Art Appreciation Lecture Series 2015
Meet the Masters: Highlights from the Scottish National Gallery

Ramsay: The artist’s wife: Margaret Lindsay of Evelick

Georgina Cole

24/25 June 2015

Lecture summary:

In the 1750s, the Scottish artist Allan Ramsay developed a new mode of picture called the ‘natural portrait’. Distinguished from the grand manner style by its intimacy and informality, the natural portrait has a striking intellectual quality that responds to the Enlightenment exchange of ideas through polite conversation. This lecture considers the conversational qualities of Ramsay’s portraiture in relation to eighteenth-century subjectivity and sociability, focusing particularly on his painting of his second wife, Margaret Lindsay of Evelick, and his paired portraits of philosophers David Hume and Jean-Jacques Rousseau.

Slide list:

1. Allan Ramsay, Margaret Lindsay of Evelick, 1758-59, oil on canvas, 74.3 x 61.9 cm, National Galleries of Scotland
2. Allan Ramsay, Allan Ramsay the elder, chalk on paper, 41.9 x 30.5 cm, National Galleries of Scotland
3. Allan Ramsay, Self portrait, aged 20, c1730-33, black chalk, heightened with white, on buff paper, 36.2 x 25.4 cm, National Galleries of Scotland
4. Hans Hysing, Sir William Norris, 4th Baronet, c1720, private collection
5. Allan Ramsay, Katherine Hall of Dunglass, 1730s, oil on canvas, 127 x 104 cm, private collection
6. Francesco Fernandi (Imperiali), The sacrifice of Noah, c1720, oil on canvas, National Trust
7. Pompeo Batoni, The Triumph of Venice, 1737, oil on canvas, 286.1 x 174.3 cm, North Carolina Museum of Art
8. Allan Ramsay, Self portrait, c1737-1739, oil on canvas, 61cm x 46.4 cm, National Galleries of Scotland
9. Allan Ramsay, Norman, 22nd Chief of Macleod, 1748, oil on canvas, 223.5 x 137.c cm, private collection
10. Togate statue of Tiberius, marble, 1st century AD Muse du Louvre, Paris. Allan Ramsay, Norman, 22nd Chief of Macleod, 1748, oil on canvas, 223.5 x 137.c cm, private collection
11. Joshua Reynolds, Commodore Augustus Keppel, 1752-53, 238.8 x 147cm, National Maritime Museum
12. Allan Ramsay, Dr Richard Mead, 1747, oil on canvas, Foundling Hospital, London
13. William Hogarth, Captain Thomas Coram, 1740, oil on canvasm 238.7 x 147.3 cm, Foundling Hospital, London
14. Hogarth, Marriage a la Mode: The Toilette, 1745, oil on canvas, 70 x 91 cm, National Gallery
15. William Hogarth, Plate one from The Analysis of Beauty, London, 1753
16. Allan Ramsay, Hew Dalrymple, Lord Drummore, 1754, oil on canvas, National Galleries of Scotland
17. 1788 edition of the first volume of the collected edition of Joseph Addison and Richard Steele’s *The Spectator*, 1711-12
18. Allan Ramsay, *Mary Adam*, 1754, oil on canvas, 94 x 71.1 cm, Yale Center for British Art
19. Allan Ramsay, *Margaret Lindsay of Evelick*, 1758-59, oil on canvas, 74.3 x 61.9 cm, National Galleries of Scotland
20. Allan Ramsay, *A Lady’s Left Hand Holding a Rose. Study for the Painting ‘The Artist’s Wife: Margaret Lindsay of Evelick’*, c1758-59, Red and white chalk on buff paper, National Galleries of Scotland
21. Maurice Quentin de La Tour, *Self-Portrait*, 1751. Pastel on paper, 65 x 53 cm, Musée de Picardie, Amiens
22. Maurice Quentin de La Tour, *Mlle Ferrand Meditating on Newton*, 1753. Pastel on paper, 73 x 60 cm, Alte Pinakothek, Munich
23. Jean-Baptise Simeon Chardin, *Lady taking tea*, 1735, oil on canvas, 81 x 99 cm, Hunterian Art Gallery
25. Allan Ramsay, Coronation portraits of Queen Charlotte and George III, c1762, oil on canvas, Mint Museum, London
26. Allan Ramsay, *David Hume*, 1766, oil on canvas, 63.5 x 76.2 cm, National Galleries of Scotland
27. Allan Ramsay, *Jean-Jacques Rousseau*, 1766, oil on canvas, 74.9 x 64.8 cm, National Galleries of Scotland

Reference:


