.A.*, Rev. Archibald Alison, D.D., *John P. Raeburn.*
270. *Sir H. Raeburn, R.A.*, Mary Preston, wife of Robt. Wellwood, Esq. of Garvoch, in her 90th year, *A. Maconochie Wellwood, Esq.*
271. *Thos. Duncan, R.S.A.*, Head of a Child, *D. O. Hill, Esq.*
272. *Sir H. Raeburn, R.A.*, Margaret Wedderburn, Mrs. Philip Dundas, *Sir David Wedderburn.*
273. *Sir H. Raeburn, R.A.*, Colonel Allan, 16th Hussars, *Alex. Allan, Esq.*
274. *Geo. Watson, P.R.S.A.*, The late Rev. Andrew Thomson, D.D., *The Misses Thomson.*
275. *John Eubank*, . . . A Sea Port with Shipping, *David Bryce, Esq.*
276. *Alex. Nasmyth, H.*, Princes Street, 1825, with the Commencement of the Building of the Royal Institution, *Sir David Baird, Bart.*
277. *R. Herdman, A.*, . . . Giovannella—Rome, *Robert Horn, Esq.*
278. *Sir H. Raeburn, R.A.*, Lord Cockburn, *John P. Raeburn, Esq.*
279. *Robert Edmonstone*, Girl and Pigeon, *M. N. Macdonald Hume, Esq.*
280. *Sir H. Raeburn, R.A.*, Sir George Sinclair when a Boy, *The Sinclair Family.*
281. *W. M. Taggart, A.*, . . . Puir Weans, *C. Hargitt, Esq.*
282. *J. G. Gilbert, R.S.A.*, A Girl with Flowers, *John Robertson, Esq.*
283. *Alexander Leggett*, . . . The Rescued Mariner, *James Cowan, Esq.*
284. *D. O. Hill, R.S.A.*, . . . The Bay of Dysart, *Mrs. Noel Paton.*

ARTIST.

PROPRIETOR.

301. *Patrick Nasmyth*, . . . Scene on the Thames, *The Earl of Hopetoun.*
 302. *Sir David Wilkie, R.A.*, His Majesty King George the Fourth
 H.R.S.A. received by the Nobles and People of
 Scotland, upon his entrance to the
 Palace of Holyrood House, on the
 15th August 1822.

"We'll shew him wit, we'll shew him lair,
 With gallant lads and lasses fair ;
 And what wad kind heart wish for mair—
 Carle, now the King's come."—*Song by Sir Walter Scott.*

In the principal station of the picture is represented the King, accompanied by a page and the Exon of the Yeomen of the Guard, with horsemen behind, announcing, by sound of trumpet, to all ranks of his expecting subjects, the arrival of the Royal visitor to the palace of his ancestors.

In front of His Majesty, the Duke of Hamilton, the first Peer of Scotland, in the plaid of the Earls of Arran, is presenting the keys of the palace, of which he is hereditary keeper. On the right of the King is the Duke of Montrose, Lord Chamberlain, pointing towards the entrance of the palace, where is stationed the Duke of Argyll, in his family tartan, as hereditary Keeper of the Household. Behind him is the crown of Robert the Bruce, supported by Sir Alexander Keith, hereditary Knight Marshal, attended by his Esquires with the sceptre and sword of State. Near him is carried the mace of the Exchequer, anciently the Chancellor's mace when Scotland was a separate kingdom. On the left of the picture, in the dress of the Royal Archers, who served as the King's Body Guard, is the late Earl of Hopetoun ; and close to him, in the character of Historian or Bard, is Sir Walter Scott. These are accompanied by a varied crowd, among whom are some females and children, pressing forward with eagerness to see and to welcome their Sovereign upon this joyous and memorable occasion.

THE PROPERTY OF HER MOST GRACIOUS MAJESTY.

SOUTH ROOM.

[The Numbers begin with the highest Picture on the left of the Entrance.]

303. *G. M. Greig*, Old woman at a Green Stall, *A. Mitchell Innes, Esq.*
 304. *G. M. Greig*, Edinburgh Castle.
 305. *T. Hamilton, R.S.A.*, Design for the Royal Scottish Academy
 and National Galleries, Edinburgh, *Royal Scot. Academy.*
 306. *James Ferrier*, Loch Laggan, near Ardverikie, Inver-
 ness-shire, *H. G. Watson, Esq.*
 307. *John Mood*, Landscape and Cattle.
 308. *Clark Stanton, A.*, Buddha—Chinese Dog, *Colonel Hay.*
 309. *John Lessels*, Roslin Chapel from the East.
 310. *John Lessels*, Windsor from the River.
 311. *David Cousin*, Design for 'National Security Savings'
 Bank, Free Church Offices, etc.
 312. *David Cousin*, Class-room for the Professor of the Theory
 of Music, Edinburgh University.
 313. *Robert Frier*, Tintern Abbey, South Wales, *Robert Craig, Esq.*
 314. *G. M. Greig*, Queen Mary's Bedchamber, Holyrood,
 315. *H.W. Williams, R.I.A.*, Tombs of Plataea, *Professor Pillans.*
 316. *Frederick Pilkington*, New United Presbyterian Church, Irvine.

ARTIST.

PROPRIETOR.

317. *Alex. Kay*, . . . View from Clackmannan, etc.
318. *David Bryce*, R.S.A., Craigends, Renfrewshire, the Seat of
Alex. Cunningham, Esq.
319. *J. Noel Paton*, R.S.A., The Pursuit of Pleasure, the original
finished Sketch for the large Picture, *Alex. Hill, Esq.*
320. *W. P. Burton*, . . . Tower near Chester, . . . *W. Brodie, Esq.*
321. *Archibald Skirving*, Crayon Portrait of the Artist, . . . *Miss Ainslie.*
322. *John Brown*, . . . Portrait of Alexander Runciman, 1785, *David Laing, Esq.*
323. *W. Nicholson*, R.S.A., Head of a Boy, . . . *Mrs. Nicholson.*
324. *K. Macleay*, R.S.A., Rev. Dr. Guthrie, . . . *Miss Elliot Lockhart.*
325. *Robert Gibb*, . . . On the Water of Leith, . . . *John Lessels.*
326. *H. W. Williams*, . . . Graves of the Clan, . . . *John Lessels.*
327. *And. Wilson*, R.S.A., St. Peter's and the Vatican, Rome, . . . *John Lessels.*
328. *K. Macleay*, R.S.A., Miss Helen Faucit, . . . *Royal Scot. Academy.*
329. *David Bryce*, R.S.A., The Fettes College, South-west View.
330. *Frederick Pilkington*, Park End, Penicuik.
331. *Archibald Skirving*, John Campbell, Esq. of Shawfield, . . . *Captain Wilkie.*
332. *Archibald Skirving*, The late Mrs. Cay, . . . *Mr. Sheriff Cay.*
333. *Frederick Pilkington*, The Barclay Church, Edinburgh.
334. *J. Noel Paton*, R.S.A., The Seizure of Roger Mortimer in Not-
tingham Castle by King Edward III., *John Beveridge, Esq.*
335. *Archibald Skirving*, The late Mrs. Tait, . . . *Mr. Sheriff Tait.*
336. *Archibald Skirving*, The late Mrs. Carnegie, . . . *J. T. Carnegie, Esq.*
337. *Frederick Pilkington*, Broomhill, Burntisland
338. *David Bryce*, R.S.A., The Fettes College, north-west View,
339. *K. Macleay*, R.S.A., Portraits, Sisters, . . . *Miss Menie Campbell.*
340. *John Lessels*, . . . Roslin Chapel—Before the Alterations, *Mrs. Williams.*
341. *W. Nicholson*, R.S.A., Sir Walter Scott and his dog Maida, . . . *Mrs. Nicholson.*
342. *J. Ferrier*, . . . The Bridge of Feuch, Kincardineshire, *James Ballantyne, Esq.*
343. *G. M. Grieg*, . . . A Quiet Wee Tot.
344. *Robert Gibb*, . . . View on the Esk, . . . *John Lessels, Esq.*
345. *Archibald Skirving*, Mrs. Ainslie—The Artist's Sister, . . . *Miss Ainslie.*
346. *A. Schetky*, F.R.C.S.E., Loch Lomond, . . . *Dr. D. Maclagan.*
347. *S. Edmonston*, . . . The Stuff our Sailors are made of, . . . *J. Millidge, Esq.*
348. *H. W. Williams*, R.I.A., Highland Loch Scene, . . . *John Lessels, Esq.*
348. **Robert Gibb*, R.S.A., In the Park, Dunse Castle, . . . *John Lessels, Esq.*
349. *David Bryce*, R.S.A., Kinnaird Castle.
350. *J. R. Swinton*, . . . The late Professor Wilson, . . . *Arch. Swinton, Esq.*
351. *John Lessels*, . . . On the Acropolis, Athens—From a
sketch by Col. McNiven.
352. *Archibald Skirving*, Lady Charlotte Campbell, . . . *Captain Wilkie.*
353. *H. W. Williams*, R.I.A., Marathon.—*Vide* Dibdin's *Northern
Tour*, vol. ii. p. 566 . . . *The Solicitor-General.*
354. *Robert Frier*, . . . Burnside.
355. *A. Schetky*, F.R.C.S.E., On the Water of Leith, . . . *Dr. D. Maclagan.*
356. *John Mood*, . . . On the Irvine, Ayrshire,
357. *D. Mackenzie*, . . . Edinburgh from the West, . . . *John Lessels, Esq.*
358. *David Allan*, . . . Hector and Andromache, . . . *J. T. Gibson-Craig, Esq.*
359. *G. M. Greig*, . . . Skinner's Close, Edinburgh, . . . *A. Mitchell Innes, Esq.*

ARTIST.

PROPRIETOR.

360. *H. W. Williams*, R.I.A., The Parthenon—Coloured on the spot, *J. Lessels, Esq.*
 361. *David Bryce*, R.S.A., The Glen, Peeblesshire.
 362. *G. M. Greig*, . . . Lawnmarket, Edinburgh, . . . *A. Mitchell Innes, Esq.*
 363. *H. W. Williams*, R.I.A., Italian Scenery, . . . *Mrs. H. W. Williams.*
 364. *W. Nicholson*, R.S.A., An Old Lady, . . . *Mrs. Nicholson.*
 365. *W. Nicholson*, R.S.A., The late William Etty, R.A., *H.*, *Royal Scot. Academy.*
 366. *David Allan*, . . . The Marriage Cake, . . . *H. Macculloch, Esq.*
 367. *W. J. Thomson*, R.S.A., Frame containing Six Miniatures, . . . *Wm. T. Thomson, Esq.*
 368. *G. M. Greig*, . . . Cottage Interior.
 369. *David Allan*, . . . Fortune-telling Scene from the
 " Gentle Shepherd," . . . *Royal Scot. Academy.*
 370. *H. W. Williams*, R.I.A., Tower of Aquapendente, between Lima
 and Rome, . . . *J. Lessels, Esq.*
 371. *H. W. Williams*, R.I.A., St. Giovanni del Sunes, . . . *J. Lessels, Esq.*
 372. *R. R. M'Ian*, A., . . . The Highland Sword Dance.
 373. *John Bogle*, . . . Vertumnus and Pomona, . . . *J. T. Gibson-Craig, Esq.*
 374. *Ken. Macleay*, R.S.A., The late Mrs. General Dirom, of
 Mount Annan, . . . *Wm. Dirom, Esq.*
 375. *George Sanders*, . . . The late Duke of Argyle, . . . *H. Macculloch, Esq.*
 376. *Sir H. Raeburn*, R.A.,
 376.* *Sir H. Raeburn*, R.A., Miniature of Mrs. Milne, . . . *Miss Cochrane.*
 377. *George Sanders*, . . . Colonel Campbell of Shawfield, . . . *J. T. Gibson-Craig, Esq.*
 377.* Do., . . . Lady Charlotte Campbell, . . . *J. T. Gibson-Craig, Esq.*
 378. *Ken. Macleay*, R.S.A., Mrs. M'Ritchie,
 379. Do., W. S. Mitchell Innes, Esq.
 380. Do., Honourable Mrs. Ramsay of Barnton, *Lord Torphichen.*
 381. Do., Sir Alexander C. G. Maitland of Clifton-
 hall, Bart.
 382. *James Ogilvy*, . . . Portrait.
 383. *Ken. Macleay*, R.S.A., Mrs. Colonel Hamilton, . . . *Colonel Hamilton.*
 384. Do., The late Miss Macleay.
 385. Do., W. R. Ramsay, Esq., of Barnton.
 386. Do., A Young Lady.
 387. Do., A Young Lady.
 388. *G. Watson*, P.R.S.A., Miniature of a Gentleman, . . . *W. Smellie Watson, Esq.*
 389. Miniature of a Lady.
 390. *Ken. Macleay*, R.S.A., Miss Campbell, Ardkinglas.
 391. *Waller H. Paton*, A., The Vale of St. John, From the Druidi-
 cal Circle near Keswick, . . . *J. Peddie, Esq.*
 392. *Arch. Skirving*, . . . Professor Dugald Stewart, . . . *J. T. Carnegie, Esq.*
 392.* *Robert Reid*, . . . Design for the Foot of the Mound, Edin-
 burgh, of a National Monument to
 commemorate our Country's Victories,
 and the Heroes who fell during the
 last War with France—1819, . . . *George Atkins, Esq.*
 Crown Architect for Scotland.
 393. *Arch. Skirving*, . . . Robert Burns, Poet, . . . *G. Rennie, Esq., C.E.*
 394. *D. O. Hill*, R.S.A., . . . Fotheringay.

SCULPTURE.

ARTIST.

PROPRIETOR.

395. *J. Noel Paton, R.S.A.*, Sketch—Model for Colossal Group of Lion and Typhon.
396. *Clark Stanton, A.* . . . Two Wax Models for execution in Metal.
397. *John Hutchison, A.*, Harald Hardrada, the Norse Sea-King—Colossal Bust in Marble, . . . *James Cowan, Esq.*
- “It was a common observation, that King Harald distinguished himself above all other men by wisdom and resources of mind, whether he had to take resolution suddenly for himself and others, or after long deliberation. He was also, above all other men, bold, brave, and lucky, until his dying day, and bravery is half victory, so says Theodolph the Scald.”—*Vide LAING'S Snorro Sturbson, Saga IX.*
- “Harald Hardrada stood in the light of the moon, and gazing thoughtfully on the luminous sea.”—*Vide BULWER'S Harold.*
398. *George Maccallum*, Statuette—The Very Rev. Dean Ramsay.
399. *Wm. Brodie, R.S.A.*, Bust of Professor Blackie.
400. *Clark Stanton, A.*, . . . Bust in Marble of a Lady.
401. *Wm. Brodie, R.S.A.*, Bust in Marble—Alfred Tennyson, 1856, . . . *J. T. Gibson-Craig, Esq.*
402. *John Hutchison, A.*, A Roman Matron, . . .
403. *Wm. Brodie, R.S.A.*, Bust in Marble—Dante.
404. *Mrs. D. O. Hill*, . . . Bust in Marble—Sir Galahad, the Good Knight.
- “My good blade carves the casques of men,
My tough lance thrusteth sure, | My strength is as the strength of ten,
Because my heart is pure.”—TENNYSON.
405. *Wm. Brodie, R.S.A.*, Statue of Sunshine.
406. *George Maccallum*, . . . Bust of Mary Stuart, youngest Daughter of George Seton, Esq.
407. *John Steell, R.S.A.*, Bust in Marble of the late Lord *A few intimate Friends*
Sculptor to Her Majesty in Scotland. Cockburn, . . . of his Lordship.
408. *Mrs. D. O. Hill*, . . . Bust of Diarmid, Son of J. Noel Paton, Esq.
409. *Wm. Brodie, R.S.A.*, Statue of Corinna (the Lyric Muse) *W. Wilson, Esq. of*
—The Marble in the possession of . . . *Banknock.*
410. *Mrs. D. O. Hill*, . . . Bust in Marble of Miss Jessie Miller, *John Miller, Esq., C.E.*
411. *Clark Stanton, A.*, . . . The Young Reveller—Bronze, . . . *Robert Horn, Esq.*
412. *George Maccallum*, . . . Statuette of the late Principal Cunningham.
413. *Thomas Campbell*, . . . Marble Bust—Ebenezer Gilchrist, Esq.,
late Manager of the British Linen Bank, Edinburgh, . . . *John Macculloch, Esq.*
414. *John Hutchison, A.*, Hamlet, . . . *Professor Lushington.*
415. *Patric Park, R.S.A.*, Marble Bust of John Thomson Gordon, Esq., Sheriff of Midlothian, . . . *Mrs. Gordon.*
416. *Mrs. D. O. Hill*, . . . Bust in Marble of the Countess of Elgin, *The Earl of Elgin.*
417. *Wm. Brodie, R.S.A.*, Bust in Marble—a Highland Lassie.
418. *John Steell, R.S.A.*, Bust in Marble of the late Dr. Chalmers, *Dr. Chalmers' Family.*
419. *John Hutchison, A.*, A Roman Girl.
420. *John Hutchison, A.*, Mrs. Learmonth, . . . *Colonel Learmonth.*
421. *Clark Stanton, A.*, . . . Bust of Erskine Nicol, Esq., R.S.A.
422. *Thomas Campbell*, . . . Alto-Relievo in Marble—Mrs. Siddons, *J. T. Gibson-Craig, Esq.*
423. *Wm. Brodie, R.S.A.*, Statuette of CEnone deserted by Paris, *Charles Jenner, Esq.*

LIST OF ARTISTS IN THE FOREGOING CATALOGUE.

Those deceased are marked *D*. The places of residence of those living are given.

The Figures after the Names refer to the Corresponding Figures in the Catalogue.

- ALLAN, SIR WILLIAM, *P.R.S.A.*, *R.A.*, Second President of the Royal Scottish Academy, and Limner to the Queen in Scotland, 121, 178, 184, 245. *D*.
- AIKMAN, WILLIAM, 137. *D*.
- ALLAN, DAVID, 358, 366, 369. *D*.
- BALLANTYNE, JOHN, *R.S.A.*, 13, The Mall, Kensington, London, W., 295.
- BONNAR, WILLIAM, *R.S.A.*, 5, 168, 190. *D*.
- BRODIE, WILLIAM, *R.S.A.*, 9, Coates Place, West Maitland Street, 399, 401, 403, 405, 409, 417, 423.
- BRYCE, DAVID, *R.S.A.*, 131, George Street, 318, 329, 338, 349, 361.
- BOUGH, SAMUEL, A., 5, Malta Terrace, 35, 135, 209, 230.
- BROWN, J. C., A., 10, St. Vincent Street, 40.
- BURTON, MUNGO, A., 19, Leopold Place, 9, 60, 251.
- Bogle, John, 373. *D*.
- Brown, John, Institution Place, Dollar, 322.
- Brown, Thomas, 41, Queen Street, 220.
- Brown, William Beattie, 15, Gardner's Crescent, 33.
- Burton, W. P., 87, Stanhope Street, Hampstead Row, London, N.W., 320.
- CAMERON, HUGH, A., 7, Annandale Street, 75, 300.
- CHRISTIE, ALEX., A., 83, 93. *D*.
- CRAWFORD, E. T., *R.S.A.*, Lasswade, 260.
- CRAWFORD, WILLIAM, A., 33, Abercromby Place, 248.
- Campbell, Thomas, 413, 422. *D*.
- Cassie, James, 11, Crown Street, Aberdeen, 234.
- Chalmers, G. P., 13, Pitt Street, 44.
- Clark, T., 11, Castle Terrace, 92.
- Cousin, David, 7, Greenhill Gardens, 311, 312.
- DUNCAN, THOMAS, *R.S.A.*, 54, 61, 101, 150, 169, 202, 210, 226, 267, 268, 271. *D*.
- DRUMMOND, JAMES, *R.S.A.*, 30, Hamilton Place, 285.
- DYCE, WILLIAM, *R.A.*, *H.R.S.A.*, Streatham, Surrey, 264, 294.
- Edmonston, Samuel, 17, London Street, 133, 347.
- Edmonstone, Robert, 50, 91, 279. *D*.
- Ewbank, John, 13, 275. *D*.

FRASER, ALEXANDER, A., London, 23, 57.

Ferrier, James, 12, Queen Street, 306, 342.

Finlay, Kirkman, J., 114, 164, 216.

Frier, Robert, 56, India Street, 313, 354.

GORDON, SIR JOHN WATSON, P.R.S.A., R.A., Limner to Her Majesty for Scotland, 123, George Street, 130, 149, 153, 162, 170, 179, 213, 232, 256.

GIBSON, PATRICK, R.S.A., 173. *D.*

GILES, J., R.S.A., 62, Bon-Accord Street, Aberdeen, 8, 74, 118, 225.

GIBB, ROBERT, R.S.A., 62, 200, 292, 325, 344, 348.*

GILBERT, J. GRAHAM, R.S.A., York Hill, Glasgow, 109, 131, 160, 171, 188, 246, 282.

GEDDES, ANDREW, A.R.A., 90, 103, 217, 222. *D.*

GAVIN, ROBERT, A., 25, Sheriff Brae, Leith, 97, 107.

GRAHAM, PETER, A., 17, Dundas Street, 7, 14.

GEIKIE, WALTER, R.S.A., 253. *D.*

Greig, G. M., 10, South Charlotte Street, 303, 304, 314, 343, 359, 362, 368.

HAMILTON, T., R.S.A., 305. *D.*

HARVEY, GEORGE, R.S.A., 21, Regent Terrace, 51, 69, 139, 189, 244, 247.

HILL, D. O., R.S.A., Calton Hill, 71, 116, 140, 141, 142, 208, 284, 286, 394.

HERDMAN, ROBERT, R.S.A. Elect, 32, Danube Street, 49, 85, 95, 277.

HUTCHISON, JOHN, A., 97, George Street, 397, 402, 414, 419, 420.

Halswelle, Keeley, Bellfield, Duddingston, 26, 119.

Hill, Mrs. D. O., Calton Hill, 404, 408, 410, 416.

JOHNSTONE, W. B., R.S.A., Sidney Lodge, Morningside, 21.

Johnson, C. E., 89, George Street, 100, 124, 148, 177.

Kay, Alexander, 317. *D.*

LAUDER, JAMES ECKFORD, R.S.A., 132.

LAUDER, ROBERT SCOTT, R.S.A., Southview, Burntisland, 52, 58, 65.

LEES, CHARLES, R.S.A., 19, Scotland Street, 88, 89, 136, 154, 163, 289.

LIZARS, WILLIAM, H.R.S.A., 111. *D.*

Leggett, Alex., 8, Montgomery Street, 283.

Lessels, John, 21, Heriot Row, 309, 310, 340, 351.

Leyde, Otto, 16, Picardy Place, 288.

MACCULLOCH, HORATIO, R.S.A., Saint Colm, Trinity, 36, 47, 159, 205.

MACLEAY, KENNETH, R.S.A., 10, Brandon Street, 324, 328, 339, 374, 378, 379, 380, 381, 383, 384, 385, 386, 387, 390.

MACNEE, DANIEL, R.S.A., Montague Place, Glasgow, 48, 87, 155, 161, 180, 195, 204, 255.

MACDONALD, JOHN B., A., 6, Great Stuart St., 42, 199.

M'TAN, R. R., A., 258, 372. *D.*

M'TAGGART, WILLIAM, A., 3, 219, 281.

MARTIN, DAVID, 27, 37, 79. *D.*

MORE, JACOB, 113. *D.*

- M'Callum, George, 24, George Street, 398, 406, 412.
 Mackenzie, D., 357.
 M'Whirter, John, 1, Mound Place, 53, 238.
 Michie, John M., 21, James Square, 28, 114.*
 Mood, John, Rosehall House, 307, 356.
- NASMYTH, ALEX., *H.*, 115, 243, 250, 276. *D.*
 NICOL, ERSKINE, R.S.A., 26, Ladbroke Square, Notting Hill, London, W., 66, 81.
 NICHOLSON, W., R.S.A., 323, 341, 364, 365. *D.*
 NASMYTH, PATRICK, 84, 147, 151, 167, 218, 301. *D.*
- Ogilvy, James, 2, West Nicolson Street, 382.
 Orchardson, W. Q., 60, Stanley Street, London, 287.
- PARK, PATRIC, R.S.A., 415. *D.*
 PATON, J. NOEL, R.S.A., 33, George Square, 76, 192, 257, 262, 319, 334, 395.
 PATON, WALLER H., A., Rosehall Lodge, 104, 112, 191, 231, 391.
 PERIGAL, ARTHUR, A., 7, Oxford Terrace, 134, 175, 290.
 PHILLIP, JOHN, R.A., *H.R.S.A.*, 1, South Villas, Campden Hill, Kensington, London, 59, 176.
 Pilkington, Frederick Thomas, Architect, 24, George Street, 316, 330, 333, 337.
- RAEBURN, SIR H., R.A., Limner to the Queen in Scotland, President of the First Society of Artists in Scotland, 1, 10, 43, 55, 56, 63, 67, 68, 72, 73, 96, 98, 102, 108, 122, 125, 138, 156, 181, 185, 187, 193, 194, 211, 214, 215, 240, 241, 249, 263, 265, 266, 269, 270, 272, 273, 278, 280, 293, 376, 376.* *D.*
 ROSS, R. T., A., 78, Queen Street, 166, 233, 261.
 RAMSAY, ALLAN, 39, 45, 144. *D.*
 REID, ROBERT, 392.* *D.*
 RUNCIMAN, A., 4, 6, 291. *D.*
 RUNCIMAN, JOHN, 18, 19, 198, 227, 235, 236, 237. *D.*
 Ritchie, John, 3, Comely Green Place, 229.
- SCOTT, DAVID, R.S.A., 46, 64, 299. *D.*
 SHERIFF, JOHN, A., 22. *D.*
 SIMSON, GEORGE, R.S.A., 82. *D.*
 SIMSON, WILLIAM, R.S.A., 11, 12, 16, 70, 97,* 110, 157, 296. *D.*
 SOMERVILLE, ANDREW, R.S.A., 29, 197. *D.*
 STANTON, CLARK, A., 1, Ramsay Lane, 308, 396, 400, 411, 421.
 STEELL, GOURLAY, R.S.A., 4, Randolph Place; Studio, 90, George Street; 106, 228.
 STEELL, JOHN, R.S.A., Sculptor to Her Majesty in Scotland, 9, Randolph Place, 407, 418.
 SYME, JOHN, R.S.A., 15, 145. *D.*
 SANDERS, GEORGE, 375, 377, 377.* *D.*
 SCHETKY, A., 239, 298, 346, 355. *D.*
 SCHETKY, J. C., Marine Painter to Her Majesty, 224.
 SCOUGAL, —, 30, 31, 38. *D.*
 SKIRVING, ARCHIBALD, 321, 331, 332, 335, 336, 345, 352, 392, 393. *D.*

Sheriff, William Craig, 34. *D.*

Smart, John, 16, Picardy Place, 98.*

Stein, Robert, 165. *D.*

Stewart, J. L., 25, East Claremont Street, 221.

Swinton, James R., 33, Warwick Square, Pimlico, London, 350.

THOMSON, W. J., R.S.A., 212, 367. *D.*

THOMSON, REV. JOHN, *H.*, 17, 41, 78, 86, 105, 152, 158, 174, 196, 252. *D.*

Vallance, W. F., 6, Argyle Square, 120, 123.

WATSON, GEORGE, P.R.S.A., First President of the Royal Scottish Academy, 143, 172, 201, 242, 274, 388, 389. *D.*

WATSON, WM. SMELLIE, R.S.A., 10, Forth Street, 2, 80, 146, 186, 203.

WILKIE, SIR D., R.A., *H.R.S.A.*, Principal Painter in Ordinary to His Majesty,

Limner to the King in Scotland, 15, 117, 206, 208, 302. *D.*

WILLIAMS, H. W., R.I.A., 315, 326, 348, 353, 360, 363, 370, 371. *D.*

WILLIAMS, J. F., R.S.A., 32, 126. *D.*

WILSON, ANDREW, R.I.A., 20, 25, 99, 182, 254, 327. *D.*

WILSON, JOHN, *H.*, 24, 77, 94, 183. *D.*

WINTOUR, J. C., A., 1, St. Cuthbert's Glebe, 223, 259, 297.