

= Portrait painting in Scotland =

Portrait painting in Scotland includes all forms of painted portraiture in Scotland , from its beginnings in the early sixteenth century until the present day . The origins of the tradition of portrait painting in Scotland are in the Renaissance , particularly through contacts with the Netherlands . The first portrait of a named person that survives is that of Archbishop William Elphinstone , probably painted by a Scottish artist using Flemish techniques around 1505 . Around the same period Scottish monarchs turned to the recording of royal likenesses in panel portraits , painted in oils on wood . The tradition of royal portrait painting in Scotland was probably disrupted by the minorities and regencies it underwent for much of the sixteenth century . It began to flourish after the Reformation , with paintings of royal figures and nobles by Netherlands artists Hans Eworth , Arnold Bronckorst and Adrian Vanson . A specific type of Scottish picture from this era was the " vendetta portrait " , designed to keep alive the memory of an atrocity . The Union of Crowns in 1603 removed a major source of artistic patronage in Scotland as James VI and his court moved to London . The result has been seen as a shift " from crown to castle " , as the nobility and local lairds became the major sources of patronage .

The first significant Scottish portrait artist was George Jameson , who became one of the most successful painters of the reign of Charles I. He trained the Baroque artist John Michael Wright . In this period the full @-@ length portrait in Highland dress became a common form of painting . William Aikman emerged as the leading Scottish portrait @-@ painter of the next generation . He , like most Scottish painters of note before the late eighteenth century , migrated to London . John Alexander and William Mossman painted many of the figures of early @-@ Enlightenment Edinburgh . Allan Ramsay established himself as a leading portrait painter to the Scottish nobility and he undertook portraits of many of the major figures of the Scottish Enlightenment . He later focused on royal portraits , anticipating the grand manner of Joshua Reynolds , but many of his early portraits , particularly of women , are less formal and more intimate . The leading portrait painter of the second half of the century was Henry Raeburn , the first significant artist to pursue his entire career in Scotland , his subjects went beyond the nobility to the middle classes . His pupils included the brothers William (Alexander) , Archibald and Andrew Robertson . The former two brothers founded the Columbian Academy of Painting in New York , and Andrew was the leading Scottish miniaturist of his day .

The generation of painters that followed Raeburn included David Watson , John Watson Gordon and David Wilkie who became one of the most influential British artists of the century . From the mid @-@ nineteenth century , portrait painting , particularly the miniature , declined as an art , photography also began to influence painting . Major figures who worked in portraiture and came to prominence in the second half of the century included Francis Grant , Robert Scott Lauder , William Quiller Orchardson and John Pettie . In the twentieth century the move away from figurative painting to impressionism and abstraction , speeded the decline of portrait painting . Artists who continued to pursue portraiture included Francis Cadell , Cecile Walton , Dorothy Johnstone and James Cowie . The second half of the twentieth century saw a general movement back towards figurative representation . Alexander Moffat was among the leading Scottish intellectuals from the 1960s . The artists associated with Moffat known as the " new Glasgow Boys " included Steven Campbell , Peter Howson , Ken Currie and Adrian Wisniewski . A parallel movement in Edinburgh , focused around the 369 Gallery in the city , included Caroline McNairn , Robert MacLaurin and Gwen Hardie .

= = Sixteenth century = =

The origins of the tradition of portrait painting in Scotland are in the Renaissance , which began to reach Scotland in the fifteenth century . Portraits were given an important role in Renaissance society , valued as objects , and as depictions of earthly success and status . In Scotland this was particularly through contacts with the Netherlands , generally considered the centre of painting in the Northern Renaissance . The products of these connections included a fine portrait of William Elphinstone (1431 ? 1514) , Lord Chancellor , Bishop of Aberdeen and founder of the university

there . Painted around 1505 , it is one of the earliest representations of a named Scottish subject to survive and was probably painted by a Scots artist using Flemish techniques of oil on wood . Around the same time , Scottish monarchs , like those in England , turned to the recording of royal likenesses in panel portraits , painted in oils on wood , perhaps as a form of political expression . As in England , the monarchy may have had model portraits of royalty used for copies and reproductions , but the versions of native royal portraits that survive are generally crude by continental standards . In 1502 James IV paid for delivery of portraits of the Tudor household , perhaps by the " Inglishe payntour " named " Mynours , " who stayed in Scotland to paint the king and his new bride Margaret Tudor the following year . " Mynours " was Maynard Wewyck , a Flemish painter who usually worked for Henry VII in London . Another Flemish painter , called " Piers " , and perhaps Peecken Bovelant , an apprentice of an Antwerp painter Goswijn van der Weyden , was brought to Scotland by Andrew Halyburton , the trading agent in Middelburg , in September 1505 . No details are known of his work , except his assistance in painting costumes and heraldry for tournaments , but the king gave him a salary and accommodation , and it is likely that Piers made portraits for the court . Piers returned to Flanders from Inverkeithing in July 1508 . Some references in the royal accounts call him a " Frenchman " .

The tradition of royal portrait painting in Scotland was probably disrupted by the minorities and regencies it underwent for much of the sixteenth century . In his majority James V was probably more concerned with architectural expressions of royal identity . Mary Queen of Scots had been brought up in the French court , where she was drawn and painted by major European artists , but she did not commission any adult portraits , with the exception of the joint portrait with her second husband Henry Stuart , Lord Darnley . This may have reflected an historic Scottish pattern , where heraldic display , or an elaborate tomb were considered more important than a portrait .

Portraiture began to flourish after the Reformation in the mid @-@ sixteenth century . There were anonymously painted portraits of important individuals , including one of James Hepburn , 4th Earl of Bothwell (1556) . Artists from the Low Countries remained important . Hans Eworth , who had been court painter to Mary I of England , painted a number of Scottish subjects in the 1560s . His 1561 wedding portraits were miniatures commemorating the brief marriage of the earl of Bothwell and Jean Gordon . He also painted James Stewart , 1st Earl of Moray in 1561 and two years later he painted a joint portrait of the young Darnley and his brother Charles Stuart . Lord Seton , Master of the Royal Household , commissioned two portraits in the Netherlands in the 1570s , one of himself and one a family portrait . A specific type of Scottish picture from this era was the " vendetta portrait " , designed to keep alive the memory of an atrocity . Examples include the Darnley memorial portrait , which shows the young James VI kneeling at his murdered father 's tomb , and the life @-@ size portrait of the corpse of The Bonnie Earl of Moray , vividly showing the wounds received by James Stewart , 2nd Earl of Moray when he was killed by George Gordon , 1st Marquess of Huntly in 1591 .

There was an attempt to produce a series of portraits of Scottish kings in panel portraits , probably for the royal entry of the fifteen @-@ year @-@ old James VI in 1579 , which are Medieval in form . In James VI 's personal reign , Renaissance forms of portraiture began to dominate . He employed two Flemish artists , Arnold Bronckorst in the early 1580s and Adrian Vanson from around 1584 to 1602 , who have left a visual record of the king and major figures at the court . However , the Union of Crowns in 1603 removed a major source of artistic patronage in Scotland as James VI and his court moved to London . The result has been seen as a shift " from crown to castle " , as the nobility and local lairds became the major sources of patronage .

= = Seventeenth century = =

By the seventeenth century the fashion for portraiture had spread down the social order to lairds such as Colin Campbell of Glenorchy and John Napier of Merchiston . Adam de Colone , perhaps the son of Adrian Vanson and probably trained in the Netherlands , was working in England in the 1620s . In 1623 he painted his portrait of George Seaton , 3rd Earl of Winton and his sons and another of Seaton 's wife Anne Hay with her two daughters .

The first significant native artist was George Jamesone of Aberdeen (1589 / 90 @-@ 1644) , who , having trained in the Netherlands , became one of the most successful portrait painters of the reign of Charles I. He trained the Baroque artist John Michael Wright (1617 ? 94) , who also studied in Rome with Poussin and Velázquez . Wright painted both Scottish and English subjects , including his sensitive portrait of the architect William Bruce (1664) and styled himself as " king 's painter " . His full @-@ length painting of Lord Mungo Murray in Highland dress (c . 1680) is an early example of what became a standard format of Scottish portrait . The Commonwealth period saw the emergence of David Scougal (1598 ? 1661) , mainly noted for his portrait of the Covenanter leader Archibald Campbell . Also important was the miniaturist David Paton (fl . 1668 ? 1708) , who worked mainly in plumbago , but also painted portraits in oil . Visiting artists included Jacob de Wett (c . 1610 ? c . 1691) , who was commissioned in 1684 to paint images of 110 kings for Holyroodhouse and similar work at Glamis Castle .

After the Glorious Revolution , Wright , a Jacobite , fell out of favour at the royal court . The Flemish @-@ Spanish painter John Baptist Medina (1659 ? 1710) came to Scotland in 1693 and became the leading Scottish portrait painter of his generation . Among his best known works are a group of about 30 oval bust @-@ lengths , including a self @-@ portrait , in Surgeons ' Hall , Edinburgh . He trained his son , also John , and William Aikman (1682 ? 1731) , who became the leading Scottish portrait @-@ painter of the next generation . Aikman migrated to London in 1723 , and from this point until the late eighteenth century , most Scottish painters of note followed him .

= = Eighteenth century = =

John Alexander was born in Aberdeen and was a great grandson of portrait painter George Jamesone . He studied in London and Rome , returning to Scotland about 1720 . His younger contemporary William Mossman (1700 ? 71) was also from Aberdeen and studied in Rome . Both worked predominately in the north @-@ east around their home city , but also painted many of the figures of early @-@ Enlightenment Edinburgh . Alexander 's best known work included the portrait of George Drummond the Lord Provost of Edinburgh (1756) , who had been responsible for the creation of the New Town in Edinburgh and the Royal Infirmary , which is shown in the background of the painting . Mosman 's work included his portrait of John Campbell of the Bank (1749) , who was chief cashier of the Royal Bank of Scotland and a Whig , but who is depicted in the recently forbidden Highland dress . Because of his Jacobite sympathies Alexander was forced to leave for the continent after the rebellion of 1745 , and in Rome he made a living painting the Jacobite expatriates who congregated there , before his return a few years later .

Allan Ramsay (1713 ? 84) studied in Sweden , London and Italy before basing himself in Edinburgh , where he established himself as a leading portrait painter to the Scottish nobility . He undertook portraits of many of the major figures of the Scottish Enlightenment , including his friend the philosopher David Hume and the visiting Jean @-@ Jacques Rousseau . After a second visit to Italy he moved to London in 1757 and from 1761 he was Principal Painter in Ordinary to George III . He now focused on royal portraits , often presented by the king to ambassadors and colonial governors , but also more intimate works like that of Queen Charlotte and her Children (c . 1755) . His work has been seen as anticipating the Grand Manner of Joshua Reynolds , but many of his early portraits , particularly of women , are less formal and more intimate studies .

The leading portrait painter of the second half of the century was Henry Raeburn (1756 ? 1823) . He was the first significant artist to pursue his entire career in Scotland . Born in Edinburgh and returning there after a trip to Italy in 1786 , he is most famous for his intimate portraits of leading figures in Scottish life , going beyond the aristocracy to lawyers , doctors , professors , writers and ministers , adding elements of Romanticism to the Grand Manner tradition . He became a knight in 1822 and the King 's painter and limner in 1823 , marking a return to the post being associated with the production of art . His pupils included the brothers William (Alexander) (1772 ? 1841) , Archibald (1765 ? 1835) and Andrew Robertson (1777 ? 1845) . William and Archibald went on to found the Columbian Academy of Painting in New York , and Andrew to be the leading Scottish miniaturist of his day . Also associated with Raeburn towards the end of his career were John Syme

(1795 ? 1861) and Colvin Smith (1795 ? 1875) .

= = Nineteenth century = =

Of the generation of painters that followed Raeburn , David Watson (1767 ? 1837) trained with Reynolds in London before returning home to become the first president of the Scottish Academy in 1826 . The influence of both Reynolds and Raeburn can be seen in his work , including *A Girl Drawing* (1813) and the large group portrait *The Children of the Earl of Elgin with their Nurse* (c . 1805) . He was followed as president of the academy by his nephew John Watson Gordon (1788 ? 1864) , who also studied with Raeburn . He painted portraits of leading cultural figures James Hogg and Lady Nairne as part of a series of portraits commissioned by William Blackwood . David Wilkie (1785 ? 1841) worked mainly in London , and produced the flattering painting of the King George IV in Highland dress commemorating the royal visit to Scotland in 1823 that set off the international fashion for the kilt . He succeeded Raeburn as Royal Limner in 1823 and would emerge as one of the most influential British artists of the century . Andrew Geddes (1783 ? 1844) produced some landscapes , but also portraits of Scottish subjects , including Walter Scott , before he finally moved to London in 1831 . John Graham & Gilbert (1794 ? 1866) was born in Glasgow and worked in the city from 1834 , playing an important part in the professionalisation of painting there . Other figures to pursue their careers largely in portraiture based in Glasgow included Daniel Macnee (1806 ? 82) , who only moved to Edinburgh after his election of President of the Academy in 1876 .

From the mid 19th century portrait painting declined as an art . This was partly due to the advent of photography , which could record the human face with greater ease . While grander commissions were still made , the miniature in particular , which had often been in an intimate locket or brooch , was largely replaced . David Octavius Hill (1802 ? 70) originally took an interest in photography as a means of being able to record the figures of Great Disruption of 1843 for a composite painted portrait , but as part of Hill & Adamson he was one of the founding fathers of art photography . Just as portrait photography inherited many of the conventions of painting , photography also began to influence painting . From the 1840s John Watson Gordon 's work began to be influenced by early photography , with cool light and muted colours , as can be seen in his full length portrait of Principal Lee (1847) . Major figures who worked in portraiture and came to prominence in the second half of the century included Francis Grant , who became the first Scottish president of the Royal Academy in London , Robert Scott Lauder (1803 ? 69) , William Quiller Orchardson (1832 ? 1910) and John Pettie (1839 ? 93) . John Zephaniah Bell (1794 ? 1883) was educated in London and was a forerunner of the trend of Parisian education that would become common among Scottish artists from the later nineteenth century . The most significant grouping in late nineteenth century Scotland , the Glasgow Boys , mainly focused on landscape . They were influenced by the leading continental artists of the day and broke with Victorian convention . A number of artists identified with the group came to support themselves through portrait painting , including James Guthrie (1859 ? 1930) and Belfast born John Lavery (1856 ? 1944) .

= = Twentieth century to the present = =

In the twentieth century the move away from figurative painting to impressionism and abstraction , continued the decline of portrait painting . The first significant group of Scottish artists to emerge in the twentieth century were the four members of the Scottish Colourists in the 1920s . They have been described as the first Scottish modern artists and were the major mechanism by which post impressionism reached Scotland . Of their number Francis Cadell (1883 ? 1937) , emerged as a significant painter of still lifes and single figure compositions , particularly with interior backdrops , before moving closer to abstraction . Of the next significant movement , known as The Edinburgh School , Cecile Walton (1891 ? 1956) referenced classical forms , particularly in her ironic self portrait *Romance* (1920) , which draws on Titian 's *Venus of Urbino* and Manet 's *Olympia* . Her close friend Dorothy Johnstone 's portraits , such as the young girl in *September Sunlight* (1916) , made use of interior natural light . The work of James Cowie (1886 ? 1956) ,

who painted a number of girls in interior settings , is similar in theme to that of Johnstone , but had a more distant and elegiac feel that can be seen in *Falling Leaves* (1934) , which has been read as a commentary as a commentary on the transition from childhood to adolescence .

The second half of the twentieth century saw a general movement back towards figurative representation in European art . Alexander Moffat (b . 1943) , who concentrated on portraiture , labelled with the description of " Scottish realism " , was among the leading Scottish intellectuals from the 1960s . His work included the allegorical *Poet 's Pub* (1980) , which shows leading figures in Scottish twentieth @-@ century intellectual life grouped around the poet Hugh MacDiarmid . The artists associated with Moffat and the Glasgow School of Art who came to prominence in the 1980s are sometimes known as the " new Glasgow Boys " , or " Glasgow pups " and included Steven Campbell (1953 ? 2007) , Peter Howson (b . 1958) , Ken Currie (b . 1960) and Adrian Wisniewski (b . 1958) . Strongly influenced by New Image painting that came to prominence in the early 1980s , they have combined figurative art with social commentary . A parallel movement in Edinburgh , focused around the 369 Gallery in the city , included Caroline McNairn (1955 ? 2010) , Robert MacLaurin (b . 1965) and Gwen Hardie (b . 1962) .