

Inverness – A Royal Tartan

Introduction

Although widely regarded as 'District Tartan' today, the Earl of Inverness tartan (Fig 1) was originally designed by Wilsons of Bannockburn as a personal one for King George III's sixth son, Prince Augustus Frederick (1773–1843), created Duke of Sussex in 1801 and concurrently made Baron Arklow and *Earl of Inverness*.



Fig 1. Earl of Inverness tartan.

Early records

The exact date of the tartan's design is unknown but it was probably created c1810-15 in order that that the Prince could have his own 'Highland Outfit' made to re-enforce his Scottish title at the height of the Highland Revival era. Of the four known portraits of the Prince wearing the full tartan outfit, two originals and a copy remain, along with an additional engraving. An excerpt from the Collection Database of The Fishmongers' Company details the history of the life size portrait that hangs in Fishmongers' Hall, London Bridge.

The portrait was originally commissioned by the Company (in conjunction with one of his brother, The Duke of Kent, in relation to the pair taking the Honorary Freedom of the Company on 11 April 1816). Both paintings were later directly purchased by the Company from the Estate of Sir William Beechey¹, following the artist's death in 1839. The Dukes of Kent and Sussex, the two Liberal sons of King George III, were made Honorary Freemen of the Company in 1816. There were only two original paintings of the Duke of Sussex - one belonging to the Fishmongers' Company and the other to the Freemasons, which was unfortunately destroyed in a fire at Freemason's Hall in 1883. They possess a replica of this portrait, painted by Marks², who had permission to copy the original on condition that an inscription should be made that it was taken from the original in the Company's possession.

¹ Sir William Beechey RA 1753-1839

² Barnett Samuel Marks RCA 1827–1916

Comparison of the Fishmongers' Hall original and the Freemasons copy reveals a number of minor differences in detail. Overall, the copy by Marks is inferior and lacks the subtlety and detail of the original (Fig 2). In the portrait by Beechey/Marks the Prince is shown wearing a Highland Revival style coat, kilt and matching plaid of the *Earl of Inverness* tartan. On his coat he wears the Order of the Garter and on his sporran, the Order of the Thistle. The style of the coat is c1815-18 and we know from the Fishmongers' records that Beechey's portrait was contemporary.



Fig 2. Comparison of the portraits by Beechey (1816) and Marks (1883). © The Author

A half portrait of 1820³ confirms that the outfit originally included a tartan jacket (Fig 3). In addition, we are extremely fortunate that the majority of the outfit survives⁴.

Although an earlier portrait depicts the Prince wearing a predominately red tartan that has similarities to the later design, the miniature is less well executed and confirmation of the exact sett impossible (Fig 4). The painting is attributed to the early 1800s, however the cut of the jacket and the sitter's apparent youth suggests an earlier date for the outfit and it is more likely to be c1790-1800. The stylistic differences compared with the later jacket make it unlikely that this was the one depicted by Fischer. So, whilst the British School portrait confirms the Prince's early use of tartan it cannot be taken as evidence as a pre-1800 date for the Inverness sett.

³ This was probably copied from Beechey's original. An almost identical engraving by William Skelton survives which is said to date to 1816 and also to have been based on Beechey's portrait. Given the closeness of the engraving to the Fischer portrait that could equally have been Skelton's source.

⁴ The outfit, purchased at auction in 1990 by the Scottish Tartans Society (STS) now belongs to its successor organisation, the Scottish Tartans Authority (STA).



Fig 3. Augustus Duke of Sussex c1820
by Johann Fischer - The Royal Collection.



Fig 4. Prince Augustus Fredrick, Duke of Sussex -
British School c1805-08 The Royal Collection

Prince Augustus obviously had his 'Scottish Outfit' for long enough to need to update it by dispensing with the tartan coat in favour of a plain black velvet one reflecting the fashion at the end of the Highland Revival era (Fig 5). This outfit, including the accoutrements, is the one now in the possession of the Scottish Tartans Authority. There is also a portrait of Prince Albert in which he is shown wearing a kilt and plaid in the Inverness tartan (Fig 6).



Fig 5. Augustus, Duke of Sussex c1840
by Sir David Wilkie - The Royal Collection

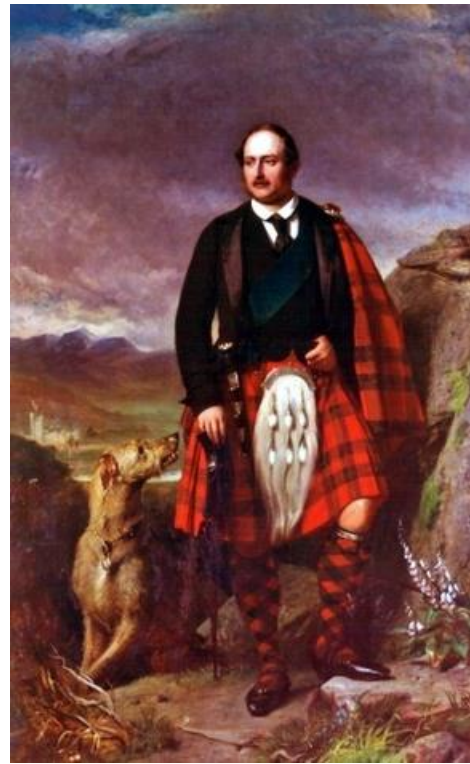


Fig 6. Prince Albert by John Phillip c1858
The Royal Collection

The Sett

Whilst the 19th century portraits give a good overall representation of the tartan they lack detail of the finer lines. Attempts to replicate the pattern in the past resulted in confusion amongst tartan scholars and given rise to a number of erroneous commercial variations over the years.

In 1831 Logan's Scottish Gaelⁱ was the first publication that detailed tartans. His scales were used as the authoritative source for a number of subsequent publications. In order to demonstrate how to read his scales Logan presented the Earl of Inverness tartan as his example. Of note, this sett was therefore the first tartan ever depicted in print (Fig 7) and was one of only two non-clan tartans included in the work⁵.

Interestingly this tartan was not included in his Table of Scales and the choice to use this sett as an example of his scales method may seem illogical. It was probably a somewhat unobvious attempt by Logan to recognise or appeal to Royal patronage. Writing of the plate he said '*His Royal Highness the Duke of Sussex has a pattern, peculiar to himself, which is represented in the explanatory plate. It is worn for Inverness, from which he has the title of Earl.*'

Logan's recording method was to measure the colours in $\frac{1}{8}$ th inch 'Commencing at the edge of the cloth, the depth of the colours is stated throughout a square, on which the scale must be reversed or gone through again to the commencement'

Writing of the plate Stewartⁱⁱ (founder of modern tartan research) says that '*Unfortunately, though he places his measurements against each band of colour in the diagram, he omits to name the colours*'. And that '*No attempt is made to reproduce them exactly*'. Not only that, but the colour quality was poor and differed between copies. Stewart found that interpreting the pale lines was particularly problematic; his compromise was to make the double ones green and the enclosed stripe blue. In the plate above they are yellow and black which reflect the colours used in the material for the Duke's outfit. However, the half tones are shown as green and blue which may have been the source of Stewart's confusion. Less understandable was Stewart's rendering of the obvious white stripe as yellow. By the time of his 2nd edition Stewartⁱⁱⁱ had had access to a Wilsons' letter of 1829 that contained a sample of the Inverness (Fig 8). The sample left no doubt as to the correct colours and as a result Stewart revised his setting making the intervening stripe black and the single pale stripe white.

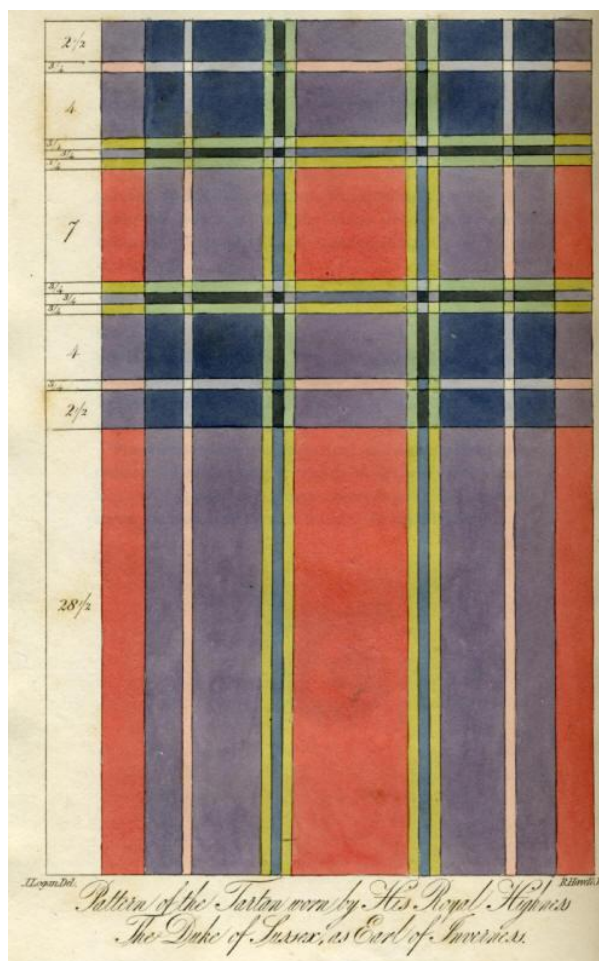


Fig 7. Logan's plate for The Earl of Inverness Tartan.
© The Author

⁵ The other being the Breacan Na'n Clerach or Clergy tartan.

The letter from Harvey & Co, London includes an order for '1 Ps⁶ Earl of Inverness, same as pattern N^o 1 encl^d without Silk' and that the cloth was 'intended for the Duke of Sussex'. The request for cloth 'without silk' was a reference to Wilsons' practice of sometimes using silk for yellow, white, light red (pink) and light blue to enliven their patterns.



Fig 8. Sample of Earl of Inverness tartan (all wool) from a letter of 1829.
Photo credit National Museums of Scotland.

The correct setting

Stewart's revised setting in light of the 1829 letter was thought to have resolved the question of the correct pattern. However, the acquisition of the Duke of Sussex's 1815 outfit, by the Scottish Tartans Society in 1990, added to the confusion because that cloth used white and yellow silk (Fig 9)., the latter being substituted with green in the 1829 sample.



Fig 9. Detail of the Duke's plaid with stripes of white and yellow silk. ©The Author

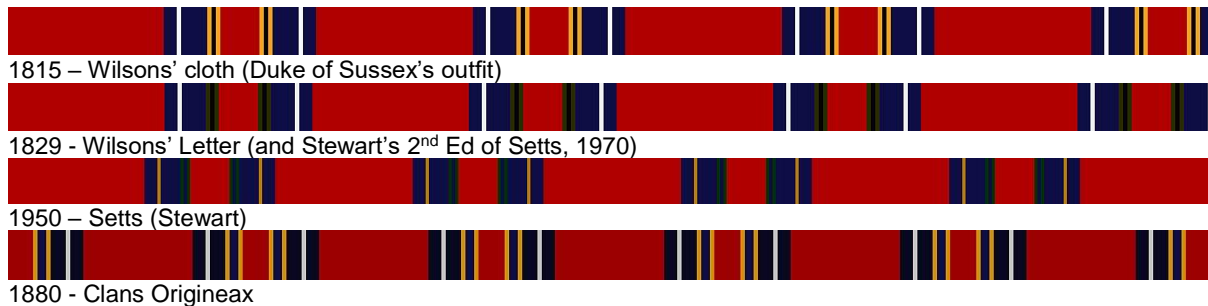
There is nothing in the surviving records to account for the discrepancy in the colour of the double stripes and we cannot therefore be certain what the original colour was. Given the date of the Duke's outfit it's possible that when they originally designed the pattern they used yellow silk but that for some reason they subsequently changed the colour to green. The 1829 sample uses Wilsons' *Shade Green* which was the paler, yellower of their three stock greens⁷. In none of their surviving specimens is *Shade Green* ever woven in silk. Perhaps the Duke

⁶ A 'piece' refers to the entire length of a standard warp. Today a piece is approx 60 yds but it may have been less in 1829.

⁷ Shade Green, Green and Dark Green.

asked for something less showy or perhaps the all wool version was always intended to have *Shade Green* in place of *yellow silk*. We know that the green version was being produced by 1829. It is of course possible that Logan misread the sample supplied by Wilsons⁸ and took the *Shade Green* as *Yellow* but as he didn't make that mistake with any of their other specimens that seems an unlikely scenario; Wilsons appear to have woven the Earl of Inverness in two versions, not an uncommon practice with some of their designs.

Although the tartan was originally designed as a personal one, following the 1822 Levee⁹ Wilsons appear to have been quite happy to sell it more widely. By 1880 a variation of the tartan was being sold simply as *Inverness* in a setting closer to Logan's but with blue between the yellow stripes.¹⁰ However, it then disappeared from public view until the 1970s, with the rise of interest in so called 'District Tartans' and most recently it appeared in a book of that name^{iv}. The development of the pattern is charted by the colour strips below.



Conclusion

Although Wilsons produced the tartan in two versions, specimens were not available to early researchers and consequently their reliance on imprecise portraits lead to a number of variations and errors, something that would not have happened had researchers had access to the original outfit or the Wilsons' letter. This serves as a cautionary note on the reliability of tartans found in some portraits. Both the 1815 and 1829 settings can be regarded as historically correct, anything else is a subsequent error, although it must be acknowledged that several of these have been around for quite some time.

Whilst the Earl of Inverness tartan originally appears to have been a private design for the Duke of Sussex, by c1820 Wilsons seem to have been happy sell it more widely. The territorial designation of this Royal tartan means it has been used for some years as a district tartan for the town and county of Inverness and that is how it is generally encountered today.

Acknowledgements:

I would like to thank two Stuarts for their assistance in researching the 1829 letter to Wilsons: Dr. Stuart Allan, National Museums of Scotland for making the letter available and Stuart Maclean for assistance in translating the some of the arcane language.

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⁸ Wilsons provided all the samples for Logan's work.

⁹ Levee – A Royal Reception. George IV's visit to Scotland was the first by a British monarch for 170 years.

¹⁰ Clans Originaux was produced by the Parisian firm, *J. Claude Fres. & Cie.*, as a sample book of patterns for sale. The actual material was undoubtedly woven somewhere in Britain, probably Scotland but the identity of the weaver remains a mystery.



Fig 10. HRH The Duke of Sussex by Sir William Beechey 1816.
Courtesy of The Fishmongers' Company.

ⁱ **LOGAN J.** 1831 *The Scottish Gael*. Smith, Eldar & Co., London

ⁱⁱ **STEWART D.C.** 1950 *The Setts of the Scottish Tartans*. Oliver & Boyd., Edinburgh.

ⁱⁱⁱ **STEWART D.C.** 1950 *The Setts of the Scottish Tartans*. Oliver & Boyd., Edinburgh. Revised Edition Shephard Walwyn., London 1977

^{iv} **TEALL of Teallach D.G. and SMITH P.D.** 1992 *District Tartans*. Shephard-Walwyn., London