

Ancestral Portrait Engravings

by

Penny Pirie-Gordon



The Baronage Press

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THE FIGURE first caught my attention a few years ago. The number of people in North America who were researching their family history or intended to start research fairly soon was, according to the survey, around 54 million, and the majority of these ancestor hunters, it was claimed, linked back or hoped to link back to the British Isles. Many of them hoped to cross the Atlantic to visit the places their forefathers had lived and then to imagine what the surroundings must have been like before the internal combustion engine was invented. They wanted to travel back in time and to dream. But what, I wondered, was there here for them, apart from photographs and videos, that they could take back to North America together with the memory of their dreams?

From occasional meetings in antique shops I learned there was a demand for “anything, really” that might be connected “with my great-grandparents”, even, on one memorably grey morning in Glasgow, “with my great-great-great-grandparents”, and although for most there was only a very small chance of finding something tangible associated with their families, the search would continue until perhaps an amateur artist’s watercolour of a local

scene was found and packaged for its journey to Alberta or Arizona. Luckier ones might find a porcelain plate or a silver bowl decorated with the arms of an ancestor; the further they had dug back into their origins the luckier they might be, for the chances obviously double with every generation as additional family names enter the lineage with every marriage.

However, two awkward problems interrupt their hopes at this point. The first is cost: armorial porcelain and armorial silver tend to be beyond the budget of the average ancestral tourist. The second is demand: the great surge of interest in family history prompted by the capabilities of the Internet and fostered more recently by the promised revelations of DNA research has created a huge market for ancestral mementoes, one in which the potential demand far outstrips supply. But there is, as many readers will know, a potential solution to this twin problem, one most ancestor hunters will find ideal, and this lies in the low cost of the many antique portrait engravings still to be found in attics and auctions, in junkshops and at specialist dealers, in secondhand bookshops and at antique fairs.



The Baronage Press has a database holding the description and location of more than ten thousand names of 18th and 19th century ladies and gentlemen who sat for portraits for which engravings were later produced, and, as many of these had more than one portrait painted, and have more than one engraving to their name, details of more than twenty thousand pictures are listed. To this database are now being added descriptions of armorial porcelain and armorial silver known to be coming onto the market, but in this present article I wish to concentrate wholly on portrait engravings. So let us look at this picture of George Jamesone, the portrait artist known to some, somewhat controversially, as “the Scottish Vandyke”, and let us see where it leads.

George Jamesone was born in Aberdeen, in 1588 or 1589, and died there in 1644, having married on 12th November 1624 Isobel Tosche. How many descendants does this marriage have today? I don't know, but seventy years ago a group of researchers listed about nine hundred of them, so a count now might produce around two thousand names — of which perhaps one thousand should be alive and thus perhaps potential buyers for a portrait engraving of their distinguished forebear. What would they have to pay for it? Perhaps only £65, and then mounted and placed inside a good frame it would be hanging on their wall for a total cost of perhaps £95.

What then? Well, quite a lot actually. There is an obvious pleasure in having an ancestor in the house. The picture can be a source of delight for children once they understand its significance, and as they grow older they can join the fun of hunting for their distant cousins. The researchers seventy years ago found George Jamesone's contribution to the survival of the human race included Belgians, Germans, Greeks, Italians, Russians and Swedes in addition to the more readily expected Scots, English, Irish, Canadians, Americans and Australians, and among their grandchildren now scattered across the globe but accessible by Internet will be many who will wish to share with their kin their interest and their pride in their ancestry.

Additionally, there is the satisfaction to be won by researching the time and place in which the portrait's sitter lived. Almost all who recognise George Jamesone's name today will say, "Ah, yes, the artist, Scottish wasn't he?" and we perhaps cannot expect many of his descendants to know more of him than this. But he lived the last years of his life in troubled times, and as a Royalist loyal to his friends, and as an Aberdonian loyal to his city, he suffered for his opposition to the Covenant. In 1639, when Aberdeen faced inevitable bloodshed from invasion by the Covenanters, the city fathers sent him to seek help of the Earl Marischal, a mission that labelled him forever as an enemy of the Covenant and of its successor, the Solemn League and Covenant, and led subsequently to his

incarceration in Edinburgh in the Tolbooth, close to where his granddaughter's grandfather-in-law, Sir John Gordon of Haddo, was later judicially murdered as a Royalist.

The circumstances of his death are obscure. He was almost certainly in Aberdeen in July 1644 for the birth of his youngest child, Mary, and in mid-September Montrose, who had become a Royalist, invaded the city, which by then had been forced to accept the Covenant, and his merciless highlanders slaughtered every man, woman and child they found in the streets and all the men they found in the houses. Family tradition holds that George Jamesone, who is known to have died before 11th December, perished during the massacre. Of his five sons and four daughters only three daughters survived him, and of these only two, Marjorie the eldest and Mary the youngest, had children.

Marjorie married John Alexander, an Edinburgh lawyer who was well-positioned to help his father-in-law while he was imprisoned; their son John was an engraver; his son Cosmo John was a portrait painter who produced also historical scenes; Cosmo John's daughter was Isabella who married Sir George Chalmers of Culter, Bt, whose family had lost its heritage and who in consequence studied painting under Ramsay and became a successful artist. The only known children of the next two generations were two officers in the Royal Navy, and the line appears then to have become extinct.

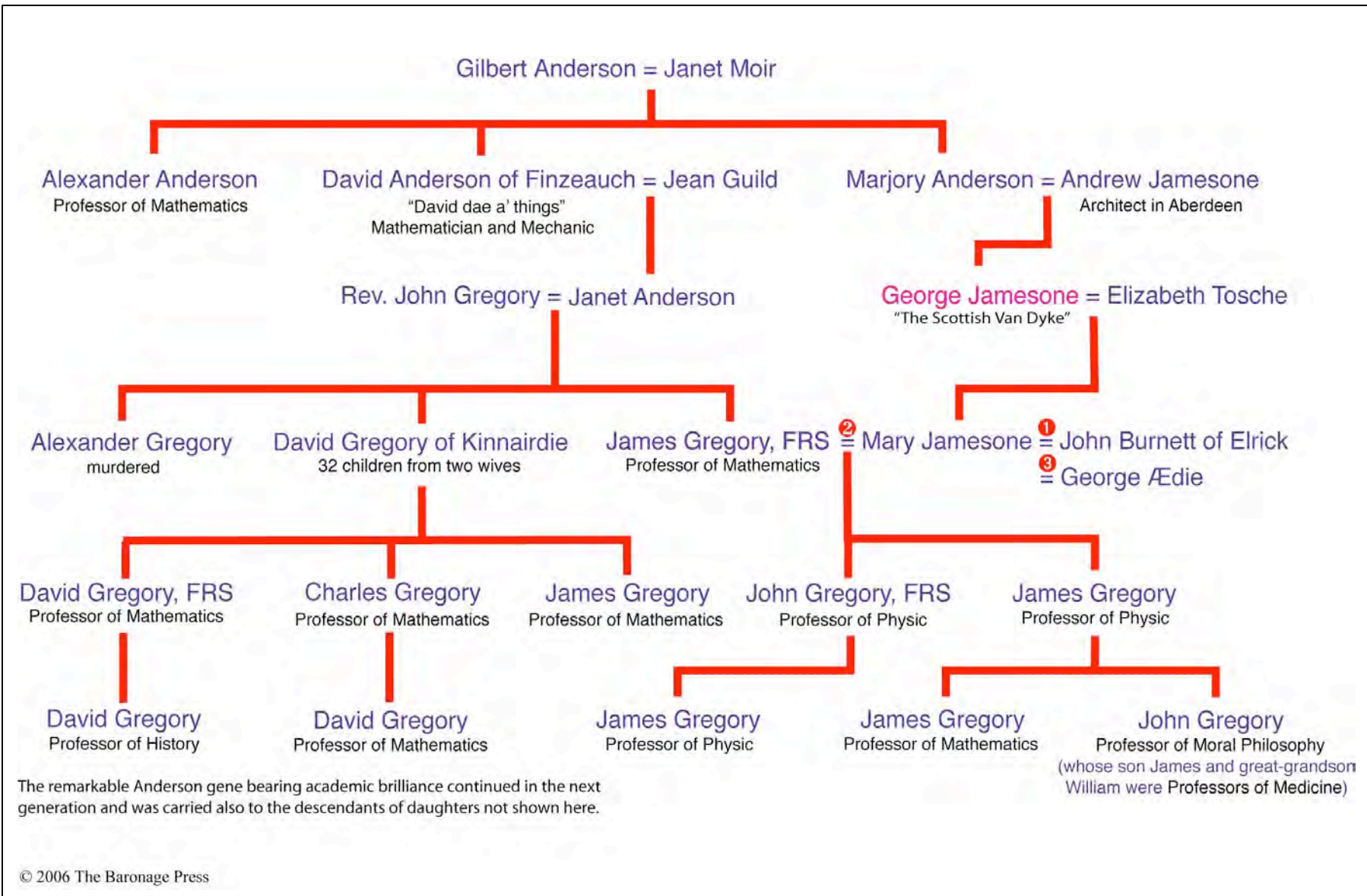
Mary's descendants, in contrast, flourished — and their daughters married into some interesting families which, owing to their eminence or to their forefathers, provide fascinating material for genealogical research. Among the Scottish landed families whose ancestry may be found by combing the reference books, and whose names jump out from the list of Mary Jamesone's descendants, are Burnet of Elrick, Garden of Troup, Lumsden of Belhelvie, Fergusson of Craigdarroch, Leith of Fyvie, Stirling of Kippendavie, Thomson of Portlethen, Skene of Rubislaw, Ross of Tillycorthe, Forbes of Waterton, Arbuthnott of Balglessie, Carnegie of Lour, Davidson of Tulloch, Bannerman of Elsick, and Gordon of Manar. There are many more, but I wish here only to indicate the scope for interesting research rather than to publish an inventory.

An alternative or additional pursuit can be the collection of short biographies of those cousins whose fame or success has appeared to justify their composition. A selection of Mary Jamesone's descendants in this category may seem to feature in a wide range of activities, but such variety is not uncommon. A quick browse reveals several officers of high rank who helped build the Indian Empire; Sir Archibald Alison, Bt, the historian, and his son General Sir Archibald Alison, Bt; the 14th Lord Dormer and his successors; Richard Bertie, 9th Earl of Abingdon and 14th Earl of Lindsey; Lady Gwendeline Bertie who married Sir Winston Churchill's brother John;

George Duff, Captain of *HMS Mars*, killed at Trafalgar, and his son Admiral Norwich Duff who fought also on *Mars* with his father; Prince Cléon Rizo-Rangabé, the Greek diplomat, poet and author; and Prince Constantine Lobanov-Rostovsky, the first commander of the Russian Air Force. There are also a holder of the Victoria Cross, James Forbes-Robertson of the Gordon Highlanders, many who fell in war, and many more who led uneventful lives (some of whom may be researching their family history).

Among the descendants who married famous or eminent men are Vera Griffith-Boscawen, the first wife of Sir Henry "Jock" Delves Broughton, Bt, the man acquitted of the murder of the Earl of Erroll in Kenya's "Happy Valley"; Eliza Skene whose husband was Charles von Heidenstam, the Swedish diplomat; Zoë Skene who married the Rev. William Thomson, Archbishop of York; Edith Bruce the wife of Captain Robert Falcon Scott, R.N. "Scott of the Antarctic"; and Helen Amy Lumsden who married Air Chief Marshal Sir John Maitland Salmond, R.A.F.

Those who enjoy the study of how characteristics may be handed down through the generations will be intrigued by the alliance of the Jamesone genes with those of the Aberdonian Anderson and Gregory families whose relationships are illustrated on the next page, Mary Jamesone, whose paternal grandmother was an Anderson, married her second cousin James Gregory, whose mother



was an Anderson, and their children demonstrated that same academic brilliance as her husband's Gregory nephews. These intellectual achievements continued in the generations that followed, and like the ones included in the diagram they tended to be on the scientific side.

However, the artistry gene of George Jamesone was not lost. His daughter Mary is believed to be the designer of four large and splendid embroideries still hanging in the vestibule of the Church of St Nicholas in Aberdeen, the artistic descendants of her sister Marjorie have been mentioned earlier, and several research papers have commented on the high level and frequent occurrence of artistic talent, usually professional, to be found among George Jamesone's descendants — these including not

only painters but also poets and authors, such as Dame Louisa Innes Lumsden, and the much-loved actress Ann Todd (of *The Seventh Veil* and *The Sound Barrier*).

In composing this article, and in choosing a portrait engraving of George Jamesone to illustrate it, I have used a man born into an ordinary family to demonstrate how widely our family relationships spread, and how unsuspected is their variety. I have tried also to show that an ancestral portrait engraving is not just a picture on a wall, and nor is it just a conversation piece that can help fill a gap during the desultory chat of a dinner party. It is a gateway to both the past and the present, an heirloom for the future, an excuse to explore the life of our forebears, and a bridge to distant kinsmen. It is heritage made visible.

Notes —

1. Penny Pirie-Gordon, who supervises the heirloom database at The Baronage Press, is the granddaughter of Harry Pirie-Gordon of Buthlaw, the noted genealogist and heraldist who in 1937 edited the great Centennial Edition of Burke's Landed Gentry (2,800 pages of heraldry and family histories in small print in a single volume).
2. The Baronage Press may be visited online at <http://www.baronage.co.uk> and enquiries about antique portrait engravings may be made on the form at <http://www.baronage.co.uk/registration.html>



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Ancestral Portrait Engravings can be located with the help of The Baronage Press database.

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Before photography, which means before cinema and television were invented, portrait engravings were the only means we had to distribute the images of your ancestors – and of the diplomats and politicians, the distinguished scientists and eminent physicians, artists, poets and authors. Most of the portraits were engraved from oil paintings, but some were based on sketches from life. For historians they offer valuable insights into the contemporary interpretation of character, but for ancestor hunters they are often the only tangible item they can own of their origins. The Baronage Press has a computerised database listing twenty thousand of these engraved portraits produced between the late 17th and early 20th centuries, and may be able to find your ancestors among them..

Burke's Peerage



The change to modern printing technology made redundant the skilfully chiselled printing blocks Burke's had used for the Peerage and the Landed Gentry directories since the early 19th century. Some were sold to the heads of the families represented in those books, and the remainder are now available for any family members who wish to preserve this unique memento of their history. The blocks may be kept for their original purpose, which was to print the full armorial achievement by which the family is known, or the metal may be removed from the wooden block and then polished, mounted on black linen or velvet, and framed as a picture for display. [Click here for details.](#)

The block illustrated here (at greatly reduced size) is that of H.R.H. The Prince of Wales.

Feudal Titles in Scotland



The title of Baron is the most widely recognized and yet least understood of all titles. Men who justify the use of the word baron as a description exist today in all structured societies, for the word culturally refers to a powerful man. This has been true since its introduction into the British Isles in the eleventh century, but there are also other more specific meanings for the word baron – and these can confuse.

In classical Latin there means either a free – in Latin Latin there means slave or servant – but especially to the owners of the greater manor, or the title of feudal tenement to be young men from noble families. As the feudal system became entrenched in Europe, integrating its three essential components (the concepts of land ownership, of hereditary rights and of service), a baron became a man, one on whom a superior relied – he was the superior's man and had sworn fealty.

The feudal system allowed the baron to hold land as a tenant-in-chief of his prince, a prince being a noble who held his lands of the king. He could not be a king, he could be a bishop; the essence is that he is sovereign in his possession. In the early feudal centuries this was extended to allow the king's baron, the tenant-in-chief, to have their own barons through a process of subfeudalism, but the continuation of this process has been restricted in England when King Edward I recognized the danger it represented to centralized power and local efficiency. In Scotland, where the geographical factors and local wishes created a different political environment, it continued for longer.

The English king ruled in Council, first assembling some of the greater barons (i.e. the more powerful

barons to attend and advise them, and then, when requiring the Privy Council, extending the principle to bring to their Parliament much larger numbers of barons together with representatives of the Church and the burgesses and the knights of the shire. The concept of privilege did not develop immediately in Britain (with France and Flanders), and its subsequent evolution was haphazard and irrational. Those barons who first attended the Norman Kings in Council came on territorial matters holding their lands of the king in accordance with a feudal relationship, but in another context, and it was not until the late 13th century that some of the more powerful barons were able to secure their status as barons.

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In Scotland, in the early days, it was quite impossible to distinguish clearly between those barons who were the equivalent of peers and those who were simply barons by tenure. Until the Statute of 1400, which recognized the barons created by these peers barons with the smaller estates, all were expected to attend Parliament, but thereafter they were classified either