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BLAIR CASTLE

An Illustrated Survey
of the
Historic Scottish Home
of the
Dukes of Atholl



Compiled under the
supervision of
Lord James Stewart Murray
now
9th Duke of Atholl

DESIGNED AND PRODUCED BY THE PILGRIM PRESS LTD.

St. Michael's Church House, Queen Street, Derby

Price: Two Shillings and Sixpence (cloth 3/6)

General Editor : Edgar Osborne



BLAIR CASTLE

HISTORY AND OCCUPANTS

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The ancient home and fortress of the Earls and Dukes of Atholl, situated in the wide Strath of Garry, and now largely obscured from any distant view by the magnificent and varied collection of noble trees, commands a strategical position on the main route through the central Highlands. It lies on the northern side of the Perth-Inverness road in a wild and romantic setting of forest-clad mountains and picturesque rivers. About a mile to the east, the Tilt, now crossed by the main road near the modern village of Blair joins the Garry on its south-easterly course to the Pass of Killiecrankie three miles away, and the Banvie burn tumbles through its narrow glen among giant larches, Scots firs, beeches and colourful rhododendrons.

The approach from the main road at Blair Atholl is through a great avenue of lime trees which leads the visitor to the white-harled facade of the east front of the castle which, during its existence of nearly seven hundred years, has known the splendour of royal visitations, submitted to occupation by opposing forces on no less than four occasions, has suffered siege and partial destruction, and changed its architectural appearance to suit the taste of many generations.

In 1269 David, the crusader Earl of Atholl, com-

plained to King Alexander III that during his absence in England John Comyn or Cumming of Badenoch (the grandfather of Robert Bruce's victim) had made an incursion into Atholl and had begun building a castle at Blair. The main tower of the Castle is traditionally known as Cumming's Tower.

The last of the Earls of Atholl of the Royal Celtic line had died before 1211, and the earldom had passed through the female line to David of Strathbogie whose line was forfeited for opposing Bruce.

After being held by King Robert II and his son Walter, the earldom was finally conferred, in 1457, on King James II's maternal half-brother, Sir John Stewart of Balvenie, the ancestor of the present Atholl family. When the 1st Earl of the new line was ordered to quell the insurrection of John Macdonald of the Isles, he received from James III the injunction *Furth Fortune and Fill the Fetters* which has since remained the family motto. The male line of the 1st Earl came to an end in 1595, and until 1625 the earldom was held by the heirs male of his brother. But in 1629 it was given to John Murray, Master of Tullibardine, whose mother, Lady Dorothea Stewart, had been heiress of the 5th Earl of Atholl. During the Civil Wars this earl was an ardent Royalist, but he died in 1642, and ten years later the castle was





Plate 2

captured and held by Cromwell's troops until the Restoration. It was through the intervention of his son, the first Marquis of Atholl, that the harsh treatment meted out to the Covenanters by Lauderdale was mitigated by Royal Command. The Marquis had married Lady Amelia Stanley daughter of the 7th Earl of Derby, and it is probable that through her influence he became a supporter of William of Orange, who was her cousin. Consequently, the Athollmen who had followed Montrose in 1644, were not present at the Battle of Killiecrankie, when in 1689 Dundee made his last stand for King James. In 1703, shortly after the death of the Marquis, his son the 2nd Marquis, was created first Duke of Atholl, by Queen Anne. The new Duke, whose protests on the occasion of the Massacre of Glencoe led to his appointment as a Commissioner to enquire into this outrage, was later a strong opponent of the Union with England until he had obtained better terms for Scotland. In his loyalty to the government against the Jacobites in 1715 he had been supported by his second surviving son, Lord James, whose elder brother William, Marquis of Tullibardine, with Lord Charles and Lord George, had joined the Stewart cause. Lord James who succeeded him as 2nd Duke, started on an ambitious scheme of creating a new park and making extensive alterations to the castle. This work was interrupted by the Jacobite revolt in 1745 when Prince Charles Edward, accompanied by the exiled Marquis of Tullibardine landed at Glenfinnan and, marching south with his Highland army,

stayed a few days at Blair Castle. When this old stronghold was subsequently occupied by Hanoverian troops, Lord George Murray, who had again joined the Jacobites, arrived with his 'Atholl Brigade' and laid siege to his old home, thus giving it the distinction of being the last castle in the British Isles to be besieged.

In the more peaceful times that followed, the 2nd Duke remodelled the castle in the style of a Georgian house.

It is difficult to visualise the castle as it would be at the time when Edward III stayed there in 1336. Two hundred years later, when Mary, Queen of Scots was entertained to a hunt at which 360 red deer and 5 wolves were killed, considerable changes had taken place and the building had been extended southward from Cumming's tower. The great hall range connecting the two towers was built by the 3rd Earl. This block is less obvious from the north front than the west (Plate 1) where it is revealed by the three rows of sash windows. These windows are a legacy of the remodelling carried out by the 2nd Duke after the '45, when the castellations and corner turrets gave way to low-pitched roofs and chimney stacks. The south end, which was in a ruinous condition, was rebuilt and Cumming's tower was lowered.

It was not until 1869 that the old tower resumed its original appearance, with its stepped gable and bartizan, when the 7th Duke engaged Robert Bryce to recastellate the building, adding the present entrance (Plate 3) and the ballroom to the north.



East Front Entrance

A TOUR OF THE ROOMS

So that the Castle may be inspected without guides, the rooms have been numbered in accordance with the table given on the last page.

The visitor enters by a door in the single-storey range to the north of the main building and is at once in the atmosphere and surroundings of the nineteenth century. But the tour and contents have been arranged in such admirable chronological sequence that it is well to proceed along the corridors to the original entrance to Cumming's tower (Plate 4), the earliest part of the castle. Immediately beyond this door are two rooms which have been arranged with domestic bygones and old Scottish furniture. One is furnished as a well-to-do crofter's cottage (Plate 5), with tables and chairs made of fir and elm, the other as a room in a small laird's house where, in Perthshire and Angus, furniture would be made in the eighteenth century from locally-grown laburnum wood as a substitute for mahogany. The next room on the right, the STEWART ROOM (Plate 7), which begins the chronological sequence, is one of the vaulted chambers under the great hall built by the 3rd Earl. Two double portraits on the north wall are of *Mary, Queen of Scots and her son James VI of Scotland*, and her parents *James V and his wife Mary of Guise*. Shown with these is the letter sent by the Queen to the widowed Countess after the death of her husband, the 4th Earl, who is believed to have been poisoned by his political enemies. The case below contains

The Old Entrance, Cumming's Tower

The Old Scots Room







Plate 6

two fine contemporary miniatures, one of *Queen Mary* herself (Plate 6), which may be the 'picture' mentioned in the letter, and the other of *Lady Dorothea Stewart*, the daughter and heiress of the 5th Earl of Atholl and wife of William Murray, 2nd Earl of Tullibardine. The ivory spade by the window, brought from Ceylon in 1594, was a present to Tullibardine's sister from her future husband Patrick Lyon, afterwards Lord Glamis, the ancestor of our present Queen. Among the early Stewart relics are two double-handed swords, the one near the door being the earls' justiciary sword. Most of the furniture here is sixteenth and seventeenth century; of particular interest is the elm armchair dated 1663 with the initials of Alexander Robertson of Lude. The chitarrone by Melchior of Verona, 1555, belonged to Charlotte, Duchess of Atholl, and the 'Regal' hand organ, said to be unique, is dated 1630.

The next room, EARL JOHN'S ROOM (Plate 8), is devoted to the royalist Murray Earl already mentioned. His portrait hangs by the window; on the same wall are portraits of his wife by Sir Peter Lely, and his son *John the 2nd Earl*, with his wife *Lady Amelia Stanley*. To the right of the bed is a picture of the great *Marquis of Montrose* who raised the King's standard at Blair in 1644. The bed, hung with red velvet, dates from about 1650 and the carved walnut chairs from about 1665. The clock is by Joseph Knibb, clock-maker to King Charles II. An item of particular interest here is one of four original

Mary Queen of Scots

The Stewart Room





Plate 8

copies of the National Covenant of 1638, in which the Scottish Covenanters pledged themselves to resist Popery, Prelacy and Superstition. Here are also preserved the helmet and breastplate worn by Viscount Dundee when he was mortally wounded at the battle of Killcrankie. He was buried in the Kirk of St. Bride in the old village of Blair.

The next room is the GUARD ROOM under which was the old prison. In 1869 the skeletons of three men were found under the floor of the room opposite. They are believed to have been killed in 1654 when the young Earl of Atholl made an attempt to recapture the castle for the Royalists. A variety of mantraps, handcuffs, locks and instruments of punishment are displayed here.

Passing through the original south-east entrance the character changes, and the PICTURE STAIRCASE (Plate 9), made in 1756, is the first evidence of the extensive remodelling carried out by the 2nd Duke. The heavy plasterwork of the ceiling, with its central shallow dome, the bracketed cornice and the panelled trophies of arms are the work of Clayton, a stuccoist who carried out the new decoration of the remainder of the house under the architect Winter. Notable among the many portraits displayed here are the full lengths of *John, 1st Duke* by Thomas Murray, painted in 1705, and of *John, 1st Marquis of Atholl* painted in the classical French mode as Julius Caesar by De Witt.

The latter's wife, *Lady Amelia Stanley*, is represented by a sensitive portrait which hangs over the

door to the left. Below the Marquis is a picture of Lady Amelia's mother, *Charlotte de la Trémouille*, with her ancestors which include two portraits of *William of Orange*, the Liberator of the Netherlands from the Spanish yoke.

The SMALL DRAWING ROOM (Plate 10), was built on the ruins of the old south-east tower at the time of the eighteenth century remodelling and is a fine example of Georgian work, with a handsome white marble chimney-piece supported by Ionic columns, and a carved wood overmantel. The mahogany chairs with blind fret legs and fretted rails, and the two occasional tables, one with a plain octagonal top and the other with a gallery, were supplied by William Masters. On the east wall are two elegantly carved wall brackets and the frames surrounding the portraits of *Charles, Prince of Wales* and *Charles, Lord Stanley* by Lely, are good examples of the French rococo style. The walnut cabinets and the two lacquer cabinets, or Union Sets, are of the Queen Anne period.

Northwards from here is the TEA ROOM of the same period, with some fine plasterwork. The frieze with musical instruments over the fireplace is of unusual character. Among the many fine pieces of furniture is a large mahogany cabinet by the south wall in the bold architectural style of William Kent; a seventeenth century Dutch cabinet with engraved mother-of-pearl and ivory inlay; a Carlton writing table of about 1780; and a fine pair of torchères by Masters and two Chinese *Famille Verte* vases of the Ming



The Picture Staircase



Plate 10

period. The musical long-case clock in the north-east corner is by Stewart of Dunkeld, 1774. In the showcase is a group of early miniatures, the largest of which, in an ornate metal frame, is of *Charlotte de la Trémouille*, wife of the 7th Earl of Derby and mother of the Marchioness of Atholl, by Samuel Cooper. On the east wall are portraits of *Elizabeth, Queen of Bohemia*, daughter of James VI, and her son *Prince Rupert*. Her three daughters, *Princesses Elizabeth, Louise and Henrietta*, by Honthorst, are on the south wall. Another sister, Princess Sophia, was mother of George I. These princesses were cousins of Amelia, Marchioness of Atholl.

The DINING ROOM (Plate 12) was the sixteenth century banqueting-hall, transformed in the eighteenth century to its present baroque grandeur, with a heavily-modelled stucco ceiling with corner roundels of the seasons painted by Thomas Bardwell. The carved marble chimney-piece (Plate 11) with a head of Apollo, was made by Thomas Carter of London in 1751.

Clayton's overmantel is in the form of a trophy of arms of all periods. In the wall panels are landscape decorations of local scenes by Charles Stewart, an Atholl artist patronised by the 3rd Duke, and one of the earliest Scottish landscapists. The heavily-carved table with the mask and lionskin apron is in the style of Kent, and the pair of sidetables by the east wall with marble tops and claw feet are by John Hodson of London.

The Small Drawing Room

The Dining Room Chimney-piece





The PRINT ROOM, containing Stuart engravings, is on the right as the visitor leaves the Dining Room.

Returning from this room across the gallery over the nineteenth century entrance hall, we reach the FRONT STAIRCASE (Plate 13), which was built in 1756 to replace the earlier stone stairs. The newels and baluster rails are exquisitely carved. At the top of the staircase is an oval portrait of the *1st Duke* and, on the north wall below, a portrait of his eldest son *John, Marquis of Tullibardine*, who was killed at Malplaquet in 1709.

In the LOBBY to the right are two portraits of *Lady Katherine Hamilton*, the first wife of the 1st Duke, the one facing the visitor being an early portrait while she was still Countess of Tullibardine.

A door at the end of the lobby leads to the TAPESTRY ROOM (Plate 14) which is on the second floor of Cumming's tower. It derives its name from the fine set of Mortlake tapestries made for Charles I, sold by order of Cromwell and bought by the Duke when Earl of Tullibardine. The subject of the tapestry is Diana and Callisto. The William and Mary period bed with its rich hangings of Spitalfields silk and the four ostrich feather plumes, made in London four years later, was originally in the Duke's suite at Holyrood. The coverlet was a gift to the 1st Duchess from her sister-in-law Lady Orkney. On the seventeenth century sidetable is a dispatch case used by the 1st Duke in the Scottish Parliament House in Edinburgh before the Union of 1707.





Plate 14

The TULLIBARDINE ROOM is a dedication to the Jacobites—William, Marquis of Tullibardine, the 1st Duke's second son, who forfeited his claim to the title and estates, and his brother Lord George Murray (Plate 15), who was the celebrated Lieutenant-General to Prince Charles Edward in the '45. The tent bed is covered with tartan over two hundred years old, said to have been formerly on an older bed, circular in form, in which slept the seventeen sons of Sir David Murray of Tullibardine. Among the relics in the window recess is a miniature of Willam 'the Jacobite Duke,' and some personal belongings of Lord George Murray, as well as a written order issued by him before the battle of Culloden, with the forged version circulated by the Duke of Cumberland. Here also is a remarkable drawing of *Prince Charles Edward Stuart* by Giles Hussey (Plate 2). Portraits of his mother, *Clementina Sobieska*, and his father *James Francis Stuart*, also hang in the window bay, and elsewhere in the room is a second portrait of Lord George, in highland dress. Between the window and the fireplace is a framed portion of the flooring from the top of Cumming's Tower with the marks of the red-hot shot fired at the roof when Lord George Murray besieged the castle in 1746. A large collection of Jacobite miniatures and other relics can be seen on entering the magnificent DRAWING ROOM (Plate 16), completed in 1758. It has a beautifully modelled ceiling and cornice and another of the white marble chimney-pieces by Thomas Carter, above

The Tapestry Room

Lord George Murray





Plate 16

which is set a conversation piece of the 2nd Duke's two daughters, *Lady Jean and Lady Charlotte*, by Jeremiah Davison. The walls are hung with crimson damask. Flanking the chimney-piece are full length portraits of *John, 4th Duke* and his second wife, *Marjory Forbes*, both by Hoppner. Beneath them are a pair of cabinets of the Regency period with Glen Tilt marble tops, made by Bullock for the 4th Duke. They are of his favourite larch wood, the extensive planting of which earned him the title of 'the planting Duke.' Between the windows are three pier glass mirrors with carved and gilt frames, believed to have been made by Chippendale. Amongst the great wealth of furniture here are two gilt settees and some chairs from a set bought in 1783. The eight mahogany chairs with fish-scale decorations were supplied by William Gordon in 1756 for £26 10s.; the needlework covers are believed to have been made by Jean Drummond, the second wife of James, 2nd Duke. The four gilt torchères with gallery tops are in the style of Chippendale.

In the SMALL LOBBY on the south side is a French Louis XV Bonheur de Jour of Kingwood with ormolu mounts and inlaid Sèvres porcelain panels.

Through the lobby is the RED BEDROOM (Plate 17). The bed and chairs bought by the 2nd Duke from William Masters in 1756 are covered with red silk damask. A gilded bust of the Duke stands on a table alongside the bed and on the walls are portraits of the Duke and some of his Whig friends including one

The Large Drawing Room

The Red Bedroom



by Jeremiah Davison of Duncan Forbes of Culloden.

The next room is known as DUCHESS STRANGE'S ROOM (Plate 21) after Charlotte, daughter of the 2nd Duke, who in 1764, on the death of her father, became Baroness Strange in her own right. She married her cousin John Murray, son of the Jacobite Lord George, who succeeded his uncle as 3rd Duke. A portrait of her as a young girl hangs in the corner by the window and there is a later one by Bardwell over the cabinet. On the chimney-piece side of the north wall is a magnificent conversation piece by Johann Zoffany (Plate 19) of the *3rd Duke and Duchess with their six children*. The eldest son, who is seen next to his father became the 4th Duke and is the ancestor of the present head of the family. The boy, Lord George, on the extreme right is the ancestor of the present heir, whose father, (Lt.-Col. George Anthony Murray) was killed in action, commanding the Scottish Horse in Italy in 1945. The racoon in the tree was brought from the West Indies by the children's soldier uncle, Major-General James Murray, who was wounded at Fort Ticonderoga and again at Martinique. The long-case clock is by Thos. Hally, 1737. The chairs belong to the set bought in 1789; the covers were worked by Lady Charlotte, daughter of the 3rd Duke, the girl holding the wreath in the Zoffany picture. The broom cabinet (Plate 18) was made for the 3rd Duke by Sandeman of Perth in 1758. Like the occasional table and the coin cabinet in the form of a temple made to match it, this unusual and important

The Broom Cabinet

3rd Duke and Family by Zoffany







piece is veneered with broom wood. The embroidery of the curtains on the late eighteenth century bed was executed by Charlotte de la Trémouille, Countess of Derby, and the embroidered coverlet is Indo-Portuguese.

The next room, the MANX ROOM, is a memento of the family's sovereignty of the Isle of Man which the 2nd Duke had inherited in 1736 from his cousin James Stanley, 10th Earl of Derby. The 3rd Duke was the last Sovereign Lord but was forced to sell to the Government in 1765. The bookcase is made of old oak beams from Castle Rushen, and the pictures show views of Castle Mona, the 4th Duke's official residence, which is now an hotel in the centre of the town of Douglas.

Beyond this is the FRENCH PORCELAIN ROOM where can be seen a magnificent collection from the famous state factory of Sèvres, near Paris, which was established in 1755. The mechanical picture clock was made by G. Martineau in London in 1763.

Among other contemporary portraits in the 4TH DUKE'S CORRIDOR is a charming conversation piece by David Allan (Plate 23) showing the *Duke in Highland dress with his first wife, the Hon. Jane Cathcart*. There is another portrait here of the 'planting Duke,' painted shortly before he died in 1830, and over the door a portrait of *George Murray, Bishop of Rochester*, son of the Duke's brother the Rev. Lord George Murray, (the boy on the right of the Zoffany picture). At the time of the threatened invasion of England by

James Moray (younger) of Abercainry

Duchess Strange's Room





Napoleon, Lord George, who then held a living in Kent, raised and trained, with the help of his clerical colleagues, a volunteer corps for the defence of the southern coast. He also invented a system of semaphore which was adopted by the Admiralty. *The 5th Duke* as a boy is shown in a small picture, probably by Livesey. He died unmarried in 1845.

In the GLENLYON LOBBY hangs a small portrait of *Lady Emily Percy*, wife of James, 1st Lord Glenlyon, the 5th Duke's younger brother, and beneath it a delightful Landseer study of their second son *Lord James Murray, with a fawn*, while opposite is a watercolour drawing of him as Colonel in the Scots Fusilier Guards during the Crimean campaign. Their elder son, the 2nd Lord Glenlyon had succeeded as 6th Duke on the death of his uncle.

In the adjoining VICTORIAN ROOM is an attractive picture of his wife, Anne Home Drummond, who was Lady-in-Waiting and Mistress of the Robes to Queen Victoria. The furniture in this room was used by the Queen and Prince Albert when they stayed at Blair Castle in 1844. On the bookcase are statuettes of Queen Victoria, her Consort and their children, presented by Her Majesty.

The DRESSING ROOM is of similar character. Over the fireplace is a small painting on china of the 7th Duke and coloured photographs of his wife, *Duchess Louisa*, and her seven sisters. Watercolour portraits of their six children hang on the north wall.

Descending the MAIN STAIRCASE the visitor should

Lord Charles Murray by Hoppner

4th Duke and Family by David Allan





Plate 24

note the interesting portrait of *James Moray younger of Abercairny* probably by Davison (Plate 20), which shows the kilt as worn before its proscription following the Jacobite Rebellion, also, lower down, the fine portrait by Hoppner of the 4th Duke's youngest son *Lord Charles Murray* (Plate 22) who, like Byron, died in Greece while assisting the cause of Greek Independence.

The contents of the BLUE DRESSING ROOM and BLUE BEDROOM are mostly nineteenth century. The latter contains a portrait of *Louisa Moncreiffe*, wife of the 7th Duke, by R. Buckner. Her Grace, who was one of the celebrated beauties of the Victorian age, devoted her married life to the welfare of the people on the vast estate.

In the ANTE-ROOM there are more nineteenth century family portraits.

At the foot of the staircase is a suit of tilting armour worn by the 6th Duke at the Eglinton Tournament. Two of the cannons from the Spanish Armada galleon sunk in Tobermory Bay lie in the archway, once the front door, but now leading to the main ENTRANCE HALL (Plate 24) which was built in 1872 by the 7th Duke, whose portrait by Sir James Guthrie (Plate 27) hangs on the south wall. Here is arranged a large collection of arms in trophies, rifles, targes, swords, cross-bows and powder horns. The oak hall chairs with the painted coronet and thistle were supplied by the London maker Cobb in 1751.

John James, 7th Duke of Atholl, died in 1917 at

*The Front Hall**The Ballroom*





Plate 26

the age of 77. At that time the Atholl property consisted of 200,000 acres, with a scattered population of farmers, shepherds, hillmen and foresters, many of them descended from the Athollmen, mostly Stewarts and Robertsons who had shared the fortunes of the family through the centuries. Their affection and respect for the old Duke was an acknowledgment of the interest and understanding he had for them, and for all things connected with his Highland estates. Until 1913 he led his private bodyguard of Atholl Highlanders each September to the Atholl Gathering, where games were held in the true old Highland style. He died towards the close of the First World War, no doubt conscious that with him the old order had passed, never to return.

Through the door opposite the entrance is the long corridor leading back past the Old Scots Room to the BALLROOM (Plate 25), built in 1871, now containing a collection of weapons, drums, chain armour and other souvenirs brought back from the Sudan campaign by the *8th Duke*, whose portrait, by Guthrie, when Marquis of Tullibardine hangs immediately to the left of the door on entering. He is painted in the uniform of the Scottish Horse which he raised and commanded in South Africa, and also in Gallipoli during the First World War. On the right of the door is a portrait of the *Duchess*, by Henry. At the opposite side of the room is a small portrait of the Duke's brother, *Major Lord George Stewart Murray*, Black Watch, who was killed in action at the battle of the

The East Front

John 7th Duke of Atholl by Guthrie





Plate 28

Aisne, in 1914. Between the windows hangs Raeburn's portrait of *Neil Gow*, the celebrated fiddler who was musician to the 2nd, 3rd and 4th Dukes. Various colours are displayed round the room, including those of the 77th Atholl Highlanders, raised in 1778 for the American War of Independence, and those of the later bodyguard of the Dukes of Atholl, also known by the name of Atholl Highlanders, the uniform of which is shown on the two standing figures.

The CHINA AND LACE ROOM contains a miscellaneous collection of English, continental and oriental porcelain, and some fine English, French and Brussels lace, as well as Ayrshire needlework.

Of particular interest among the large display of embroideries and costumes in the EMBROIDERY ROOM is the exquisite needlework done by Lady Evelyn Stewart Murray (Plate 28), youngest daughter of the 7th Duke.

Between these two rooms is the NATURAL HISTORY MUSEUM in which may be seen a variety of stuffed birds and beasts collected during the eighteenth and nineteenth centuries, many of which are indigenous to the Highlands.

The LARCH PASSAGE, part of the long corridor which extends for about a hundred yards, derives its name from the panelling which is of larch from a tree brought from the Tyrol, planted by the 2nd Duke at Dunkeld in 1737. Other giant larches planted at Blair at the same time can be seen on the banks of the

Lady Evelyn's Embroidery

Larch Tree planted 1737



Banvie burn below the ruined thirteenth century Kirk of St. Bride in the old village of Blair. But it is to the 4th Duke that the extensive planting of larch forests is due. Indeed the tree population of Blair provides one of its outstanding attractions and the visitor is well advised to take advantage of the walks through the woodland paths and enjoy the arboreal magnificence of this most lovely park.

Two of the pleasantly decorated tea-rooms were formerly the Charter rooms, but no doubt the visitor will appreciate their present purpose as a desirable finale to this vast and glorious collection which is a monument to the artists and craftsmen of the past, and a microcosm of seven hundred years of Scottish history.

The text has been written by Mr. E. I. Musgrave.

The photographic illustrations in this book, with the exception of plates 6, 15, 16 and 22 are from photographs taken by Mr. Sydney W. Newbery, F.I.B.P., F.R.P.S.

The maps of the Blair Castle Estate and District, based upon the Ordnance Survey map with the sanction of the Controller of H.M. Stationery Office, have been drawn by Mr. C. H. Brown, L.R.I.B.A.

The front cover design is reproduced from a picture specially painted for this book by Mr. H. Barklam.

The book has been printed by Wood, Mitchell & Co. Ltd., Oriol Works, Hanley.

The types used are Plantin Roman with Plantin Italic and display titles in Perpetua.

For the convenience of visitors, the rooms in the Castle have been numbered as follows:—

1. The Stewart Room
2. Earl John's Room
3. The Guard Room
4. The Picture Staircase
5. The Small Drawing Room
6. The Tea Room
7. The Print Room
8. The Dining Room
9. The Front Staircase
10. The Tapestry Room
11. The Tullibardine Room
12. The Large Drawing Room
13. The Red Room
14. Duchess Strange's Room
15. The Manx Room
16. The Sèvres Porcelain Room
17. The 4th Duke's Corridor
18. The Glenlyon Lobby
19. Duchess Anne's Room
20. The Dressing Room
21. The Blue Dressing Room
22. The Blue Bed Room
23. The Ante-Room
24. The Front Hall
25. The Scots Room
26. The Old Scots Room
27. The Ball Room
28. The China and Lace Room
29. The Natural History Museum
30. The Costume and Embroidery Room
31. The Larch Passage.





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