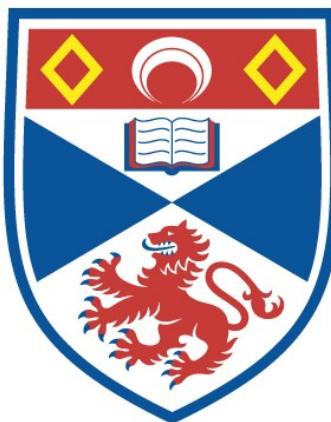


ARNISTON HOUSE : REFLECTIONS ON ITS
INTERIORS, 1726-1850

Patricia E. M. Wigston

A Thesis Submitted for the Degree of MPhil
at the
University of St Andrews



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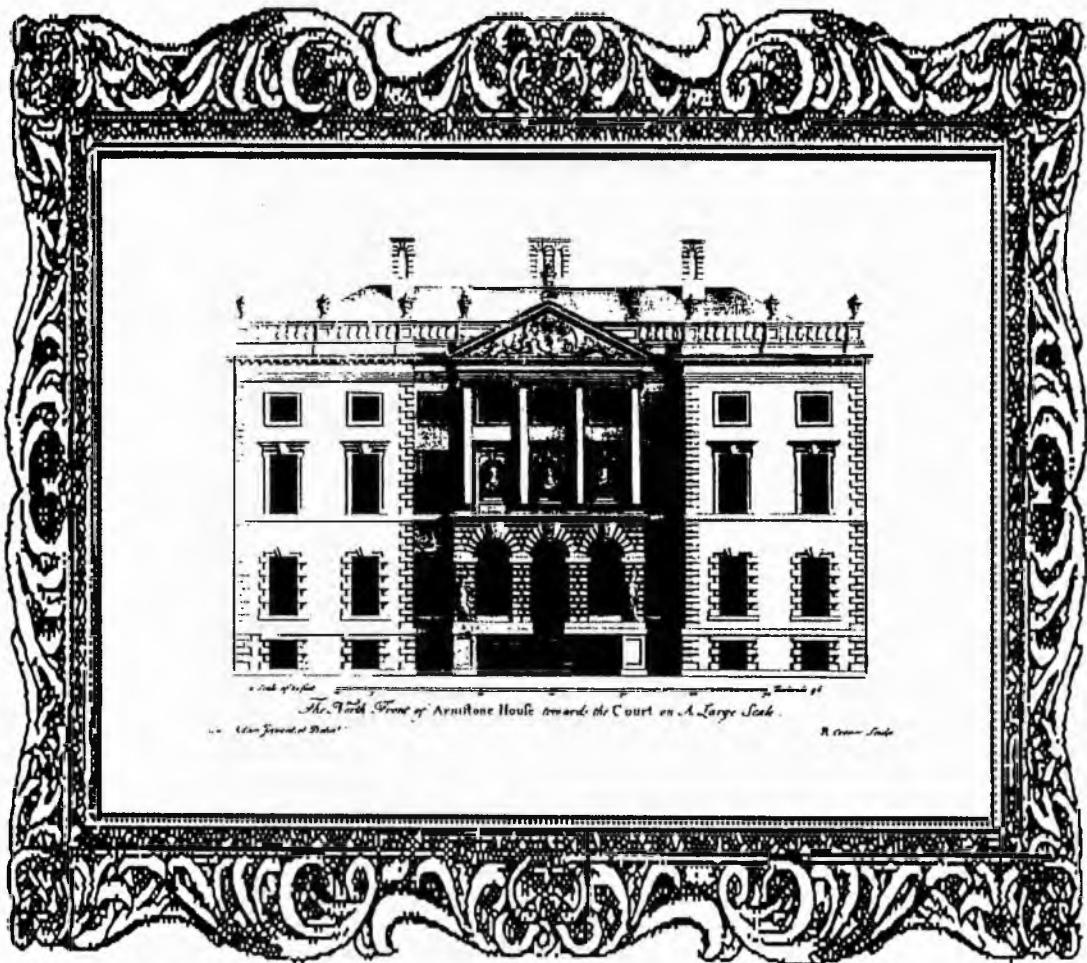
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Arniston House

Reflections on Its Interiors

1726 – 1850



Patricia E. M. Wigston

M. Phil. Museum Studies

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This thesis discusses the interior decoration between 1726 and 1850 of four of the principal rooms in Arniston House, Gorebridge, Midlothian, the country residence of the Dundases of Arniston, dominant figures in the Scottish legal profession during the 18th century. It is based on a study of the household inventories, account book entries, individual bills and, where accessible, extant decoration and furniture. Areas discussed include plasterwork, lighting, wall decoration, chimneypieces and hearth furniture, household furniture, curtains and flooring. Where appropriate, some discussion of the craftsmen who contributed to these interiors is introduced.

The four rooms studied are the Great Hall, the High Library, the Dining Room and the Drawing Room. The Great Hall and the High Library belong to the first phase of building at Arniston, begun in c. 1726, to a plan by William Adam. The Dining Room and Drawing Room in the west wing, designed by John Adam, are representative of the second phase from the mid-1750s. Owing to dry rot in the west wing, the Dining Room and Drawing Room are presently undergoing considerable restoration work. It has therefore been impossible to examine at first hand various decorative elements in these rooms.

Access has been limited to those rooms open to the public as part of a guided tour. What has become of much of the furniture is unclear. This problem has been aggravated by the removal of furniture from the west wing in the 1950s and its accommodation and storage in other parts of the house. Some items are on loan to Bute House, Charlotte Square, Edinburgh. Other pieces may have been sold or distributed to members of the Dundas family. As

a result of the above circumstances, a considerable amount of this research has had to be based on documentary evidence and photographs.

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I would like to thank the following people for their assistance in writing this thesis:

Mrs. Althea Dundas-Bekker for allowing me to consult the Dundas of Arniston Muniments, to take photographs at Arniston House and for giving freely of her time on several occasions.

David Jones (University of St. Andrews) for his supervision of this thesis and his invaluable advice in all matters concerning furniture history.

The English Department of the University of St. Andrews for their publication - *Guide to Style in Theses and Dissertations* - which has been followed religiously in the presentation of this thesis.

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NLS - The National Library of Scotland.

RCAHMS - The Royal Commission on the Ancient and Historic Monuments of Scotland.

SRO - The Scottish Record Office.

NTS - The National Trust for Scotland.

The Director - The Gentleman & Cabinet-Maker's Director by Thomas Chippendale.

The Guide - The Cabinet-Maker and Upholsterer's Guide by George Hepplewhite.

The Drawing Book - The Cabinet-Maker and Upholsterer's Drawing Book by Thomas Sheraton.

The Dictionary - The Cabinet Dictionary by Thomas Sheraton.

This thesis aims to examine how the Dundas family ¹ chose to decorate their country seat at Arniston, to identify the craftsmen who were employed to execute the decorative schemes and the trades-people who supplied the necessary furnishings between c. 1726 - 1850. The chosen period encompasses the start of building work on the new Arniston mansion and the date of the last inventory taken in 1850.

Previous research at Arniston has concentrated in the main on its architecture and gardens.² On occasion, various furniture historians have dipped into the Arniston archives in the hope of discovering a reference to a particular cabinet-maker.³ Discussion of its interior decoration has been confined to magazine articles, with little documentary substantiation.⁴ This research is the first attempt to consider all the decorative elements composing Arniston's interiors, supported by an in-depth study of the family papers.

Underpinning this research is a study of the five household inventories. As a result of the scholarly work undertaken in recent years by furniture historians,⁵ the use of inventories is now recognised as an essential tool in the study of interior decoration. Where little or no extant decoration or furnishings remain, as is the case at Arniston, information gleaned from inventories becomes even more important. I have followed the accepted practice used by furniture historians of interpreting such information in the light of current decorative styles and relating it to well-documented extant examples in houses of the period. All too frequently the Arniston inventories yield insufficient detail

to ascertain the precise type of item recorded in any particular year. In such cases, once again, I have adopted the standard practice of presenting the range of goods currently available to the Dundas patrons. The aforementioned approaches are particularly relevant to any discussion of the contents of the Dining Room (Chapter IV) where, but for two chairs, no other items have materialised to date.

The approach taken in Chapter I (The Inventories) mirrors that adopted in inventory studies.⁶ Each inventory is examined for factors which may have influenced its compilation and the particular route followed is explored.

In each of the four rooms examined (Chapters II - V), the decorative schemes have been divided into distinct areas such as plasterwork, lighting, chimney furniture, room furniture and wall, floor and window treatment. This approach provides a controlled structure in which to examine methodically how these discrete elements evolved within the set dates and how they relate to each of the five inventories, to account book entries and to individual bills. This method emulates that used at Ham House in the inventory-based research conducted by two of Britain's most eminent furniture historians.⁷ On occasion, the possible location of certain items within each room is suggested, based on the then-fashionable furniture arrangements. Information about the latter can be gleaned from paintings, pattern books such as Thomas Sheraton's *Cabinet Dictionary*, and documentation as at Dumfries House. Salient architectural features also impose limitations as to the placement of individual pieces. This would have been particularly true in the case of the

Dining Room (Chapter IV). The subsequent architectural alterations made to this room in the first decade of the 19th century would have allowed far greater flexibility for furniture distribution.

Through account book entries and individual bills, I have been able to establish the craftsmen and trades-people associated with Arniston, many of whom were well-known and much patronised in Edinburgh and the Lothians. The cursory nature of much of this documentation has added little to existing information collated on these craftsmen and merchants,⁸ except by way of reinforcement and, with a few exceptions,⁹ has prevented any real discussion of the latter other than their identity. Where appropriate, I have identified account book entries and bills for work undertaken by and purchases obtained from the various tradesmen and suppliers and linked these to relevant sections in the inventories to help in their interpretation.

Notes

- 1 Appendix 1. A detailed history of the different branches of the Dundas is set out in the Introductory Chapter of *The Arniston Memoirs*, pp. XXIII - XXXVI.
- 2 M. Cosh, *Architectural History* Vol. 27 (1984) & A. A. Tait, *Burlington Magazine* (1969, March).
- 3 F. Bamford, *A Dictionary of Edinburgh Wrights and Furniture Makers* (Leeds, 1983). S. Pryke, St. Andrews University, in the course of his research into the Edinburgh Cabinet-Making Trade. C. Gilbert, *The Life & Work of Thomas Chippendale* (Bristol, 1978).
- 4 C. Hussey, *Country Life* (1925, August 15 & 22) & S. Foreman, *Scottish Field*, (1953, June 17).
- 5 P. Thornton & M. Tomlin, "The Furnishing & Decoration of Ham House", *Furniture History* (1980).
- 6 J. Geddes, "The Prince of Wales at The Grange, Northington: An Inventory of 1795", *Furniture History* (1986), pp. 176 - 202.
J. Low, "Newby Hall: Two Late Eighteenth-Century Inventories" *Furniture History* (1986), pp. 135 - 175.
T. S. Rosoman, "The Chiswick House Inventory of 1770", *Furniture History* (1986), pp. 81 - 106.
M. Tomlin, "The 1782 Inventory of Osterley Park", *Furniture History* (1986), pp. 107 - 129.

- 6 K. M. Walton, "An Inventory of 1710 from Dyrham Park", *Furniture History* (1986), pp. 25 - 80.
- 7 P. Thornton & M. Tomlin, "The Furnishing & Decoration Of Ham House", *Furniture History* (1980).
- 8 F. Bamford, *A Dictionary of Edinburgh Wrights and Furniture Makers* (Leeds, 1983).
- 9 The exceptions are the individual bills and correspondence submitted by the following craftsmen: George Stevenson, David Robertson, Philip Robertson and James Livingstone.

Chapter 1

THE INVENTORIES

Five inventories were taken of the contents of Arniston House, Midlothian, on the following dates:

May 27 1788 1

May 11 1807 2

July 5 1819 3

May 3 1850 4

Undated Mid-19th century 5

These inventories are kept with other family papers in the Charter Room at Arniston. 6

Different factors dictate the compilation of inventories. The latter are prepared for confirmation purposes, 7 for roup of household contents, 8 for rental of furnished property and for insurance of contents. Of the five inventories taken at Arniston between 1788 and 1850, only that of 1819 can be

categorised. It was made for "the sole purpose of ascertaining the Legacy Duty" ⁹ as a result of the death of Robert Dundas, Chief Baron of the Exchequer. The reasons behind the making of each of the remaining four inventories are not clear-cut, but appear to be linked to various events in the history of the Dundas family. The circumstances which may have led to these documents being compiled will be explored as each inventory is discussed in turn.

Arniston Furniture Inventory 1788

This inventory was made on the 27th May, 1788 by Elizabeth Dundas, following on the death of her father-in-law, Second President Dundas, on the 13th December, 1787. As the new lady of the house and a young wife of little more than a year, having married Robert Dundas (Chief Baron) in April 1787, she would naturally have wanted to take stock of the household contents, perhaps with a view to refurnishing. This would seem to be borne out by the 1788 Furniture Account Book, also in Elizabeth Dundas's hand. It is interesting to note that the first entry in this volume bears the same date as the inventory:

Hopkins							
May 27 1788							
To 2 Brass Patent Lamps	£5	5	:	}			
1 Doz Glass Chimneys		6	:	}			
Packing Materials		4	6}		5	15	6 10

Over the next thirteen years this account book shows that considerable purchases were made by Elizabeth Dundas from leading Edinburgh upholsterers and cabinet-makers of the period. These included Young and Trotter, William Lamb and Francis Braidwood.

**Inventory of the whole household furniture of Arniston House May
11th 1807**

No one specific event in the Dundas family history can be assigned to 1807. However, from c. 1800, alterations were taking place in the house. At the end of the 18th century, the old Edinburgh Parliament House was being rebuilt. The carved stonework of the original building was discarded. The Chief Baron rescued much of this decorative stonework, using it to ornament garden gates and bridges on the Arniston estate. He put the Royal Arms to good use by incorporating them into a new pediment he had installed in the hitherto unbroken south facade. Behind this pediment, at the top of the house, a nursery was created for his children. Further alterations included adding dressing rooms to bedrooms and increasing the length of the John Adam Dining Room by approximately five feet by removing the adjacent passage housing a service staircase.¹¹ The 1807 inventory may have been made to take account of these changes and in conjunction with the fact that nineteen years had elapsed since the making of the previous inventory. Perhaps by this date Elizabeth Dundas felt the need to assess the household contents. Further refurbishment may have been planned.

**Inventory and Appraisement of the Household Furniture, Plate
Books, Linens, Live Stock etc etc which Belonged to the Late Rt
Honble Robert Dundas Lord Chief Baron of Exchequer etc etc
Arniston House 5 July 1819**

The 1819 inventory was made in response to the death of Chief Baron Dundas on June 17th of that year. This inventory was compiled by David Forrest whose statement on page twenty six of the document explains his role and the purpose of the exercise:

Edinburgh 5th July 1819

All the Articles wrote upon this and the 25 Preceding Pages have been inspected & Appraised by me Licensed Auctioneer here & to the best of my Judgment this is a fair valuation, amounting to Four Thousand Seven Hundred and forty Pounds Six Shillings and Eleven Pence halfpenny Stg. And I do also hereby Declare that this Valuation was made by me Power of Robert Dundas, Esqr WS for the sole purpose of ascertaining the Legacy Duty.

Davd Forrest

Inventories made for Estate Duty are by their very nature summary and that of 1819 falls into this category. The figures attributed to individual items cannot be relied upon as indications of their true value at that time, no more than could those of a valuation made for confirmation or probate today.

Mid-19th Century Inventories:**Inventory of Furniture in Arniston House Taken on 3 May 1850 and Following Days****Inventory of Household Furniture in Arniston House belonging to Dundas Esqr of Arniston**

Two inventories exist from the middle of the 19th century. The first of these two inventories can be dated exactly to May 3rd, 1850. The second carries no precise date, but certain features of its format point to its having been produced at the same period as the other one. The order in which the rooms are listed and the names allocated to each room are the same.

Information concerning the whereabouts of the keys to certain rooms and presses, all of which were "left in the charge of Mr Brown", is virtually identical, the only differences being a slight variation in the wording. Both inventories record the same information about Mr Brown being away "in London on Business". Mr Brown is again cited as being the person who "may be consulted about the alterations made here (the South Bed Room No 20) as he is likely to know about the removal of the furniture". The undated one, on occasion, offers marginally more detailed information with regard to certain entries.

It is difficult to explain why it was felt necessary to make two almost identical inventories at approximately the same point in time. The inventory

taken on the 3rd May is witnessed in the following manner :

Arniston House
23 May 1850

The Articles enumerated in the foregoing Inventory were examined and found to be as stated therein pro William Kerr Greenend Libberton

James Kerr
pro Aitken & Allan 102 Princes Street
Robt Neill

In the undated version, Robert Neill's initials appear after the explanation about the conversion of the South Bed Room No 20 "into a bathroom & water closet". Here, the alterations are referred to as "Repairs". Perhaps the undated inventory was intended to be kept in the house as a working copy.

Both these inventories were compiled during the lifetime of the First Baronet Dundas (1823 -1909). As the latter was only fifteen years old when his father died in 1838, his mother, Lilius Calderwood, continued to administer the Arniston estate for her son until he came of age. He married Emily Knox on the 25th September, 1845. She may have been responsible for having the inventories drawn up.

The Inventory Routes

The order in which the rooms are recorded varies from inventory to inventory. The 1788 inventory begins at the very top of the house in the attic storey. At this level there appear to have been six bedrooms. As was common practice in the eighteenth century, the titles of these rooms and the descriptions of the bed hangings give an indication as to their colour schemes. The first room mentioned is the "Ladies Maids room", simply but adequately equipped for three maids. The tent beds had check curtains, but we are left to guess their colour and the material from which they were made. Elizabeth Dundas was more specific about the colour and fabric of the bed curtains in the other rooms on this floor. The "South red room" had "Red Morine Curtains" round the tent bed; the "Work'd room" had a "4 Postad Bed with embroidered curtains with white linings"; the bed in the "Yellow Damask room" was furnished with curtains of the colour and material of its title. All of the rooms here, with the exception of the "Ladies Maids room", had window curtains, which presumably matched the bed curtains. Elizabeth Dundas then moved down to the third, mezzanine and second floors, beginning with the "Library", then listing the many bedrooms situated at these levels, including the ornamental china housed in the "White and Crimson Best Bed room". The public rooms and private family apartments on the first floor are described next.¹² At this level, Elizabeth Dundas followed an anti-clockwise route. She began in the north-west corner with the "Dinnige room", progressing via the service passage to the "Drawing room" in the southern half of the west wing, crossing through the

"Breakfast room" in the south front and ending with the family bedrooms and dressing rooms in the east wing. The "Great Hall" was not listed. This may have been a deliberate omission by Elizabeth Dundas. Perhaps she did not consider the few items of furniture present in this area worthy of note. Alternatively, it may have been nothing more than an oversight on her part. Finally, the servants quarters, stores and work areas on the ground floor and in the service blocks are recorded.

The 1807 inventory begins with the kitchen, various closets and servants' quarters housed at ground floor level. At first floor level the route taken mirrors that of 1788, but this time includes the "Great Hall". The route progresses up the main staircase, listing the numerous bedrooms and dressing rooms on the upper levels. These are followed by the "Library Room" and "High Library" on the third floor, the "Nursery Room" which was created after 1800 in the attic storey for the Chief Baron's children, and lastly at this level, the "Ladys Maids Room". The inventory then records the accommodation and work areas within the service blocks.

David Forrest chose to begin his 1819 inventory 'below stairs' with the "Stewards Room", closets and servants' bedrooms. Next, he listed the rooms on the first floor, beginning with "Mr Dundass' Sittg Room" and ending with the "Dining Room". The upper floors with their bedroom accommodation followed suit. Initially he seems to have overlooked the "Library" on the third floor. It does not appear until page twenty, after he has recorded information about rooms housed in the service blocks, such as the "Coach Mans Room".

As explained previously, the two inventories dating to the middle of the

19th century are virtually identical. They begin on the first floor with the "Dining Room", proceed to the "Oak or Breakfast Room", then move through the east wing via the "Family Bedroom" and "Gentlemens Dressing Room" to the "Parlour or North Sitting Room". The "Lobby" is recorded next, followed by a brief note on the "Grand Stair Case" and finally the "Drawing Room". The already familiar pattern of recording the bedrooms on the upper floors, followed by the servants' accommodation below stairs and in the service wings, is adopted. The contents of the "Library" could not be listed as it was "Locked up". The "Closet in Family BedRoom" and several presses were also locked.

Notes

- 1 Volume 73.
- 2 Volume 82.
- 3 Bundle 329.
- 4 Volume 91.
- 5 Volume 90. Throughout this thesis, this inventory will be referred to as "Mid-19thc", to distinguish it from that of 1850.
- 6 A catalogue of these documents is available for consultation in the West Search Room, West Register House, Edinburgh: Dundas of Arniston MSS., Microfiche 3246. This catalogue replaces the National Register of Archives (Scotland) Survey No. 77.
- 7 Confirmation is the term used in Scots Law for probate.
- 8 In Scotland, an auction is commonly described as a roup.
- 9 Bundle 329, July 5th, 1819.
- 10 Volume 74, Arniston Furniture Account Book (1788 - 1800), p. 1.
- 11 This information was supplied by Mrs. Althea Dundas-Bekker. It is borne out by the number of window curtains (5) recorded in the 1807 inventory. Prior to this date, the Dining Room had only four windows, the fifth window having been incorporated into the service passage.
- 12 Throughout this thesis the terms applied to the different floors are those used by William Adam in his plans of Arniston. Although these plans were conceived in the mid-1720s, it was not until c. 1811 that the plates were finally published in William Adam's book on architecture, *Vitruvius*

12 *Scoticus.* The "Ground Floor" housed the service areas and servants' quarters. Immediately above was the "First Floor" reached by an open flight of steps. At this level, the Great Hall and the Oak Room are all that remain of William Adam's design, as only the east and central sections of the house were completed during his lifetime. His plan for a state apartment on the "Second Floor" came to nothing. His eldest son, John, designed the west wing, placing the Dining Room and Drawing Room on the "Principal Floor" (William Adam's "First Floor") and bedrooms above at mezzanine level. William Adam's High Library was located on the "Third Floor".

Chapter II

THE HALL

The entrance hall is the natural place to begin in any house plan. The hall has many functions. According to Isaac Ware, the purpose of the hall differed in the town and country, the town in Ware's case being London. Ware believed it was not necessary for the entrance hall to be magnificent or elegant in a town house because it was "a place of reception for servants".¹ However, Ware considered that in the country:

where there are other ways into the house, the hall may be an elegant room, and it is there we propose its being made large and noble . . . It serves as a summer-room for dining; it is an anti-chamber in which people of business, or of the second rank, wait and amuse themselves; and it is a good apartment for the reception of large companies at public feasts.²

In his *Works*, Robert Adam confirmed Ware's views and made the very important point that the hall provides access to other parts of the house:

the hall in our houses and those in France, is a spacious apartment, intended as the room of access where servants in livery wait³

The Hall at Arniston could certainly be described as "large and noble" and could have fulfilled all of the above functions. If it appears almost a little too grand for its present setting, then it must be remembered that the Hall was

to have been the first room in the processional route to the state apartment which William Adam had planned to occupy most of the second floor. Therefore, the Hall had to be of sufficient architectural grandeur to set the tone for the sequence of equally spectacular state rooms on the *piano nobile*. Financial circumstances prevented William Adam from realising this plan. Building work, begun in 1726, came to a halt sometime in the late 1730s or early 1740s, with only two thirds of the house completed. Its unfinished state in 1753 prompted Henrietta Baillie, the first wife of Second President Dundas, to comment that it looked "ill in its present situation" 4 and to encourage her husband to finish it. In the late 1750s and early 1760s, the west wing of the house and various service buildings were completed to a plan by William Adam's eldest son, John. However, the idea of a state apartment was abandoned by the latter for a very different room arrangement, thereby leaving the Hall as the sole survivor of the original grandiose plan.

The entrance to the Hall at Arniston also differs from the original William Adam design. George Omund, author of *The Arniston Memoirs*, explained why Adam's design was altered in the 19th century:

The front door at Arniston, as designed by Adam, its architect, was approached by a wide flight of steps, ending with a broad landing, and with a massive stone balustrade. Adam, who had drawn his inspiration from Italian sources, had overlooked one material fact, the difference between an Italian and a Scotch climate. His outside flights of stairs, though very handsome, were unsuited to Scotland, and in many instances, Arniston included, have of late years been replaced by covered porches - less handsome, but better suited to a Scotch winter. 5

Adam's Hall, on the main axis, reached by means of an open *perron*,

would have benefited from far more natural light provided by the original round-headed windows flanking the front door of similar design (Plate 12). This triple glass arcade echoed that of the internal arcading. This entrance arrangement, although aesthetically pleasing, presumably resulted in rather cold, draughty conditions. In the 19th century, a covered porch was added by First Baronet Dundas, the great-grandfather of the present owner (Plate 13). Whilst affording much needed protection from inclement Scottish winters, this access has eliminated the best natural light source, resulting in a much darker Hall.

The Hall rises through two storeys and is arcaded with round-headed arches at first and second floor levels, consisting of three bays in the south arcade facing the entrance door, and two bays in the lateral east and west arcades (Plate 14). The arches are punctuated with stepped keystones and flanked by giant fluted Corinthian pilasters. The latter reach up to second floor level from which springs the coved ceiling with its most unusual pointed arches, a feature used in a similar way by William Adam at the House of Dun, near Montrose.⁶

At second floor level, a gallery runs round the east, south and west sides. There is no access to the west gallery. As stated earlier, the west wing was completed in the late 1750s to a design by John Adam. His plan for this part of the house consisted of a Dining Room and Drawing Room on the first or "Principal Floor", with bedrooms above (Plate 8). The two public rooms had coved ceilings rising to one-and-a half storey height. This design resulted in the new west wing bedrooms being situated at mezzanine level, rather than at second floor level, as were those in the east wing gallery. Access to the west

wing sleeping accommodation was from a door on the half-landing of the new double return staircase. However, the latter, starting from the first floor, did not reach the west gallery. John Adam's solution was to block off this gallery. In order to maintain symmetry with the east gallery, dummy doors were placed along the west gallery.

The Inventories

The 1788 inventory makes no mention of the Hall. As it appears in every other inventory, this may have been an oversight on the part of Elizabeth Dundas. Alternatively, it may have been so sparsely furnished that she did not consider it worthy of inclusion. A "Hall" was recorded, but from its description, it was obviously the Servants' Hall. The other inventories attribute different titles to the Hall. The 1807 inventory refers to it as "The Great Hall"; that of 1819 simply calls it "The Hall"; the 1850 and mid-19th century inventories opt for the Scottish term "The Lobby".

The Plasterwork

The exuberant plasterwork was executed by Joseph Enzer, who worked in other William Adam houses, such as Yester, East Lothian, and the aforementioned House of Dun. Enzer was also responsible for the plasterwork in the High Library at Arniston.

Joseph Enzer must have been working at Arniston from c. 1730. His original contract was renewed for a further three years in 1732 (Appendix 1). The renewal contract does not stipulate exactly how much Enzer was paid yearly, but a receipt exists for eight guineas, presumably part-payment for this work:

December ye 10th 1731
Reciv'd from Mr Dundass the Sum of Eight pound Eight
Shillings By Me

Joseph Enzer

£8 8 0 7

Different types of stucco birds fly in and out of the groined vaults. The spandrels above the Corinthian capitals are filled with heavy fruit and flower festoons and rococo cartouches (Plate 15). Set between the Corinthian pilasters, just above the lower arches, are panels with foliate swags, ribbons and wreaths. The plasterwork is at present painted white. The Arniston papers give no indication as to the original colour scheme of this room, although white does seem to have been a popular colour for ceilings in the 18th century, borne out by various house-painters' accounts in the family papers.⁸

Restoration work in the Hall at the Drum, Gilmerton, a house contemporary with Arniston and designed by William Adam for Lord Somerville, has revealed that the stucco work was originally gilded.⁹ In view of this recent discovery, it is quite possible that the plasterwork at Arniston was similarly decorated.

Lighting

1807 A large brass Lustere

1819 Gilt Lustere 6 Lights £4 4 -

1850 large gilded Chandalier

Mid-19thc large Gilded Chandalier in Centre of Roof

An entry in an account book for the period 1734 - 1744, under the heading "furniture discharged", shows that a chandelier was purchased in 1736. It seems likely that the chandelier was of London provenance. This entry is bracketed together with other articles from London:

{To Pewther fm London	20	4	3
{To a Fine Writing Table & Chimney Glass	11	6	0
{To a Lustre to the Hall	10	0	0
{To Two Mahogany Tables fm Ditto		[No price given]	10

A later entry for freight costs, made in the same account book in 1737, would seem to support this theory:

To the fraught of the Lustre	1	3	1/2	11
------------------------------	---	---	-----	----

The present chandelier, suspended from a metal rod above the centre of the room, has six lights, is made of wood and is gilded (Plate 16). The 1807 inventory records "A large brass Lustere". This is the only inventory to do so. The metal rod, terminal ring and 'brass' colour of the present chandelier may have misled the inventory-maker into thinking that the chandelier was made of metal. The other three inventories agree that it was gilded wood and the 1819 inventory states that there were six lights. These descriptions accord with the present item. The boldly sculpted treatment of its acanthus decoration is stylistically in sympathy with that of the plasterwork executed in the early 1730s by Joseph Enzer, thereby strengthening the attribution of 1736.

Stylistically, the Arniston chandelier resembles a carved and gilded wooden chandelier formerly at Hamilton Palace, Lanarkshire (Plate 17). It is now in the furniture collection of the Victoria and Albert Museum in London. It has eight candle branches. A similar approach to the carving of the rococo decoration of 'C' and 'S' curves, acanthus plants and shell motifs, is evident in both pieces. The terminal rings of both chandeliers emerge from almost identical stylised pineapple cones with curling leaves. As the Hamilton Palace chandelier dates to the early 1730s and, in style, is close to its Arniston counterpart, this would support the theory that the latter dates to 1736.

Chimney Furniture

1807 2 grates, 2 fenders, 2 pairs tongues, 2 pockers, 2 shovels

1819 Two grates Fenders & Irons £2 10 -

1850 2 Grates 2 Fenders 2 Sets of fire irons

Mid-19thc 2 Grates 2 Fenders 2 Sets of fire irons

In the south wall, the two fireplaces are set within arches on either side of the central opening which leads to the Oak Room, the principal public room on the first floor of the original William Adam plan. Each fireplace is surmounted by an open scrolled pediment, springing from console brackets and terminating in a classical urn (Plate 18). The present grates are of the hob type with alternating columns of tiny paterae and rope twist decoration on the side panels (Plate 19). They may have been manufactured by the Carron Iron Company of Falkirk. The inventories give no details about the style of the grates or fenders, nor indeed what metals were used for any of the chimney furniture. However, the 1807 inventory records the following information:

Room above the Diarys Scollary

2 Stoves formerly in the great Hall, with grates for fire & every thing Compleat belonging to them.

2 Black Carron Grates, Taken from Great Hall April 1804 with Backs and every thing belonging to them Compleat. 12

In the 18th century the term 'stove' was used to refer to a stove grate. A stove grate was of free-standing construction, with a rectangular fire basket, commonly with three fire bars, a cast iron fire-back that could be either plain or decorated, and an apron, frequently with an engraved openwork pattern (Plate 20). If "Compleat", these two stoves may have had fenders, shovels, pokers, tongs and cheeks, the latter being used to reduce the width of the fire within the basket. No date is supplied for their removal from the Great Hall, but the inclusion of the relatively recent date of 1804 for the removal of the Carron grates would seem to indicate that the stove grates had been housed there for some time.

Although not stated, the maker of the stoves may also have been the Carron Iron Company, founded in 1759 near Falkirk by John Roebuck, Samuel Garbett and William Caddell. The Adam brothers, among others, supplied the Carron works with designs for grates and stoves.

The Carron grates must have been removed under the auspices of Elizabeth Dundas, the Chief Baron's wife. They may no longer have been to the taste of the lady of the house. Presumably the stoves and grates were still in reasonable working order and were being kept with the intention of re-using them in another part of the house or in some other building on the estate, otherwise there would have been little point in storing them. They could have been traded-in as 'old iron', as appears to have been the practice, verified by various accounts in the family papers. The Edinburgh smith, David Robertson, deducted eighteen shillings from his account in 1763 to allow for just such a trade-in:

By old Iron 24 lib @ 1½ pr lib	£0 3 0
By an old Jack	<u>0 15 0</u> = <u>0 18 0</u> 13

Similarly, in 1800, a purchase made from a smith named White resulted in a reduction being given for 'old iron':

A Smoke Jack & putting it up	£15 11 0 }
By old Iron	3 13 0 } £11 18 0 14

In the Personal & Household Accounts Book 1756 - 1788, there are several entries relating to the chimney furniture in the Hall and the purchase of stoves and grates. The first entry was recorded on the 1st June, 1762. The tradesman responsible for this work was not noted:

To Setting up Vestible Chimneys etc	- 13 10 8 /12 15
-------------------------------------	---------------------------

The second entry, made in the same year, refers to George Reoch, a smith to trade, supplying two grates. These may have been the two Carron grates which, according to the 1807 inventory, had been removed in April, 1804:

1762	To 2 grates for the Vestible	£6 10 - 16
------	------------------------------	------------------

A third entry, at the beginning of 1770, records the purchase of a Carron stove but gives no details of design, price, from whom it was purchased or for

which room it was intended.

A fourth entry records the purchase of two Carron Bath stoves in 1770:

Oct 1770

To Carron Co. for 1 Bath Stove 37½ Inch	2	5	-
Another Do 32 Inch Both with Polished Ribs	2	3	-
4 lib Black lead Powder for Dressing Do	-	7	-
	£4	15	- 17

These Bath Stoves must have been hob grates (Plate 21). Hob grates were divided into three main categories and named according to the shape of the grate front. One type was called a Bath stove, examples of which can be seen in the Hall at Arniston (Plate 19) or in the Dining Room of No. 7 Charlotte Square, Edinburgh. Unlike stove grates, hob grates were built-in and occupied the whole of the fireplace opening. The fire basket, usually fronted by three fire bars, was set between side panels of cast iron. These panels were often embellished with decorative patterns and each panel was topped with a hob able to accommodate a kettle.

The dimensions of the first of these two Bath stoves correspond exactly to those in the Hall. It may have been intended for one of the two fireplace openings there. However, this may be nothing more than a coincidence. Apart from special commissions, the Carron Iron Company would have produced a range of Bath Stoves in standard sizes, of which this may well have been one. The second stove, smaller in size, cannot have been used in the Hall. It was popular to install Bath stoves in bedrooms and it may well have been purchased with this intention.

This 1770 entry suggests these stoves were purchased directly from the Carron Iron Company. This would have been quite unusual, as it was the company's normal practice to distribute its products through a number of agents who bought the goods from them in bulk. However, an entry for two Bath Stoves logged in 1772 in a Receipt Book may refer to those acquired in 1770, thereby refuting direct purchase from Carron:

Edin Janny 24 1772	Received Four Pounds fifteen Shillings str in full of an Acct of Two Bath Stoves
£4 15 -	James Mayelstone ¹⁸

The price and description would seem to match those of 1770. The fact that no mention is made of the four pounds of black lead powder is incidental.

In 1771, David Robertson, the Edinburgh smith responsible for equipping most of the hearth furniture at Arniston and at other important Scottish country houses such as Dumfries, Inveraray, Yester and Gordon Castle, supplied a Carron stove:

Oct 23 1771	
To a Carron Stove for the Great Room	3 6 -
To a polished Moulded Fender to Do	1 5 - 19

No room in any of the Arniston inventories is listed as the "Great Room". It is possible that this is a reference to the Hall.

Fenders usually came *en suite* with stove grates. It was customary for the decoration of the fender to match that of the apron of the stove grate. Such

decoration usually took the form of an openwork design achieved through piercing and engraving, and although not stated here, this was probably true of the above-mentioned fire furniture (Plate 22). Detailed descriptions of the hearth furniture supplied to Arniston by David Robertson tend to be confined to the individual bills he submitted.. Much of this detail is subsequently omitted when recorded in the Arniston account books. As this fender is described as polished and moulded, it was probably made of steel, referred to as 'bright' when highly polished. It may have had a metal bottom plate, often made of iron, called a 'shoe'. 'Shoes' were introduced in the 1750s to protect the hearth stones.

Seat Furniture

1807 6 mahogany Chairs covered with leather

6 wooden Chairs

2 green painted Do

1819 Eight Lobby Chairs £3 4 0

1850 4 painted chairs with Crest

2 Antique Chairs Cane Seats Painted black

2 Antique Carved Seats

2 Portable Seats old & damaged

Large Spar bottomed Seat

Mid-19thc 4 painted chairs with Crest

2 Antique Chairs Cane Seats Painted black

2 Antique Carved Seats

2 Portable Walking Seats (old & damaged)

Outside of Door

large spar bottomed Seat

An entry made in 1791 in the Arniston Furniture Account Book records

Elizabeth Dundas purchasing seat furniture from William Lamb, a prominent Edinburgh cabinet-maker:

Lamb	To 6 Hall Chairs	3	12	- 20
------	------------------	---	----	------

These may have been the six wooden chairs referred to in the 1807 inventory. The term hall or lobby chair evokes the type of un-upholstered chair with a solid wooden seat and back. The back can be oval, shield or cartouche shaped, and frequently incorporates the family coat of arms and motto. The seat board often has a central circular depression (Plate 23). As these chairs were intended "for the use of servants or strangers waiting on business",²¹ comfort certainly played no part in their design. The eight mahogany hall chairs at Culzean Castle, Ayrshire, designed for the Kennedy family, with their crest of a dolphin painted on the oval backs, are fine examples of this form of seating. Although not stated in the 1791 entry, the hall chairs purchased then could have been decorated with the Dundas family crest of a lion and an elephant (Plate 24). If so, then by 1850, only four of the original six were still in the Hall. The six hall chairs now at Arniston are unlikely to be those bought from Lamb in 1791. They are very elaborately carved and stylistically do not appear to be of Scottish provenance (Plate 25). Rather, they appear to imitate Italian Renaissance furniture, a popular revival style in the second half of the 19th century. They may even have been purchased abroad, possibly in Italy.

It is interesting to note that more comfortable seating was present in 1807 in the form of six leather-covered chairs with mahogany frames. The latter were probably side chairs. They do not re-appear in later inventories. They may have been moved to some other part of the house.

Two wooden chairs which had been painted green are mentioned in

1807. These may have been the two chairs painted in 1767 by Alexander Wier, an Edinburgh house painter:

To painting 2 Chairs Oyl green - 4 - 22

No indication as to their shape or style is given by Wier. They may have been the standard type of hall chair. Alternatively, they may have been Windsor chairs which were often painted green for use in the garden and found in halls in country houses. The Inventory of 1808 for Paxton House Berwickshire, records the presence of painted Windsor chairs.²³

The 1819 inventory records eight lobby chairs. It is tempting to speculate that these eight chairs were composed of the six hall chairs purchased in 1791, plus the two wooden chairs which had been painted green. Alternatively, another two hall chairs could have been purchased to make up a set of eight, this being a common number for this type of furniture.²⁴

Both mid-19th century inventories mention "2 Antique Chairs Cane Seats Painted black". What the inventory-maker meant by the word "Antique" is unclear. The same term was also applied to "2 Carved Seats". It seems unlikely that the same connotation applied to the word antique today, namely old and collectable, was intended, although prominent collectors of furniture and curios from earlier periods, such as Sir Walter Scott, Henry Shaw and Lewis Nockalls Cottingham, were popularising this antiquarian approach.

In the Oak Room, leading off the Hall, there are two chairs which may correspond to these "2 Antique Chairs Cane Seats Painted black". Both chairs

have cane seats and are ebonized. One has arms (Plate 26). These chairs are in the so-called 'Elizabethan' style, a style which, contrary to 19th century beliefs, was closer in design to furniture made during the second half of the 17th century rather than the late 16th century.

The 'Elizabethan' style was one of four revival styles popular from the 1830s and discussed at great length by John Claudius Loudon in his *Encyclopedia of Cottage, Farm & Villa Architecture & Furniture*, first published in 1833.²⁵

In his *Encyclopedia*, under the section on 'Elizabethan Furniture for Villas', Loudon stated that "the Elizabethan chair would be valued merely as a curious piece of antiquity"²⁶ and that a taste for this particular style was "more that of an antiquary, or of a collector of curiosities, than a man of cultivated mind".²⁷

By describing these chairs as "Antique", the Arniston inventory-maker may have been echoing the idea of "antiquity" to convey to the reader the style in which these chairs were executed, namely the 'Elizabethan' style. Insufficient information is available to conjecture about the identification of the "2 Antique Carved Seats".

It is difficult to envisage what form the "2 Portable Seats" took. The undated mid-19th century inventory sheds a little more light on these seats by including the word "Walking". They may have been seats which could be collapsed to allow them to be carried for use when out walking, something like the modern-day camping stool. In 1738, the wright, Francis Brodie, supplied two folding stools:

1738		£	Sh	D
March 4 To two folding Stools		-	2	6 28

By 1850, these two stools, if still extant, may well have been in a damaged state.

In 1797, Elizabeth Dundas purchased Walking Stools from Young and Trotter, the well-known Edinburgh upholsterers and cabinet-makers:

1797		£	Sh	D
Young & Trotter		1	-	- 29
To Walking Stools				

These too, although not as old as the Brodie stools, could have been considered as such and may also have been subjected to much wear-and-tear down the years.

Alternatively, these may have been seats which could be dismantled and packed flat into a box as illustrated on the trade card of c. 1790 circulated by Thomas Butler, Upholder, Cabinet-Maker & Chair Manufacturer, who had premises at 13 & 14 Catherine Street, near the Strand (Plate 27) or on that of Thomas Morgan and Joseph Sanders of c. 1803, also operating a few doors further along in the same street (Plate 28). Apparently the seat was detachable and the legs could be unscrewed and fitted diagonally on the inside of the seat. As many as twelve of these flat-pack chairs could be stored in a box. Butler's trade card shows examples of these portable chairs with turned front legs and caned bottoms and a panel, also made of cane, below the yoke rail. According to the advertisement on Morgan and Sanders' trade card, these

portable chairs could be:

plain or with Arms, of Mahogany, or elegantly Japan'd, made to any pattern, a dozen of which pack in the space of two common chairs. ³⁰

These could have been purchased from a London chair-maker, but were probably also available in Edinburgh.

The "Large Spar bottomed seat" was probably a bench or settle, and according to the mid-19th century inventory, was placed outside the door, probably on the landing at the top of the flight of steps leading up to the Hall doorway, where today two elaborately carved benches sit, one on either side. In 1850, this area would not have been enclosed as it is today, as the covered porch was yet to be constructed. The present benches appear to match the six lobby chairs and may have been purchased with the latter as part of a set in the second half of the 19th century.

Other Furniture

1807	2 Marable tables	
	1 Round Mahogany Table, 2 small painted Do	
	1 Wooden Do painted white	
	1 Umbrella	
	1 Clock	
	1 Goang and Stick	
	Mahogany Steps	
1819	Four Tables	£9 - -
1850	2 Mahogany Hatstands 4 brass brackets broken off	
	2 Ditto Tables	
	1 Ditto with inlaid marble top (damaged)	
	1 Ditto with Marble Slab	
	Gong with Mahogany Stand	
	Stair Case Clock with gilded front	
	Eight day clock in oak case	
	Barometer under glass broken	
	Umbrella Stand (broken)	
	pair of oak Steps	

Mid-19thc 2 Mahogany Hatstands (4 Brass brackets broken off)
 2 Mahogany Lobby Tables
 1 ditto with inlaid marble top (in margin - top damaged)
 1 ditto with marble slab
 Indian Gong with mahogany stand
 Staircase Clock with gilded front
 Eight day Clock in Oak Case
 Barometer under glass broken
 Umbrella Stand (tin broken)
 Set of Oak Lobby Steps

Tables

There are two rectangular tables with marble tops standing in recesses on the north side of the Hall. These appear to fit the descriptions given in the inventories dating to 1850 and the mid-19th century, and may also correspond to those recorded in 1807.

One table has a diaper patterned marble top set into an undecorated mahogany frame (Plate 29). The pattern of the marble top is virtually identical to that on a large circular table in the Picture Gallery at Paxton House, Berwickshire (Plate 30). The rosewood frame for the Paxton table was made by William Trotter, the Edinburgh cabinet-maker, in c. 1814. The marble top for this table, and several other tables, was supplied by the then owner of Paxton, George Home. In his correspondence, Trotter referred to the marble used in

this circular table as a "Lava top":

1814 Jany

A large Circular rosewood frame for Lava top,
supported on four carved trusses, with a plinth
on ball feet.

23 10 0 31

Trotter also employed the term Lava top to describe the inlaid marble slabs used in two rectangular pier tables:

2 rosewood frames, for your Lava tops

supported on carved trusses with plinth & balls. 41 10 0 32

It has been suggested that the circular table at Paxton is a specimen table.³³ However, this would seem unlikely. Trotter made a clear distinction between the three tables with Lava tops and the one specimen table:

The rose wood frame with shaped legs for specimen top
13 to 14 guineas.³⁴

The marble inlay of a Lava top has been arranged to form a decorative geometric pattern. This is not true of a specimen top, where no such attempt has been made. In a specimen table, squares of coloured marbles are placed side by side, in rows, one above the other, rather like a chess board. The Paxton specimen table exemplifies this perfectly (Plate 31). Further examples of specimen tables can be seen in the Entrance Hall at Hopetoun House, West Lothian, and in the Small Drawing Room at Blair Castle, Perthshire.

If any label is to be attached to the tables with inlaid marble tops at Paxton and Arniston, then perhaps Trotter's term of reference, Lava top table, should be adopted.

The other table in the Hall at Arniston has a plain white marble top, but is housed in a more elaborate frame, also mahogany (Plate 32). The legs, terminating in spade feet, and the frieze, are fluted. Paterae decorate the tops of the legs at frieze level. In the spandrels between the front legs and side rails are two open-fretted angle brackets (Plate 33). Close examination of the frame reveals that originally there were six such brackets, as was the norm in tables of this design. Through time, four have become disengaged. The table has also suffered some damage to the frieze, resulting in a loss of mouldings.

Both these tables are typical of the sort of side or sideboard table popular from the second half of the 18th century. Thomas Chippendale produced designs for such tables in his widely disseminated furniture pattern book, *The Gentleman and Cabinet-Maker's Director*, the first edition of which appeared in 1754 (Plates 34 & 35). *The Director* had a very popular following in Scotland. Robert Dundas, the First President, owned a first edition. As his Personal Account Book for 1738 - 55 shows, he purchased his copy from Gavin Hamilton, co-partner in the firm of Hamilton and Balfour, the well-known Edinburgh booksellers:

1754 April 15

To Cabinet makers director 7s 6d fol.

£2 4 6 35

In 1759, Alexander Peter, the Edinburgh cabinet-maker, made a

sideboard table for Dumfries House, based on a design from Chippendale's *Director*.³⁶

There are several references to the purchase of marble tables in the Arniston papers, although it is impossible to state with any certainty which entry, if any, relates to either of the two tables at present in the Hall. The earliest entry refers to tables bought from London:

1747 Dec:7

To Jo: Stevenson for 2 marble Tables from London £31 5 4 37

More information about these tables is recorded in the Receipt Book for 1738 - 51:

Edr 7 Decr 1747

Received from the above Robert Dundas Esqr thirty one pound five shillings and four pence in full of two Egyptian marble tables wt carved frames and other Expence in transporting them from London.

Jn Stevenson ³⁸

The marble used in these tables would appear to be of the Egyptian jasper variety. This type of marble, with its overall mottled appearance, was available in a variety of colours. In 1814, William Trotter made a pair of rosewood tables for Paxton House, Berwickshire. George Home, the owner, supplied the Egyptian marble tops.³⁹ The marble of the Paxton examples is dark rose-coloured. In 1759, John Adam charged Second President Dundas "£2 - 1 - 6d" for "grinding & polishing 2 Egyptian Green Marble Tables".⁴⁰ The

colour of Stevenson's marble tables is not stated. Given the considerable sum of money involved, it seems unlikely that this entry refers to the rather simple hall tables, the frames of which are stylistically later in date. It may be a reference to the marble-topped tables present in the old Dining Room (now the Oak Room) in 1752, which from their description, sound much more elaborately executed. The figures refer to their measurements:

Beufet tables in Dinning room Purple marble	2/ 4 . 1	20 . 9 . 1
Carving upon Mahogany Beufets		/ 2 . 6 1/2 }
2 Scroll'd Keys with a Corinthian Leaf on the face	41	

The fact that these "Beufets" were made of "Purple marble" suggests an overall colour consistent with Egyptian marble, as stated in Stevenson's account.

A table purchased from the Netherlorn Marble Company would seem a more realistic candidate for one of the two tables. A problem over receipt of payment seems to have arisen as the second of the two entries shows:

18 Dec 1753

Recd by me John Campbell Cashier for the Netherlorn Marble Company from Robert Dundas of Arniston Esqr Three Pounds one Shilling & Seven pence Sterl, as the price of a marble table sold and delivered to him in July 1751 containing 8f : 9ln : 8fts at 7 Sh pr foot whereof he is hereby discharged. Witness my hand at Edinr this 18th Decemr 1753.

£3 1 7

Jo Campbell⁴²

Edin 4th Sepbr 1754

I John Campbell Cashier to the Royal Bank acknowledge that upon the 10 Decr 1753 Rob Dundas of Arniston paid to me Three pound one Shilling & Seven pence for a Table of Netherlorn marble formd in July 1751 whereof I granted receipt which having now fallen by I hereby renew the Same & Discharge him of Said Sum But Declare this Shall not inferr double payt thereof.

Jo Campbell 43

As with the case of the tables supplied by Stevenson, no indication is given as to the colour of the Netherlorn marble top.

The Netherlorn Marble and Slate Company was formed in 1745 by the Earl of Breadalbane and three of his kinsmen; Colin Campbell of Carwhin, Charles Campbell of Lochalane and John Campbell, Cashier to the Royal Bank of Scotland, who was responsible for signing the Arniston receipts. The marble and slates came from lands owned by Breadalbane - Netherlorn and the islands of Seil, Luing, Belnahua and Easdale.

One final entry, made in the Furniture Account Book in 1796, may refer to the table with the inlaid marble top:

1796	
Burn	
Making up a Pebble Table	£3 6 6 44

The round mahogany table of 1807 may be the one now standing in the New Library on the first floor. This room was created in the second half of the 19th century. Originally the table may have been placed centrally beneath the chandelier in the Hall.

What has become of the two small painted tables and the white painted

table is not known. 'Painted' was a term used to indicate that furniture had been 'japanned'. Japanning was a popular decorative finish for furniture from the 1760s. It was used to describe the process of veneering furniture with genuine oriental lacquer, simulated lacquer or painted finishes. The most popular colours combinations were black or green with gold, and white with green. Japanning was often applied to articles made from cheaper woods with less attractive grains such as beech, willow or pine.

The 1819 inventory is very brief. No details are given about the composition of the four tables, simply a valuation of £9. Two of the four may have been the marble tables listed in 1807 and in the two mid-19th century inventories. The other two could be any combination of the remaining four mentioned in 1807.

A narrow rectangular mahogany table with fluted legs stands in the East Gallery above the Hall. This may be one of the two mahogany "Lobby Tables" of the 1850s. A similar type of table can be found in the bedroom corridor at Paxton House, Berwickshire. 45

Clocks and Barometers

A very important item of furniture was omitted from the 1819 inventory, namely the staircase clock, situated in the centre bay at gallery level on the second floor. It would be very easy to overlook its existence. If looking around the Hall for a clock, its unusual shape and elevated position are not what one would expect. It may have been a deliberate omission on the part of David

Forrest, the inventory maker. The clock could have been regarded as a fixture, and as such, would have had no place in an inventory of moveable items being valued for "Legacy Duty".

The clock case is the only extant documented piece of furniture at Arniston supplied by Francis Brodie, the fashionable Edinburgh cabinet-maker. The front of the case dates to 1738. The back was replaced in the second half of the 19th century by First Baronet Dundas, the present owner's great-grandfather. The clock itself is much older, dating to 1592. Among the Arniston papers is a headed bill from Brodie's Looking-Glass and Cabinet Warehouse in the Lawnmarket:

Acct				
		£	Sh	d
1738				
Aprile 26 To a Mahogany Clock Case carved & guilt }				
for the Hall att Arnistoun		}	7	7
				- 46

The clock case fits under the central arch (Plate 36). Certain components of the case, such as the triple round-headed arched front, echo existing architectural features in the Hall.

Another timepiece had been added by the 1850s in the form of an eight day clock in an oak case. This may have been a long-case clock, given the popularity of this type in the 19th century.

The inventories dating to the 1850s record the presence of a barometer. It is not altogether clear whether the barometer or the glass was broken. The

splendid barometer now hanging in the Hall was made by John Russell of Falkirk. The top is adorned with the Prince of Wales feathers, whilst thistles decorate the bottom. Bordering the thermometer, foliage-trail decoration is painted in gold on the glass. A brass rope-twist moulding delineates the whole casing (Plate 37).

John Russell was a watchmaker in Falkirk, active between 1783 and 1817, the year in which he died. He appears to have been a very talented craftsman and something of an inventor, according to an advertisement placed in the *Edinburgh Evening Courant* of the 12th May, 1783:

TO THE CURIOUS IN MECHANICS. - To be Sold a very curious Organ Clock, being the first ever made in Scotland, which plays a tune every two hours. The barrel it has at present consists of twelve different tunes and more may be made if required.

To be seen at any time at Mr Russel's, watchmaker, Falkirk, to whom proposals from intending purchasers may be made. He likewise makes and repairs Musical Clocks, Organs, etc.; also makes portable jacks of a new construction, Barometers, Thermometers, and every kind of machinery in the watch and clock branch.

By a long course of study and practice, having brought his Organ Clock to the utmost perfection, Mr Russel humbly begs leave to solicit the patronage and encouragement of the public, and all favours will be thankfully and gratefully acknowledged. 47

Russell found favour with the highest patronage in the land, namely the Prince of Wales, the future George IV. He must have met the Prince on more than one occasion when he was:

in London and other manufacturing towns in England purchasing a fresh stock of materials for the better carrying on of his business in the Clock and Watch line. 48

In 1812, Russell was honoured with an audience with the Prince, now acting as Regent. According to an article in the *Edinburgh Evening Courant*, dated the 6th July, 1812, Russell met the Prince at Carlton House. The article refers to Russell as "watchmaker to His Royal Highness the Prince Regent". The same title is attributed to Russell by the *Edinburgh Advertiser* at the time of his death on the 24th September, 1817. The Prince of Wales acted as Regent from 1811 to 1820 when his father, George III, was insane and incapable of ruling the country. The inscription on the Arniston barometer refers to Russell as "Watch Maker to his R. H. the Prince of Wales". Therefore, it was probably made sometime between 1783 and 1810, before the Regency period. A pre-Regency date for the Arniston example is strengthened by the fact that Russell styled himself "Watchmaker to his R. H. the Prince Regent" on an almost identical barometer in the furniture collection of the Victoria and Albert Museum, London (Plate 38). In Buckingham Palace, there are apparently another two similar barometers made by Russell.⁴⁹

There are three references to the purchase of barometers for Arniston. The first was bought in 1771 from Mullender.⁵⁰ It is too early a date to correspond to that presently hanging in the Hall. The second was bought in 1792 from Miller.⁵¹ In 1809, another was acquired for the considerable sum of fifteen guineas.⁵²

Given the outstanding quality of Russell's weather piece, fifteen guineas would not have been an unreasonable asking price. The date of 1809 would also be appropriate.

Umbrella and Hat Stands

By the 1770s, the umbrella had become an acceptable dress accessory and was on sale throughout Britain. In his appendix to the *History of Edinburgh*, Hugo Arnot claimed that by 1783, umbrellas were as frequent as shoes and stockings and that many umbrella warehouses had opened up. There is no umbrella stand in the Hall today. It seems likely that the 1807 stand was still in existence in the 1850s, although somewhat damaged. The mid-19th century inventory specifies that the tin tray for catching the water was broken, an indication of the amount of use such an item incurred.

In 1989, two hatstands were removed from the 19th century porch in order to accommodate information boards for a tercentenary exhibition on William Adam. These may be the two recorded in the 1850 and mid-19th century inventories. By that time they had suffered some damage, four of their brass brackets having been broken off. As these hatstands are now housed somewhat inaccessibly in a storeroom in the basement, as yet it has not been possible to examine them to assess their likely candidature.

Gong and Steps

A gong with a mahogany stand is still to be found in the Hall (Plate 39). Based on the style and proportions of the stand, it seems unlikely to be that of 1807. A date closer to 1850 would be more realistic.

By 1850, oak steps had replaced the mahogany ones of 1807. A set of

oak steps, with a worked top, possibly Berlin wool work, stand at the foot of the main staircase.

Smaller Items

1807 2 Green baskets for flowers

1819 Cloak Pins - 10 6

Two Flower Baskets - 12 6

1850 2 Marble Pedestals with ~~2~~ ~~Marble~~ Busts - taken to Library

(~~busts of~~ protected by brass railing)

~~Small Pedestal with~~ ~~Marble~~ Bust taken to Library

2 Small Ornamental & 1 blue flower glass

Antique Letter Box

2 Iron foot Scrapers

Mid-19thc 2 Marble Pedestals (Busts taken to Library)

2 Small Ornaments

1 blue flower glass

Antique Letter Box and Box for holding Oil bottles

Outside of Door

2 Iron foot Scrapers

Flower Baskets

The Arniston papers record flower baskets being bought on three

occasions by Elizabeth Dundas. The first and third entries do not state from whom the baskets were purchased:

Abstract from May 1790 to May 1791	
To 2 Baskets for Flowers	£1 6 6 53

Her second purchase, in 1797, was from a Mr Robbins:

1797	
Robbins	
A Green Basket Flower Stand	£3 6 - 54

Robbins appears to have been in the cabinet-making trade, as he also supplied some larger pieces of furniture on this occasion. Two years earlier three straw and cane chairs had been bought from him. A few years later, a third purchase of "Cloaths & Flower Baskets £4 13 6" was made.⁵⁵

Articles made from straw and cane tend to have a poor survival rate. It is therefore not surprising that by 1850 these baskets no longer appear in the inventories. From the 17th century onwards, during the summer months when a fire was not required, it was common practice to remove the free-standing stove grate and brighten up the chimney opening by standing a vase of flowers on the hearth. When fixed grates became fashionable, the flowers and vase were placed in the empty fire basket. These flower baskets may have been used instead of a vase for this type of flower arranging.

Cloak Pins

As they appear in the Hall, it would not be unreasonable to assume that the cloak pins mentioned in 1819 were designed to have outdoor garments such as cloaks and top-coats hung on them. In other parts of the house, cloak pins were used for the less obvious purpose of attaching curtains. Often the draw strings for festoon curtains would be wound round a pair of cloak pins, or the tie-backs for draw curtains hung from them. Cloak pins were used to secure curtains at Arniston as the following entry shows:

1800	
Braidwood	
Cloak pins Dining room curtain	- 8 6 56

These pins were perhaps intended for use with a festoon curtain, as the word curtain is used in the singular. Given that none of the inventories record window curtains in the Hall, the cloak pins there must surely have been used as coat hooks.

Marble Pedestals and Busts

There are now four marble pedestals with marble busts of different members and friends of the Dundas family standing in the Hall (Plate 40). None of the pedestals has a brass railing as described in the 1850 and mid-19th century inventories.

Flooring

1807

1 Bass, 1 Carpet

8 pieces of Stair & Passage Carpets all the same

1819

Four Door Matts (& Brush) - 10 6

1850

3 Foot Mats and foot brush Matts worn & foot brush brocken

Mid-19thc

3 foot mats and foot brush (Mats worn & foot brush broken)

The original floor consisted of flagstones. The flagstones would have been a very suitable material to withstand the amount of wear-and-tear to which this area would have been subjected, but hard and cold under foot. The second half of the 19th century saw the rise of comfort as an all-important factor in the home. It was during this period that parquet was laid over the flagstones.

The 1807 inventory mentions a bass. This was a type of straw or woven rush matting, frequently used as a packing material to protect items of furniture during transportation. A charge was usually made for such packaging. Basses were made in different sizes. The same inventory records the presence in the Water Closet of "a New Bass, 12 yards long". They were often used in areas of the house subject to much wear-and-tear, such as passages and service blocks.

A carpet and eight pieces of carpeting for the stair and passage were

also recorded at this time. The carpet could have been the one bought for the Hall in 1754:

1754 Augst 15th		
For a Carpet for the Vestable at }		
Arniston & Passage Cloth }	£9	12 - 57

It is interesting that a carpet was chosen for the Hall rather than floor cloth as used in the passage. Painted floor cloths were cheaper than carpeting. As they were hard-wearing, they were frequently used in halls, passages and lesser rooms, as well as in dining rooms, where they were often decorated to match the carpet. Given the somewhat exposed situation of the Hall prior to the addition of the North Porch in the second half of the 19th century, perhaps it was felt that warmth and comfort underfoot were more important considerations than practicality.

The phrase "carpets all the same" would seem to indicate that the main staircase carpeting and that in the passage matched. The latter may have been left-over strips from the staircase.

Much new carpeting was being woven in the late 1780s and 1790s, judging by the number of entries for such items in Elizabeth Dundas's Furniture Account Book. Young and Trotter appear to have supplied the staircase carpeting and William Lamb the rods. The staircase must have had carpeting from at least 1791 as the following entries show:

1791

Young

To Spinning Wool for 69 yds Stair Carpet

£1 18 1

Weaving Do

3 3 9

Dying Do

2 10 2

7 12 - 58

1791

Lamb

To 37 Carpet Rods for Stair

£2 6 3 59

The number of rods leaves no doubt that these were intended for the main staircase designed by John Adam. The total of thirty seven included two spare ones. This number is borne out by the 1850 inventory:

Grand Stair Case

Stair Carpet

35 Iron rods & Eyes

3 Landings coverd with carpet⁶⁰

As the inventory does not state that the carpet in the Hall was 'planned' to the room, it seems unlikely that it was fitted. By 1819, the carpet had been removed, replaced by four door mats, of which three still seemed to be in existence by the 1850s, although well worn by then from the passage of feet and time. This use of small mats at doors in uncarpeted areas such as halls was apparently commonplace from the early years of the 19th century.⁶¹ The present carpet is thought to have come from either the Dining Room or Drawing Room when dry rot forced the closure of the west wing and the removal of its contents.

Notes

- 1 This did not hold true for the town houses of Edinburgh's New Town in the 18th century. As the owner of an Edinburgh town house received his guests in the hall or lobby, it had to be sufficiently large and grand to accommodate and impress them.
- 2 I. Ware, *A Complete Body of Architecture* (London, 1756), p. 335.
- 3 R. & J. Adam, *The Works in Architecture* (London, 1774 - 86), Vol. 1, plate V.
- 4 G. W. T. Omond, *The Arniston Memoirs* (Edinburgh, 1887), p. 166.
- 5 Ibid., p. 248.
- 6 M. Cosh, "The Adam Family and Arniston", *Architectural History* Vol. 27 (1984), 219.
- 7 Bundle 106, Receipts for bills owing tradesmen.
- 8 Volume 63, Personal & Household Accts Book (1756 - 88), J. Norie's account, Aug. 1754, p. 33, "Whitning roofs of 6 rooms - 6 / -".
- 9 I. Gow, "The Restoration of the Drum, Edinburgh", *Country Life* (Aug 15, 1991), 64 - 5.
- 10 Volume 49, Arniston Household Accounts (1734 - 44), p. 18.
- 11 Ibid., p. 30.
- 12 Volume 82, Inventory of the whole household furniture of Arniston House May 11th, 1807, p. 58.
- 13 Bundle 105, "Accompt The Right Honable The Lord President To David Robertson 1763".

- 14 Volume 74, Arniston Furniture Account Book (1788 - 1800), White's account, 1800, p. 21.
- 15 Volume 63, June 1st, 1762, p. 262.
- 16 Ibid., G. Reoch's account, 1762, p. 269.
- 17 Ibid., Oct. 1770, p. 434.
- 18 Volume 61, Receipt Book Misc. payment wages (1754 - 84), J. Mayelstone's account, Jany. 24th, 1772, p. 529.
- 19 Volume 63, D. Robertson's account, Oct. 23rd, 1771, p. 437.
- 20 Volume 74, W. Lamb's account, 1791, p. 9.
- 21 T. Sheraton, *The Cabinet Dictionary* (1803), Vols. 1 & 2, (New York, 1970), p. 250.
- 22 Volume 63, A. Wier's account, 1767, p. 371.
- 23 This information was supplied by David Jones, Art History Dept., University of St. Andrews. See also G. Beard, *The National Trust Book of English Furniture* (Harmondsworth, 1986), pp. 198 - 200.
- 24 Eight mahogany hall chairs, painted with the Crichton family crest, were made by Alexander Peter in 1759 for Dumfries House at a cost of £12. F. Bamford, *A Dictionary of Edinburgh Wrights and Furniture Makers* (Leeds, 1983), Plate 9 & p. 98.
- 25 C. Gilbert, *Loudon Furniture Designs* (Wakefield, 1970), p. 69. In his *Encyclopedia* Loudon discussed "The principal Styles of Design in Furniture, as at present executed in Britain, . . ." - Grecian, Gothic, Elizabethan and the so-called Louis XIV style. As a result of its resounding popularity, many subsequent editions of Loudon's

- 25 *Encyclopedia*, with revisions, were issued during the thirty years following its original publication. Its influence spread as far as America. Although, according to Loudon, the 'Grecian or modern style' was the most prevalent, there is no evidence of chairs in that style at Arniston. Nor are there any in the 'Gothic' or 'Louis XIV' style.
- 26 C. Gilbert, *Loudon Furniture Designs* (Wakefield, 1970), p. 128.
- 27 Ibid., p. 129.
- 28 Bundle 107, "Acct The Honourable Lord Arniston To Francis Brodie Wright", April 26th, 1738.
- 29 Volume 74, Young & Trotter's account, 1797, p. 18.
- 30 A. Heal, *The London Furniture Makers from 1660 - 1840* (London, 1953), T. Butler's Trade Card, pp. 18 & 30, & the Trade Card of T. Morgan & J. Sanders, pp. 115 & 121.
- 31 F. Bamford, op. cit., p. 120.
- 32 Ibid., p. 121.
- 33 K. Newland, "The Furniture Collection at Paxton House, with special reference to Haig & Chippendale & William Trotter & Son", M. Litt. Thesis, University of St. Andrews, 1992, University Library, TH/NK2552. N3.
- 34 F. Bamford, op. cit., p. 119.
- 35 Volume 51, Personal Acct Book R. Dundas (1738 - 55), G. Hamilton's account, April 15th, 1754, p. 286.
- 36 T. Chippendale, *The Gentleman and Cabinet-Maker's Director* (London, 1754), plate XXXVI.
- 37 Volume 51, J. Stevenson's account, Dec. 7th, 1747, p. 179.

- 38 Volume 53, Receipt Book (1738 - 51), J. Stevenson's account, p. 101.
- 39 F. Bamford, op. cit., Plate 54b, & p. 119.
- 40 Bundle 104, "The Right Honble Robert Dundas of Arniston Lord President of the Session To John Adam Architect for timber Marble etc furnished to Arniston".
- 41 Bundle 236, Bound Volume - Measurements of Arniston House begun the 14th January & Ended the 13th February 1752.
- 42 Volume 58, Misc. payment wages at Arn. & Edin. (1751 - 75), J. Campbell's account, Dec. 18th, 1753, p. 464.
- 43 Volume 61, J. Campbell's account, Sept. 4th, 1754, p. 464.
- 44 Volume 74, Burn's account, 1796, p. 17.
- 45 A. Rowan, *Paxton House Guide Book* (Norwich, 1993), Plate 29.
- 46 Bundle 107, "Acct The Honourable Lord Arniston To Francis Brodie Wright, Aprile 26 1738".
- 47 J. Smith, *Old Scottish Clockmakers 1453 - 1830* (Edinburgh, 1975), 2nd edition, revised & enlarged, pp. 330 - 1.
- 48 Ibid., p. 332.
- 49 D. Fitz-Gerald, *Georgian Furniture in the Victoria & Albert Museum* (London, 1969), Plate 125.
- 50 Volume 63, "1771 To Mullender for a Barometer £2", p. 438.
- 51 Bundle 331, Chief Baron's Yearly Account Book of Personal Expenses (1792), "1792 Sept 18 Miller - a Barometer £2 7 6".
- 52 Ibid., (1809), "1809 Oct 31 Barometer £15 15 0", anonymous account.

- 53 Bundle 180, Personal Accounts of Mrs Dundas of Arniston (1787 - 94),
May 1790 - 91.
- 54 Volume 74, Robbins' account, 1797, p. 18.
- 55 Volume 80, Arniston House Account Book (1797 - 1822),
Abstract 1802 - 1803.
- 56 Volume 74, F. Braidwood's account, 1800, p. 22.
- 57 Volume 116, Household Account Books & Cash Books (1742 - 54),
Aug. 15th, 1754.
- 58 Volume 74, Young's account, 1791, p. 9.
- 59 Ibid., W. Lamb's account, 1791, p. 10.
- 60 1850 Inventory.
- 61 C. Gilbert, J. Lomax & A. Wells-Cole, *Country House Floors*
(Leeds, 1987), p. 60. See also J. Cornforth, *English Interiors 1790- 1848:*
the Quest for Comfort (London, 1978), p. 58.

Chapter III

THE HIGH LIBRARY

The original Library at Arniston is situated on the third floor on the north front above the Great Hall (Plate 41). It is part of the first phase of building to William Adam's design. By siting the Library at the top of the house above the public reception rooms below, William Adam provided a tranquil setting for activities such as reading, study or the preparation of court cases which various members of the Dundas family would have engaged in from time to time.

Placing the library high up seems to have become the accepted practice in 18th century Scottish country houses. Traquair House, in Peeblesshire, has a fine example of an early 18th century high library. At House of Dun, near Montrose, William Adam positioned the library on the second floor above the Saloon or Dining-Room. At Haddo House, Aberdeenshire, he planned for the library to be on the second floor. The original plan for Paxton, in Berwickshire, shows the library at first floor level. This practice was no doubt encouraged by William Adam's design for the Library at Arniston, a view of which was included in plate 41 of his book, *Vitruvius Scoticus* (Plate 42). Although this book was not published until c. 1811, both architects and patrons would have been familiar with many of its individual plates not long after its original conception in c. 1726.

In the 19th century, many high libraries were considered inconvenient

by their owners and were often transferred to a room at a lower level, as was the case at Arniston and House of Dun. When the library at Paxton was finally built in c. 1812 to a design by the Edinburgh architect, Robert Reid, it was moved down to the main floor.

As a result of setting the Library high up behind the pediment on the main front, the size of the five windows and their arrangement is a somewhat unusual one. The three central windows are of equal width. The two flanking windows are of slimmer proportion, tailored to fit the available space.

The coved ceiling is punctuated with arcading which runs the whole way round the room. The width of the arches on the north side has been adapted to accord with that of the fenestration below. The arcading is supported by Ionic "Plain tree pilasters" ¹ which flank the fitted glazed bookcases. As glass was a very expensive commodity in the 18th century, its prolific use in this room must have smacked of novelty and wealth and would surely have impressed all those who had the good fortune to see it. Today, most of these lettered bookcases, with their astragalled doors, house the family china. Those on the south wall are concealed behind two large tapestries.

Under the arches sit busts (Plate 43), many of which were specifically purchased for this room by the future Second President Dundas in his youth while he was studying and travelling in Holland and France from c. 1733 - 37. ² Young Robert's decision to make this purchase must surely have been influenced by William Adam's design which featured busts beneath the arcading. Busts were a popular form of decoration for libraries. In the Library at Traquair House, Peeblesshire, there are *trompe-l'oeil* painted busts.

An entry in a personal account book belonging to Robert Dundas lists these busts. No date accompanies this entry. However, it cannot have been made before c. 1760, as it follows a 'note' about pictures, three of which were purchased for Arniston by Robert Adam³ during his Grand Tour in the late 1750s with Charles Hope:

Busts in Library at Arniston

Sir Isaac Newton	Diogenes
Aristotle	Lucretia
Nero/Supposed	Zeno
Jeron	Antinous
Vestal Virgin	Solon
Homer	Socrates
Cuero	Euripides ⁴

In the main, these busts are characters from the Ancient World, representing philosophy, literature and science, appropriate subjects for any library. The figure of Cuero may have been supplied by Gavin Hamilton, the Edinburgh book-seller, in c. 1756:

Mr Gavin Hamilton	Wax Figures
To Cuero & Seneca	- 2 - 5

In 1756, the busts were subjected to a spring clean. This was part of a much larger overhaul of the Library under the supervision of the Edinburgh wright George Stevenson:

1756 Aprile	
To 8 days work hanging & mending old windows,	}
& washing & Cleaning the heads that stands	}
in the Library	} - 10 - 6

Stevenson carried out extensive work for the Dundas family in their town residence, in the house and on the estate at Arniston, and at Ormiston Hall, East Lothian, a property leased from the Earl of Hopetoun from 1749 to 1754 by Robert, the future Second President. Stevenson's accounts give a vivid picture of the broad range of tasks undertaken by wrights in the 18th century, many of which would be considered inappropriate by today's carpenters.⁷ The Dundas papers show Stevenson had been in the family employ from as early as the 1730s.⁸ In the late 1750s and early 1760s, his workload was extensive, linked to the building of the new west wing. However, he continued to carry out a variety of other tasks throughout the older part of the house, including making alterations in the Library. This work is recorded in two different documents; Volume 63 and Bundle 236. The latter itemises in greater detail the relevant work which forms but a small part of a much larger account:

1756

Febr To altering the two ends of the Library making pilasters for them, making gavels for them, & altering Shelves, & making them to Slide on fillets, mending the windows & Shutters, & hanging them.

James Layel for ditto work 30 days

James McLeish 32

Alexr Pennycook 22

William Anderson 17

101 days at 1 / 3	6	6	3 9
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Stevenson was not specific about the alterations he made to William

Adam's design and their purpose. He does not state how many pilasters he made, nor does he indicate how these fitted into the existing architectural scheme.

Examination of either end of the Library reveals that the central bay breaks forward, appearing to cut in two the pilasters which define the beginning of each lateral bay (Plate 41). These salient central bookcases and demi-pilasters do not appear in William Adam's design in plate 41 of *Vitruvius Scoticus* (Plate 42). It seems likely that by 1756, the somewhat shallow shelving was proving insufficient to house many of the deep volumes in the family's already extensive and continuously increasing library collection. Stevenson's solution to this problem was to advance the central bookcases at either end of the room by their original depth, thereby doubling their shelving capacity. This would have involved making two extra pilasters for each bookcase and gables or 'gavels' to form the sides of the new projecting cases. The shelves would have had to be altered accordingly. Stevenson could have re-used most of the original cornice of the central bay, incorporating it into these alterations and copied any extra mouldings required to complete the architectural scheme.

The Library shelving seems to have been altered from time to time. On various occasions throughout 1761, the accounts show Stevenson once again working on these, assisted by Alexander and James Pennycook:

1761 Janny to March 1

To Alexr Pennycook 20 days & James Pennycook 14 days work taking out & putting up shelves & altering them in the Library, . . .

from March to July 1

making shelves for the window in the Library, . . .

from July to Octbr 1

putting in Shelves in the Library making blocks to Stand in the end of the Shelves of the Library, making shelves in a window in the Library,
painting Do. ¹⁰

Once again it would seem that Stevenson was called upon to create extra shelving for the ever-expanding collection of books. This time he utilised the space above each window just below the entablature to create box-like shelves suitable for holding short narrow volumes. No mention is made of the colour used to paint these shelves. Presumably they matched James Norie's existing scheme of "oil white", dating to 1756. A double tier of similar shelving occupies the space over the two doors on the south wall.

By 1763, shelves were being replaced. On this occasion, Thomas Brown, a local wright, was entrusted with the work:

1763

thre days taking down Shelves in the liberry and making Shelves
and putting them up. 0 11 0

(Seterday apreil the 9)¹¹

It is not surprising that the Library was frequently having to be altered. By the 1750s, considerable quantities of books had been acquired by First President Dundas and required to be accommodated. This practice was continued by the Second President. As a result of much-quoted extracts from

letters and articles of the time, a picture of the Dundas men as *bon-viveurs* with little interest in reading or study has materialised. Omond, in the *Arniston Memoirs*, quotes an anonymous contemporary writer who stated that the First President:

was naturally averse to study and application, and (except when employed in the practice of his profession) consumed his time in convivial meetings, and the company of friends and acquaintances.¹²

This is difficult to believe in the light of much evidence to the contrary contained in the family papers. Copious accounts exist with various booksellers both in Edinburgh and London, such as Gavin Hamilton and John Balfour, Alexander Kincaid, David Wilson and Andrew Millar.

In 1733, the First President wrote to his eldest son, Robert, who was studying in Utrecht, to warn him against buying books:

But now I give you a new caution, not to enter too much into the taste of throwing too much money away on books; when that turns a disease, 'tis as bad as pictures.¹³

Judging from the lengthy accounts from numerous booksellers, the First President would appear to have been incapable of following his own advice.

The future Second President, in turn, paid little heed to his father's words. Right up to the time of his death in 1787, he continued to stock the Library with a wide range of printed materials. This would seem to refute the somewhat negative opinion voiced by the *Scots Magazine*, that:

When he was at school and at college, he was a very good scholar, owing to his quick apprehension and natural genius; but afterwards he was never known to read through a book, except, perhaps (and that but seldom), to look at parts out of curiosity, if he happened to know the author.¹⁴

However much or little he read, he was an avid collector of books, with a catholic taste. His appreciation of his library was serious enough to merit having his collection catalogued in 1766 by the Edinburgh bookseller, John Balfour, as the following entry shows:

Nov 4 1766			
To cash given Mr Balfours Clerk as a Reward }			
for writing fairly the Catalogue of the Library }	£1	1	- 15

Following the example set by both his father and grandfather, Robert, Chief Baron of the Exchequer, continued to swell the book collection. When he died in 1819, the Library is recorded as containing "4015 volumes". According to the inventory taken in that year, their estimated value was "£215 - 7 - 6d".

The Inventories

The High Library is recorded in three of the five inventories. Both the 1788 and 1819 inventories refer to it as "The Library". The 1807 inventory refers to it as "The Library Room". When the two mid-19th century inventories were compiled, their makers were unable to gain access to the High Library as the room was locked. Therefore, it is impossible to construct a picture of how this room and its contents evolved between 1819 and 1850.

The Plasterwork

The Library plasterwork was executed by Joseph Enzer, who was also responsible for the stucco work in the Hall. Enzer's authorship can be verified from an annotation of measurements taken at Arniston in 1752:

Library

N. B. All the plaister in this room & Closets done by Jos Enzer.¹⁶

The flat ceiling is plain. The pendentives of the arches, shown without ornament in plate 41 of William Adam's *Vitruvius Scoticus* (Plate 42), are enriched with stucco decoration, in the form of foliage, shells, scrolls and cartouches (Plates 43 & 44). As in the Hall, Enzer seems to have had a free hand in the decorative scheme. One might be forgiven for thinking that Enzer was experimenting with his entire repertoire of stucco ornament here, as no two pendentives have the same decoration. One pendentive in particular, with its heavy bunches of grapes (Plate 45), is reminiscent of the plasterwork in the Vine Room at Kellie Castle, in Fife, with which Enzer may well have been familiar (Plate 46). All of the plasterwork is painted white.

Lighting

The three inventories supply no information as to how the Library was illuminated. The present electric lighting takes the form of eight double-branched sconces affixed to the pilasters (Plate 47) flanking the central bay of each wall. As these lights do not appear in William Hole's etching of the Library in the *Arniston Memoirs* (Plate 48), this would suggest that they were installed at a date later than 1887.

Wall Treatment

The walls of the Library are panelled with wood. This panelling, like the pilasters, is probably made from plane tree, a sturdy white wood with a close grain.¹⁷ All the wood in the room has been grained to simulate light oak (Plate 49). This, however, seems not to have been the original finish. James Norie, the Edinburgh house painter, who carried out various decorative painted schemes in many town and country houses in the Lothians, was engaged in 1756 by First President Dundas to paint the Library at Arniston. Like the wright, George Stevenson, Norie worked both at Arniston and in the Dundas family's Edinburgh town residence on a number of occasions. Norie's account of 1756 shows a quite different colour scheme for the Library:

1756	James Norrie Painter
March and April	
Painting at Arniston the Library oil white, measuring }	
442 yds including the Back Divisions and Shelves of }	
the book Cases with the Passage to ye room above }	
at 8d p yd.	14 14 8 18

What may well be the original "oil white" paint, although now somewhat greyish, is clearly visible on the interiors and shelves of the bookcases.¹⁹

The account then lists some minor work done in the housekeeper's apartment and the painting of skylight windows, before continuing to describe the decoration in the Library, recorded in the following way:

Gilding the Scrolls of the Capitals at 2 /- pr Scroll	1	12	-
Gilding and painting 16 festoons on the Pilasters at 3 /-	2	8	-
276 Feet enriching round the Pilasters at 11½d	1	14	6 20

As each scroll cost two shillings to gild and the total cost amounted to one pound twelve shillings, then Norie must have gilded a total of sixteen scrolls. This figure corresponds to the number of Ionic capitals in the Library.

What form the festoons took poses a problem. Festoons have been defined as follows:

Sometimes called a swag. An ornamental device consisting of a suspended wreath, carved or painted on a frieze or a panel.²¹

Today, there are no carved festoons suspended from the capitals in the Library at Arniston. Nor did such appendages figure in William Adam's plan in *Vitruvius Scoticus* (Plate 42). However, every detail of this plan was not copied slavishly and festoons could have featured in the scheme which was finally executed. This being the case, the painting and gilding of these scrolls and festoons would have produced an overall decorative effect not unlike that to be found at Hopetoun House, West Lothian, in the Garden Room.²² The latter was formerly the entrance hall from the garden in Sir William Bruce's original house, prior to William Adam's alterations. As in the Library at Arniston, this room still has its original wood panelling, made of unpainted oak, with Ionic pilasters, the capitals of which are gilded (Plate 50).

The argument against carved hanging festoons is that, if they hung too deeply, every time access was required to the ingeniously concealed

cupboard space behind the pilasters, the festoons would have been caught by the top of the hinged doors forming the body of each pilaster. These cupboards seem to have been part of the original design, not later alterations, as their presence was recorded when measurements were taken in 1752:

Thin deall Shelves in presses behind pilasters. 23

It is possible that at some point in time, the festoons were removed to allow easy access to the presses and good clearance for the doors. These swags may still have been *in situ* in 1756 when Norie decorated them.

The wording of the entry "on the Pilasters" suggests, and seems to favour, an alternative form for the festoons in question. The festoons could have been painted directly on to the pilasters, like the *trompe-l'oeil* swags on the pilasters flanking the chimneypiece in the Garden Room of Drylaw House, Edinburgh (Plates 51 & 52). Rather than being looped up, the painted festoons would have hung down vertically, within the somewhat narrow confines of the High Library door panels. Such festoons may have echoed the sculpted swags hanging down from each corner on either side of the chimneypiece.

Painted decoration of this type was commonplace at that time. Norie was very experienced in such work. He had carried out various schemes of painted decoration in other country houses. At Newhailes, near Musselburgh, in both the Chinese Room and the Alcove Bedroom, he executed painted fruit and foliate swags on the wall panelling in c. 1735.²⁴ In c. 1741 - 2, at

Hopetoun House, Norie decorated the walls of a small family drawing room, formerly a bedroom, with ribbons, drapery, trophies, fruit and foliate trails. The walls of this room, now known as the Bruce Bedchamber, are white and many elements of the *trompe l'oeil grisaille* decoration are picked out in gold (Plate 53). Norie's decorative scheme for the Library at Arniston may well have been similar to that executed at Hopetoun. The latter provides a clear indication as to how striking the original white and gold colour scheme would have appeared in the Library at Arniston.

It has not been established at what time this lively white and gold decoration fell from favour, to be covered over with the present sober oak graining. It is possible that the graining was carried out during a period of alterations to the house at the very beginning of the 19th century. This may explain why there was only a bass and no carpet in the Library in 1807. The bass may have been used as an underlay for the carpet. The latter may have been removed and stored for protection while this type of paintwork was being undertaken.

In the 19th century, white and gold decorative schemes were often confined to rooms associated with female usage, such as the boudoir or drawing room. Such a colour scheme would have seemed inappropriate for a library, considered by many as a male domain. Steps may have been taken to remedy this. Graining was a popular finish throughout the 19th century. Victims of this enthusiasm for wood-finishes include Thomas Clayton's 18th century white and gilt stucco decoration on the Picture Staircase (Plate 54) in Blair Castle, Blair Atholl, Perthshire, and the ornate plaster ceiling in the 17th

century Dining Room in Brodie Castle, near Forres, Morayshire. The etching of the High Library (Plate 48) by William Hole, in the *Arniston Memoirs*, shows a wood finish which must, therefore, have existed before 1887. 25

Chimney Furniture

1788 1 grate 1 fender pocker tongs shuffal

1 Coal Basket

1 Harth Brush

1 fire Screen

1807 1 grate fender, pocker tongs

1 Chymna Glass

1 Smoakboard and hearth Broom

1819 Fender & Irons £ - 6 6

Plate 41 of William Adam's *Vitruvius Scoticus* (Plate 42) shows a relatively simple chimneypiece. This style of fireplace, with an overmantle consisting of a mirror set between marble slips, was much favoured by Adam. A similar design was installed in the Principal Bed Chamber at Arniston (Plate 55) and in what was formerly the Withdrawning Room, now the Dining Room, at House of Dun, near Montrose. Adam had his own marble works in Leith, from which this chimneypiece, as well as others at Arniston, would have been supplied. However, the design as executed, differs slightly from that in the *Vitruvius Scoticus* plate. A detailed description of this chimneypiece was recorded in 1752:

Library Chimney

Jamb plinths white & veined 3 In. thick	2)	1. 2 3/4 0. 9	{ 1.10. }	1. 6
---	----	------------------	--------------	------

Slip plinths white & veined common thicks	2)	1. 0 1/2 0. 6	{ 1.	0. 6. 0
---	----	------------------	------	---------

Architrave Jambs dove Colour	2)	3. 3 0. 8	{ 4.	4. 0. 0.
------------------------------	----	--------------	------	----------

Little ditto

Jamb & Little Slips Ditto

Ditto Nozeings Ditto

Cartouses of Glass frame Ditto

Little of Glass frame Ditto

Wooden Cornish over the marble Carved & gilt & painted dove Colour

Ft Ins

5 10	of Ogee in ditto Carv'd with a laceing & Gilt
-----------	---

5 0	of Ovolo Carved with Egg & Anchor & gilt
----------	--

5 0	of Astragall Carved with a Leaff & gilt
----------	---

Wooden Ogee round the Architrave Jambs & Little	13. 4}	4. 5. 4. 0. 4}
---	--------	-------------------

Ft Ins

13 4	running of Laceing carved in ditto & all gilt
-----------	---

Marble Slab dove Colour	5. 1 }	12. 8. 6.
-------------------------	--------	-----------

Inside free Stone hearth	2. 6 }	26
--------------------------	--------	----

The present chimneypiece corresponds to this description. Following William Adam's plan, it is positioned in the centre of the south wall. Adam's original design has been simplified. The console brackets on the uprights have been removed and the scrolled broken pediment enclosing a mask has been replaced by a straight cornice surmounted by a centrally placed modillion on which to display a bust or ornament (Plate 56). The simplification of the pediment allowed William Adam to utilise the extra space to incorporate a shallow central arch over the chimney, echoing those in the coving above. The pendentives of this arch are decorated with sculptural fruit and flower swags.

The sheer weight of these swags, bearing down upon the backs of two large eagles, wings outstretched, has forced the latter to alight on the chimney cornice (Plate 57). The swags are looped up with knotted vine stems and hang down straight from each corner to the level of the chimney cornice. Further fruit and foliate festoons flank either side of the looking glass slips, following the contours of the marble. One particular flower motif which appears in the swags, was also utilised above the Ionic capitals. Some of these flowers are now missing on the capitals.

These robust carvings, although not part of William Adam's original scheme, are, nevertheless, very much in keeping with his sculptural approach to interior decoration. It is very likely that the swags and the eagles were made by Joseph Enzer as part of the overall plaster decoration in the Library. Fruit, flowers and birds played a prominent role in Enzer's decorative repertoire, borne out by their extensive use in the Hall at Arniston and on the Great Staircase and in the Garden Parlour (now the Dining Room) at Yester House, East Lothian. The choice of eagles may reflect the influence of Francis Brodie, the Edinburgh wright. Brodie employed such creatures as supports for console tables. He made just such a table (Plate 58) for the Duke of Gordon in 1739:

A marble table, supported by an eagle, gilt,
in burnished gold

£16 0 0 27

A table of similar form featured on Brodie's printed bill-head (Plate 59). Like Brodie's eagles, those in the Library may have been gilded to match the "Wooden Ogee round the Architrave Jambs & Lintel" and the carved

decoration of the chimney cornice. If the swags too were similarly treated, then they might have resembled the gilded swags above the fireplace in the Small Library at Hopetoun House, West Lothian (Plate 60). Such decorative treatment of the birds and swags would have accorded well with the later white and gold colour scheme of this room, executed in 1756 by James Norie.

In 1765, John Veitch, an Edinburgh marble cutter, who worked for the Dundas family on a number of occasions, was involved in supplying marble for and carrying out repair work on the Library chimney:

1765 Aug 23

In the Library Black Marble 7st @ 4 / -

To a White and Vein'd Slabe to Do 12st 8 lib @ 5 / -

To Setting up the Library Chimney 2 days @ 3 / - 28

This entry forms part of a larger account for remedial work to various marble fireplaces throughout the house and for the all-important setting-up in the new Drawing Room of "the Chimny piece that came down from London."²⁹ It is interesting to note that Veitch sold his marble by weight rather than by size.

It is uncertain whether the present grate and fire furniture relate to those listed in the inventories. The free-standing stove grate, with its simple cast-iron fire-back, distinctive four-columned standards terminating in vase finials and fretted serpentine apron, is clearly visible in Hole's etching of the Library in the *Arniston Memoirs* of 1887³⁰ (Plate 48). The bow-fronted fender, present in the 1925 *Country Life* photograph (Plate 56), was not included in Hole's plate. This may have been deliberate in order to afford a more intimate view.

Who supplied this grate and when it dates to is equally uncertain. In the

1730s, William Macaulay was supplying grates, fenders, etc. to Arniston.³¹ By the 1750s, he had been superseded by another smith, David Robertson. From the 1740s or possibly earlier, Robertson, who was William Adam's nephew through marriage, worked closely with the Adam practice, supplying chimney furniture to many of the houses designed or altered by the firm.³² Judging from the number of lengthy accounts he submitted, Robertson seems to have enjoyed a long and fruitful association with his Dundas patrons, carrying out all types of household smithwork.

Both the 1788 and 1807 inventories record the presence of a hearth brush or broom. It is rare for such items to survive. Hearth brushes cost little and once worn out, were discarded. Hearth brushes came in two forms: thistle-shaped, with a circular head and tubular handle (Plate 61), or an elongated form, with a curved back, sometimes decorated (Plate 62), as shown in Edwards and Darly's *New Book of Chinese Designs*, 1754.³³ These brushes could be decorated *en suite* with firescreens, the latter often japanned, a finish recommended by Sheraton in his *Drawing Book*.³⁴ That of 1788 could possibly have matched the then existant firescreen. As is so often the case, the inventories yield insufficient detail to ascertain the shape or finish of the Arniston examples.

No indication is given as to the type of firescreen present in 1788. Firescreens, used to protect the face from excessive heat from the fire, came in various shapes and finishes: pole, cheval, folding and sliding, made of different woods, or painted or japanned, with panels of tapestry, needlework, silk embroidery or hand-painted pictures.

Leading Edinburgh cabinet-makers, such as Young and Trotter, Braidwood and Rankin, supplied numerous firescreens to Arniston.³⁵ However, as these screens date to 1791 and 1800 respectively, this would preclude them as candidates for the one recorded in 1788. There are several firescreens still at Arniston, but it is impossible to say which, if any, was standing in the Library in 1788 (Plates 63, 64 & 65). The cheval or 'Horse-Fire-Screen' there at present is unlikely to date to 1788 (Plate 66). The style of the frame and the subject matter of the panel, possibly executed in Berlin woolwork, of Tosca, from the play and opera of the same name, jumping to her death from the terrace of the Castel Sant' Angelo in Rome, point to a date towards the end of the 19th century.

Two of Scotland's most talented wrights, Alexander Peter and Francis Brodie, supplied Arniston with firescreens in the first half of the 18th century. As early as 1734, Peter was supplying small articles of furniture:

July / 26 / 1734

To Mr Petters for Screen & tea Board

0 15 0 36

Peter made two mahogany pole screens for Dumfries House in 1760.³⁷ These followed closely the designs for three screens supplied in 1758 to the same house by Thomas Chippendale. This earlier example for Arniston may have been in the same vein.

A few years later, First President Dundas made the following purchase from Francis Brodie:

1738		£ Sh d
March 27	To a Walnutree fire Skreen	- 10 - 38

Perhaps it was one of these two screens made by Peter and Brodie respectively which was recorded in the 1788 inventory.

An entry in the household accounts for 1739 records James Norie painting a canvas screen at a cost of eighteen shillings.³⁹ This may have been the panel of a fire screen. Alternatively, it may have been a canvas chimney board.

During the month of September, 1756, as part of a varied workload, George Stevenson was involved in making a firescreen:

Sepbr 1st to Octbr 1
making a frame for a Screen, and Covering it⁴⁰

No information is available as to what the frame was made of, what was used to cover it and for which room it was intended.

The fact that no chimney board is mentioned in 1788, and that a coal basket was listed, may indicate that it was sufficiently chilly for fires still to be required in May of that particular year. The 1807 inventory, however, records the presence of a "Smoakboard", suggesting that fires had ceased to be lit at that time of year. This theory would seem to be supported by the fact that, in 1807, chimney boards are recorded in all the rooms of any significance.

It was common practice to fix up a chimney board to block off the chimney opening during the warmer months of the year when a fire was not needed. Not only did these boards serve a practical purpose in preventing the

intrusion of soot and draughts, but they made what would have otherwise been a lifeless gaping space look cheery. Chimney boards could be made of wood of either one solid piece or in planks, or of canvas, stretched over a wooden frame. Many different decorative finishes were possible: japanning, wallpaper to match that used in the room (Plate 67), different fabrics *en suite* with the upholstery, fine art prints and painted subjects. The latter could take many forms: *trompe l'oeil* grates with or without fires (Plate 68), tiled fireplace surrounds with pots of flowers standing on the hearth (Plate 69), antique vases (Plate 70), marble reliefs (Plate 71), or neo-classical compositions relating to prevailing decorative schemes. The canvas screen painted by James Norie in 1739, if not a firescreen, may have been a chimney board.

Coal baskets, scuttles or boxes were not considered acceptable items of chimney furniture in the 18th century and consequently seldom does one find any mention made of them in inventories of the period. The Library is the only room in the 1788 inventory where such an article is listed. This may have been a chance recording. However, given the elevated position of this room, its size and its northern exposure, this piece of hearth furniture may have been viewed as a permanent necessity, even in the month of May.

This coal receptacle could have been a dust-proof straw basket, but equally it could have been made of iron or tinned steel, perhaps japanned, or even copper (Plate 72). The 1819 inventory provides evidence of copper coal buckets in use in the Servants' Pantry and the Butler's Pantry, valued at ten shillings and four shillings and six pence respectively. The Alcove Bedroom also had a coal bucket, valued at six shillings. No indication is given as to

what it was made of or whether it was decorated. It may have been one of the "2 painted Coal Buckets" purchased for ten shillings in January, 1797. 41

Seat Furniture

1788 4 Chairs

3 foot stools

1807 1 french Armchair covered with leather

6 small Chairs Mahogany covered with leather

3 Stools covered with leather

2 Armed wooden Chairs

1819	Eleven Chairs 3 stools	£2	9	6
------	------------------------	----	---	---

a Soffa	2	10	-
---------	---	----	---

All three inventories record three footstools. According to that of 1807, they were covered with leather, probably the same as that covering the six small mahogany chairs and the one French armchair. This use of leather upholstery would have accorded well with the masculine character so often associated with libraries.

The 1925 *Country Life* photograph of the Library (Plate 41) shows only one footstool. Whether this stool was normally a part of the Library furniture is questionable, as many items of furniture were rearranged within the rooms throughout the house for photographic purposes.⁴² This stool, with cabriole legs terminating in pad feet and a shell motif on the knees, was not upholstered in leather. There are still a number of stools to be found scattered

around the house, but it is impossible to state for which room they were originally intended.

Stools were supplied on a number of occasions by local wrights such as James Goodhall and George Stevenson, and by the London cabinet-maker James Livingstone.⁴³ Few details are given as to how they were upholstered, but brass nails seem to have been a popular finish in the late 1750s.

The number of chairs in the Library increased from four in 1788 to nine in 1807, finally reaching a grand total of eleven, plus a sofa, by 1819. The sofa recorded in 1819 may be the one in the 1925 *Country Life* photograph at the west end of the room (Plate 41). This elegant camel-backed sofa is raised on mahogany square moulded legs and upholstered in rose silk damask. At present, it is on loan to the Secretary of State for Scotland for his temporary residence in Bute House, in Charlotte Square, Edinburgh (Plate 73).

The 1788 inventory records four chairs, but supplies no information as to the form they took. It would be pleasing to think these the four chairs now in the Hall (Plate 74). Two of these chairs appear in the 1925 *Country Life* photograph, placed at either side of the fireplace (Plate 41). These chairs are in the Louis 14th style, covered with Aubusson tapestry edged with large nail-heads. They have curved cross stretchers and the frames are gilded. They would have fitted in well with Norie's white and gold decorative scheme and with the carpet which may have been French. However, this is pure speculation with no documentary evidence to support it. Their presence in the Library in 1925 cannot be taken as proof of their usual location.

Only the 1807 inventory gives any details about the chairs. The six

small mahogany chairs were probably of the parlour/dining room variety, with carved wooden splats and seats upholstered with leather, perhaps morocco, a very popular seat covering at this time, as it was hard wearing and kept its smart appearance. The 1925 *Country Life* photograph shows parlour/dining room chairs placed in the window recesses and at the east end (Plate 49). A number of these chairs are still to be found in both the High and the New Library (Plates 75 & 76).

Francis Bamford considered these chairs to be very similar to chairs supplied to Dumfries House by Alexander Peter and proposed the latter as their author.⁴⁴ Although Peter did make unspecified furniture for Arniston on a number of occasions, no document has come to light to positively link Peter to the Arniston chairs. They are not sufficiently similar in detail to those made for Dumfries to establish Peter as their maker.

These chairs do not all have identical splats. It was not uncommon to purchase dining/parlour chairs in twos. Sets of such chairs were often composed of pairs of chairs with different designs carved on the splats and were referred to as 'Harlequin' sets. In the New Library there are four chairs of this type which may correspond to those listed in the 1807 inventory. Three have identical ribband splats and green leather seats (Plates 76). The fourth has wooden arms and a splat composed of interlace strapwork (Plate 77). The latter could be one of the two "Armed wooden Chairs", perhaps upholstered at some point in time to match the others. In style, it bears a resemblance to a chair in Traquair House which may have been made by Francis Brodie.⁴⁵

It is unlikely that the French armchair was made in France. Authentic

French furniture and goods were held in high esteem and leading cabinet-makers imported and stocked such prestigious items. The latter commanded top prices, only affordable by a wealthy clientele.

'French' was a stylistic term used from the time of the *Director* to describe armchairs with upholstered seats and backs, carved frames and legs, the latter often cabriole in form. Chippendale included five plates of "French Chairs" in the third edition of his pattern book in 1762. All those illustrated in Plates XX - XXIII have cabriole legs (Plate 78). The carved decoration of each chair displays a mixture of rococo features such as 'C' and 'S' scrolls, stylised shells and foliage and animal forms. The backs and seats are shown "covered with Tapestry, or other sort of Needlework".⁴⁶

By contrast, the two "French Chairs" of Plate XIX (Plate 79) are in a more restrained style, verging on the neo-classical. The rococo curves have been replaced with straight lines. Three out of the four alternative designs for the front legs are for straight members. The latter are decorated with relatively simple carving, such as a husk swag, blind fret or blocked fluting. Even the one example of a cabriole leg has been pared of most of its carved decoration. The choice of upholstery adds to the austerity of these chairs. Chippendale suggested that:

The Backs and Seats are stuffed, and covered with Spanish Leather, or Damask, etc., and nailed with Brass Nails.⁴⁷

The chair in the Library at Arniston was probably in this mould. This style of chair is often referred to as a 'Gainsborough' chair in England or a

'Raeburn' chair in Scotland. As suggested by Chippendale, the Arniston example was covered in leather, a fabric frequently used in library furniture. There are several chairs of this type still at Arniston, two in the High Library and one in the Oak Room (Plates 80 & 81). They are presently covered, not in leather, but "with Tapestry, or other sort of Needlework" and they are "nailed with Brass Nails".

Other Furniture

1788 1 Large Writing Table with Drawers

2 smal Ditto

1 Pair Steps for holding Books

1807 1 large library Table

4 Mahogany tables

1 Sett of Mahogany Steps

1 pair of Globs

1 writing small desk

1 Round Glass

1819	Table	£5	-	-
	Four other Tables	4	10	-

Both the 1788 and 1807 inventories refer to a large library/writing table with drawers. It is quite probable that the "Table", valued at £5 in the 1819 inventory, is the same library/writing table mentioned in the earlier inventories, otherwise David Forrest would presumably not have singled it out for individual listing.

Library/writing tables were purchased or commissioned for Arniston at various times, the earliest recorded dating to 1736:

1736

To a Fine Writing Table & Chimny Glass 11 6 0 48

This writing table seems likely to have been of London provenance, as it was bracketed with other items obtained from that city.

Two years later, Andrew Good, a local wright, supplied another writing table:

1738

To Andrew Good for a Walnut Tree Desk 3 5 0 49

Two desks were purchased in 1757 from the London cabinet-maker, James Livingstone:

1757 April 21st.

A Mahogany Reading Desk	0	10	6
A Drawing Do	0	16	0 50

These tables were part of a larger order for "things purchased at London for Scotland". Therefore, it is not certain that these desks were intended specifically for Arniston. They may have been purchased for the Dundas town residence in Adam Square, Edinburgh. They do not correspond to either of the two library/writing tables still at Arniston, one in the New Library and the other in the High Library.

The table in the New Library would seem to fit the descriptions in the 1788 and 1807 inventories (Plate 82). It is a large double-fronted serpentine

knee-hole pedestal library table, made of mahogany, with drawers in each pedestal. It is very similar to one supplied by Gillow of Lancaster to Sir James Ibbotson in 1778 for Denton Hall (Plate 83). The Denton Hall table was based on two designs supplied by Thomas Chippendale: the first, plate LVI, in the *Director* of 1754 and the second, plate 32, for *Household Furniture in Gentlel Taste* in 1760⁵¹ (Plate 84).

An entry in the Arniston papers at this time, covering the cost of carriage for a writing table from Lancaster, would seem to point to this table and the firm of Gillow:

May 15th 1779/80	£	Sh	D
Carriage of a Writing Table from Lancaster	3	3	- 52

Research in Gillow's archives has produced evidence that this firm was supplying the Dundas family with writing tables at that date.⁵³ A letter dated the 15th October, 1779, was sent by this firm to Mrs Dundas who was then staying at Buxton Hall. Mrs Dundas had placed an order with Gillow for two tables she had seen six weeks earlier in their warehouse in Lancaster. Gillow felt it necessary to confirm her order for these tables "for fear we shoud make a mistake in the exact kind you want ". Further correspondence in the form of a letter dated the 8th November, 1779, confirming their despatch from Lancaster and a detailed description of the pieces, with the price and cost of packing, followed (Appendix 2).

The pieces concerned consisted of "an Elegant Sattin Wood Ladys Writg Table", priced at nine guineas, and "a neat Mahog Gentms Writg Table"

costing eight guineas. The latter, "the Top Coverd wth Leather to Elevate" had "2 private Drawers".

The table in the New Library at Arniston does not correspond to the specifications of these two pieces purchased from Gillow. The Arniston table does not have an elevating top. Nor does it have two secret drawers. It is possible that the Gillow's satin wood table for a lady was one of the two small writing tables with drawers in the 1788 inventory or perhaps the small writing desk listed in the 1807 inventory. However, the Gillow tables may have been intended for the Dundas town residence, as the despatch notice of November 8th, 1779, is addressed to Mrs Dundas, Adam Square, Edinburgh.

The carving on the Arniston table would appear to be in an earlier style compared to the classical style of the Denton Hall piece. This in itself is not unusual. Gillow would make up a piece to suit the individual taste of the client. The carving may reflect nothing more than a Dundas preference for an older-fashioned form of decoration. The choice may even have been deliberate to accord with the earlier style of the High Library and its contents. However, such detail may indicate that the Arniston table predates that of Denton Hall. Nevertheless, the Arniston table is stylistically so similar to that made for Denton Hall that it could still have been made by Gillow, perhaps at an earlier date. Two entries dating to the early 1760s may refer to this very table.

The first refers to a table being installed in the Library sometime between January and March 1st, 1761, by George Stevenson's assistants, Alexander and James Pennycook, who were carrying out various alterations there:

1761 Janny to March 1

opening up packing boxes, and taking up a large table to the Library 54

The second entry, recorded at the beginning of 1762, may refer to the same table. The latter was presumably made sometime during the previous year. Its provenance is not stated:

1762 Janny The following Articles repaid to Mrs Dundas

A Library Table	28	9	-
Package	1	9	-
	29	18	- 55

It is interesting to note that the Denton Hall Library Table also cost over twenty pounds.

The second writing table at Arniston is housed in the High Library. This is a much smaller table, also made of mahogany, with a green leather top which may have matched the other leather upholstered furniture (Plate 85). Its form is reminiscent of a sofa table, without the flaps. It is supported by end standards terminating in curved claws. Each side appears to have double drawers, but, in fact, on one side two are dummy. Stylistically this table looks as if it dates to the early 19th century. It does not correspond to either of the tables supplied by Gillow in 1779. This table could be the small writing desk listed in the 1807 inventory or one of the other four mahogany tables.

The 1807 and 1819 inventories give no information as to the form of the four tables listed. The "Four other Tables" recorded in 1819 may have been the same "4 Mahogany tables" listed in the earlier inventory. It is possible that

some or all of these were 'fly' tables; small tables with fold-down leaves designed to be brought in, as and when required. Two such tables, made of mahogany, were supplied at a cost of seventeen shillings by Young and Trotter in 1788.⁵⁶

The 1925 *Country Life* photograph shows three tables (Plate 49). In the centre of the room is a large circular table with tapering legs on castors. Two typical 18th century semi-circular tables are placed against the walls on either side of the central window. These two pier tables cannot have been designed to stand in the Library. They sit uneasily across the space and prevent access to the presses within the pilasters. They must surely have been placed there purely for the photograph. In the library of the RCAHMS, a photograph taken in the 1950s shows two such tables standing against the wall on either side of the entrance in the 19th century North Porch.⁵⁷ These D-shaped tables may have been made by a local wright from Lugton Bridgend called James Brunton:

Arniston 8 Jany 1788 Received from the Right Honble Lord Presedent the Sum of Twelve pounds four Shillings & three pence Stel due to me for a Safe for holding Meat, two Semi oval Tables, & Laths for Hot house & Painting, and the same is hereby Discharged. Jas Brunton⁵⁸

In the second half of the 18th century, library steps were very much a part of the furniture repertoire for libraries in all large houses of any significance. Both the 1788 and 1807 inventories record such steps. The 1807 inventory refers to the steps as being made of mahogany. Between February and November in 1754, George Stevenson, the Edinburgh wright, was supplying a variety of furniture to Arniston, including steps for the Library:

1754 Febr

To mohogany Steps for the Library	£2	5	-
To a bass for packing up Ditto	-	1	- 59

These seem likely to be the steps referred to in both inventories.

Although no mention is made of library steps in the 1819 inventory, they may well still have existed. It is quite possible that David Forrest failed to recognise them. Library steps frequently masqueraded as tables or stools. Such pieces would open up to reveal folded steps, often with a hand-rail for added support, concealed ingeniously within the carcase (Plate 86). Forrest may have recorded them as a table or stool. The exact form Stevenson's steps took is unknown.

By 1807, the Library was equipped with two terrestrial globes. There is no mention of such items in the other two inventories. Nor do they appear to have been deployed in any of the other rooms, such as the School Room or Study. The Arniston globes may have been similar to those standing in the Parlour of No. 7 Charlotte Square, Edinburgh. These were made by Corey and supplied by Messrs. White & Company of Edinburgh. In the 1750s, globes were purchased for Arniston from Hamilton and Balfour, the well-known Edinburgh booksellers, much patronised by the Dundas family:

10 Feb 1756

By a pair of Globes 18 Inches	£6	6	- 60
-------------------------------	----	---	------

Shortly after this purchase, a local wright from Dalkeith, William Brunton, was involved in making a frame for what was presumably one of these globes:

1757 Jany 28

To William Brunton Wright for helping frame of Globe - 11 - 61

These globes may have still been present in 1807. The diameter of these globes corresponds exactly in size to a pair of much later date in the Victoria and Albert Museum 62 (Plate 87).

Flooring

1788 1 Large Carpet

1 smal Harth Ditto

1807 1 Bass and hearth Rugg

1819 Carpet & Rug £3 10 -

All three inventories agree that there was a hearth rug. Both the 1788 and 1819 inventories state that there was a large carpet. The 1807 inventory refers to a "Bass". It is possible that the term bass was being used here to mean carpet. This interpretation would, however, differ from its accepted meaning of a type of rush matting.

Basses served a number of different purposes in the 18th century. They were often used to protect furniture in transit. They acted as underlay for carpets. They could be purchased specifically as a floor covering for lesser rooms and were available in a range of different sizes. An entry made in 1737 may refer to this type of matting being bought by the ell, a measurement thirty seven inches long in Scotland:

Jany 1st 1737

To Gondie for 30 Ell of Base

0 3 9 63

The 1807 inventory records the presence of "a New Bass, 12 yards

"long", in the Water Closet.⁶⁴ Its width is not stated. It may have been intended for use in a passage.

In the 17th century, in significant public rooms, woven wool carpets graced table-tops and basses were used as the main floor covering. However, with the setting up of carpet factories in Britain in the 18th century, it became much easier and cheaper to obtain pile carpeting. The latter became relatively commonplace on the floors of major public rooms. The bass was relegated to a subsidiary role. As a floor covering, it tended to be confined to servants' quarters or service blocks. Therefore, it seems unlikely that rush matting would have been the main floor covering in as important a room as the Library in 1807.⁶⁵

There are several possibilities as to why there was only rush matting in the Library in 1807. The carpet may have been taken up for cleaning, leaving the bass, if used as underlay, behind. Various alterations, both structural and decorative were being made throughout the house at this time. It is possible that the graining of the Library woodwork was undertaken around this period. Perhaps the carpet had been removed in order to protect it. A further reason could have been linked to seasonal change. Just as it was customary to change the window curtains to match the season, it was not unknown to lift carpets in the summer and replace them with rush matting.⁶⁶

The carpet was probably not fitted, as the inventory would have stated that it was 'planned to the room'. The etching of the Library in the *Arniston Memoirs* shows a large carpet and hearth rug (Plate 48). The 1925 *Country Life* photographs also show a large carpet (Plates 41 & 49). The wooden floor

is at present covered by a large carpet, said to originate from the Aubusson factory. If correct, this could be one of the two French carpets purchased from what appears to be a 'Mr. Mercer' in the first half of the 18th century:

1735

To two french Carpets Bought fm Mr Mercer

11 0 0 67

Notes

- 1 Bundle 236, Bound Volume, "Measurement of Arniston House begun the 14th January & Ended the 13th February 1752": The Library, p. 7.
- 2 Information provided by Mrs Althea Dundas-Bekker.
- 3 M. Cosh, "The Adam Family and Arniston", *Architectural History*, Vol. 27 (1984), 214 - 25.
- 4 Bundle 171 (Small Volume), Personal Acct Book of R. Dundas (1750 - 85).
- 5 Volume 63, Personal & Household Accts Book (1756 - 88), G. Hamilton's account, 1756, p. 42.

Dr. Warren McDougall has carried out extensive research on Gavin Hamilton: *Gavin Hamilton, John Balfour and Patrick Neill: a study of publishing in Edinburgh in the 18th century*. (Unpublished Ph. D. thesis, University of Edinburgh, 1974); articles for the *Scottish Book Collector*. Gavin Hamilton (1704 - 67) was the son of the Rev. William Hamilton, Professor of Divinity and a Principal of Edinburgh University. Gavin began his career as a merchant. By 1729, he was a bookseller. His brother-in-law, John Balfour, joined the firm in c. 1733. Apart from books, Hamilton also dealt in prints and plants. As a Bailie, he played a prominent role in the life of the city of Edinburgh.
- 6 Bundle 236, "G. Stevenson Wright, 1756 Accompt., (Aprile)".
- 7 Further examples of what might be considered unusual tasks today are to be found in Volume 63, p. 144: "1756, Sept 1st to Oct 1st

- 7 To 18 days working putting up two Sconces, & hanging pictures, taking down the Arras hangings of the principal bedchamber, & putting them up again, . . . Cleaning a piece of a floor att the Clock . . . hanging a birds cage . . ."
- 8 Volume 51, Personal Acct Book R. Dundas (1738 - 55), p. 14:
"To George Stevenson Wright, Nov. 30 1739 - £2 - 1 - 4".
- 9 Bundle 236, "George Stevenson Wright, 1756 Accompt., (Febry)".
- 10 Bundle 105, Estate Vouchers, "Geo. Stevenson Accompt, 1761".
- 11 Ibid., "Thos. Brown Wright, Accompt from 12th June 1762 to Do 1763".
- 12 G. W. T. Omord, *The Arniston Memoirs* (Edinburgh, 1887), p. 59.
- 13 Ibid., pp. 111 - 12.
- 14 Ibid., p. 111.
- 15 Volume 63, J. Balfour's account, Nov. 4th, 1766, pp. 365 - 8
- 16 Bundle 236, Bound Volume, The Library, p. 7.
- 17 T. Sheraton, *The Cabinet Dictionary* (1803) (New York, 1970), p. 302.
- 18 Volume 63, J. Norie's account, March & April, 1756, p. 75.
- 19 Different paint finishes are discussed by J. Fowler & J. Cornforth, *English Decoration in the 18th century* (London, 1974), pp. 178 - 85.
See also I. Bristow, "Repainting Eighteenth-Century Interiors", A lecture given to ASCHB, March 11th, 1981, 25 - 36.
- 20 Volume 63, J. Norie's account, March & April, 1756, p. 75.
- 21 J. Gloag, *A Short Dictionary of Furniture* (London, 1969), p. 324.
- 22 *Hopetoun House Guide Book* (Derby, 1984), p. 3.
- 23 Bundle 236, Bound Volume, p. 7.

- 24 P. Duncan, "Newhailes, East Lothian, The Home of the Lady Antonia Dalrymple", *Country Life* (1987, Jan. 29 & Feb. 5), 86 - 9 & 58 - 61.
- 25 G. W. T. Omund, op. cit., p. 220.
- 26 Bundle 236, Bound Volume, p. 9.
- 27 D. Jones, *Looking at Scottish Furniture* (St. Andrews, 1987), Cat. 5.
- 28 Volume 63, J. Veitch's account, Aug. 23rd, 1765, p. 328.
- 29 Ibid., J. Veitch's account, April 9th, 1765, p. 328.
- 30 G. W. T. Omund, op. cit., p. 220.
- 31 Volume 49, Arniston Household Accts (1734 - 44): 1736, p. 18,
"To Wiliam Macauly for Grates, fenders, etc. 24 - 17 - 0."
- 32 J. G. Dunbar, "The Building of Yester House", *Transactions of the East Lothian Antiquarian & Field Naturalists Society*, Vol. 13 (1972), 41,
Note 59, 98/3.
- 33 C. Gilbert and A. Wells-Cole, *The Fashionable Fireplace* (Leeds, 1985),
p. 60, fig. 56.
- 34 T. Sheraton, *The Cabinet-Maker and Upholsterer's Drawing Book* (New York, 1972), p. 88.
- 35 Volume 74, Arniston Furniture Account Book (1788 - 1800),
accounts for Young & Trotter, Braidwood and Rankin, pp. 9, 20 & 21.
- 36 Volume 49, "Hous Hold furniture, Jully/26/1734", A. Peter's account, p. 3.
- 37 F. Bamford, *A Dictionary of Edinburgh Furniture Makers* (Leeds, 1983),
p. 99, Bute Papers, April 26th, 1760, & Plate 7.
- 38 Bundle 107, "Acct. To Francis Brodie Wright".
- 39 Volume 49, J. Norie's account, 1739, p. 60.

- 40 Bundle 236, "George Stevenson Wright, 1756 Accompt".
- 41 Volume 78, Personal & Household Acct Bk (1775 - 1801), January 1797.
- 42 Information supplied by Mrs Althea Dundas-Bekker.
- 43 Volume 49, J. Goodhall's account, 1739, p. 60.
Volume 63, G. Stevenson's account, Sept. 1756, p. 144.
- Volume 63, J. Livingstone's account, April 21st, 1757, p. 59.
- 44 F. Bamford, "Two Scottish Wrights at Dumfries House, Ayrshire", *Furniture History* (1973), 80.
- 45 D. Jones, op. cit., Cat. 4.
F. Bamford, *A Dictionary of Edinburgh Furniture Makers* (Leeds, 1983),
p. 46, Traquair Papers, 1732, & Plate 80.
- 46 T. Chippendale, *The Gentleman & Cabinet-Maker's Director* (New York,
1966), (Third Edition, 1762, - Reprint), Plates XX, XXI, XXII & XXIII, & p. 4.
- 47 Ibid., Plate XIX & pp. 3 - 4.
- 48 Volume 49, 1736, p. 18.
- 49 Ibid., A. Good's account, 1738, p. 45.
- 50 Volume 63, J. Livingstone's account, April 21st, 1757, p. 59.
- 51 C. Gilbert, *The Life & Work of Thomas Chippendale* (Bristol, 1978),
pp. 246-7, Figs. 448, 450 & 451.
- 52 Volume 70, "Account Book of Robert Dundas afterwards Chief Baron
aged 22 years, May 15th 1779/80".
- 53 Information supplied by Mrs. Susan E. Stuart (Lancaster), The Regional
Furniture Society Council.
- 54 Bundle 105, Estate Vouchers, "Geo. Stevenson Accompt, 1761".

- 55 Volume 63, Jan. 1762, p. 250.
- 56 Volume 74, Young & Trotter's account, 1788, p. 5.
- 57 RCAHMS - Arniston House, Midlothian, Photograph No. ML/1810 (28) b.
- 58 Volume 58, Misc. payment wages at Arniston & Edin. (1751 - 5),
plus further entries to 1780s; J. Brunton's account, Jany. 8th, 1778.
- 59 Bundle 236, "Accompt The Right Honble Robert Dundas of Arniston Esq.
his Majesties Advocate for furniture made for his house att Arniston by
Geo. Stevenson Wright, 1754."
- 60 Volume 63, Hamilton & Balfour Booksellers' account, 1754 - 6, p. 25.
- 61 Ibid., W. Brunton's account, Jany. 28th, 1757, p. 106.
- 62 D. Fitz-Gerald, *Georgian Furniture in the Victoria & Albert Museum*
(London, 1969), Plate 123.
- 63 Volume 49, Gondie's account, Jany. 1st, 1737, p. 30.
- 64 Volume 82, 1807 Inventory, p. 17.
- 65 In 1807, the floor of the Great Drawing Room at Carlton House was
covered with eight rolls of India Matting. This use of rush matting as a
main floor covering was short-lived, linked to the 'Chinoiserie' revival of
the Regency period. There is no evidence in the Arniston papers to
suggest that the Library succumbed to this fashion. See C. Gilbert, J.
Lomax & A. Wells-Cole, *Country House Floors* (Leeds, 1987), p. 98.
- 66 J. Fowler & J. Cornforth, *English Decoration in the 18th Century*
(London, 1974), Chapter 6, pp. 215 - 16, note 19.
- 67 Volume 49, Mercer's account, "1st Janry 1735 for Houss Hold furniture",
p. 10.

Chapter IV

THE DINING ROOM

The Dining Room, situated on the first floor, occupies the north-west corner of the west wing (Plate 88). This part of the house was built under the auspices of Second President Dundas in the second half of the 1750s to a design by John Adam (Plate 8).

The first phase of building at Arniston began in 1726 to William Adam's design. Sometime in the late 1730s, work came to a halt through lack of funds. This cash crisis was partly attributable to large sums of money being lavished on laying out pleasure grounds within the Arniston policies by First President Dundas.

As a result, only two sections of the house - the east wing and the central block - were built to William Adam's plan. Quite how the house looked in its unfinished state is difficult to imagine. Presumably the west wall of the central block had to be shored up as a temporary measure. The building must have appeared very lop-sided. ¹

With the death of First President Dundas on the 26th August, 1753, Robert, his eldest son, fell heir to the estate. Initially it looked as if Robert would not be able to take up his succession for a number of reasons. The estate was laden with heavy debts. Robert inherited the additional responsibility for supporting seven younger siblings from his father's second marriage to Anne Gordon. He was also faced with providing for his own

growing family. His wife, Henrietta Baillie came to his rescue. She offered to sell her own estates to allow her husband to take up his succession, to educate his half-brothers and sisters and to complete the building of the house. Robert, by then Lord Advocate, followed his wife's advice.

William Adam having died in 1748, the task of completing the building of the west wing of the house and of expanding the service blocks was given to his eldest son, John. John Adam abandoned his father's plan (Plate 9) for a suite of state rooms on the second floor. The concept of the state apartment, in all but the grandest of houses, was somewhat outmoded by the late 1750s.² Instead, on the first floor, or as he called it, the "Principal Floor", John Adam built a dining room and drawing room with coved ceilings, rising through one and a half storeys, and above these he placed bedrooms on the mezzanine "Lodging Story" (Plate 8). This arrangement would have suited Lord Advocate Dundas's more pressing need which, at that period, was for bedroom accommodation to house the large number of people, mostly children, in his care.

John Adam's original design divided the west wing at first floor level into two rooms of equal length, each approximately thirty feet long. Both the Dining Room and Drawing Room would have benefited from three windows each, set into the west wall, and two each on the north and south walls respectively. However, the length of the Dining Room, as executed, was reduced by about five feet. John Adam's reason for shortening this room was a practical one. He had to solve the problem of getting hot food as quickly as possible from the kitchen, situated in the ground floor service block, to the new Dining Room.

The only staircase connected to the service areas was the oval staircase in the east wing, a far from convenient arrangement. A more direct route was required. By reducing the length of the Dining Room, John Adam was able to create a narrow passage between it and the Drawing Room, in which he placed a staircase leading to the service block below. This solution resulted in an almost square-shaped Dining Room, with only two instead of three windows in the west wall. The third window was incorporated into the passage. By 1807, the passage and the staircase had been removed. The Dining Room regained a third window bay on the west wall, borne out by the number of curtains recorded in the inventory taken on the 11th of May of that year. Presumably, after this date, food must have been conveyed from the kitchen via the oval staircase, then across the Great Hall. Any architectural gain can hardly have compensated for the inevitable loss in the temperature of the food and its overall presentation as a result of this overlong route. An attempt to remedy this situation appears to have been made in 1868. A bill of this date exists for the installation of a "dinner railway":

Bonnington Iron Works Leith 30th June 1868
To Alexander Sinclair & Co.

1868 Per order Brown & Wardrop Esqres Architects Edinr.
June To Fitting and erecting at Arniston House
a dinner railway with pulleys, carriages etc
complete

Per Estimate	£78	-	-	3
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Plasterwork

The plasterwork in the Dining Room was destroyed by dry rot in the 1950s and can only be appraised from the 1925 *Country Life* photograph (Plate 88) and those held in the RCAHMS (Plates 89 & 90). The plasterwork was relatively simple. Ornamentation appears to have been confined to the frieze (Plate 88). This was decorated with rococo foliate trails and flame motifs. In his article for *Country Life* in 1925, Christopher Hussey noted that "the cove of the ceiling has been painted at a later date . . . to simulate moulded plaster".

⁴ This observation would indicate that the cove was originally plain. Photographs show the flat ceiling decorated in a similar way to the cove, with geometric shapes (Plates 89 & 90). As the latter also appear to be painted on the flat ceiling, rather than moulded, it would seem that the flat ceiling too was originally devoid of decoration.

No account for this plasterwork has, as yet, come to light. However, there is some evidence to suggest that it may have been executed by John Dawson, the carver and plasterer who worked respectively in these capacities for the Adam practice at Yester House, East Lothian, and Hopetoun House, West Lothian. The name Dawson is linked to a substantial fee for work undertaken prior to 1758. As this fee forms part of an account for hair for making plaster, this would suggest that the payment made to Dawson was for plasterwork:

1755	To Plaister hair pr Accot	-	2	-
1756	To Do	2	8	-
1757	To Do	2	-	-
1758 Janny 31st	To Dawson Carver	48	18	7
		53	8	7 5

This could be a reference to Elisabeth Dawson, who was recorded working in the Dining Room in April 1757, carving the chimneypiece and round the doors and windows.⁶ Elisabeth, a carver in her own right, was married to John Dawson.⁷ They may have been working as a husband-and-wife team, she doing the carving, he doing the plasterwork. There is no evidence that Elisabeth Dawson practised anything other than carving. In the 1757 entry, she is addressed by her full name. The use of the surname only, suggests that it was a man. The man that springs to mind is John Dawson.

John Dawson, as well as being a carver, was also a plasterer. In a letter dated the 30th March, 1751, to the 4th Marquess of Tweeddale, John Adam gave a brief explanation about Dawson's origins and training:

He is a Scotch lad, but served his time in London, and my brother and I prevailed upon him when there to come down and settle here, which he has done and is getting into very good business.⁸

Dawson served his apprenticeship under Charles Stanley, a well-known Anglo-Danish stuccoer. Stanley worked in the parish of St. John, Westminster. In 1748, Dawson, still living in Westminster, was involved in a joint venture with George Stevenson, the Edinburgh wright, who worked extensively for the Dundas family and later became Deacon of the Guild of

Wrights in Edinburgh. At that time, London was seen as the epitome of good taste where furnishings were concerned. Many Scottish cabinet-makers took advantage of this trend to enhance their standing by advertising goods they had procured from a London source in the local newspapers. George Stevenson, the Edinburgh wright, did just this on the 21st July, 1748, by placing a notice in the *Edinburgh Evening Courant*. This advertisement offered for sale:

A parcel of Sconce and Chimney Glasses, set in the newest fashioned Frames, richly carved and gilt, with rich frames for, and with, Marble Tables, also Consoles and Brackets for holding Candles and Flower pots . . . all performed by John Dawson Carver, at the Golden Head in Millbank, Westminster.⁹

How Stevenson came to know Dawson is unclear. The Adam family practice may have provided the mutual link.

John Adam obviously considered Dawson to be a competent worker in stucco, for in the same letter to the 4th Marquess of Tweeddale in 1751, he proposed using Dawson to plaster the Saloon at Yester House. This was an important commission and called for a talented artist:

And I flatter myself the execution of it can be got done to your Lordship's satisfaction by the person who did the two glass frames for my Lady Marchioness, who works also in stucco.¹⁰

So far, no accounts for the plasterwork in the Saloon at Yester have come to light. Therefore, the authorship of the plasterwork in this room remains

uncertain.

However, Dawson did carry out plasterwork at Hopetoun House. A bill in the Hopetoun muniments, dated 29th January, 1757, proves that he plastered the east dressing room belonging to the State Bedchamber.¹¹ According to the bill, the frieze, cove and flat ceiling of this dressing room were richly decorated with stucco ornament. This work disappeared in the first quarter of the 19th century, when these two rooms were combined to form what is now called the State Dining Room. Although no bills survive for the plasterwork in the Yellow Drawing Room, formerly the State Dining Room, and the Saloon or Red Drawing Room, entries in the accounts of the estate wright, John Paterson, prove Dawson's authorship.¹²

The approach taken by John, Second Earl of Hopetoun, to the plasterwork in these two rooms has much in common with that adopted by Second President Dundas in the two public rooms at Arniston. Both gentlemen had the coved ceilings of their respective Drawing Rooms decorated with very ornate rococo plasterwork. By contrast, the schemes with which they elected to decorate the coved ceilings of their Dining Rooms, are relatively restrained.

The general layout of the plasterwork in the Dining Room at Arniston is similar to that in the Yellow Drawing Room at Hopetoun. In both rooms, a frieze composed of plant forms moulded into rococo 'S' and 'C' curves, supports the coved ceiling. The frieze at Hopetoun is gilded. Parcel-gilt was used to enhance the door cases and their friezes in both rooms. Originally, the cove and flat ceiling at Arniston were left unadorned. At Hopetoun, these

areas were stuccoed, although not too elaborately. When the size of the two dining rooms is taken into consideration, this use of extra ornamentation is in keeping and commensurate with the grander scale of the Hopetoun room. The decoration of its cove is confined to a cartouche in each corner. These cartouches, partially gilded, are reminiscent of those executed in the late 1730s by Joseph Enzer on the Grand Staircase at Yester House (Plate 90) with which Dawson would have been familiar, having worked there in c. 1751. Hunting motifs and bacchic symbols, appropriate themes for a dining room, are featured in the centre of the roof.

Although not conclusive, the combined factors of style, date and what appears to be documentary evidence, point to John Dawson as the author of the plasterwork in the Dining Room at Arniston.

By 1807, the south wall of the Dining Room which formed one side of the service passage, had been removed. This would have involved reshaping the coved ceiling and replastering. Moulds must have been taken of the original frieze decoration in order to make the additional sections needed to complete the extended east and west walls. It may have been possible to reuse all or most of the frieze from the south wall. When exactly the cove and the flat ceiling were painted with geometric patterns to simulate moulded plaster is uncertain. On stylistic grounds, a date somewhere in the second half of the 19th century seems likely. Judging from the 1925 *Country Life* photograph (Plate 88), this *trompe-l'oeil* decoration was quite convincing. It did, however, look decidedly incongruous next to the late 1750s plasterwork of the frieze. In 1925, Christopher Hussey recorded that the painted mouldings were picked

out in green and lavender grey, while the remaining plasterwork was white.¹³

Lighting

Little information is recorded. As not one of the inventories mentions a central chandelier, presumably there was none. The 1807 inventory lists "1 Cristol Lamp on sideboard". This was probably a lustre with candle branches, similar to the pair of cut-glass candelabra visible on the mantelpiece in the Drawing Room in the 1925 *Country Life* photograph (Plate 116). This lamp would have supplemented the normal arrangement for lighting the dining table: silver candelabra, commonly placed either side of a central epergne.

According to both the mid-19th century inventories, there were "2 Bronze fountain Lamps 26 inches high for Dining Room" in the Lamp Press in the Butler's Pantry. These would be oil lamps, variants of the Argand lamp.

The 1925 *Country Life* photograph of the Dining Room (Plate 88) shows two double-branched sconces on the east wall above the chimneypiece. On the south wall, between a full-length male portrait and a half-length portrait of Second President Dundas, a third sconce can be seen. The latter most probably had a partner. There may have been further sconces on the piers between the windows on the west and north walls respectively. No documentary evidence has materialised to help date these lights. What must surely be a 20th century addition in the form of a naked light bulb is visible in the south-east corner of the flat ceiling.

Wall Treatment

The Dining Room was not decorated with wall coverings such as tapestry, damask or flock paper. Hangings of this nature were considered unsuitable for eating rooms, for fear that odours might adhere to their textured surfaces. Following common practice, the room was panelled in wood to accommodate family portraits and other paintings deemed suitable.

In 1760, the Dining Room was painted by Robert Norie. The latter was the younger son of the Edinburgh painter, James Norie, often referred to as 'Old Norie'. James Norie had been engaged on several occasions to carry out work in various properties belonging to the Dundas family, including Arniston. Robert Norie continued the family business after the death of his father in 1757.

The colour scheme appears to have been white and gold:

Robert Norie Painter

1760 April

To painting the Dineing room, passage }				
and little passage from the vestibule }				
fine white in oil 300 yds at 8d }	10	5	4	
To 72 feet of enriching Egg & Anchor }				
wt parcel gilding at 5d }	1	10	-	
To 185 feet double laceing in Do Do at 4d	3	1	8	
To 278 feet of Bead Do @ 2d	2	6	4	
To ornamenting & Gilding the Freizes				
of 3 Doorheads	1	5	-	
To Gilding the Chimney piece	-	16	-	14

Elisabeth Dawson was responsible for the carved decoration which Robert Norie gilded:

Elisabeth Dawson Carver							
1757 April							
72 foot Egg & tongue round the doors & }							
Windows of Dineing room at 6d pr foot } 1 16 -							
To Carving a Chimney piece 1 14 - 3 10 - 15							

As stated earlier, Elisabeth was the wife of John Dawson, the carver.

She practised the same profession as her husband. However, she seems not to have worked in stucco, restricting herself to carving.

Ten years later, as part of a larger programme, Alexander Wier repainted the passage between the Drawing Room and Dining Room:

Alexander Wier Painter	yds	f	in
Work 3 times Over			
Passage from Ditto to Dineing room 15 4 9 16			

In 1925, Christopher Hussey recorded that the Dining Room had "apple green walls with buff offsets and white plasterwork".¹⁷

In 1757, Lord Hopetoun commissioned Robert Adam to procure "7 pictures for Arnistone".¹⁸ When charged with this task, Robert Adam was in Italy on the Grand Tour with Charles Hope, Lord Hopetoun's younger brother. A 'note' in an account book in the Arniston archives describes seven paintings which may have composed this very commission.¹⁹ All seven paintings were by Italian artists. Although undated, the note must post-date 1757, as three of the seven paintings were purchased by Robert Adam in that year. The note does not state in which room or rooms these seven paintings were to be found. However, the Dining Room would seem to be the most probable location, as

the three bought by Adam were for that very room.

Adam succeeded in fulfilling part of Lord Hopetoun's request. In 1757, in Florence, he purchased four pictures from Ignazio Hugford. Hugford was a painter, connoisseur and dealer whom Adam had met in Italy two years earlier through the auspices of Gavin Hamilton, a painter and fellow Scot.²⁰ Three of these paintings head the list of seven:

Note of Pictures

Agar & Ismael with the Angel showing the Fountain, Original of Cavalier Corrado's a Florentine Painter.

St Girolamo Kneeling in the Cave, Original of Giovanni de St Giovanni, a very remarkable Florentine Painter.

Flora Strewn of Flowers with a Boy leaning at her side - Original of Baciccia Genovese.²¹

The painting of St. Jerome was to hang on the east wall over the chimneypiece, flanked on either side by Hagar and Ishmael and Flora with a putto. Two of these pictures are still at Arniston. Hagar hangs in the sham West Gallery and St. Jerome high up on the wall on the John Adam staircase. What became of Flora is unknown, as is the date of removal from the Dining Room of these three paintings. The alterations to this room at the beginning of the 19th century would have necessitated their removal, even on a temporary basis. By 1925, all three pictures had been replaced by portraits of members of the Dundas family, as the *Country Life* photograph shows (Plate 88).

It is strange that the fourth painting purchased by Adam is not included in the note. This was a copy of Titian's portrait of Emperor Charles V in the Pitti Palace. This portrait was intended for the south wall of the Dining Room.

Robert Adam was justifiably pleased in having secured this particular painting. Firstly, it was "an excellent Copy". Secondly, given "the almost impossibility of getting any History peice of the shape of so Skeleton a Pannel", it was something of a bargain at "only £8 sterling".²² Therefore, it is all the more surprising that it was not recorded with the others. Adam was concerned about the safe arrival of these four paintings. He expressed his fears to one of his sisters, Janet, in a letter dated the 28th May, 1757:

pray to the Earl of Heaven & Earth to prevent the French seizing the 4 I am to send him from this Town.²³

It is possible that this "excellent Copy" of Emperor Charles V never reached Arniston. Perhaps, as feared, it fell into the hands of the French. Another painting may have been purchased to replace it. This may have been the final painting listed in the note:

A Picture representing Pericles the Athenian going to his Dying Master Anaxagoras - By a Roman Painter.²⁴

Of the original seven paintings commissioned by Lord Hopetoun, the remaining three were for panels over the doors in the Dining Room. There were only two doors into this room, one in the east wall leading to the Great Hall and one in the south wall giving access to the service passage between the Dining Room and Drawing Room. Presumably the third door must have been a dummy. John Adam's plan would seem to indicate just such a feature

at the east end of the south wall of the Dining Room and of the north wall of the Drawing Room (Plate 8). This would have produced a symmetrical effect, the two doors on the south wall complementing the two window bays in the north wall. A similar door arrangement can be seen in the Dining Room of Paxton House, Berwickshire.

Robert Adam experienced considerable difficulty in finding suitable paintings for these overdoor panels. Presumably, Adam was trying to procure landscapes. Writing from Florence on 28th May, 1757, to his sister Janet, Adam lamented the impossibility of procuring this type of painting:

as to the pictures over doors they are difficult to be found for which reason he can't do better than make Old Norie (if Yet alive) paint 3 a purpose for the pannels".²⁵

Adam knew that James Norie was very experienced in painting landscapes for panels. He had carried out work of this type on a number of occasions, as exemplified at Newhailes, near Musselburgh, in 1739.²⁶ When Adam wrote to his sister, Norie was still alive. However, in all probability, Old Norie was dead before Robert Adam's letter reached Scotland's shores. Old Norie passed away, aged seventy three, on the 11th June, 1757.

The 'note' finally records "Three pictures representing the Liberal arts by Zuchi at Venice".²⁷ These paintings may have been purchased as alternatives for the three panels over the doors which Norie, had he lived, would probably have painted.

Chimney Furniture

1788	1 polished grate & fender 1 pair tongs pocker shufful 1 harth brush
1807	1 Grate, fender, Tongues, and Pocker
1819	Grate, Fender & Irons 5 10 -
1850	Brass Mounted Cottage Grate & brass Fender Brass Mounted Fire Irons
Mid-19thc	Brass mounted Cottage Grate Brass Fender & fire Irons

The original chimneypiece was the result of a collaboration between John Adam and Elisabeth Dawson. It was composed of a marble inner and wooden surround. The plinths were described as being of dove marble. Presumably they were greyish in colour. White and veined marble was used for the borders. The marble was supplied by John Adam:

1758 Aug 9

Dr The Right Honble Robert Dundas of Arniston Esquire
 His Majestys Advocate for Scotland

To

John & James Adam Architects

£ Sh d

To 2 3/4 Inches Cubial of dove marble }			
in the 2 plinths of the Chimney for }			
Dinning Room att £1 - 6 /- pr foot }	-	5	11 1/2
To 1 foot 9 Ins Superficiall of plain }			
workmanship on ditto plinths att }			
3sh 6d pr foot }	-	6	1 1/2
To 14 1/2 feet Superfl in all the rest of }			
the Chimney being ordinary thickness }			
at 6sh 6d }	4	14	3
To 6 Feet 8 Inches Superfl on the Slab }			
of ditto Chimney made up of peices }			
at 4sh 4d }	1	8	10 1/2
To 3 feet 9 Ins Superfl of white &			
veined marble in the border round }			
said Slab att 5sh 6d }	1	0	7 1/2
To 2 Slips of Iron wld 9 1/2 libs att 4 1/2	-	3	6 3/4
To 8 Copper butts [?] att 8d	-	5	4
To packing boxes naills & workman-			
ship for said marble }	-	4	1 28

Encasing the marble was a wooden chimneypiece, carved by

Elisabeth Dawson and gilded by Robert Norie:

Elisabeth Dawson Carver

1757 April

To Carving a Chimney piece

1 14 - 29

Robert Norie Painter
1760 April
To Gilding the Chimney piece

- 16 - 30

The Adam - Dawson chimneypiece was replaced with one which had formerly graced the Drawing Room of the Second President's Edinburgh residence in Adam Square (Plate 92). This alteration must have occurred after 1787, the year in which Second President Dundas expired. The fireplace would not have been removed from Adam Square prior to his death which occurred in this very house.

In rented accommodation, chimneypieces were not seen as fixtures in the 18th and 19th centuries. When an occupant moved house, the chimneypiece would accompany him to the new dwelling.³¹ This must have been the case with regard to the Adam Square example. Presumably the Chief Baron felt it was unsuitable or had no need of it in his town residence in George Square.³² It was taken to Arniston and installed in the Dining Room. Whilst it is fortuitous that the Adam Square chimneypiece was preserved in this manner, nevertheless, it is regrettable that in order to accommodate it, the original Adam-Dawson chimneypiece was sacrificed.

The Adam Square chimneypiece is at present boarded over to protect it during restoration work. It can only be appraised from the 1925 *Country Life* photograph (Plate 88). It appears to be made from a white veined marble. The carved decoration is rococo in style. A bead and reel fillet separates the salient cornice from the frieze with its sunflowers, shells and foliate whorls. A central tablet of white marble superimposed on one of darker marble, possibly

green, interrupts the frieze. The tablet is decorated with a scrolled cartouche surmounted by a shell. The outer edge of the each upright is delineated by a plain broad moulding bordered by another composed of egg and dart. The latter forms a loop, then disappears behind the central tablet. The plain moulding turns into a volute at the top of each upright just below the frieze. This creates the impression of a pilaster. The moulding on the inner edge is a variant of bead and reel, juxtaposed with a heavy rope-twist.

No documentation exists for the supplier of the hearth furniture. However, it is very likely to have been the Edinburgh smith, David Robertson. In 1754, prior to the building of the new Dining Room, Robertson had provided two grates for the former Dining Room. The latter was the room John Adam referred to as the "Garden Parlour", now known as the Oak Room. Originally, this room was partitioned to provide a dining room and principal guest bedroom, each with its own fireplace. The partition was removed by First President Dundas who turned the whole into his dining room.³³ The two fireplaces have remained, but not without significant alterations to the surrounds and grates. It was for these chimneypieces that, in 1754, Robertson supplied the following items:

David Robertson Smith

1754 Mar 1st

To 2 polished Grates & backs for Dineing room	10	-	-
2 pr round Jointed Tongs & pokers for Do	1	-	- 34

Judging from this bill and a great many more like it in the family muniments, Robertson worked extensively for the Dundases. The items he

supplied and the work he executed varied enormously, ranging from something as important and expensive as the "large fine polished waved grate & back",³⁵ with its *en suite* fender and irons, at a cost of nineteen pounds fourteen shillings, designed to complement the marble chimneypiece in the new Drawing Room, to something as humble as "Repairing a Chest Lock" for a mere three pence.³⁶ With such a weight of documentary evidence in his favour, it would not seem unreasonable to propose David Robertson as the author of the original hearth furniture for the new Dining Room.

The grate would probably have been of the free-standing stove variety. The fireback would have been made of cast-iron, the frontispiece of 'bright' steel, with a pierced and engraved apron. As was common practice, the fender would have been made of steel, styled to match the apron of the grate. The ornamentation at the top of the shafts of the tongs, pocker and shovel would more than likely have corresponded to the finials on the grate standards. Such decoration may have taken the form of vases, balls or mushrooms, all popular motifs during this period.

Insufficient information is provided by the inventories of 1807 and 1819 to establish whether the grate recorded in 1788 was still *in situ* at these dates or had been replaced by the "Brass Mounted Cottage Grate" present in 1850. The fender accompanying this grate was also made of brass and the fire irons had brass mounts. Brass had proved a popular medium for fenders in the early 18th century. It became fashionable once again in the early 19th century. Sometimes brass and steel were combined. The fender in the 1925 *Country Life* photograph (Plate 88) has rounded corners and lion paw feet, features

typical of fenders during the first quarter of the 19th century. The grate in this photograph would also seem to date from that time. In style it is similar to a grate at Heaton Hall, Manchester³⁷ (Plate 93) and one at Temple Newsam, Leeds³⁸ (Plate 94). The fire grate appears to be made of cast-iron. Its front consoles are enhanced with applied ornaments, possibly made of brass. A robust rope-twist decoration appears on both grate and fender. This ornamentation is very similar to that on the marble chimneypiece. This suggests that the grate and fender were deliberately chosen or commissioned to co-ordinate with the Adam Square chimneypiece. The latter and the grate are likely to have been installed at the same time. This may have occurred when alterations were being made to the Dining Room in the first decade of the 19th century.

Seat Furniture

1788 14 Chairs 2 Armd Ditto

1807 14 Hair stoffed Chairs
 3 Arm Do

1819 Eighteen Chairs 10 16 -

1850 16 Chairs in leather seats 14 small & 2 elbow (old)

Mid-19thc (old) 16 chairs (including 2 Elbow) in leather seats

The inventories confirm that the number of chairs, sixteen in all, remained relatively static between 1788 and 1850. A slight increase occurred in 1807, when a third chair with arms was introduced. By 1819, the total number of chairs was eighteen. By the middle of the 19th century, the total had reverted to sixteen.

It seems likely that these sixteen chairs were purchased from the Edinburgh upholsterer and cabinet-maker, William Lamb. Between 1788 - 90, the latter was operating from a workshop situated in Gray's Close in the South Bridge. The following entry was made in 1788 by Elizabeth Dundas in her Furniture Account Book:

1788 Lamb						
14 Mahogany hair bottomd Chairs	16	2	-			
2 elbow Do	3	8	-	19	10	- 39

The description of the chairs given in the 1807 inventory correlates well with the 1788 account book entry. It is unclear whether the term "hair bottomd" refers to the stuffing or to an upholstery of hair cloth. Like leather, hair cloth was regarded as a suitable fabric for covering dining room chairs, as it was hard-wearing and could be easily wiped clean. The fact that the chairs recorded in the two mid-19th century inventories were considered "old", would strengthen assigning a date of 1788 to them. According to these inventories, the seats were upholstered in leather, perhaps replacing the earlier hair cloth. Seven side and two elbow chairs, all with leather seats, are visible in the *Country Life* photograph of 1925 (Plate 88). More of these chairs may have been ranged round the room out of camera shot. In the 1950s, dry rot was discovered in the west wing. When this part of the house was subsequently gutted, all of the contents had to be removed. Some pieces of furniture were accommodated elsewhere in the house, but in the case of the Dining Room furniture, little can now be traced. However, two of the side chairs are still extant and are to be found in the High Library (Plate 95).

These chairs are made of mahogany. The stuffed-over seats, upholstered in leather, are raised on straight tapering front legs of square section united to the splayed back legs by plain side stretchers. The medial and rear stretchers are equally plain. The back of each chair consists of three inverted tear-drops, interlaced to form a cusped heart or palmette. The latter

terminates in a lunette from which springs a five-fingered fan-shaped central splat. Although this back does not correspond exactly to any particular example to be found in pattern books of the period, stylistically it shows an awareness of current design trends. It is reminiscent of patterns for chairs as illustrated by George Hepplewhite in the *Cabinet-maker & Upholsterer's Guide*.⁴⁰ This pattern book was published posthumously in 1788, Hepplewhite having died in 1786. Similar designs were published later by Thomas Sheraton in his *Cabinet-Maker and Upholsterer's Drawing Book*,⁴¹ to which William Lamb subscribed in 1793.⁴²

The Arniston chairs are very similar to a set of twelve side chairs made by Richard and Robert Gillow of Lancaster for the Dining Room of Workington Hall, Cumbria (Plate 96). Between 1788 and 1790, Gillow supplied a suite of mahogany furniture for the dining room and for the hall, for which sketches exist in the Gillow waste books, including the very design for one of these chairs.⁴³ Both the Arniston chair and its Workington Hall counterpart share the same basic shape. The latter differs in details such as a more elaborately carved fan-shaped central splat composed of ears of wheat and tapering front legs terminating in spade feet. According to the listing in the Gillow waste book, the Workington Hall chairs were originally upholstered in green Morocco leather "tied down with silk tufts and brass nails".⁴⁴ The date of the Workington Hall chairs would support the theory that the Arniston chairs were made in 1788 by William Lamb. It is possible that Lamb may have seen the design for the Workington Hall chairs in Gillow's workshops during one of his visits south of the border. However, this style of chair would seem to have been well-

known to furniture-makers not only here, but as far afield as the New World.⁴⁵

The 1925 *Country Life* photograph shows two chairs with arms (Plate 88). These are not of the same design as the side chairs, but are nevertheless in a style popular in the 18th century. Each chair has four double-bow-shaped cross splats meeting in an open central buckle. The curved inswept arms terminate in scrolls. Reeding is present on the front and side faces of the front legs. The latter are straight; the rear legs curved. The side, medial and rear stretchers are plain. A set of chairs of a similar pattern was made by the Edinburgh cabinet-maker, William Hamilton for Trinity House, Leith, in 1774:

1 Aug 1774 4 doz & 2 elbow chairs 46

The set of side chairs is no longer complete, but the two elbow chairs, with upholstered backs, positioned at either end of the table, remain (Plate 97). The arms of these chairs terminate in tight scroll ends, not dissimilar to the Arniston examples. All the chairs are upholstered in black hair cloth. No buckle features in the centre of the cross splats in the Trinity House chairs. The second and fourth splats have been inverted to produce an interesting decorative effect. It is not clear whether this style of chair, with undulating cross splats reminiscent of the waves of the sea, was intentionally chosen by the then Masters of Trinity House, but it is certainly a fortuitous and most appropriate choice for a maritime institution.

In the 18th century, when not in use at table, it was normal practice to arrange dining room chairs against the walls.

Other Furniture

- 1788 1 Mohogany Side Borde
 1 Mohogany Joining 18ft table
 1 Ditto Ovale 8ft table
 2 Ditto Dumbe Waiters
 2 Ditto Wine Caullar with Brass hoops
 1 Wenscot Side Table
 1 Smale Mahogany Stand
 1 fire Screen
 1 large glass Mirror
- 1807 1 Sett of Dinning Tables
 2 Smaller Do
 1 large side board
 2 Smaller Do
 3 Dumb waiters
 2 wine Coolers
 2 Trea Stands
 1 large Screen
 2 Smaller Do
 1 Cristol Lamp on Side board

1819	Three Side Boards & Sarcophagus	23	-	-
	A Sett of Dining Tables & Case for Do	19	-	-
	Oval Table	2	10	-
	Dumb Waiter & Tea Chest	4	-	-
1850	Set of Tellescope Dining Tables with large extra			
	Leaf and blue Cover for ditto			
	Mahogany Sideboard Table on truss legs			
	2 Side Tables to correspond			
	Round Wine Cooler lined with lead			
	Large Round Table on pillar & claws (upper block damaged)			
	Small old Table on Pillar & Claw			
	Deception Table			
	Dumbwaiter (loose)			
	Stone Tea Chest (top damaged)			
	Mahogany Fire Screen			
	Japan Plate Warmer (handle loose)			
	Round Mirror in Carved Wood Frame (Silvering a little damaged)			
Mid-19thc	Set of Mahogany Tellescope Dining Tables, extra leaf			
	Blue Cover for ditto			
	Mahogany Sideboard Truss legs			
	2 Side Tables			
	Round winecooler lined with lead			

- Mid-19thc Large round Table on pillar & claw (margin - upper block damaged)
- Small old table on pillar & claw
- Deception Table
- Dumb Waiter (margin - loose)
- Stone Tea Chest (margin - top damaged)
- Mahogany Fire Screen
- Japan plate warmer (margin - handle loose)
- round Mirror in carved wood frame (margin - Silver damaged)

Tables

Dining tables were supplied in the 1730s by David Munro and Hutchison Mure. Although these cabinet-makers were operating from London, they were possibly Scots. When David Munro supplied goods to Robert Dundas in 1736, payment was to be made to Anne Munro, who resided in Edinburgh:

Sir please pay the Money when you think proper to Anne Munro Millinar at the [?] of Cants Close. ⁴⁷

Two years earlier, this lady, presumably a relative of Munro, had received payment from Robert Dundas:

Edr July 1734 Received thirty one pound ten Sh from Mr Robert Dundas
to accompt. Anne Monro 48

It seems to have been fairly common for Scottish patrons to make payments for goods and services, supplied by London-based Scottish merchants and craftsmen, to the latters' relatives living in Scotland. There are other instances of such payments in the Arniston papers. 49

David Munro was working from Chandos Street, London, in 1749. By 1753, he had premises near Covent Garden. In that year, he married a Miss Freebairn, according to a report in the Public Advertiser of the 20th October, 1753. By 1785, he and his partner, Hutchison Mure, ran their business from 'The Chair', Wardour Street, St. Anne's, London. 50

In 1736, Munro wrote to Robert Dundas concerning an order for furniture:

Sir

Last Saturday I put your Goods on board the Christan of Leath Alexr Crawford Mr the Ship is to Sail Saturday first I shal be Glade To hear thy Com safe to hand and Give you content Sir I houp you will be so good as forgive my not Sending them Sooner.

I am Sir your
Most humble and
Obliged Servant

London May the 6 1736

David Munro 51

With this letter, David Munro included an itemised account for the following goods:

Robert Dundas Esqr Dr to D. Munro & H. Mure			
To a Chimney Glass	05	05	00
To a packing Case to Do	00	04	06
To a packing Case for the Springe Table	00	05	00
To packing Matts for the Dineing Tables	00	03	00
To Shiping the Goods	00	05	06
	06	03	00 52

It would seem from this account that Munro and Mure had recently made dining tables for Robert Dundas, for which he must have already been billed. In order to protect furniture in transit, woven rush or straw mats were frequently used. Cabinet-makers normally charged for such packing materials. Munro may have forgotten to charge for these mats in his original account for the tables. The opportunity to recoup the amount outstanding, together with the price of a packing case for another table, now presented itself. Alternatively, these tables were perhaps only then being shipped with the chimney glass. In this same bundle of papers, an undated receipt exists for two mahogany tables supplied by Munro's partner, Hutchison Mure:

Received of Mr Dundas Advocate the Sum of three pounds
eight Shillings for two Magogine tables by Me

Hutchison Mure 53

It is possible these were the Dining Tables referred to in the 1736 account. They may have been earlier versions of the type of dining tables the Edinburgh wright, Alexander Peter, made for the Earl of Dumfries:

To making a pair large square Mahogony dining tables 6ft long over
the main head by 13 ft over the wings when joyned togither 54

The amount Mure charged for his two tables is on a par with that charged for dining tables in 1737 by the aforementioned Alexander Peter.⁵⁵ Dining tables supplied by Munro and Mure would have been for the Old Dining Room. This would have been the present Oak Room. When the First President's father was alive, the Oak Room was partitioned to form two rooms, a dining room and a guest bedroom. First President Dundas had the partition removed and the whole room became his Dining Room. From this room, both host and guests would have enjoyed excellent views of the "Cascade in the Garden Park which was let off when he and his guests sate down to Dinner, and continued to run for about an Hour".⁵⁶ The dining tables may have been transferred to the new Dining Room in the west wing when it was built in the second half of the 1750s.

It was customary in the 18th century to have a dining table made up of several sections. Tables of this type were often referred to as a 'set' of dining tables. Writing in 1774 to Mr Thomas Mowat of Uyeasound, in Shetland, James Hamilton, the Edinburgh Cabinet-maker, left an excellent description of what composed a set of tables and the different ways in which they could be combined:

Mahogany Dining Table in 3 different parts for joining viz 1 square table with 2 leaves and 2 semicircular end parts wch go together, or at each end of the square table so as to suit the number of company⁵⁷

From Hamilton's description, it becomes clear that the word "Joining Table", used in the 1788 inventory, is synonymous with the word 'set' used to

describe these multi-sectioned tables in the other Arniston inventories.

Tripartite tables proved most popular in the 18th century, as they allowed considerable flexibility as to their arrangement. The central section, square or rectangular, often with a jointed extension flap at either end, could stand alone for family dining. The two semi-circular ends could be put together to form one circular table or double as pier tables. Sometimes each of these D-shaped end sections had a single flap. The different sections could be held in place using a number of different methods such as 'spring and staple fastenings', 'hinge and button fastenings' or 'tongues and mortices'.⁵⁸

The figure of "18 ft", linked to the "Mohogany Joining table" listed in the 1788 inventory, could be a reference to the overall length of these tables when fully extended. Alternatively, it may refer to the number of feet/legs in the set. The Edinburgh cabinet-maker, Alexander Peter, described tables he made for the Earl of Dumfries in similar terms:

1760 April 17

To making a pair large square Mahogany dining tables 6ft long over the main head by 13 ft over the wings when joyned together, the tops 11/4 in the choice wood 16 feet to said tables 8 of which with a fret cut, including 4 set strong leather casters 2 packing boxes with ropes & basses & ca

20 5 - 59

By the middle of the nineteenth century, the sectional tables had been replaced by a "Set of Mahogany Telescope Dining Tables". It was possible to increase the length of a dining table by drawing out leaves concealed beneath its top. An extra leaf or leaves, usually stored separately in a case, could be inserted, if and when required. In the 18th century, an extending table of this

type, was referred to as a 'Draw Table'. By the middle of the nineteenth century, the term 'Telescope Table' was being applied to this form of table. In c. 1800, Gillow of Lancaster invented a form of telescopic dining table. An example of a Gillow's 'Imperial Dining Table' can be seen in the Dining Room at Hill of Tarvit, near Cupar, Fife. The Gillow's design and title were adopted for a table made by the London cabinet-makers, Morgan and Sanders.⁶⁰ They illustrated it with other items of furniture on their trade card (Plate 28). The text accompanying the illustration reads as follows:

Imperial Dining Tables, forming an elegant Sett, to Dine from 4 to 20 persons or any greater Number, the whole Table shuts up into the space of a Large Pembroke Table, the Feet are completely out of the way, & the whole may be packed in a box, only 10 Inches deep.⁶¹

Both description and illustration accord perfectly with the table present in the Dining Room at Arniston in the 1925 *Country Life* photograph (Plate 88). But for the two extra pairs of legs, also visible in Morgan and Sanders' illustration, this mahogany table does indeed resemble a large Pembroke table. It has 'D' shaped ends and is raised on turned reeded legs terminating in brass castors. In the photograph, it is shown shut up, ready to "Dine . . . 4 . . . persons".⁶² This must surely be the table recorded in the inventories taken in the middle of the 19th century. It may also be the table listed in that of 1819. The 1819 table had a case which would have been for storing an extra leaf or leaves. It is interesting to note that the dining table made for Workington Hall, Cumbria, now in the American Embassy, Vienna, is of similar construction (Plates 98 & 99). This table, composed of seven leaves, measures eighteen

feet when fully extended.⁶³ Given that Gillow supplied the rest of the dining room furniture to Workington Hall, this is the likely source for this table, probably acquired sometime after 1800. It would have replaced the original table purchased from the same company between 1788 and 1790.

Prior to the 1850 inventory, little can be gleaned about the type of sideboard or sideboard tables present in the Dining Room. The only information recorded in the 1788 inventory is that the sideboard was made of mahogany and the side table of oak.

The sideboard could have been "made without drawers of any sort, having simply a rail a little ornamented".⁶⁴ Paxton House, Berwickshire, boasts a fine example of this form of sideboard. The latter was purchased from Chippendale, Haig and Co. in 1774. As these table-type sideboards had no cupboard space in which to house a cellaret or pot-cupboard, they often had attendant "pedestals with vases at each end, which produce a grand effect".⁶⁵ A pair of pedestals and urns flank the sideboard at Paxton. As no pedestals are listed in the 1788 inventory, perhaps the Arniston sideboard was not of this type.

Alternatively, the sideboard may have been similar in style to one of a pair made for Duns Castle in 1787 by James Russell.⁶⁶ The surviving Russell sideboard has a distinctively Scottish feature, a stepped rear stage (Plate 100). In the Dining Room of No. 7, Charlotte Square, Edinburgh, there is an excellent example of a 'stage top' sideboard (Plate 101). The latter's Scottishness is further emphasised by the inclusion of thistles on the brass knobs of the tambour doors fronting the stage. The stage was a useful addition to the

sideboard. Plate could be displayed to great advantage raised high on this plinth. The stage also provided storage for glasses or bottles.

The inventories of 1807 and 1819 list "1 large side board [and] 2 Smaller Do" and "Three Side Boards" respectively. These items may have been purchased in 1800:

1800 Clephane

2 small pier Tables dining room	4	15	-
A Side Board Table with base	18	5	- 67

Between 1786 and 1794, James Clephane was operating as a wright and undertaker from premises in Shoemaker's Close, Canongate. From 1795 until 1815, he styled himself as a cabinet-maker.

In 1800, the Dining Room had probably not yet been extended to incorporate the service passage and the third window bay of the west wall. Therefore only two piers existed, on the north and west walls respectively, against which side or pier tables could have been placed. The most likely position for the sideboard would have been on the south wall between the two doors. It may have been all of seven feet long, if the specifications quoted by James Hamilton in a letter to a potential client of Young and Trotter were adhered to by cabinet-makers in general:

Edinburgh

6 April 1774

Mahogany Sideboard the length of wch is usually made equal to one third of that side of the room where it is placed.⁶⁸

It is possible that Clephane's sideboard and pier tables were still in the Dining Room in 1850. If so, the inventory of that year provides a clearer picture of how these items looked. They are described as a "Mahogany Sideboard Table on truss legs" with "2 Side Tables to correspond". A side table with truss legs is visible in the 1925 *Country Life* photograph (Plate 88). This table would seem to correlate well with the description given in the 1850 inventory.

The side table shown in the 1925 photograph bears a strong resemblance to two pairs of pier tables made in c. 1813 by William Trotter for the Picture Gallery at Paxton House, Berwickshire (Plate 102). Trotter's correspondence contains detailed descriptions of these rosewood table frames which were designed to take marble tops. The latter were provided by George Home, the owner of Paxton.⁶⁹ In a letter dated the 11th December, 1813, Trotter set out his ideas for these table frames:

As the Jasper & Lava Tables will be placed upon the walls - The frames upon which they stand will in some degree correspond with each other - I mean them to be supported in front by richly carved legs in the form of Trusses - and pilasters behind - but each to have a rosewood shelf under 70

Trotter's account of January, 1814, recorded the two pairs of tables in the following manner:

Two elegant frames for your Jasper tops of rich solid rosewood supported on pillars and trusses, with plinth & fluted balls @ £20 10. 2 rosewood frames, for your Lava tops supported on carved trusses with plinth & balls £20 15".⁷¹

The choice of rosewood rather than mahogany reflects the popularity this more exclusive and expensive wood was enjoying with discerning cabinet-makers and their patrons during the Regency period.

No documents connecting Trotter with truss-legged side tables have come to light at Arniston. Stylistically the Arniston side table has much in common with its Paxton counterparts (Plates 88 & 102). The Arniston table shares a similar leg arrangement, with scrolled and carved front legs terminating in scroll toes raised on rectangular blocks, and rear pilasters resting on balls. The carving on the truss legs closely resembles that on Trotter's tables. The acanthus decoration and the scrolls of the consoles are virtually identical to those of the Paxton Lava tables.⁷² Unlike the Paxton versions, the Arniston table has no shelf or plinth. However, the latter was a feature of the sideboard made by Clephane in 1800. Truss legs and plinths were not exclusive to furniture produced by William Trotter. Other cabinet-makers of the period were making furniture in this style. The truss-legged table, perhaps one of a pair, could well have been made by Clephane.

It is only in the two inventories dating to the middle of the nineteenth century that a "Deception Table" is listed. In plate 44 of his *Cabinet Dictionary* (1803), Sheraton illustrated this type of table (Plate 103). He defined its appearance and use in the following way:

Deception Table, is one made to imitate a pembroke table, but to answer the purpose of a pot cupboard, or any other secret use, which we would hide from the eye of a stranger.⁷³

Unacceptable as it may seem to 20th century decorum, in the 18th century it was the custom for a chamber-pot to be secreted in the dining room. It was an essential object owing to the considerable amount of drink consumed during the long hours spent at table. This piece of equipment was for the use of the gentlemen, once the ladies had withdrawn after dinner. An entertaining account of these proceedings at Inveraray Castle, Argyll, is described by Monsieur Faujas de St Fond in his *Journey through England and Scotland in 1784*:

towards the end of the dessert, the ladies withdrew to a room destined for the tea table . . . Although the ceremony of toasts lasts for at least three-quarters of an hour, no person is made uncomfortable, and every one drinks as he pleases. This, however, does not prevent a great number of healths being drunk with pleasure and good grace . . . If the lively champagne should make its diuretic influence felt, the case is foreseen, and in the pretty corners of the room the necessary convenience is to be found. This is applied to with so little ceremony that the person who has occasion to use it does not even interrupt his talk during the operation. I suppose this is one of the reasons why the ladies, who are exceedingly modest and reserved, always leave the company before the toasts begin. ⁷⁴

Sheraton described and illustrated sideboards with areas given over to pot-cupboards in his *Cabinet-Maker and Upholsterer's Drawing Book*, published in parts between 1791 and 1793. ⁷⁵ Referring to the use of the drawers in the sideboard illustrated in Plate XXVI, Sheraton noted the following:

The left-hand drawer is, however, sometimes made very short, to give place to a pot-cupboard behind, which opens by a door at the end of the sideboard. This door is made to hide itself in the end rail as much as possible, both for look and secrecy. But the reader must here observe, that the shape of this sideboard will not admit of a cupboard of this sort in the end rail. Those which are square at the ends, and only a little shaped in front, are fittest for this purpose.⁷⁶

If the design of the sideboard incorporated a central compartment with closing doors, this provided a suitable place in which to accommodate the "necessary convenience". The sideboard in the Dining Room of No. 7, Charlotte Square, Edinburgh, conceals a pewter chamber-pot behind its tambour doors (Plate 101).

Another convenient location for a pot-cupboard was in one of the two pedestals which accompanied sideboards "often made without drawers of any sort, having simply a rail a little ornamented".⁷⁷ At Paxton House, Berwickshire, a fine suite of sideboard table and two pedestals can be seen. One of the latter could have been employed to these ends.

However, not every dining room was equipped with a sideboard or pedestal in which an object of such a delicate nature could be concealed. In such cases, the deception table came into its own. Presumably, in 1850, the Arniston sideboard lacked the appropriate storage space.

According to Sheraton, deception tables could be of two types. The first type was:

made exactly the size of a common pembroke table with two flaps, having rule joints, whilst one of the flaps turns down, being hinged to a rail below, as shown in plate 44, and supported by a quadrant, and when up, kept to its place by one or two thumb springs.⁷⁸

This table was designed to stand alone, masquerading as a small Pembroke table. The second type was purely for use as a pot-cupboard and intended to stand under a sideboard. It is impossible to ascertain from the inventories which type of deception table was present at Arniston in 1850. If, however, the sideboard had a shelf or plinth, then the former version would seem more likely.

Smaller Items

The 1788 inventory lists two mahogany wine coolers. This is one more in number than was recommended to Mr Thomas Mowat by James Hamilton in 1774. Hamilton's description of a "Mahogany wine cooler lynd with lead & mounted with brass hoops" ⁷⁹ corresponds closely to that listed in the 1788 inventory. The design would appear to have been fairly common.

The amount of entertaining taking place at Arniston, and the legendary generosity of the Dundases as hosts with regard to the distribution of the contents of their wine cellar, probably more than justified the necessity for two wine coolers. The Earl of Dumfries had more than one wine cooler, having ordered "2 large mahogany oval cisterns wt. brass hoops & handles" from Thomas Chippendale in 1759. ⁸⁰ These were supplemented by a second pair, also by Chippendale, in 1763.

Wine coolers were designed to keep bottles of wine, brought up from the cellar, at the desired temperature during the course of the meal. To this end, they were fitted out with removable lead linings, which could be filled with chilled or iced water. As they are described as having brass hoops, this suggests they were oval, circular or octagonal in shape. If oval, they may well have resembled a wine cooler, now at Mount Stuart (Plate 104), but which may have originated from Dumfries House, Ayrshire. ⁸¹ It is likely to be one of the two pairs supplied by Thomas Chippendale in 1759 and 1763. Almost identical terms were used in the Dumfries invoices to describe both pairs. The second pair cost only four shillings more, despite four years having elapsed.

This wine cooler is bound with brass hoops and has handles on either side in the form of a lion's head with a ring through its mouth. It sits on a stand which has tapered legs of square section, terminating in brass socket castors. The frieze and the outside face of each leg of the stand are fluted. Paterae decorate the tops of the legs. As the wine cooler does not sit neatly on the stand, it is likely that the latter belonged to one of the other cisterns. The stands for the four wine coolers may have been made by a local wright, as no entry exists in the Chippendale accounts for such items. An example of an octagonal wine cooler of similar style can be seen in the Dining Room at Paxton House, Berwickshire.⁸² However, the Paxton example has a flat lid.

The height of the sideboard and side table, and the existence or otherwise of stands, may have determined where the two Arniston wine coolers were placed in 1788. One may have sat under the "Side Borde", directly on the floor. A similar example can be seen in the Dining Room at Newhailes, near Musselburgh, sitting beneath a marble-topped side table below the Vauxhall plate looking glass.⁸³ The second wine cooler may have been housed beneath the "Wenscot Side Table". Even if they were raised on stands, they could still have been positioned beneath these two tables, provided enough clearance existed between them and the underside of the table tops. A photograph of the Dining Room at Paxton, taken in 1925, shows an oval wine cooler on a stand under the sideboard.⁸⁴ If insufficient space prohibited this arrangement, then the wine coolers may have stood on either side of the sideboard. One of the wine coolers could have occupied the space in front of the dummy door in the south wall. An octagonal version, with a lid

and on a stand, was similarly positioned in front of the sham door in the Dining Room at Paxton House in the late 1960s.⁸⁵ Alternatively, they might have been placed on the east wall on either side of the fireplace, or even in the spaces between the doors and corners of the south wall. The "Smale Mahogany Stand" recorded in 1788, if not a tray stand, may have been used in conjunction with one of the wine coolers.

Two wine coolers were recorded in the 1807 inventory. These may well have been the same two listed in 1788. By this date, with the removal of the service passage, the Dining Room had been extended by approximately five feet. This extra space may have been the incentive behind the introduction of two smaller sideboards. Most likely these were side tables. They may have been the pier tables purchased in 1800 from the cabinet-maker, James Clephane, who also supplied a sideboard with "a base" at this date. These two side tables may have provided a suitable location for the two wine coolers. If they were mounted on stands, then their overall height in relation to that of the tables would have been the deciding factor as to the positioning of the former beneath the latter.

By 1819, there appears to have been only one wine cooler. The latter was described as a "Sarcophagus". Wine coolers or cellarets fashioned to look like neo-classical funerary casks proved extremely popular in both the last quarter of the eighteenth century and the first quarter of the nineteenth. In his *Cabinet Dictionary* (1803), Sheraton illustrated this style of wine cooler (Plate 105), explaining that "They are adapted to stand under a sideboard, some of which have covers, and others without, as in plate 68".⁸⁶ The specifications for

a sarcophagus wine cooler included in the 1811 Pillans' edition of the *Edinburgh Cabinet-Makers' Book of Prices* adhere closely to those illustrated by Sheraton.⁸⁷ Examples of this type of wine cooler can be seen standing under the serving table in the Dining Room of No. 7 Charlotte Square, Edinburgh, beneath the large sideboard in the Dining Room at the House of Dun, near Montrose and under the serving table at Hill of Tarvit, near Cupar⁸⁸ (Plate 106). The Arniston sarcophagus would probably have stood between the legs of the largest of the three sideboards. If the sideboard was the one purchased from Clephane in 1800, then it would have had a shelf or plinth, on which the cellaret would have been placed.

The inventories dating to the middle of the 19th century refer to a lead-lined wine cooler, circular in form. This was perhaps one of the two wine coolers present in 1788. If so, its description would seem to strengthen that suggested earlier for the 1788 examples. Unlike the 1788 and 1807 inventories, no mention of a stand is made here. This being the case, it may have resided beneath the mahogany sideboard with truss legs. If the latter was equipped with a shelf or plinth, the wine cooler would have sat directly on this. Even if raised on a stand, there may still have been sufficient space for the wine cooler to be housed beneath one of the two pier tables on truss legs. Otherwise, it may have stood somewhere on the east wall, on either side of the fireplace, or between the door into the Great Hall and the south-east corner of the room.

In the 1807 inventory, two mahogany "treas stands" are recorded. These may have been the two tray stands purchased from Young and Trotter in 1800:

1800	Young & Trotter	
Two Stands for Trays		- 18 - 89

Stands of this type were designed to receive 'Butlers' Trays'. The folding frames of such stands were often 'X-shaped' and had a flat top on which the butler could deposit his distinctive tray with its hinged stand-up rim. Young and Trotter also supplied a Butler's tray, costing "£1 - 4 - 6d", at the same time as these two stands.

Dumb waiters are composed of two, three or four circular flat surfaces of graduated size, arranged above each other. The tops revolve around a central pillar terminating in a 'claw', usually tripod in form (Plate 107). Occasionally a fourth claw is incorporated into the design, as can be seen in an example formerly at Yester House, East Lothian⁹⁰ (Plate 108). It is impossible to state how many tiers or claws any of the Arniston dumb waiters had, as once again, the inventories are deficient in detail.

There were two dumb waiters present in the Dining Room in 1788. This number had increased to three by 1807. A dumb waiter was purchased for three guineas in 1800 from the Edinburgh cabinet-maker, William Lamb. This may have been the third one listed in 1807:

1800 Lamb	
Dumb Waiter	3 3 - 91

The remaining inventories record only one dumb waiter. It is quite likely that one of the pair mentioned in the 1788 inventory was still in use in 1850, by which date its fitments were "loose".

The mid-19th century inventories list a "Japan Plate Warmer". This may have been a little free-standing metal cupboard on legs, similar to one made of iron in the Dining Room of No. 7, Charlotte Square, Edinburgh (Plate 109). As it was japanned, it would have been painted and possibly gilded in parts.

Plate warmers were used in conjunction with plate buckets. Plates, warmed in the kitchen below, were usually carried upstairs in a mahogany bucket, open down one side and bound with brass hoops (Plate 110). From there, they would be transferred to the wire shelves of the plate warmer. The plate warmer would be placed near the fire, with its back to the heat. Its open back, closed off by two or three thin bars to prevent the plates sliding out, allowed the heat from the fire to circulate round the plates. Made of metal, an excellent conductor of heat, this item provided a most efficient solution to keeping plates at the desired temperature. A handle on either side allowed it to be easily removed after the meal. One of these handles had become loose in the Arniston example of 1850.

The 1788 inventory records "1 large glass Mirror". This could be the mirror bought in London and sent to Arniston in 1759:

Things purchased at London
1759 Ap:12
To J. Dawson for Package of a Glass
to Scotland

1 8 4 92

This may be a reference to John Dawson, the carver and plasterer. The mirror may have been made by him. From 1754, Dawson lived in a property in the First North East district of Edinburgh. In 1759, he was no longer resident at that address.⁹³ Having completed plasterwork at Hopetoun and possibly Arniston by this date, he may have gone to London. Why, at that particular time, he should have chosen to return to the city in which he learned his craft, is unclear. Perhaps he felt the opportunities for employment were better there or it may have been for family reasons. Given his association with the Adam practice, the younger Adam brothers, Robert and James, may have enticed him to accompany them south with the promise of work.

If Dawson did not supply the Dining Room mirror in 1759, then possibly John Adam did. Part of an account he rendered in 1765 was for the transportation of a large looking glass:

for a Carriage for Carrying out a large Glass
from Lieth 5 10/12 feet at 14d

- 6 9 1/4 94

This could be the large glass mirror referred to in 1788. It may have been made locally in Leith. Alternatively, it could have been made in London and shipped to the port of Leith, from where John Adam subsequently arranged for its carriage to Arniston.

The "1 large glass Mirror" is likely to have occupied the pier on either the north or west wall, as the paintings purchased by Robert Adam in Italy were intended for the east and south walls.

No mention is made of a mirror in the inventories of 1807 and 1819.

Those dating to the middle of the 19th century list a "Round Mirror in Carved Wood Frame", the silvering of which was slightly damaged. It is unlikely that this was the same mirror recorded in 1788, as round mirrors usually date from after 1800.

Flooring

1788 1 Carpet 1 Smale harth carpet

1807 1 Wilton Carpet

1 Green Cloth

1 Ruge

1819 Carpet, Hearth Rug & Wax Cloth 18 10 -

1850 Brussels Carpet hearth rug Crumb Cloth and Wax Cloth at
end of Room (Carpet very old)

Door Mat (old)

Mid-19thc Brussels Carpet (in the margin - very old)

Hearth Rug

Crumb cloth

Oil cloth at end of Room

door mat (in the margin - old)

In 1745, a carpet was purchased for the Dining Room from Dick, a local supplier from Dalkeith, who furnished carpets to Arniston on several occasions:

1745 Dick

To Dick for a Carpit to the Dinning Room

£4 12 0 95

However, the Dining Room for which this carpet was intended was the Oak Room. Prior to the building of the west wing, the Oak Room served as the First President's Dining Room. If Dick's carpet was moved to the new Dining Room in the late 1750s, then this would have left the Oak Room bereft of its floor covering. It seems more probable that new carpeting would have been bought for the new Dining Room.

The 1788 and 1819 inventories give no information as to the type of carpeting in the Dining Room at those dates. It is more than likely that the Wilton carpet of 1807 was still in use in 1819. In 1807, it may have been relatively new. It was around this date that alterations were carried out in the Dining Room. The Wilton carpet may have been purchased specifically to complement this newly-extended room.

The inventories of 1807 and 1850 refer to Wilton and Brussels carpeting respectively. Brussels carpeting, so-called as it originated in or near that city, was hard-wearing. It had a looped pile. It was made in strips. This allowed it to be 'planned' to any size or shape of room, unlike Oriental or Axminster carpets. Another advantage was that it was considerably cheaper than hand-knotted carpets. In the 1740s, with the introduction of Brussels looms to Wilton and Kidderminster, similar carpeting began to be produced in these two English centres. The only difference between Brussels and Wilton carpeting lay in the treatment of the pile. A softer velvety surface was achieved in Wilton carpets by cutting the loops of the pile. Given their similarity, the carpeting

recorded in 1850 may mistakenly have been recorded as Brussels, when in fact it was the Wilton carpet listed in 1807. As the 1850 inventory states that the carpet was "very old", this would lend support to this theory.

Many Wilton and Brussels carpets were fitted to the room. The inventories are not helpful in establishing whether this was the case at Arniston. Nor do they throw any light on the pattern or colour of the carpet in question. It may have been a Turkey patterned rug, considered *de rigeur* for dining room carpeting of the period. The dominant colour for Turkey rugs was red, familiarly referred to as 'Turkey red'. A carpet with a red ground would have accorded well with the scarlet moreen curtains.

A hearth rug is recorded in all five inventories, but the latter provide insufficient detail to ascertain the exact type at any given date. Between 1788 and 1850 several kinds of rug were favoured for such use. That of 1788 may have been an oriental rug. Oriental rugs were considered eminently suitable, as they were knotted and therefore extremely durable. Towards the end of the 18th century, knotted rugs, imitating Oriental prototypes, were being produced by Axminster and Moorfields. They could be made to match the main carpet. As the 19th century progressed, woven Brussels and Wilton rugs became very fashionable. They frequently incorporated designs prevalent in the main carpet. Such rugs usually had a border and were fringed. This may have been the style of rug recorded in the later inventories.

In the 18th and 19th centuries, it was normal practice to protect the dining room carpet from accidental spillage of food and drink by placing a crumb cloth, sometimes made of serge, under the table and waterproof floor

cloth under the sideboard or serving tables. It is therefore rather strange that no mention of either of these coverings is made in the 1788 inventory. However, there would seem to be some evidence for floor cloth being used in the Dining Room soon after its completion. In 1758, floor cloth was purchased from James Livingstone, the London cabinet-maker who supplied much of the furniture for the Drawing Room:

1758 May 12	To James Livingstone	
	Painted Oil Cloth for Parlor	1 12 6 96

The term "Parlor" might have stood for the Dining Parlour. The only references in the inventories to a "Parlour or North Sitting Room" occur in those dating to the middle of the 19th century. The North Sitting Room would have been located roughly where the New Library, created in c. 1868, is situated. However, on John Adam's plan of the west wing (Plate 8), the Oak Room was labelled the "Garden Parlour". The Oak Room had been the original Dining Room, and judging from all five inventories, was converted to use as a Breakfast Room. The oil cloth may have been for use in the latter.

In 1761, George Stevenson, the Edinburgh wright, was responsible for "laying down Wax Cloth in the Doors, passages, of the new dining room".⁹⁷ Hard-wearing, painted canvas floor cloth strips would have been eminently suitable for areas such as these, on which the daily passage of numerous pairs of feet would have extracted a heavy toll. By 1788, this floor cloth may have been so badly worn that Elizabeth Dundas did not consider it worthy of inclusion in the inventory.

With the exception of what may have been green floor cloth in 1807, it is impossible to say whether the other floor cloths recorded at various times at Arniston were painted in a plain colour or with a pattern. Floor cloths were available in a wide range of patterns, painted to emulate wooden, stone, marble and mosaic floors, rush mats or Oriental carpeting. Imitation of the latter must have resulted in such coverings being termed 'painted carpets'. Some floor cloths were patterned *en suite* with the carpet.

By 1807, protective covering had been introduced. This took the form of "1 Green Cloth." This may have been the wax cloth purchased in 1794 from William Lamb, the Edinburgh upholsterer and cabinet-maker:

1794 Lamb
Wax Cloth Dining Room

1 1 - 98

In 1802 and 1809 respectively, further purchases of floor cloth were made.⁹⁹ These entries, however, do not specify for which room the cloth was intended. Floor cloth was not confined to dining rooms. It could be found in entrance halls, in passages, on staircases, in servants' rooms and in bedrooms and closets, where it was placed under wash stands and dressing tables to protect these areas from water and wig powder.

By the middle of the 19th century, there was both a crumb cloth and floor cloth. When the dining table was in use, the crumb cloth would have been placed beneath it, to ensure that the carpet would not become sullied by dropped food or spilt drink (Plate 111). Once the meal was finished, the crumb cloth would be removed for cleaning.

The floor cloth was "at [the] end of [the] Room". The inventories fail to state which end. As it was probably placed under the sideboard, it is likely to have been at the south end of the room. By 1850, as a result of the alterations carried out by the year 1807, the south wall was no longer interrupted by doors. It would therefore have been a more spacious location for a sideboard than the narrower pier between the two windows at the north end.

Only the mid-19th century inventories record a door-mat in the Dining Room. Placing a small rug beside a door seems to have been a practice favoured in the early 19th century. However, the earlier inventories of 1807 and 1819 make no mention of this item. Given the cursory nature of the 1819 inventory, its omission would not be surprising. As the mat was described as "old" in 1850, this would imply that it had been in use for some considerable time. It may have been one of the "Four Door Matts" that were in the Hall in 1819. Door-mats often appeared in hallways where there was no other form of carpeting.¹⁰⁰ The Arniston inventories show that only three "Foot Mats" were present in the Hall in 1850. If one had been removed to the Dining Room, then this might account for there being but three in the Hall in 1850. This mat would have been placed at the door leading into the Hall, the other doors in the Dining Room having been removed when alterations were carried out during the first decade of the 19th century. The 1925 *Country Life* photograph shows a large patterned rug placed well off-centre at the southern end of the room. (Plate 88) This strange arrangement must surely have been for photographic purposes, borne out by the unlikely grouping of the dining table and chairs at one end of the room, opposite the door leading to the Hall.

Window Treatment

1788 [No information]

1807 5 Scarlet Murin Curtains

5 Canvas Blinds

1819 Five Window Curtains 15 10 -

1850 5 Set of Window Curtains brass mounting complete

(margin - 2 Single)

5 Sun Blinds (3 a little damaged)

Mid-19thc 5 Set of Window curtains brass mounting complete

(margin - 2 Single)

5 Sun Blinds (margin - 3 a little damaged)

It is strange that neither curtains nor blinds are mentioned in the 1788 inventory. It seems unlikely that during the previous thirty years no attempt had been made to dress the windows. Perhaps Elizabeth Dundas had had them removed in order to clean or replace them with new hangings.

The 1807 inventory records both curtains and blinds. There were five of each. This proves that, by this date, the original third lateral window had been re-instated in the Dining Room following the removal of the former

service passage.

As was the established fashion, the curtains were made not of silk, but of moreen. The former fabric was normally reserved for drawing room curtains. Moreen was a woollen fabric which could have a watered finish. The moreen had been dyed scarlet, a colour which would have complemented the mahogany furniture in the room. The wording of the inventory entry suggests that a single curtain hung at each window. These may have been festoon curtains, described by Sheraton in his *Cabinet Dictionary* (1803) 101.

Festoon curtains were secured in the desired position by draw strings. The latter were looped tightly around two cloak pins in a figure of eight. In 1800, cloakpins was purchased from Francis Braidwood for use in the Dining Room:

1800	Braidwood					
	Cloak pins	Dining room curtain		-	8	6 102

Once again, the use of the word curtain in the singular would seem to point to a festoon curtain.

Festoon curtains might have all but disappeared from the most fashionable London homes by 1803.¹⁰³ However, judging from the wording of the inventory taken in 1819, they would still seem to have been in use at Arniston at this late date.

By 1850, draw curtains had been introduced into the Dining Room. The term "Set" is used, indicating pairs of curtains. This is reinforced by the note in the margin, explaining that two out of the five pairs were in fact single curtains.

The single curtains probably hung at the two windows on the north wall and could have been drawn to one side. The mid-19th century inventories suggest the curtains hung from brass rings on rods. Where a pelmet cornice or a valance existed, as in the Drawing Room or North Bedroom respectively, they were recorded in the inventories. As no such items were included for the Dining Room, presumably none were present. No indication is given as to the type of fabric or the colour of these curtains.

The blinds recorded in 1807 were made of canvas. As no colour is mentioned, the canvas was presumably undyed. Insufficient information is available to determine if these were pleated 'Roman' or roller blinds. They were probably still in use in 1850, although three were somewhat damaged by then. The 1850 inventory refers to them as "Sun Blinds". This serves as a reminder of their purpose and illustrates how acutely aware our forefathers were of the destructive effects of daylight. The 1925 *Country Life* photograph (Plate 88) does not afford a view of the fenestration of this room.

Notes

- 1 A. Dundas- Bekker, "The Patron's Part", *Architectural Heritage: Journal of The A. H. S. S.* Vol. 1 (1990), 84 - 90.
- 2 J. Fowler & J. Cornforth, *English Decoration in the 18th Century* (London, 1974), p. 60. House of Dun, Montrose, and Paxton House, Berwickshire, are two examples of Scottish country houses where the state apartment of the *piano nobile* has been replaced by public rooms at entrance level intended for daily use and for entertaining .
- 3 Bundle 103, A. Sinclair's account, June 30th, 1868.
- 4 C. Hussey, "Arniston, Midlothian, The Seat of Lady Dundas", *Country Life* (1925, Aug. 22), 289.
- 5 Bundle 236, 1755 - 58, "To Dawson Carver".
- 6 Volume 63, Personal and Household Accts. Book (1756 - 88), E. Dawson's account, April 1757, p. 132.
- 7 F. Bamford, *A Dictionary of Edinburgh Furniture Makers, 1660 - 1840* (Leeds, 1983), p. 59.
- 8 J. G. Dunbar, "The Building of Yester House", *Transactions of the East Lothian Antiquarian and Field Naturalists Society* Vol. 13 (1972), 41, Note 72 (98/2).
- 9 S. Pryke, "A Study Of The Edinburgh Furnishing Trade Taken From Contemporary Press Notices, 1708 - 1790", *Regional Furniture* Vol. 3 (1989), 54.
- 10 J. G. Dunbar, op. cit., 41, Note 72 (98/2).

- 11 J. G. Dunbar, op. cit., Hopetoun House Archives, Building Accounts for 1757, 41, Note 73 (98/2).
- 12 A. Rowan, "The Building of Hopetoun", *Architectural History* Vol. 27 (1984), 198 and 202, Note 46.
- 13 C. Hussey, op. cit., p. 289.
- 14 Volume 63, R. Norie's account, April 1760, p. 237.
- 15 Ibid., E. Dawson's account, April 1757, p. 132.
- 16 Ibid., A. Wier's account, 1767, p. 371.
- 17 C. Hussey, op. cit., p. 289.
- 18 M. Cosh, "The Adam Family and Arniston", *Architectural History* Vol. 27 (1984), 222.
- 19 Bundle 171, Note of Pictures.
- 20 J. Fleming, "The Hugfords of Florence", *The Connoisseur* 136 (1955, Oct. & Nov.), 106 - 110 & 197 - 206.
- 21 Bundle 171, Note of Pictures.
- 22 M. Cosh, op. cit., 222.
- 23 Penicuik MSS., SRO, GD18/4838.
- 24 Bundle 171, Note of Pictures.
- 25 Penicuik MSS., SRO, GD18/4838.
- 26 P. Duncan, "Newhailes, East Lothian, The Home of Lady Antonia Dalrymple", *Country Life* (1987, Jan. 29 & Feb. 6), 86 - 9 & 58 - 61.
- 27 Bundle 171, Note of Pictures.
- 28 Bundle 104, John & James Adam's account, Aug. 9th, 1758.
- 29 Volume 63, E. Dawson's account, April 1757, p. 132.

- 30 Volume 63, R. Norie's account, April 1760, p. 237.
- 31 Information supplied by Juliet Kinchin, Glasgow College of Art.
- 32 G. W. T. Omond, op. cit., pp. 189 & 196.
- 33 M. Cosh, op. cit., 218.
- 34 Volume 51, Personal Acct. Book Robert Dundas (1738 - 55),
D. Robertson's account, March 1st, 1754, p. 319.
- 35 Volume 63, D. Robertson's account, June 23rd, 1768, p. 397.
- 36 Bundle 105, D. Robertson's 1763 account; Nov. 12th, 1760.
- 37 C. Gilbert & A. Wells-Cole, *The Fashionable Fire Place, 1660 - 1840* (Leeds, 1985), p. 30, Cat. No. 22.
- 38 Ibid., p. 19, Fig. 10.
- 39 Volume 74, Arniston Furniture Account Book (1788 - 1800), W. Lamb's account, 1788, p. 3.
- 40 G. Hepplewhite, *The Cabinet-Maker and Upholsterer's Guide* (New York, 1969), 3rd edition 1794, Plates 1 - 7.
- 41 T. Sheraton, *The Cabinet-Maker and Upholsterer's Drawing Book* (New York, 1972), Plates 36 (Part III) & 49 (Appendix).
- 42 F. Bamford, op. cit., W. Lamb, p. 30.
- 43 S. C. Nichols, "Furniture made by Gillow and Company for Workington Hall", *Antiques* (1985, June), 1353 - 59.
- 44 Ibid., note 11, waste book, 344/12, 1359.
- 45 G. W. R. Weidman, *Furniture in Maryland 1740 - 1940* (Baltimore, 1984), Plate 48, Side Chair, Baltimore, 1790 - 1810.
- 46 F. Bamford, op. cit., W. Hamilton's account, Aug. 1st, 1774, p. 70.

- 47 Bundle 107, D. Munro's account, 1736.
- 48 Bundle 107, A. Munro's account, 1734.
- 49 Volume 48, Miscellaneous (1730 - 1820): James Baird's account for china and tea, Sept. 7th, 1744 (London). Robert Dundas's bill was drawn to Baird's brother, David, in Edinburgh. p. 6.
Volume 51, Personal Account Book. R. Dundas (1738 - 55), p. 26.:
Jan. 1, 1742, To Dav: Baird as value of a bill drawn on me by Jam: Baird his brother, Merchant in London for the Price of a pair of Diamond Earings, Diamond Buckle & Watch Chain for Henny amounting with Exchange to the Sum of 441 13 06.
- 50 G. Beard & C. Gilbert, *The Dictionary of English Furniture Makers, 1660 - 1840* (Leeds, 1986), pp. 616 & 636.
- 51 Bundle 107, D. Munro's letter, May 6th, 1736.
- 52 Bundle 107, D. Munro's invoice, May 6th, 1736.
- 53 Bundle 107, H. Mure's account, undated.
- 54 F. Bamford, op. cit., p. 99. & C. Gilbert, "Thomas Chippendale at Dumfries House", *The Burlington Magazine* (1969, Nov.), 663 - 77.
- 55 F. Bamford, op. cit., p. 95, A. Peter's account - Moray Muniments, 1737.
- 56 G. W. T. Ormond, op. cit., pp. 75 - 6.
- 57 F. Bamford, op. cit., J. Hamilton's letter, April 6th, 1774, p. 30.
- 58 R. Fastnedge, *Sheraton Furniture* (London, 1962), p. 58.
- 59 F. Bamford, op. cit., A. Peter's account - Bute Papers, p. 99.
- 60 Sir A. Heal, *The London Furniture Makers 1660 - 1840* (London, 1953), p. 115.
- 61 Ibid., p. 115.
- 62 Ibid.

- 63 Sir A. Heal, op. cit., p. 256 & Fig 42.
- 64 T. Sheraton, op. cit., p. 63 [365].
- 65 Ibid.
- 66 S. Pryke, "Fashionable and Approved", *Country Life* (1990, June), 274 - 280.
- 67 Volume 74, J. Clephane's account, 1800, pp. 21 & 22.
- 68 F. Bamford, op. cit., J. Hamilton's letter, April 6th, 1774, p. 30. James, the son of William Hamilton, the Edinburgh cabinet-maker whose premises were in Tolbooth Wynd in the Canongate, joined the firm of Young and Trotter in 1774.
- 69 F. Bamford, op. cit., W. Trotter's correspondence for Paxton House, p. 119.
- 70 Ibid., p. 119 & Plates 54a & 54b.
- 71 Ibid., pp. 120 & 121, Plates 54b & 54a. See also A. Rowan, *Paxton House Guide Book* (Norwich, 1993), Plates 36 & 39.
- 72 F. Bamford, op. cit., Plate 54a. See also *Paxton House Guide Book*, Plate 39.
- 73 T. Sheraton, *The Cabinet Dictionary* (1803) (New York, 1970), p. 192.
- 74 D. Learmont, *NTS Guide Book - The Georgian House* (Edinburgh, 1989), p. 8.
- 75 T. Sheraton, *The Cabinet-Maker and Upholsterer's Drawing Book* p. 62 [364] & Plates XXVI & XXIX, facing pp. 61 [362] & 76 [378].
- 76 Ibid.
- 77 Ibid., p. 63 [365]
- 78 T. Sheraton, *The Cabinet Dictionary* (1803), p. 192.

- 79 F. Bamford, op. cit., J. Hamilton's letter, April 6th, 1774, p.30.
- 80 C. Gilbert, "Thomas Chippendale at Dumfries House", *The Burlington Magazine* (1969, Nov.), 663 - 77.
- 81 Ibid.
- 82 *Paxton House Guide Book*, Plate 20.
- 83 P. Duncan, "Newhailes, East Lothian, The Home of Lady Antonia Dalrymple", *Country Life* (1987, Jan. 29), 87.
- 84 C. Hussey, "Paxton House, Berwickshire", *Country Life* (1925, March 21), 447, Fig 2.
- 85 A. Rowan, "Paxton House, Berwickshire", *Country Life* (1967, Aug. 24), p. 424, Fig. 6.
- 86 T. Sheraton, *The Cabinet Dictionary* (1803), Plate 66, facing p. 300.
- 87 D. Jones, "Scottish Cabinet Makers' Price Books, 1805 - 1825", *Regional Furniture* Vol. 3 (1989), 36.
- 88 The above-mentioned *ensembles* are not original to the respective houses.
- 89 Volume 74, Young & Trotter's account, 1800, p. 21.
- 90 F. Bamford, op. cit., Plate 20.
This dumb waiter may have been made by Charles Douglas, the estate wright, and as was often the case, was one of a pair.
- 91 Volume 74, W. Lamb's account, 1800, p. 21.
- 92 Volume 63, J. Dawson's account, April 12th, 1759, p. 160.
- 93 J. G. Dunbar, op. cit., 41, Note 73 (98/2) City of Edinburgh Archives, Stent Rolls for Annuity Tax.

- 94 Volume 63, J. Adam's account, 1765, p. 342.
- 95 Volume 54, Personal & Household Acct Book (1745 - 52),
Dick's account, 1745, p. 4.
- 96 Volume 63, J. Livingstone's account, May 12th, 1758, p. 122.
- 97 Bundle 105, G. Stevenson's account, Oct. - Dec. 1, 1761.
- 98 Volume 74, W. Lamb's account, 1794, p. 14.
- 99 Volume 80, Arniston House Account Book (1797 - 1822), 1802 & 1809.
- 100 J. Cornforth, *English Interiors, 1790 - 1848: The Quest for Comfort*
(London, 1978), p. 58, Plate 52, The Hall at Vinters, near Maidstone, Kent.
- 101 T. Sheraton, *The Cabinet Dictionary* (1803), p. 208:

Festoon curtains, amongst upholsterers, are those which draw up by
pullies, and hang down in a swag. . . . A festoon window curtain, consists
generally of three pulls, but when a window is extensive, they have four
or five.
- 102 Volume 74, F. Braidwood's account, 1800, p. 22.
- 103 T. Sheraton, *The Cabinet Dictionary* (1803), p. 208:

These curtains are still in use in bedrooms, notwithstanding the general
introduction of the French rod curtains in the most genteel houses.

Chapter V

THE DRAWING ROOM

The Drawing Room is situated on the first or "Principal Floor" and occupies the south-west corner of the west wing (Plate 112). The west wing was under construction from the mid-1750s to John Adam's design (Plate 8). Previously, it was believed that the whole of the west wing had been completed by the late 1750s.¹ However, account book entries and bills relating to the Drawing Room show that building work, plastering and furnishing continued well into the 1760s and early 1770s. The Drawing Room plasterwork was not begun until the end of 1761.² The "Marble Chimney", purchased from Thomas Carter of London, was only finally installed in early September, 1765.³ Furniture for this room was purchased from London towards the end of the 1760s⁴ and the seat furniture was 'finished' in the early 1770s.⁵

Plasterwork

My research into the family papers has uncovered the identity of the hitherto anonymous plasterer of the Drawing Room ceiling. In the 1920s, the execution of the Drawing Room ceiling was said to be the work of Italian craftsmen.⁶ Subsequently, this ceiling was attributed to Joseph Enzer.⁷ While stylistically one can detect certain similarities to Enzer's plasterwork in the Great Hall and the High Library at Arniston, the fact that Enzer had died in 1743, long before the west wing was built, makes such an attribution impossible. In the 1980s, Thomas Clayton was proposed as a possible candidate.⁸ However, in the course of my research I discovered several documents which prove conclusively that the plasterer was a Scot named Philip Robertson (c.1722 - 89) who came from Linktown of Abbotshall, Fife.

By marriage, Philip Robertson was William Adam's nephew.⁹ It must have been at the latter's instigation that Philip was apprenticed to Joseph Enzer, the stuccoist. Adam may have met Enzer when visiting the Low Countries and persuaded him to come to Scotland to execute plasterwork for him in various houses he was building or altering.

A complete record of Philip Robertson's career has yet to be established. From 1736 to 1739 Philip was working as Joseph Enzer's apprentice at Yester House, East Lothian. William Adam, and later John Adam, were both involved in designing parts of this house for the Marquess of Tweeddale. In his account book for plaster and stucco work done at Yester, Enzer records:

I Came Again to Yester and Began to Work on Mund, ye, 16th of August,
And With Me Philip Robertson My Apprentice.¹⁰

Joseph Enzer had been employed by William Adam at Arniston between c. 1730 - 6. His plasterwork in the Great Hall and High Library has already been discussed. It is possible that Robertson may have become Enzer's apprentice towards the end of this period. This being the case, Robertson probably accompanied his master to Yester when William Adam offered Enzer further employment there in 1736.

Philip Robertson worked with Enzer at Yester from 1736 to 1739, apart from a seven month gap. The reason for Robertson's departure is logged in Enzer's account book:

1738 Septr	Satd ye 9th	To him 6 Days
	Newhails	Absent to Munday April ye 9th
1739 April	Satd ye 14th	To him 6 Days ¹¹

On a number of occasions, Enzer himself was 'absent' from Yester for various reasons. However, during Robertson's seven month period at Newhailes, East Lothian, Enzer's presence at Yester was unbroken.

The nature of the plasterwork undertaken by Robertson at Newhailes is not known, but by 1738, Robertson must have been judged a sufficiently competent craftsman to have been entrusted with it. Initially Robertson's temporary absence did not have cause too much hardship at Yester, as Enzer had other help in the form of a second apprentice, Francis Nicols. The following information about Nicols is gleaned from Enzer's account book:

An Account of Francis Nicols My Apprentice his Time. he Begun to Work att Yester on Mund. June the 6th 1737. Francis Nickols Time Is 614 Days 12

Who arranged for Robertson to work at Newhailes? Presumably it was the architect involved in enlarging this house for Sir James Dalrymple. It has been suggested that the Newhailes architect was William Adam. The latter's authorship is based on archival evidence of the presence of certain craftsmen who worked for the Adam practice on other commissions.¹³ These include the stuccoists Samuel Calderwood and Thomas Clayton, who had both worked for Adam in neighbouring properties at The Drum and Brunstane House and James Norie the painter and William Strachan the carver and gilder, who executed decorative schemes at Hopetoun House. This temporary use of Philip Robertson would seem to strengthen the case for attributing the architectural alterations taking place at Newhailes at this time to William Adam. What is certain is that Philip Robertson's plastering skills were required at Newhailes from the 9th September, 1738 to the 9th April, 1739.

Meanwhile, at Yester, it seems likely that owing to Robertson's departure to Newhailes, Enzer and Nicols were not progressing quite as quickly as envisaged. To speed up the work, Enzer engaged Daniel Ross from the 30th January, 1739:

1739 An Account of Daniel Ross My Sert, His Time - He Begun to Work att Yester on Tusday ye 30th of January. He went to Leslie. To Daniel Ross 161 Days 14

On returning to Yester, Robertson continued to work there until Saturday, 4th August, 1739. Like Daniel Ross, Enzer notes of Robertson that "he went to Leslie".¹⁵ This reference to Leslie is not very helpful. Did Robertson and Ross go to work in the town of Leslie, or to Leslie House, both in Fife, or to Leslie Castle in Aberdeenshire?

From the late 1740s, William and John Adam were remodelling Buchanan House, Stirlingshire, (now destroyed) for the Duke of Montrose. Robertson was certainly employed there from at least 1751.¹⁶

Robertson's next documented appearance, between 1758 to 1760, is at Inveraray Castle, home of the Duke of Argyll. The Saltoun papers in the NLS make several references to Robertson's presence at Inveraray. An account dated the 18th July, 1758, to John Gillies, Master of the Jannet at Greenock, for twenty tons of limestone from Ireland at three shillings and eight pence per ton, was "atested by Philip Robertson".¹⁷ An account from July 1758 to 1759 amounting to forty four pounds and four shillings refers to housekeeping expenses for Robertson and his wife at Inveraray.¹⁸ That Robertson was engaged in plasterwork at Inveraray is borne out by the following receipt:

Cannongate 14th March 1760 Receiv'd from The Right Honble Lord Milton, Fifty Pounds to be deliver'd to Mr Philip Robertson to Accot of Plaistering at the Castle of Inveray. John Adam¹⁹

Robertson's stay at Inveraray was to be a short one. By 1761, Robertson was back in the Lothians, as the following receipt in the Arniston papers shows:

Edinr 11th of Decmr 1761

Received from Mr John Dickson Factor for my Lord Precedent Twenty
pound Sterling to Accott of plaster and Stucco work at Arniston.

Philip Robertson 20

As stated earlier, John Adam was the architect responsible for the completion of the west wing at Arniston. When choosing a plasterer to execute the ceiling of the newly-built Drawing Room, who better than Robertson, who may already have worked at Arniston in the late 1730s as Joseph Enzer's apprentice?

The twenty pounds Robertson received was an instalment towards the plasterwork in the Drawing Room. This is borne out by a second, more explicit, entry:

1761	Building
Decemb 11th	
To Philip Robertson to Accot of Plasterwork etc }	
in Drawing room pr Rect.	} 20 - - 21

Judging from other receipts of this period which relate to the Drawing Room, Robertson probably began the work towards the middle of 1761. Sometime between March and July, 1761, scaffolding had been erected under the supervision of the wright, George Stevenson and by the beginning of August, an account for lime had been submitted by John Chisholm:

1761 from March to July 1
putting up a Scaffold in the Drawing room for the Plasterers, 22

Aug 1st
 To John Chisholm an Accot. of Lime for }
 plastering Drawingroom pr Rect. }
 2 8 10 23

Robertson was assisted by William Meickle, on whose behalf he wrote to Second President Dundas early in 1762:

Sir

As I am Still under the Necessity of troubling You for a little more Subsisting money, which is much contrary to my inclinations, as I am very sensible of my Lords ready payments. But to tell the Trouth their is no such thing as getting money from any Body otherways I should not have been so ready in making demands, for which I hope his Lordship will be so good as forgive me and if it is agreeable to let Willie Meickle have 12 or 15 pound, for which please take his Receipt which I shall be accountable for, besides a very great favour done too.

Sir
 Your most Humble Sert
 Edr 4th of March 1762 Philip Robertson 24

This request met with a swift and favourable response. On the 13th March, William Meickle received the sum of twelve pounds from John Dickson, the Arniston factor.²⁵

Further small payments were made to Meickle on the 6th and Robertson on the 20th May, 1762, for one pound and ten pounds sterling respectively.²⁶ These were followed very closely by Robertson's submission of a lengthy and detailed account of the 28th May, 1762 (Appendix 3), accompanied by equally informative accounts for measuring the plasterwork, carried out by Alexander

Turnbull, Ordained Measurer. 27

More scaffolding was erected during the second half of 1762 by George Stevenson. This was to allow the newly completed ceiling to be painted. According to an account submitted by Stevenson, the Drawing Room ceiling was painted white:

1762 May 11 to Octbr 9
putting up a Scaffolding in the Drawing room for White washing the
Ceiling 28

On the 3rd March, 1763, of the ninety five pounds sixteen shillings and two and a half pence outstanding at the 24th June, 1762, Robertson was paid a further twenty pounds.²⁹ The balance was finally discharged, minus the pence, on the 13th September of the same year.³⁰

Two years later, Robertson sent one of his workmen to Arniston to carry out minor alterations to the plasterwork in the Drawing Room:

1765 Nov 12th
Two days work of a plasterer altering the Freeze }
in the Drawing room @ 2/6 } - 5 - 31

With the outbreak of dry rot in the late 1950s, the Drawing Room ceiling was dismantled and stored by David Fisher & Sons (Edinburgh) Ltd. At present, Robertson's plasterwork can only be appraised from photographs in the RCAHMS taken in c. 1958. Nevertheless, these photographs repay careful study and give some indication of how this ceiling must have looked.

The plasterwork of the Drawing Room ceiling is rococo in style, but certain elements such as the boldly sculptural quality of the plaster, the treatment of particular items of foliage, for example, the rose creepers in the corners of the coving (Plate 113), and the inclusion of different types of birds (Plate 114), seem to look back to Joseph Enzer's work executed almost thirty years earlier in the Great Hall and High Library. Such stylistic allusions to the earlier plasterwork may have been at the request of Second President Dundas in an attempt to engender decorative continuity throughout these important public rooms. On the other hand, these may be the last vestiges of an older-fashioned style that Robertson had learned from Enzer as his apprentice in the 1730s; a style that, by 1761, Robertson had all but thrown over for the sinuous lines of the roccoco.

In the centre of the flat ceiling, there is a lustre rose in the form of a floral sunburst within a circle composed of foliate 'C' curves, punctuated with robust rose heads and stylised shell motifs (Plate 115). This circle is surrounded by a similar ring of foliage, providing a leafy habitat for different species of birds (Plate 114). The plant forms appear to grow down out of the flat ceiling into the coving.

The plasterwork is convincingly naturalistic and succeeds in conveying a sense of freedom that belies its carefully balanced disposition. The centre of each side wall is occupied by a substantial fronded cartouche (Plate 116). Counter-balancing this arrangement, on each end wall is a centrally placed foliate 'urn', spilling over with flowers (Plate 115). In each corner of the coving, a sturdy rose creeper descends from the flat ceiling to occupy a leafy bower

(Plate 113). The botanical theme is continued with foliate whorls scrolling their way rhythmically along the frieze, interrupted only by a half-shell half-plant form centrally aligned with the decoration in the coving (116).

Lighting

1788	1 Pair of Cristol Jarringdols				
	4 Derbyshire vases				
	2 Gilte Jarringdols Leather Covers				
1807	2 Derybyshire Jerine Dolls				
	2 Cristol Jerinedolls				
	1 large Cristol Lustere				
	1 Chyna Candlestick & extinguisher				
1819	A Lusture & 2 Girindoles	40	10	-	
1850	Antique Chrystal Chandalier (with cover) in Library JB				
	2 Chrystal Chandalier Ornaments				
Mid-19thc	Antique Chrystal Chandalier in centre of roof with Cover for ditto				
	2 Chandalier Ornaments on ditto ["on Mantlepeice"]				

The 1788 inventory makes no mention of a chandelier. It seems strange that such an important public room should have no central light fixture. Philip Robertson had made provision for just such an appendage, in the form of a plaster lustre rose. Given the considerable height of the ceiling, lateral lighting, in the form of wall girandoles or table candelabra, would surely have proved

inadequate. All the other inventories record the presence of a chandelier. It is possible that, once again, this was an oversight by Elizabeth Dundas. Alternatively, the "large Cristol Lustere" may not yet have been purchased. If indeed there was such an item, it may already have been covered up or removed from the room in anticipation of the forthcoming redecoration programme.

With the exception of the 1819 inventory, always very scant in providing information about individual items, all the other inventories agree that the chandelier was 'crystal'. Whether this item was made from authentic rock-crystal or from cut glass is not clear. Chandeliers made from the former substance were extremely expensive and quite rare. If not imported into Britain as a complete article, this type of chandelier would be assembled here using rock-crystals from Bohemia, Germany and Italy.³² Given the tendency, even today, by many people to use the term crystal for cut glass, there is a strong possibility that the lustre was indeed made from glass. No information is supplied as to the number of lights this chandelier had, but it was large and had a cover to protect it from damage and dust. An entry exists for the purchase of just such a cover in 1816.³³ An annotation to the 1850 inventory, initialled JB, suggests that the cover was removed to the Library at a slightly later date. This note was probably made by Mr Brown who seems to have been the house manager at this time. He was in London on business when the 1850 inventory was being compiled.

Only the 1788 inventory records "2 Gilte Jarringdols". These had leather covers to protect them when not in use. What form these girandoles took is

unclear. The term *girandole*, a corruption of the Italian *girandola*, originally implied any small free-standing candelabrum or lustre of pyramid form. However, it has come to be associated with mirrors with candle-branches. At times, it is synonymous with looking-glass sconces. Presumably, as these two were gilded, they were made of wood and carved, probably rococo in style. Not enough information is available to allow any firm statement to be made as to whether these were wall lights, with or without mirrors, or free-standing table lights. How many lights each girandole possessed is likewise not known. Their location in the room can only be guessed at ; perhaps on the east wall either side of the chimney to benefit from the firelight. If indeed there was no central lustre in 1788, and the only other light source was provided by a pair of crystal lustres, this might lead one to suppose that these girandoles were substantial pieces. Each might have had more than one branch and several lights, and might have been backed with large looking-glasses in order to capitalise on what little light there was. Even so, the light levels must have been very low. In 1769, girandoles were purchased for the Drawing Room:

1769 March			
A pair of Gerendols for Drawing room at }			
Arniston including Exchge - 3 / - }		15	18
		-	34

As there was an exchange charge, it is likely these items were purchased in England, probably London, as were so many of the other important articles for the Drawing Room. Their price would seem to indicate items of some substance, but it is impossible to say whether this entry refers to

the gilt girandoles.

Each inventory, with the exception of that of 1819, records a pair of "Cristol Jarringdols". Both mid-19th century inventories record "2 Chrystal Chandlier Ornaments" which were located "on [the] Mantlepeice". Like the chandelier, it is probable that these table lights were also made from cut glass rather than rock-crystal. They would appear to have survived until the 20th century. Two smallish free-standing lustres fitting this description are clearly visible standing at either end of the Drawing Room mantelpiece in the 1925 *Country Life* photograph (Plate 117). They were still in the same location in 1953.³⁵ These lustres are made entirely of glass. Two candle bearing branches with pendant drops spring from a vase shaped central stem terminating in a prism or spire with what appears to be a serrated decorative edge.

The 1925 *Country Life* photograph shows a candelabrum sitting on a marble-topped console table below an ornate gilt pier glass (Plate 118). According to Christopher Hussey, this candelabrum was made of Blue John, a fluorspar indigenous to Derbyshire. The square stepped base, standing on four gilt metal ball feet, is decorated with gilt leafy mounts, possibly ormolu. This base supports a vase, decorated with gilt metal fruit and foliate swags and female term figures. The vase terminates in what may be a reversible candle holder in the form of a leafy dome surmounted by a finial. Two candle branches, each with one sconce, spring from each female term. This candelabrum may well be one of the "2 Derybyshire Jerine Dolls" recorded in 1807. Its partner would have stood on the matching console table on the west

wall. By placing these candelabra before pier glasses, the amount of light generated would have been greatly amplified.

It is possible that the "4 Derbyshire vases" listed in the 1788 inventory were candle vases of a type made by Matthew Boulton of Birmingham. These were known as Cleopatra vases.³⁶ They had no candle branches, but the vase lid could be reversed to form a candle socket contained within the finial (Plate 119). If indeed there was no central chandelier, such lamps would have been of great value in augmenting the somewhat scarce lighting arrangements of that period. A pair of vases was purchased from Boulton in 1770, possibly as a gift for the Second President's sister-in law, Lady Hyndford:

To Bolton & Co at Birmingham												
1 pr Vases to Lady Hyndford		4	4	-								
1 Essence pot		4	-	-								
Packing boxes		-	6	-	8	10						- 37

The sole inventory to record the presence of a candlestick is that of 1807. This took the form of "1 Chyna Candlestick & extinguisher". No indication is given as to the composition of this candlestick. It could have been made from creamware from the Yorkshire or Staffordshire potteries, delftware or even Chinese porcelain, with a matching extinguisher. However, in 1793, much grander candlesticks had been bought for the Drawing Room:

1793 Whipham & North
To 4 Silver Candlesticks Drawing Room 17 13 - 38

As these candlesticks were intended for use in an important public room, they were made of solid silver as opposed to silver plate. However, plate was perfectly acceptable for use in private rooms such as bedrooms and was considerably less expensive. It cost a mere four pounds for "4 Plated Bed Room Candlesticks".³⁹

What had become of the Drawing Room silver candlesticks by 1807 is not known. They may have been sold off as 'Old Silver' as part of a trade-in for new goods, as was the custom.

Both mid-19th century inventories record a "Drawing Room Solar fountain Lamp (repairing)" in the Lamp Press in the Butler's Pantry. The Solar lamp was an improved form of the Argand oil lamp.⁴⁰ It appears to have been deposited in the lamp room for repair.

Wall and Window Treatment

Alexander Weir, an Edinburgh house painter, was engaged to carry out a considerable amount of work in 1767. Although details of different colour schemes and finishes and their respective rates are recorded for other parts of the house, such as the "Nurserie Closet & Press", varnished "green at 9d per yard" or the "stairs & trances", treated with "Bleu, buff or Stone Size Colour", no indication of the colour scheme for the Drawing Room is given:

1767 <u>Alexander Weir Painter</u>	yds	f	i
Work 3 times over			
To painting the Vestibule @ 8d pr yd being	588		
Passage on each side	556	4	3
New Drawing Room	225	3	1
Passage from Ditto to Dineing room	15	4	9
In principal Stair	125	4	6
Cornices in Old Drawing Room, Bed R: & Closet	58	3	7
In two Pidgeon Houses	12		
	1581	2	2
	£52	14	- 41

It may have been painted white like the Drawing Room in the Dundas Town house:

May 1757	<u>Robert Norie Painter</u>
To painting part of draw.g room fine white}	
34 yds at 7d pr yd	}

At a later date, wallpaper was introduced. According to the inventory taken in 1807, among the contents lying in the Store Garret was "Some Indian

Paper belonging to the drawing room". The term 'Indian' or 'India' may be interpreted as meaning oriental. This was the name generally applied to Chinese paper. Hand-painted oriental paper was expensive, costing as much as three guineas per sheet and was difficult to procure.⁴³ Sir Rowland Winn was indeed most fortunate in having to pay a mere twelve pounds fifteen shillings for eighteen sheets of "fine India paper birds & flowers" for the Chinese bedroom and dressing room at Nostell Priory. This was a special price obtained through Thomas Chippendale.⁴⁴

Wallpaper portraying oriental motifs, often combined with rococo forms, was very popular in the 18th century and would have accorded with and greatly enhanced the Drawing Room plasterwork. The wallpapering of this room may well have taken place after 1788, under the instructions of Elizabeth Dundas. Several entries in her account book point to extensive redecoration being undertaken during this period.⁴⁵ Different parts of the house were being repainted and wallpapered. This may have been the first time that the rooms in the west wing were hung with wallpaper. However, there is evidence of wallpaper, including the much sought-after 'Indian' type, having been employed much earlier at Arniston. The Edinburgh firm of Young and Trotter, then styled purely as upholsterers, is recorded as "Taking Down 3 Setts Window CURTS and Covering the Indian papper"⁴⁶ on the 12th September, 1755. It is not clear to which room this entry refers. This may well have been a bedroom, as this entry concludes an account for the necessary materials for "Making a Yellw Turk bed plain bound". The Edinburgh Upholstery Company supplied chintz wallpaper and borders on two occasions in 1756:

1756 Aug 11

12 Yds Chintz Paper	6d	-	6	-
10 yds Do Border	1d	-	-	10

3 Peices Chintz paper	5/-	-	15	-
3 Doz Border	1/6	-	4	6 47

By the late 1780s, in the eyes of Elizabeth Dundas, the new young mistress, the room decoration may well have looked somewhat jaded and in need of revivification. It would appear that redecoration was not restricted solely to the family's private rooms but included those of the servants. These and several bedrooms were treated to a fresh coat of paint in 1788:

1788 More

To painting 7 Bedrooms, all the }				
Serts rooms & passages	}	25	16	6 48

Sometime after 1794, the servants' rooms were wallpapered. William Lamb, an established Edinburgh upholsterer and cabinet-maker supplied the paper:

1794 Lamb

To paper for Servants Rooms	2	2	-	49
-----------------------------	---	---	---	----

However, as early as 1788, Elizabeth Dundas had been purchasing wallpaper for other rooms in the house as the following entry shows:

1788 Coplin
To Papers

9 14 10 50

The Edinburgh firm of Young and Trotter, now cabinet-makers and upholsterers, also supplied wallpaper to Arniston in 1788:

1788 Young & Trotter
Paper for Rooms

10 - 9 1/2 51

Either of these 1788 references could have included the "Indian" paper used in the Drawing Room. Young and Trotter were much patronised by Elizabeth Dundas and further supplies of wallpaper were purchased in 1795:

1795 Young & Trotter
Paper & Borders for a small Room 2 1 11 52

Given the considerable decorative overhaul taking place at Arniston in the 1780s and 90s, it is highly likely that the Drawing Room would also have received a face-lift. The new mistress of Arniston would undoubtedly have ensured that her personal taste in interior decoration was imposed on so important a public room at an early stage, particularly as the Drawing Room was commonly regarded as a female domain.

Quite how the decorative scheme in the Drawing Room evolved down the years can only be guessed at. Sometimes window curtains can be used as a guide to a room's colour scheme. Curtains were often made from the same material as the upholstery of the seat furniture or matched the wall coverings.

The Red Drawing Room at Hopetoun House is an example of this practice.

The seat furniture at Hopetoun was supplied by James Cullen. Cullen also furnished one thousand yards of red damask at a cost of six hundred pounds in 1766.⁵³

The inventory entries for curtains and upholstery provide no information about the colour scheme in the Drawing Room at Arniston in 1788. There were "5 large Silk curtains linned with temmy", but there is no record of their colour. The seat furniture listed in 1788 was covered with silk which was "Worked" or embroidered. Once again, the colour of the silk is not stated.

The 1807 inventory is more informative. The five window curtains were made of "Buff Silk". As silk was expensive, it is likely that these were the same silk curtains recorded in 1788. The seat furniture may also have been covered with buff silk upholstery which could equally be that recorded in 1788. Buff would have provided an excellent ground for coloured silk embroidery.

No idea of the colour scheme can be gained from the inventory taken in 1819. Both mid-19th century inventories record "5 Set of Crimson damask Curtains with Gilded Cornices & brass mounting complete with 10 yellow tassels". These curtains may have toned with the seat furniture, of which there are still several pieces at Arniston covered in fabric of this hue. No information is available as to how the walls were decorated. It is just possible that they were covered in the same green watered silk recorded by Christopher Hussey in 1925; pale green and crimson often being a popular colour combination.⁵⁴ The 1925 *Country Life* photographs show draw curtains of heavy silk brocade patterned with a large floral motif not dissimilar to that of the watered silk on the

walls (Plates 112 & 118). Matching pelmets with fringes hang from carved pelmet boxes. No information as to their colour is available.

Upholstery fabric, especially silk, used for curtains or seat furniture, was the most expensive element in the decoration of any room. It was expected to last. In order to safeguard fabrics from fading and rotting through exposure to light and sunshine, blinds were used. Blinds are recorded in all the inventories except that of 1819. Venetian blinds were very fashionable, but generally proved too costly for widespread use. They were made of wooden laths, usually painted green. According to the 1788 inventory, there were "5 Green Venetian Blinds" in the Drawing Room. By 1807, "5 Canvas blinds" had replaced the Venetian ones. These were most probably plain rolling blinds. The latter were the most commonly used type, normally made from white Silesia, a stout linen which could be dyed, green being a very popular colour. Spring blinds were not in common usage until the second half of the 19th century. Both mid-19th century inventories record "5 Sun Blinds". There had been extra protection for the curtains in the form of "5 covers for Window cornices & Curtains". However, according to an annotation in the inventory margins, these case covers had been "taken to the Library".

Chimney Furniture

1788	1 Polished Grate and Fender 1 Pair tongs pocker and shufful	
1807	1 Grate, fender, Tong & Shovel 1 Gauze fire blind	
1819	Steel Grate Fender & Irons	1 5 -
1850	Grate Fender & Fire Irins Brass Wire Safe A pair of small Bellows	
Mid-19thc	Grate Set of Fire Irons Fender & brass Wire Safe pair of small Bellows	

The Drawing Room marble chimneypiece (Plate 117) was supplied by Thomas Carter of London in 1765:

March 19 1765

To Thomas Carter London for Marble Chimney for Drawing Room	95	-	-
To Carving Tablet	18	-	-
Packing Cases	4	3	6 6/
Cartage Wharfage etc 117 11 66/	-	7	6
Exchange	2	6	1 6/
	119	18	6 55

The subtotal, before the addition of the exchange fee, is six pence over.

The total also is inaccurate. This bill should have amounted to one hundred and nineteen pounds seventeen shillings and two pence. The "Exchange" charge serves as a reminder of the existence of Scots pounds as opposed to pounds sterling. There are other entries in the Arniston accounts for goods purchased in England which include an exchange fee, such as the afore-mentioned girandoles for the Drawing Room in March 1769.

An account book entry for 1765 shows that Thomas Carter's fireplace reached Scotland at the beginning of April:

1765 April 1st						
Toll of two Carts at Leith for Marble Chimney						}
from London at Toll barr 6d - at Watergate 5d						}
& to the Carters 6d						}
					-	1 5 56

About a week later, an employee from the marble cutting firm run by John Veitch in Edinburgh, was present at Arniston to ensure that safe delivery was taken of this important chimneypiece:

1765 Aprile 9

To a Man going to Do to see the Chimny piece }						
that came down from London safely taken out }						
of the Cart, 1 Day						
					- 2	- 57

Obviously Second President Dundas was determined that such an expensive and prestigious article would be unloaded correctly by someone experienced in handling this medium. It was very easy for marble or stone to be broken in transit or through careless or inexperienced handling. In 1757, John Adam had had to engage the services of the carver, Thomas Welsh, who worked at Hopetoun House, to deal with damaged stone carvings for Arniston:

1757 April 20

To 1/2 day of Thomas Welsh Carver unpacking }						
and repacking some Carved Stone work broke }						
coming from Bath & sending it out to Arniston }	0	1	3			
To 1/2 day of each of his 2 men assisting him }	0	1	2	58		

John Veitch was accutely aware of the risks of marble breaking. The sum of ten shillings "Allow'd for Broken pieces of Marble" was deducted from his bill amounting to "£10 - 18 - 7". This sum covered the installation of the Drawing Room fireplace, supplying marble and repair work on other chimneypieces throughout the house.⁵⁹

The preparations for the installation of Carter's chimneypiece were supervised in person by John Veitch:

Aprile 24

To Horse Hyre for Myself and the time in going	}					
out to Arniston to give directions to the Mason	}					
for preparing the Chimney for Setting the Marble	}					
in the Drawing room	}				5	- 60

Work on the chimneypiece continued over the summer months of July and August and was not completed until early September:

July 5

To a Man 5 days in laying Iron Hearths	}					
and Concaves and repairing the Chimny	}					
in My Ladys Room and Drawing Room	}				- 10	-

Aug 23

To plaster of Paris 1 lib in Setting up the	}						
Chimny in the New Drawing room	}				- 2	6	
To 12 days in fitting and setting the	}						
Drawing Room Chimny at 3/-	}				1	16	- 61

It is hardly surprising that so much time and attention to detail was spent on the installation of this chimneypiece when its steep price and provenance are taken into consideration. Thomas Carter's reputation as a supplier of quality chimneypieces was well-known in Scotland. In 1751, he supplied the Duke of Atholl with two white marble fireplaces for the Dining Room (Plate 120) and Drawing Room (Plate 121) of Blair Castle, Perthshire.⁶² It is interesting to note that the fireplace in the Dining Room at Blair has a head of Apollo on its central tablet. In the centre of the Drawing Room ceiling there is also an Apollo's head. The decoration of the chimneypiece in the Drawing Room is more suitable for inclusion in a dining room. It is possible that these fireplaces were installed in the wrong rooms or that these rooms have subsequently

exchanged purpose.

At present, it is impossible to examine the Drawing Room chimneypiece at Arniston as it is boarded-up to prevent any damage while restoration work is being carried out in this room. Judging from the 1925 *Country Life* photograph, white and coloured marbles were combined (Plate 117). Engaged columns of coloured marble with fluted shafts and white Ionic capitals support a white architrave. The coloured frieze terminates in symmetrical white classical vases placed directly above each column. A central white tablet, carved with rococo foliate trails, spans the architrave and frieze and merges with the white cornice. The decoration on the tablet accords so well with Philip Robertson's plasterwork that it may be the direct result of instructions to Carter's carvers to produce work in this vein. A sketch may even have been supplied.

John Thomson, the carver, was employed at Arniston at this time. He carved one of the two pairs of gilt torcheres with gallery tops for the Drawing Room at Blair Castle. The other pair was executed by Thomas Chippendale. The nature of the work he carried out for the Drawing Room at Arniston is not specified. It may have involved some carving around the chimneypiece:

1765 Nov 1

To John Thomson Carver for Work done in the Drawingroom
here pr receipt the 30th. October. 9 10 6 63

An account book entry dated 30th October, 1765, is more explicit about the nature of certain work carried out by Thomson at Arniston. As the entry lists "5 pair Window Architreves", this must surely refer to the Drawing Room, the

only room at this period with five windows. Although there is a slight discrepancy in the totals of these two accounts, the close proximity of dates and amounts would seem to point to the same commission:

Oct 30 1765

John Thomson Carver

To 2 door (?) pediments	-	13	4
To large moulding top of Do not in first estimate	-	10	-
To 2 pair Architraves for Do	1	18	-
To 2 Friezes for Do	1	10	-
To 5 pair Window Architrevs	5	7	6
	9	18	10 64

The grate and chimney furniture was supplied by the smith David Robertson of Edinburgh:

1768 June 23

To a large fine polished waved grate & back}

for Drawing Room at Arniston } 16 - -

To a fine engraved fender for Do 3 - -

To a pr tongs pocker & Shovel - 14 - 65

As stated earlier, examination of the chimneypiece and grate at first hand is not possible. Whether the grate shown in the 1925 *Country Life* photograph (Plate 117) equates to that supplied by Robertson, depends on how one interprets the latter's description. Robertson supplied a "waved grate & back". Presumably this was a free-standing stove grate with a serpentine front and curved top to the back panel. The fender would have been of similar shape and its engraved decoration would have matched that of the grate's apron. This being the case, then it is unlikely that the grate in the 1925

photograph was made by Robertson. It appears to be a hob grate, the front of each hob topped by a vase finial. The fire basket is of wide semi-circular form with four concave fire bars and is linked to the hob panels by means of five steel balls and a beaded edging. The hob panels are made of highly polished steel and are undecorated. Unusually, these panels do not descend to hearth level. Instead, they are attached to a convex apron, composed of ball and beaded sections flanking a central band of fluted open fretwork. A polished steel surround with paterae and husk swags, somewhat robustly executed, encloses the whole and is set into the marble chimneypiece. The bow-shaped fender, whilst incorporating a ball motif, shares no other distinguishing decorative features with the grate to suggest they were made *en suite*. Neither piece would seem to correspond to the description of the goods supplied by David Robertson in 1768.

The "Gauze fire blind" of 1807 and "Brass Wire Safe" of 1850 must have been types of fireguard. Unlike fenders, these articles were utilitarian. Their purpose was to provide protection. They were normally made of a latticework of fine brass wire mesh, sometimes painted green (Plates 122 & 123). When hung from to the topmost fire bar by means of adjustable hooks, these guards could prevent flying sparks. Larger free-standing versions, several feet high, semi-circular in form or with folding ends, could be placed on the hearth and would totally encompass this area, thereby making it safe from sparks and stray licking flames. The inventories supply insufficient information to say which type was present at Arniston.

The 1850 inventories list a pair of bellows. It is impossible to state

whether these were traditional pear-shaped bellows or the more technologically advanced hand-held wheel bellows. Likewise, what they were made from and their decoration, if any, is unrecorded. The only information given is that they were small.

Seat Furniture

1788	2 Work'd Silk Soffas 2 Covers for Ditto
	6 Work'd Silk Chairs with Covers
	2 Arm'd Ditto with Covers
1807	2 Couches 4 Cushions
	2 Arm Chairs
	6 small Chairs all with silk & printed Covers
	1 long Couch }
	1 Arm Chair } with buff Cotton Covers
	2 Window Seats}
	8 Straw Chairs
	1 Arm Do
	1 Stool covered with Cloth
	1 Do Covered with leather
1819	3 Soffas, 20 Chairs and }
	Five Window Curtains } 47 - -
1850	Oak Sofa Chintz Slip Cushions & 2 Pillows in Ditto (Slip Stained)
	Mahogany Couch with Cushion & 2 Pillows
	Chintz Slip & small pillow in chintz
	2 Circled Easy Chairs Sprung Stuffed with Chintz Slips &

- 1850 loose Mahogany ornaments on top
2 Square Easy Chairs with 2 Seat & 1 back Cushions &
Chintz Slips
2 Painted Rosewood Window Seats with Cushions & Chintz Slips
Large Square Stool done in sewed work with chintz slip
Painted Rosewood Stool with Chintz slip
Mahogany Stool with Truss Legs
Gilded Hassock Chintz Cover & Slip (Chipt)
2 Mahogany Elbow Chairs with Circled Seats & chintz slips
6 Imitation Rosewood Chairs with cane seats and Backs
4 Imitation Rosewood Chairs with Willow Seats (2 damaged)
1 Oak Chair with cane Seat
1 Elbow chair with Willow Seat (damaged)
- Mid-19thc Oak sofa chintz Slip Cushion & 2 pillows (Slip stained)
Mahogany Couch & 2 pillows & Cushion with Chintz Slips
Small pillow in Chintz
2 Circled Easy Chairs spring stuffed & chintz Slips with
loose mahogany ornaments on tops
2 Square Easy Chairs with 2 Seat Cushions back ditto & chintz
slips
2 Painted Rosewood window Seats with Cushions & Chintz Slips
Large Square Stool in Sewed work with chintz Slip
painted Rosewood Stool with chintz slip

- Mid-19thc Mahogany Stool with Truss Legs
Gilded Hassock (chipt) chintz cover & Slip
2 Mahogany Elbow Chairs circled seats & chintz Slips
6 Imitation Rosewood chairs with cane seats & backs
4 Ditto do with Willow Seats (2 seats damaged)
1 Oak Chair with Cane Seat
1 Elbow Chair with Willow Seat damaged

It was from London that the Dundases obtained their quality chimneypiece for the new Drawing Room (Plate 117). When it came to important pieces of furniture, once again it was to London that Second President Dundas and his second wife, Jean Grant of Prestongrange, turned. No doubt they wished to ensure that their showiest reception room was furnished in the most elegant and up-to-date manner. They engaged James Livingstone, a London-based cabinet-maker and upholsterer. Livingstone operated from premises at 38 Great Pultney Street between c. 1754 - 79. He supplied the Second President with furniture and furnishings for his London and Scottish residences on a number of occasions.⁶⁶ Livingstone appears to have been on friendly terms with the Dundas family and his services ranged beyond that of mere cabinet-maker. These included responsibility for the management of the Second President's London residence in his absence. He dealt with matters such as the rent, rates, water, window lights, highways and security.⁶⁷ As a result of his departure overseas with his regiment, the Second President's younger half-brother, Francis Dundas, accumulated a number of

bills. Livingstone was entrusted with paying these and with making the necessary financial arrangements for payment of Ensign Dundas's future expenses.⁶⁸ Indeed, Livingstone's wife was presented with a silver teapot in c. 1774 in recognition of the care she had taken of young Francis.⁶⁹

In 1767, an order for furniture for the Drawing Room was placed with Livingstone. The first objects to be despatched were frames for console tables. The latter will be discussed later. These frames were followed on the 30th May, 1768, by an order for seat furniture:

To James Livingstone Upholsterer in London for Furniture
to Drawing Room.

1768 May 30

8 Mohogany Chairs	9	8	-
One Elbow Do	2	-	-
21 1/2 yards Chintz Cotton for Cases	3	18	10
21 1/2 Do Cotton for Lining	1	14	- 6/
Making Cases & Glasing Cotton	-	16	6
Packing cases - Mats - Packing & Shipping	1	9	2
	£38	6	6 6/ 70

Livingstone did not specify the fabric used to cover these chairs. They may have been sent to Scotland with only a canvas cover to allow Lady Dundas at a later date to decide their 'final' upholstery. The latter might have taken the form of *petit point* or embroidered silk, perhaps worked by the lady herself. As upholstery was expensive and not subject to frequent change, these chairs may finally have been covered with the "Work'd Silk" recorded in the 1788 inventory.

The usual practice of concealing inferior or protecting expensive

upholstery with case covers was adhered to. For special occasions, cases could be put on if the covering beneath was merely canvas, or removed if the upholstery was of finer quality. As case covers were made of chintz, a type of calico with a glazed finish, they were washable. They could be plain or patterned, beige, blue or green checks or stripes being commonly used. If these slip cases were the same as those listed in the 1807 inventory, then they were probably embellished with a decorative print. The fact that chair slips were seldom colour-co-ordinated with the decor of the room for which they were intended, seems to have been of little consequence in the 18th century.

These mahogany chairs were probably of back-stool or parlour chair form. There are several chairs of this type still at Arniston (Plate 124) and on loan in Bute House, No. 6 Charlotte Square, Edinburgh (Plate 125). They have hump backs and moulded square legs. Most have an anthemion trail decoration on their front legs. At Arniston, there is at least one easy chair with identical carving on its front legs and several armchairs in this genre, but with plain legs. These may be part of the order despatched by Livingstone in 1768. A few years later, seven pounds was expended on the Drawing Room chairs:

1773/4	furniture finishing Chairs in Arnist: Draw: R	£7 71
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It is impossible to state with any certainty whether this entry refers to wright work or upholstery. This "finishing" might have been carried out on the chair frames in the form of staining, polishing, carving or even assembling. Alternatively, as previously stated, the chairs might have been sent north in

1768 with canvas bases. It may have been the early 1770s before they received their 'final' upholstery, especially if the covering was being "Work'd" by the lady of the house. Their "finishing" may have been delayed pending a decision as to the number, size and form of the sofas required to complete the seat furniture for this room .

As drawing room furniture was normally ordered as a suite composed of matching chairs and sofas, it is strange that there is no mention of the latter in Livingstone's account. However, in the Soane Museum, there is a drawing of a sofa for President Dundas dated December 1770 which would suggest that it was his intention to commission such items (Plate 126). The drawing is not signed but may be the work of Robert Adam. Adam had designed a suite of drawing room furniture for Sir Lawrence Dundas. This sumptuous seat furniture was made by Thomas Chippendale in 1766. Although Sir Lawrence and Second President Dundas belonged to different branches of the Dundas family, both men would have been well acquainted. Both were Members of Parliament; Sir Lawrence for Edinburgh, Robert Dundas for Midlothian. Unlike Robert Dundas, Sir Lawrence was extremely wealthy, having amassed an immense fortune as Commissary General to the Army. No doubt such wealth enabled him to commission the foremost craftsmen and architects of his day, such as Thomas Chippendale, Robert Adam and Sir William Chambers. It was the latter who designed Dundas House, St. Andrew Square, Edinburgh, for Sir Lawrence in c. 1772. Having purchased his chairs in 1768 from James Livingstone, perhaps the Second President was encouraged by Sir Lawrence to approach Robert Adam for a design for a sofa.

The Soane design combines both rococo and neo-classical elements. The top of the sofa is basically rococo in shape. It has an ornamental cresting rail decorated with a rope or vine twist. The sinuous line of its hump back dips in the centre to accommodate a roundel flanked by 'C' scrolls. The arm supports are finished with sweeping 'C' scroll terminals which unfurl to form the front supports. The husk trail decoration of these supports and the paterae and fluting of the frieze, are neo-classical in origin, as is the shape and decoration of the front legs.

There are two sofas at Arniston which might be simplified versions of the Soane drawing. These sofas now stand in the Oak Room (Plate 127). They have plain hump backs devoid of decorative cresting rails, scrolls or roundels. The arm supports terminate in small tight scrolls leading into fluted front supports. The decoration of the frieze and disposition of the front legs is very similar to the Soane design. However, many more paterae interrupt the frieze fluting and the legs are squared with termed feet (Plate 128). Perhaps the Soane design proved too flamboyant for President Dundas's taste and was simplified accordingly. Cost may also have influenced the President's final choice of design, just as it did in 1759, when Lord Dumfries had Thomas Chippendale make seat furniture for Dumfries House.⁷² There is insufficient documentation to establish whether these sofas were made in London or Edinburgh.

The Arniston sofas are covered in reddish-pink silk with a small repeating pattern. Where this fabric has worn on the arms, earlier upholstery has been revealed beneath (Plate 127). This consists of a small repeat pattern

of a blue flower set within a diamond trellis on a whitish background. Beneath the worn upholstery on one of the parlour chairs in the High Library, the same blue and white fabric is clearly visible (Plate 124). This would seem to indicate that, at some stage, these sofas and chairs were used as a suite of furniture, possibly in the Drawing Room.

By 1772, "£193 - 1 - 2d" had been spent on furniture for the Drawing Room.⁷³ Following standard 18th century practice, this room was somewhat sparsely furnished in 1788, with few items of furniture to detract from the proportions of its architecture. The seat furniture composed only eight chairs and two sofas. The latter might have been placed either side of the chimneypiece, an arrangement Lord Dumfries found most convenient in the late 1750s.⁷⁴ The sofas in the Drawing Room at Paxton House are similarly disposed. The remaining seat furniture would have been dispersed around the perimeter of the room, leaving an open space in the centre convenient for promenading or dancing. This formal and somewhat stark arrangement gradually gave way to a more cluttered one in the next century, borne out by the inventories.

In 1795, fabric was purchased for the Drawing Room furniture and for curtains. The colour of the linen is uncertain as the hand-writing is very difficult to read:

1795 Grey				
To 42 yds Dove[?] Coloured Linen }				
for Drawing Room Furniture }	7	7	-	
Borders for Do }	3	17	-	
Linen & Borders for Curtains	-	7	3 75	

Borders for wallpaper, curtains and upholstery were very fashionable in the last quarter of the 18th century. On curtains and seat covers, the border was usually an embroidered strip superimposed on to the fabric. It seems unlikely that the worked silk seat covers and the silk window curtains of 1788 would have been replaced by linen upholstery. The 1807 inventory also seems to refute the idea of linen replacing silk. In 1807, the main seat furniture is recorded as "all with silk & printed Covers" and the five window curtains were made of "Buff Silk". A more likely explanation is that this linen was for lining the case covers and the borders were used to enhance them. The "Linen & Borders for Curtains" may have been for another room, as the inventory does not state specifically that they were for the Drawing Room.

By 1807, an extra sofa, armchair and two window seats had been introduced. This extra seat furniture had buff cotton case covers, which would have toned well with the silk curtains. The sofa and chair may have been purchased in 1797 from Robbins:

1797	Robbins			
To a Large Stuffed Couch		10	10	-
Cover Border & making		6	10	6
		17	-	6
To a Large Stuffed Chair		4	14	6
Cover & making		2	12	-
		7	6	6 76

In the same account book, immediately following Robbins' entry, is one for Young and Trotter:

Young & Trotter			
To Lining for Drawing Room Chair Slips	4	7	1
Buff Couch & Window Curtain	2	11	6 77

This entry, given its position and contents, would seem to strengthen Robbins' authorship for these two items of seat furniture.

The two window seats were probably free-standing, rather than fitted. They may have had scroll ends. They would have been designed to fit the window embrasures of the south wall. Examples of this type of window seat can be seen in the Dining Room at Paxton House, Berwickshire, or in the Parlour of No. 7 Charlotte Square, Edinburgh. According to an account book entry made in 1800, they were upholstered in some sort of yellow material, the name of which is illegible:

1800	Gilchrist		
Window Seats Drawing Room Yellow [?]		- 19	6 78

In 1793, cushions for window seats had been supplied by the firm of Young and Trotter:

1793	Young & Trotter			
2 Hair 2 Straw Cushions for Window Seats }		4	5	-
Covers for Do }		-	6	6
		4	11	6 79

The entry fails to specify the room in which the window seats were to be found. Therefore, it is uncertain whether they were intended for those in the

Drawing Room.

It is possible that these two window seats were still in existence in the middle of the 19th century. Two, made of rosewood, were listed in the 1850 inventories. Presumably these were made of genuine rosewood decorated with painted motifs, unlike many of the other seats present at that time which had been grained in imitation of this popular, but rather expensive wood. The rosewood stool may have been *en suite* with these seats. It too could have been present in 1807.

The 1807 inventory lists eight straw chairs and one armchair of the same material. Rush or straw bottomed chairs are not usually associated with drawing rooms. This relatively cheap form of seating was normally confined to use in bedrooms or servants' quarters. They may have been introduced into the Drawing Room to provide seating for the various entertainments taking place during this period. These included musical performances featuring the well-known Scottish fiddler, Niel Gow. The latter and his band of five musicians also provided the music for balls held at Arniston.⁸⁰

It is possible that these chairs were a form of 'rout chair'. Rout chairs were small painted chairs with rush or straw bottoms. The latter could be hired from cabinet-makers for large social gatherings when extra seating was required. One pound was charged by Young and Trotter for the "Use of Rush Chairs" in 1793.⁸¹ Six rush bottomed chairs had been purchased from this firm for the sum of "£1 - 19 - 0 d" in 1788.⁸² In 1795, Elizabeth Dundas purchased straw chairs on two occasions. The first was from Robbins; the second from Clark:

1795	Robbins			
To 3 Straw & Cane Chairs	3	7	-	83

1795	Clark			
To 6 Straw Chairs	3	4	6	84

These may have been the nine straw chairs recorded in 1807. If only intended for occasional use at general entertainments, then it is hardly surprising that by 1850 none were listed. By then, they had probably been dispersed around the house, relegated for use in less important rooms. Given the fragility of the material from which they were made, some may even have disintegrated by that time.

Their 1850 equivalent took the form of cane or willow seating. All but one of these chairs had frames grained to look like rosewood. Technological advances arising out of industrialisation made it possible to mass produce such seating cheaply. As a result, cane seating became very popular in the second half of the 19th century.

The number of sofas and seats recorded in 1819 matches that listed in 1807. This would seem to indicate that the amount of seat furniture remained static during this twelve year period. There is, however, no mention of the two stools present in 1807. Such items being portable, they may have been moved to another room.

By 1850, the number of stools had doubled to four. The 1807 leather stool would not appear to be one of these four. The other stool recorded in 1807 had a cloth cover, possibly *en suite* with the two window seats. If so, then

these three items may have composed the two rosewood window seats and stool listed in 1850. Alternatively, the 1807 stool could have equated with the "Sewed work" stool. It may still have been upholstered in the original embroidered silk used to cover the main seat furniture in 1788. The 1925 *Country Life* photograph (Plate 112) shows a stool and several Cockpen chairs with matching upholstery. One of these chairs is still covered in this beige silk with coloured embroidery. It is possible that this silk covering may date to the 18th century (Plate 129). The "Gilded Hassock" was probably a new item of informal upholstered stool furniture. It may have been fashioned in the rococo style which was enjoying a revival from the 1830s and was extremely popular for Drawing Room furniture. If so, its shape and gilding would have complemented well the frames of the rococo console tables of 1767.

The sofas had been reduced in number from three to two by 1850. The two remaining sofas did not match. One was made of oak, the other of mahogany. The latter may have been one of the two recorded in 1788. The former may have been part of a suite of oak seat furniture for which "Blue Silk Binding" was purchased on the 17th October, 1799.⁸⁵ Appropriately enough, the rest of this oak furniture may have been in the Oak or Breakfast Room. Like all the seat furniture present, these sofas were provided with chintz slips. However, by this date, it was no longer considered necessary to remove loose covers on formal occasions. They were accepted as permanent features of seat furniture.

The importance attached to comfort by the middle of the 19th century would seem to be borne out by the presence of four easy chairs. These had

replaced the three previously recorded armchairs. Their upholstery is not specified, a factor shared by all the seat furniture listed in 1850. Two are described as "Circled Easy Chairs". These may have been tub or bergere in form. They must have been fairly recent acquisitions, as they had springs. Springs became a major feature of seat furniture from c. 1840 onwards. The "Square Easy Chairs" were probably older, as they were not sprung. There are several easy chairs at Arniston fitting this general description (Plate 130), but lack of detailed information makes positive identification impossible.

Other Furniture

- 1788 2 Marble Slabs with fixtures
 2 large Mirrors
 1 Card [Table?]
 1 Folding Ditto
 2 fire Screens
 1 painted table
 1 India Japaned table
- 1807 1 large oval Table with green cloth cover
 2 Soffa tables
 1 Japaned table with green cloth cover
 1 work table with green cover
 3 fly tables
 2 card tables with green cloth covers
 4 fire Screens
 1 Mahogany Do with red silk
 1 Book Stand
 2 Peir Glasses
 2 Marable tables
 1 Chaseboard

1819	Four Screens	2	2	-
	A Loo Table	10	-	-
	Seven Tea, Card, & }	10	12	-
	Work Tables }			
	Two Mirrors & 2 Pier Tables	30	-	-
	Two Backgammon Tables	1	1	-
1850	2 Gilded Pier Tables with Marble tops (chipt)			
	2 Mirrors in Gilded frames (silvering damaged in one)			
	Chinese Cabinet & Stand (old)			
	Black Ebony Cabinet with Marble Top			
	Round Table with Marble top Pillar cut			
	Oak Root Loo Table			
	Square Table on Truss legs made of plane tree			
	Rosewood Sofa Table fancywood top			
	2 Mahogany Fire Screens (glass broken on one & one wants curtain)			
	Mahogany Music Stand			
(Lobby)	Large Indian Fire Screen (varnishing a little cracked & Castor awanting)			
	Mahogany Chessboard			
	ditto Card Table on Legs			

Mid-19thc 2 Pier Tables Gilded with Marble tops (a little chipt)
 2 ditto Mirrors with gilded Frames (Silvering of one damaged)
 Chinese Cabinet & Stand (old)
 Black Ebony Cabinet marble top
 Round Table with marble top pillar cut
 Oakroot Loo Table
 Square Table on Truss legs made of plane tree
 Rosewood Sofa Table with fancy wood top
 2 Mahogany Fire Screens glass broken and curtain awanting
 of one
 Mahogany Music Stand
 Large Indian Fire Screen varnish a little cracked &
 castor awanting
 Mahogany Chess Board
 Mahogany Card Table on legs

James Livingstone supplied frames for two tables as part of the order
 for furniture for the Drawing Room:

April 1767			
Two frames Carved & Gilt for Tables	18	-	-
Packing & shipping etc. Do	-	10	- 86

These frames would be for the two console tables (Plate 118).

Livingstone did not supply the marble tops. This was not unusual. Patrons

often supplied their own tops, sometimes procured on the Grand Tour and shipped home. As Second President Dundas had not undertaken such a journey, he must have obtained his table-tops from a source closer to home. It is possible that John Adam supplied him with marble slabs several years prior to commissioning the frames:

1759 March 21

John Adam Architect for timber Marble etc furnished to Arniston	£	S	d
To grinding & polishing 2 Egyptian Green Marble}			
Tables measures 20 3/4 feet att 2sh pr ft	}	2	1
		6	87

At a later date, these marble slabs may have been cut to fit the frames Livingstone sent from London. The Edinburgh marble cutter, John Veitch, who had installed the Carter chimneypiece, was charged with this task:

1767 Sepbr 18

To Scoloping 2 Tables Egyptian Marble }	- 10	-
to fill wood frames a Man 5 days }		
To polishing Edges & face of Do 6 days	- 10	-
To cramps & Cement in mending Do	- 1	6 88

The console table in the 1925 *Country Life* photograph fits this description (Plate 118). The gilt frame is composed of rococo foliate decoration in the form of 'C' and 'S' curves, echoing the motifs of the plasterwork. The green marble top has been sculpted to follow the contours of the frame. As the frame fits the pier perfectly, it was obviously made to set specifications. These tables are on loan and stand against the piers in the Drawing Room of Bute House, Edinburgh (Plate 131). One of the tops is

cracked and repair work has been carried out on one of the frames.

It is likely that the pier glasses, at present stored in the basement at Arniston, were also of London provenance:

1765 Septr 2 & 3			
Toll of the Horses and Carriage with the	}		
Glasses from London at Grange Loan 4d	}		
at Watergate 3d for Corn to the Horses by	}		
the Way 6d and to the Men 1/2	}	- 2	3 89

Livingstone may also have been responsible for supplying these, although, to date, no account has been found to verify this. Pier tables and glasses were frequently designed as a decorative unit, although they were not necessarily executed by the same craftsman. Judging from the 1925 *Country Life* photograph, the carved frame of the pier glass demonstrates the same high quality of craftsmanship present in the console table (Plate 118). The execution of the various rococo elements in both pieces is very similar and may imply the same hand at work. The curved forms of both table and mirror frames complement each other so perfectly and show such integrity of design that they may well have been conceived as a unified whole.

As already seen with the seat furniture, the amount of furniture present in the Drawing Room increased in the 19th century. The number of tables recorded in 1788 was four. By 1807 and 1819, this had increased to ten. Only five were recorded in 1850. However, several cabinets had been introduced by then.

An insight into some of the ways in which polite society entertained itself

indoors in the 18th and 19th centuries is provided by the wide range of tables to be found in the Drawing Room. These were designed for specific purposes and included tea, work, card, backgammon, loo and fly tables. As such tables were lightweight, they could be easily moved around the room by members of the family without having recourse to the servants. During the 18th century, like the seat furniture, they would have been ranged against the walls when not in use. Alternatively, some tables may even have been removed completely and stored in adjacent cupboards until required. This was often the case with general purpose fly tables. In the 19th century, drawing rooms were arranged less formally. Furniture came off the walls. Tables and chairs were left in groups throughout the room.

It is not certain from whom these tables were purchased. As these were less significant pieces, they may have been purchased locally, rather than from London. There are several references to Edinburgh cabinet-makers supplying such articles.

The earliest reference to a "Japan'd Tea Table" dates to 1734.⁹⁰ No details of the maker or price are given. Another one was purchased five years later:

1739 furniture not discharged
To a Japand Tea Table

0 18 0 91

Once again, the supplier is not recorded. It is likely that both tables were bought locally. Items purchased from further-a-field are listed as such in these accounts. It is possible that one of these lacquered tables was still in use when

the 1788 and 1807 inventories were drawn up.

Two mahogany fly tables were bought in 1788 for seventeen shillings from Young and Trotter.⁹² In 1799, a further one was procured from Wallace at a cost of ten shillings and six pence.⁹³ A year later, Young and Trotter supplied an unspecified number of fly tables. Judging from the price of one pound and three shillings, there were probably two.⁹⁴

Circular or oval tables on a 'pillar and claw' support were used variously for dining, breakfast orloo tables. There are two small round mahogany tables in the New Library (Plate 132). Robbins supplied a "large Oval Claw Table" in 1797, at a cost of "£5 - 15 - 6d".⁹⁵ This may have been the oval table listed in 1807 and recorded in later inventories as a loo table. This type of table usually had a top which tipped up to allow it to stand flat against the wall when not in use. Loo, known originally as lanterloo, continued to be a very popular card game well into the 19th century. As it was a round game of cards, it was played on a circular table.

In 1791, Spottiswood charged "£7 - 10 - 8d" for "a Gamon Table".⁹⁶ This may have been one of the two backgammon tables listed in 1819. There is a small backgammon/games table in the Oak Room (Plate 133). This table is made of mahogany. It is supported on cabriole legs terminating in pad feet. The knees are carved with a shell motif. The top lifts off to reveal the games board within.

A late 18th century semi-circular card or tea table, with hinged top, now stands in a small room in the east service pavilion (Plate 134). It is made of mahogany with stringing in a lighter wood, possibly satin wood. The same

contrasting wood is employed for the segmented double fan decoration within the frieze. At the top of each leg just below the frieze is a small dot. This feature appears almost to have been a trade mark, associated with Edinburgh cabinet-makers.⁹⁷

There were two sofa tables in the Drawing Room in 1807. Sofa tables first appeared towards the end of the 18th century. As the name suggests, these tables were designed for use in front of a sofa, their height and size being tailored to this end. In his *Cabinet Dictionary*, Sheraton supplied guidelines for the size of these tables. They were "generally made between 5 and 6 feet long, and from 22 inches to 2 feet broad". Most sofa tables are rectangular in shape, often with a fly leaf at each end and two shallow proper drawers and two sham ones in either side of the frieze. According to Sheraton, they were used by the ladies who "chiefly occupy them to draw, write or read upon."⁹⁸ What wood those listed in 1807 were made from is not stated. There is a sofa table on loan in Bute House, Edinburgh, made of mahogany, with inlay of what may be satin birch, supported on fluted standards terminating in claws with brass toes (Plate 135). Its dimensions are less than those quoted by Sheraton, measuring approximately fifty five inches in length with its flaps extended and twenty inches wide. The top is covered in buff leather of a later date. The sofa table recorded in 1850 was made from rosewood with a "fancywood top". It has proved impossible to establish the type of wood used in its top. This table may be the one in the office of Mrs. Althea Dundas-Bekker, the present owner of Arniston (Plate 136).

With the exception of the sofa and fly tables, all the other tables listed in

1807 had green cloth covers. These covers are likely to have been made of green baize, often used to cover the concealed playing surfaces of card tables of the folding type. As early as 1754, as part of a large order for different kinds of materials, green baize was purchased from the Edinburgh merchants,

Dundas & Company:

1754 Jany 17

2 yds Green Baize for a Table	-	4	-	99
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These baize covers would presumably have been left on the table tops to protect them from scratching during card games and to prevent the cards from sliding on the polished surfaces. Alternatively, they may have been a type of case cover. In 1794, William Lamb supplied "Fine Green Cloth for covering Tables 7 1 - ". 100

It is not clear whether the work table listed in 1807 had one of these cloth covers or whether the "green cover" is a reference to its pouch. The pouch or bag was a handy repository for needlework. As this bag was frequently made of silk, few work tables have survived with their bags intact. Among the different tables listed in 1819, reference is made to a work table. What may be an early 19th century work table stands in the Oak Room at Arniston. It is octagonal with a hinged lid with a carved bead and reel edge (Plate 137). Instead of a silk bag it has a reeded wooden receptacle supported on a richly carved pillar terminating in four lion paws. The latter are reminiscent of the type of feet favoured by the Edinburgh cabinet-maker, William Trotter. Similar feet are to be found on several pieces made by Trotter

in c. 1814 for Paxton House, Berwickshire: a therm (Plate 138), a sofa table (Plate 139) and a card table (Plate 140), all made of rosewood. However, the presence of a keyhole suggests that the Arniston table may originally have been a tea poy. As tea was a very expensive commodity in the 18th and 19th centuries, it was kept under lock and key to prevent pilfering by the servants. This being the case, its interior would have been divided into tinned compartments with lids for storing different types of tea and possibly sugar.

Flooring

1788	1 large Exminster Carpet and small peices 1 Green Cloth	
1807	1 Exminster Carpet 1 Green Cloth with boarder 1 Rugg	
1819	Carpet & Hearth Rug	15 10 -
1850	Brussels Carpet & Hearth Rug Side Crumb Cloths	
Mid-19thc	Brussels Carpet & Hearth Rug Side Crumb cloths	

The inventories of 1788 and 1807 record an Axminster carpet. As this type of carpet was hard wearing, it is quite likely that it was still present in 1819. Woollen hand-knotted pile carpets of this type were being made in the carpet manufacturing factories of Axminster and Moorfields from c. 1761 until the end of the century. They were greatly prized and expensive. As most country house owners could only afford one large knotted carpet, the latter tended to be reserved for the most prestigious reception room in the house. Some

Axminster carpets were made to specific designs supplied by architects, such as Robert Adam. Such designs would incorporate neo-classical motifs featured in the decorative scheme of the room for which the carpet was intended. It is unlikely that the Arniston Axminster would have been an architect-designed carpet of neo-classical style. It is more likely to have featured floral motifs in a rococo vein in keeping with the plasterwork and pier furniture. No indication of its colour is recorded. It would have stood clear of any furniture arranged around the perimeter of the room.

Just as loose covers were used to protect the expensive upholstery on seat furniture, excessive damage to fine carpets caused by light, dirt and wear-and-tear was minimised by covering them with 'capes' of baize or serge. As was true for chair slips, these carpet covers were only removed for formal entertainment. The colour of the carpet cover was quite often matched to soft furnishings such as window curtains and case covers, as in the Tapestry Room at Newby Hall. This, however, would not seem to have been the case at Arniston in 1807, for the curtains were buff silk and the carpet cover was green. The cover may have been made of drugget, a rough woollen felt-like material. The word drugget is now generally used to mean carpet cover. At the beginning of the 19th century, a method was devised which allowed these felt druggets to be decorated with printed or embossed designs. In his *Encyclopaedia*, J. C. Loudon recommended that "a border of black or any dark-coloured cloth, laid on about two inches from the margin, has very good effect".¹⁰¹ The carpet cover listed in 1807 would seem to have complied with this practice.

There was no hearth rug in 1788, only "small peices" of carpet. When placed in areas of the room susceptible to hard wear, for example, in front of the fireplace, these would have afforded added protection for the main Axminster carpet. As the Axminster and Moorfields factories were supplying hearth rugs by the end of the 18th century, the one listed in the 1807 inventory could have come from either of these sources. It may have been one of the "worsted Ruggs" which were dyed in 1802 for the sum of "£1 - 12 - 2d".¹⁰²

By the middle of the 19th century, the Axminster had been replaced by a Brussels carpet. In the main, Brussels carpeting was patterned with floral or geometric motifs. The most popular background colours were crimson or blue. The Brussels carpet at Arniston may have been decorated with a foliate neo-roccoco pattern, perhaps incorporating wreaths and festoons, on a crimson ground with shades of yellowish-gold. This would have harmonised well with the 1760s rococo plasterwork and matched the colour of the crimson damask window curtains. This colour scheme may also have co-ordinated with the upholstery of the seat furniture and the wall coverings. The hearth rug may have been *en suite* with the carpet. By the time the *Country Life* photograph was taken in 1925, the Brussels carpet would appear to have been replaced by a plain one, leaving the floor boards exposed round the sides of the room (Plate 112). No hearth rug was present, no doubt having fallen victim to at least seventy five years of heavy wear-and-tear.

Both mid-19th century inventories list "Side Crumb Cloths". Why there should have been crumb cloths in the Drawing Room is puzzling.¹⁰³ Neither inventory records how many of these cloths were present. The wording

suggests that they were utilised around the perimeter of the room. Perhaps there were two, placed in front of each console table.

Notes

- 1 C. Hussey, "Arniston, Midlothian, The Seat of Lady Dundas", *Country Life* (1925, Aug. 15 & 22), 250 - 7 & 284 - 90.
- 2 Bundles 93 & 114;
Volume 61, Receipt Book Misc payment wages (1754 - 84);
Volume 63, Personal & Household Accts Bk (1756 - 88);
Volume 102, Estate Cash, Acct Books & Ledger (1755 - 83).
- 3 Volume 63, accounts for T. Carter & J. Veitch, pp. 328 & 397.
- 4 Ibid., J. Livingstone's account, p. 398.
- 5 Ibid., p. 449.
- 6 C. Hussey, op. cit.
- 7 G. Beard, *Decorative Plasterwork in Great Britain* (London, 1975), Plates 137 & 138.
- 8 M. Cosh, "The Adam Family and Arniston", *Architectural History* Vol. 27 (1984), 214 - 25.
- 9 Information from William Kay, P. G. Student, University of St. Andrews.
- 10 NLS, Yester House Papers, Joseph Enzer's Account Book, 14666 f.1.
- 11 Ibid.
- 12 Ibid.
- 13 P. Duncan, "Newhailes, East Lothian, the Home of the Lady Antonia Dalrymple", *Country Life* (1987, Jan. 29 & Feb. 5), 86 - 9 & 58 - 61.
- 14 NLS, Yester House Papers, Joseph Enzer's Account Book, 14666 f.1.
- 15 Ibid.

- 16 SRO, G.D. 220/6/1085 & 1091.
- 17 NLS, Saltoun Papers, 17688 f.15.
- 18 Ibid., 17629 f. 100.
- 19 Ibid., 17688 f. 109.
- 20 Bundle 93, P. Robertson's account, Dec. 11th, 1761.
- 21 Volume 102, P. Robertson's account, Dec. 11th, 1761, p. 127.
- 22 Bundle 105, G. Stevenson's account, March - July, 1761.
- 23 Volume 102, J. Chisholm's account, Aug. 1st, 1761, p. 127.
- 24 Bundle 93, P. Robertson's letter, March 4th, 1762 .
- 25 Bundle 93, J. Dickson's receipt, March 13th, 1762 & Volume 102, p. 127.
- 26 Ibid., May 6th & 20th, 1762.
- 27 Bundle 114, A. Turnbull's account.
- 28 Bundle 105, G. Stevenson's account, May 11th - Oct. 9th, 1762.
- 29 Volume 102, P. Robertson's account, March 3rd, 1763, p. 162.
- 30 Ibid., P. Robertson's account, Sept. 13th, 1763.
- 31 Volume 63, P. Robertson's account, Nov. 12th, 1765, p. 326.
- 32 C. Gilbert, *Country House Lighting* (Leeds, 1992), p. 39.
- 33 Volume 80, Arniston House Account Book (1797 - 1822). 1798 Abstract.
- 34 Volume 63, March 1769, p. 406.
- 35 S. Foreman, "The Dundases of Arniston", *Scottish Field* (1953, June 17), 37.
- 36 *Country House Lighting*, p. 63, Cat. No. 36.
- 37 Volume 63, M. Boulton's account, 1770, p. 429.

- 38 Volume 74, Arniston Furniture Account Book, (1788 - 1800), Whipham & North's account, 1793, p. 13.
- 39 Ibid., Whipham & North's account, 1793, p. 13.
- 40 *Country House Lighting*, p. 81.
- 41 Volume 63, A. Weir's account, 1767, p. 371.
- 42 Ibid., R. Norie's account, May, 1757, p. 136.
- 43 A. Wells-Cole, *Historic Paper Hangings* (Leeds, 1983), p. 5.
- 44 Ibid., p. 45.
- 45 Volume 74, Arniston Furniture Account Book, (1788 - 1800).
- 46 Volume 63, Young & Trotter's account, Sept. 12th, 1755, p. 82.
- 47 Ibid., Edinburgh Upholstery Company's account, Aug. 11th, 1756, p. 85.
- 48 Volume 74, More's account, 1788, p. 6.
- 49 Ibid., Lamb's account, 1794, p. 14.
- 50 Ibid., Coplin's account, 1788, p. 1.
- 51 Ibid., Young & Trotter's account, 1788, p. 4.
- 52 Ibid., Young & Trotter's account, 1795, p. 15.
- 53 *Hopetoun House Guide Book* (Derby, 1984), p. 12.
- 54 C. Hussey, op. cit., 289.
- 55 Volume 63, T. Carter's account, March 19th, 1765, p. 313.
- 56 Volume 102, April 1st, 1765, p. 243.
- 57 Volume 63, J. Veitch's account, April 9th, 1765, p. 328.
- 58 Bundle 104, T. Welsh's account, April 20th, 1757.
- 59 Volume 63, J. Veitch's account, 1765, p. 328.
- 60 Ibid., J. Veitch's account, April 24th, 1765, p. 328.

- 61 Volume 63, J. Veitch's account, July 5th & Aug. 23rd, 1765, p. 328.
- 62 *Blair Castle Guide Book* (Derby, 1991), pp. 14 & 21.
- 63 Volume 102, J. Thomson's account, Nov. 1st, 1765, p. 287.
- 64 Volume 63, J. Thomson's account, Oct. 30th, 1765, p. 321.
- 65 Ibid., D. Robertson's account, June 23rd, 1768, p. 397.
- 66 Ibid., J. Livingstone's accounts, pp. 17, 59, 122 & 254;
Volume 51, Personal Acct. Book R. Dundas (1738 - 55), p. 308.
- 67 Bundle 120, (1757); Bundle 136, (1759); Volume 63, p. 122.
- 68 Bundle 120.
- 69 Volume 63, Gift of a silver tea-pot to Mrs Livingstone, 1774, p. 464.
- 70 Ibid., J. Livingstone's account, May 30th, 1768, p. 398.
- 71 Ibid., 1773/4, p. 449.
- 72 C. Gilbert, "Thomas Chippendale at Dumfries House, Ayrshire",
Burlington Magazine (1969), 663 - 77.
- 73 Volume 63, 1772, p. 441.
- 74 F. Bamford, "Two Scottish Wrights at Dumfries House", *Furniture History* (1973), 80.
- 75 Volume 74, Grey's account, 1795, p. 15.
- 76 Ibid., Robbins' account, 1797, p. 18.
- 77 Ibid., Young & Trotter's account, 1797, p. 18.
- 78 Ibid., Gilchrist's account, 1800, p. 20.
- 79 Ibid., Young & Trotter's account, 1793, p. 12.
- 80 Volume 75, Acct. Book Personal Expenses (1792 - 6), N. Gow's account.
- 81 Volume 74, Young & Trotter's account, 1793, p. 12.

- 82 Volume 74, Young & Trotter's account, 1788, p. 5.
- 83 Ibid., Robbins' account, 1795, p. 15.
- 84 Ibid., Clark's account, 1795, p. 15.
- 85 Volume 78, Personal & Household Acct. Book (1795 - 1801),
17th Oct., 1799.
- 86 Volume 63, J. Livingstone's account, April, 1767, p. 398.
- 87 Bundle 104, J. Adam's account, March 21st, 1759.
- 88 Volume 63, J. Veitch's account, Sept. 18th, 1767, p. 388.
- 89 Volume 102, Sept. 2nd & 3rd, 1765, p. 288.
- 90 Volume 49, Arniston Household Accts. (1734 - 44), 1734, p. 4.
- 91 Ibid., 1739, p. 60.
- 92 Volume 74, Young & Trotter's account, 1788, p. 5.
- 93 Ibid., Wallace's account, 1799, p. 19.
- 94 Ibid., Young & Trotter's account, 1800, p. 21.
- 95 Ibid., Robbins' account, 1797, p. 18.
- 96 Ibid., Spottiswood's account, 1791, p. 9.
- 97 Information from David Jones, Art History Dept., University of St. Andrews.
- 98 T. Sheraton, *The Cabinet Dictionary* (1803) (New York, 1970), p. 305.
- 99 Volume 51, Dundas & Co.'s account, Jany. 17th, 1754, p. 277.
- 100 Volume 74, Lamb's account, 1794, p. 14.
- 101 C. Gilbert, J. Lomax & A. Wells-Cole, *Country House Floors*
(Leeds, 1987), p. 107.
- 102 Volume 80, 1802 Abstract, p. 3
- 103 Crumb cloths are discussed in Chapter IV, p. 156, Plate 111.

Chapter VI

CONCLUSION

Three factors were instrumental in shaping the interiors of Arniston House: the involvement of the Adam practice; local suppliers in Edinburgh; an input from important centres in England such as London, Bath and Lancaster.

As a member of the landed gentry and President of the Court of Session in Edinburgh, Robert Dundas was in regular contact with his peers, many of whom were having houses built or remodelled in the first half of the eighteenth century. These included the Drum, at Gilmerton, Edinburgh, for Lord Somerville, Hopetoun House, West Lothian, for Lord Hopetoun, and Mavisbank, Midlothian, for Sir John Clerk of Penicuik, a close friend and neighbour of First President Dundas. The above-mentioned houses shared a common architect - William Adam. William Adam was on friendly terms with Sir John Clerk of Penicuik. It seems likely that the latter commended the architect to Robert Dundas in c. 1726.

William Adam, in his capacity as an architect, determined the form that two thirds of the house took. Only First President Dundas's lack of funds and William Adam's untimely death in 1748 prevented the whole of Arniston being built to his grand design. The Adam practice was ultimately responsible for the completion of Arniston, but not to William Adam's specifications. When William died, his eldest son John took over the running of the family practice in Scotland. At Arniston, John departed from his father's plan for the west wing. Instead of a suite of state rooms on the second floor, John Adam opted for a

less formal arrangement, placing the Dining Room and Drawing Room at first floor level. These two architects determined the architectural shell of Arniston.

However, the Adam influence was not limited to the fabric of the building but extended to the interior decoration. In the 1720s - 60s, it would appear that the decorative schemes and furnishings were, in the main, architect rather than patron-driven. Unlike their close friend and neighbour, Sir John Clerk of Penicuik, the Dundases seem to have had no fixed ideas as to how their country seat should evolve and to have been happy to be guided in such matters by their architects. Thus, the interior decoration was dependent on the craftsmen appointed by the Adam practice. In the absence of any strong Dundas input, the choice of scheme ultimately devolved to the individual craftsman.

William Adam had a wide circle of craftsmen at his disposal - wrights, plasterers, painters, carvers, gilders and upholsterers, many of whom continued to work for the Adam architectural practice long after William's death. This workforce included many of the foremost craftsmen of the period: plasterers such as Samuel Calderwood, Joseph Enzer and Thomas Clayton; the Edinburgh house-painter, James Norie, famous for his decorative schemes; carvers and gilders such as William Mathie and William Strachan; the Edinburgh cabinet-makers, Alexander Peter, Francis Brodie and George Stevenson, Deacon of the Incorporation of Wrights; the Edinburgh upholsterer, John Schaw. Some of these workmen were Scots, such as Brodie, Norie, Stevenson and Schaw. Others, such as Clayton and Enzer may have been discovered by William Adam on his travels through England and the Low

Countries respectively and enticed north. With the exception of Calderwood and Clayton, all of the above craftsmen were engaged in their respective trades at Arniston.

Our knowledge of the output of one of these craftsmen, James Norie, has been extended by my discovery of the 1756 account book entry for gilding and painting festoons on the pilasters in the High Library. This documentation proves that Norie not only carried out basic paintwork maintenance at Arniston but, as at Newhailes and Hopetoun, was commissioned to execute a decorative scheme. Even should it prove impossible to reveal Norie's scheme or indeed it is deemed ethically undesirable to do so,¹ this research has established its existence.

This commission further highlights the important role accorded to this room during this period. The High Library may have acted as the Drawing Room prior to the construction and fitting out of that public room in the west wing in the late 1760s. This is not such an unlikely hypothesis when one considers that a precedent already existed in the use of the 'Garden Parlour' or Oak Room as the Dining Room until the John Adam equivalent was built in the late 1750s. The choice of a white and gold colour scheme, so often associated with drawing rooms, would strengthen this theory. The High Library would have lent itself well to use as a temporary Drawing Room. Any visitor received there could not have failed to be impressed by its elegance. It would certainly have been considered a reception room commensurate with the judicial and political standing of both First and Second President Dundas.

On the death of his father in 1748, John Adam took over the Scottish

end of the Adam architectural practice. John Adam had worked closely with his father on many architectural projects in which the above-mentioned craftsmen had been involved. Therefore he was well-placed to judge their suitability for any given commission in his charge. When it came to fitting out the west wing at Arniston in the late 1750s and early 1760s, John Adam continued to employ directly or recommend many of these craftsmen, their sons or individuals trained by them. William Mathie was engaged by John Adam to carve frames to go round the marble chimneypieces in the bedrooms on the mezzanine floor of the west wing.² George Stevenson, who had carried out work at Arniston from the late 1730s, was responsible for the extensive amount of wright work required in this part of the house.³ James Norie's son Robert, took over the family business on the death of his father in 1757. He too carried out painted schemes at Arniston in the late 1750s and early 1760s.⁴ David Robertson, a cousin of John Adam, supplied amongst other smithwork the grate for the new Drawing Room in the west wing.⁵ David Robertson worked at a number of houses where the Adam practice had been involved, such as Yester, East Lothian, House of Dun, Montrose, and Dumfries House, Ayrshire. David Robertson's brother Philip was contracted from c. 1761 to execute the Drawing Room ceiling plasterwork at Arniston.⁶ Philip Robertson had been apprenticed to Joseph Enzer and had worked at Yester House, East Lothian, under William Adam.⁷ Immediately prior to working at Arniston, Robertson had been employed by John Adam to carry out plasterwork at Inveraray, Argyll.⁸

The discovery that Philip Robertson was the stuccoist responsible for the Drawing Room ceiling makes a significant contribution to the history of 18th century Scottish plasterwork. This discovery corrects past attributions. It also highlights the fact that Scotland was capable of producing an accomplished plasterer of its own and was not solely dependent on *stuccatori* or English plasterers such as Samuel Calderwood and Thomas Clayton for such work. Granted, Robertson was trained by a foreign master, the Dutch stuccoist, Joseph Enzer. John Dawson, the other talented Scottish plasterer of this period who may have executed the Dining Room ceiling, likewise received his training from the Anglo-Danish stuccoist Charles Stanley.⁹

Given the historical and trading links which existed between Scotland and the Low Countries and Scandinavia, it seems most fitting that Robertson and Dawson should have been apprenticed to Dutch and Scandinavian craftsmen respectively, rather than 'Italians'.¹⁰ These two countries exerted an enormous influence on Scottish architecture and interior decoration in the 17th and early 18th century.¹¹ Whether it is possible to discern northern-European characteristics in the plasterwork executed by Robertson and Dawson is an area for further research. Indeed, the whole subject of Scottish plasterwork begs to be re-examined, as little in-depth research has been carried out since Geoffrey Beard's work in the early 1970s. It is only with the emergence of his account in the Arniston papers that Robertson can at last be recognised as a master-plasterer and a force to be reckoned with in this medium. It is ironic that his work in the Drawing Room was so highly rated that it was believed to have been executed by either the top *stuccatori* or by one of the finest English

plasterers of the period, Thomas Clayton.¹² Robertson cannot be the only unrecognised talented Scottish plasterer working at this time. He certainly passed on his skills to fellow Scottish craftsmen such as William Meickle who assisted him at Arniston and subsequently worked as a plasterer in Glasgow and to Thomas McLean, George Boyd and Philip Paterson who were involved with him at Gordon Castle, Fochabers.¹³ A school of Scottish plasterwork with its own particular style may have arisen in the second half of the 18th century, springing from the craftsmen trained by men such as Robertson and Dawson. Only further research will establish such a hypothesis.

William and John Adam supplemented these highly-skilled craftsmen with local labour. In Arniston's case, they drew on workmen from the surrounding villages and small market towns of Midlothian, such as Temple, Lugton and Dalkeith. Judging from the tasks the local craftsmen were allocated, they were considered to be competent, but pedestrian. In the main, their work was confined to the improvement and repair of the less important areas of the house and estate, such as the service blocks, stables, coach house and dairy. Thomas Brown, a wright from Temple, is recorded making a manger for the sheep, repairing shelving in the High Library and sawing trees for scaffolding.¹⁴ The latter was for use by the plasterers in the Drawing Room. Brown was not entrusted with making and erecting this scaffolding. These tasks were carried out by more accomplished craftsmen, namely the Edinburgh wright George Stevenson.¹⁵ Only the most highly-skilled craftsmen, drawn from a pool of tradesmen in the regular employ of the Adam practice, were allowed to execute work in areas of the house intended for family occupation.

Most of the household furnishings for Arniston came from reputable outlets in Edinburgh. As early as 1734, there are references in the family papers to Thomas Young and Thomas Trotter supplying hardware goods and some upholstery to Arniston.¹⁶ In the 1750s, Robert Young and Thomas Trotter set up in partnership as upholsterers. In 1774, they were joined by the wright, James Hamilton and expanded their upholstery business into the cabinet-making trade. Under the direction of William Trotter, the firm became one of Edinburgh's leading cabinet-makers, furnishing many of the town-houses in Edinburgh's New Town, as well as country houses such as Newliston, Paxton and Arniston.¹⁷ There are many entries in Elizabeth Dundas's account book for furniture and soft furnishings purchased between 1788 and 1800 from Young and Trotter.¹⁸ The same documentary source points to similar goods being obtained from rivals of the latter, such as William Lamb, Francis Braidwood and James Clephane. Earlier suppliers included James Caddell and James Cullen. For a brief period in 1753 - 4, the former was a business associate of Young and Trotter.¹⁹ James Cullen provided an outlet for furniture and upholstery through the Edinburgh Upholstery, Joinery and Mirror Glass Company. He supplied Hopetoun House with ornamental-carved mirrors, suites of fine furniture and silk damask for the Red and Yellow Drawing Rooms.²⁰ Although not on the same scale as Hopetoun, a sizeable account exists for a variety of furnishings supplied by his company.²¹ From the 1730s, prominent cabinet-makers such as Alexander Peter and Francis Brodie were making small items such as fire-screens and chairs for Arniston.²² There

are also several entries for unspecified furniture supplied by these wrights.²³ John Schaw and Company, upholsterers and house furnishers, were heavily patronised by the Dundas family in the 1730s and 1740s.²⁴ This may have been at the instigation of William Adam. By 1740, the latter was happy to recommend them to the Duke of Hamilton as "the most employed upholsterers in Edinburgh".²⁵ William Strachan, the carver and gilder, who worked at Hopetoun House and was responsible for much of the carved decoration at Newhailes, East Lothian, was engaged in the late 1730s and 1740s to make picture frames for Arniston.²⁶ All of these suppliers were generally considered to be the best trades-people available in Edinburgh at that time.

In the 18th century, London was seen as the touchstone of good taste for interior decoration. When it came to fitting up the most important public rooms of a country house, Scottish patrons often turned to the metropolis or to other well-established English centres for craftsmen and suppliers.²⁷ In this, Arniston was no exception. From the 1730s, household goods were being purchased from London.²⁸ This practice would have been strengthened by the regular contact with this city which the Dundas family had through their menfolk being Members of Parliament. The London influence was particularly strong in the new Drawing Room in the west wing. The most important elements of this room, such as the chimneypiece, the lighting and the seat and pier furniture, can all be documented to London sources.²⁹ The fitting up of the Drawing Room evolved slowly, perhaps dictated by financial restrictions. The chimneypiece was purchased in 1765; the pier and seat furniture in 1767

and 1768 respectively, the latter only 'finished' in c. 1773 - 4; the girandoles in 1769.

It would appear that the Adam practice was the guiding force behind the initial interior decoration in both sections of the house. As stated earlier, First President Dundas, unlike many of his peers, did not seem to have a clearly defined idea about the architectural layout of his future mansion, let alone decorative schemes for its interiors. Therefore, William Adam and his craftsmen had a free hand in these areas. Stylistically the interiors of the Hall and High Library show a mixture of early rococo with overtones of late baroque. This is particularly evident in the plasterwork of both these rooms and in the original white and gold colour scheme in the High Library.³⁰

A change of Dundas and Adam did not bring about a dramatic change of style of the interiors of the rooms belonging to the second building phase. The decorative schemes in the west wing dating to the 1760s did not follow the latest fashion for neo-classical interiors. In the main, they tended towards the rococo style, as manifested by Philip Robertson's plasterwork and the pier furniture. This may have been a deliberate policy in order to establish unity of style between the two phases of building. Some concession to the neo-classical can be seen in Carter's fireplace in the Drawing Room and in the stiles of the seat furniture, if indeed the latter dates to this period. This new generation of Dundases may have known little of nor cared sufficiently about current decorative trends. Conservative in politics, they may also have been conservative in their decorative taste. The Scots have never been renowned for being in the vanguard of fashion. New styles take longer to filter through

and, once established, are discarded less quickly.

The fact that Second President Dundas never embarked on 'The Grand Tour' may have resulted in a lack of connoisseurship of interior decoration at that time. It certainly meant the Dundases were deprived of the opportunity to acquire directly paintings, sculptures and other 'antique' objects which so many of their contemporaries were purchasing on their travels and filling their homes with in the second half of the 18th century. The Dining Room serves to illustrate this point. It was thanks to the intervention of John, Second Earl of Hopetoun, that 'suitable' pictures were acquired for this room in the late 1750s. At that time, his younger brother, Charles, was in Italy on 'The Grand Tour' with, as his travelling companion, Robert Adam. Acting on the instructions of John Hope, the latter was given the task of obtaining seven pictures for Arniston, two of which are still there today.

The Hopes may have exerted further influences on the Arniston interiors. If indeed the Arniston Dining Room ceiling was plastered by John Dawson, the latter may have been appointed on the recommendation of John, Second Earl of Hopetoun. The similarity of the Arniston ceiling to that in the Yellow Drawing Room, formerly the State Dining Room, at Hopetoun House, has already been discussed in Chapter IV. It is also possible that the Dundases were introduced to James Cullen and his Edinburgh Upholstery, Joinery and Mirror Glass Company through the Hopes who made extensive use of Cullen's services.

Cost too may have played its part. When Second President Dundas fell heir to the Arniston estate it was laden with heavy debts. These financial

worries were only solved by the generosity of his first wife who offered to sell her estates. Therefore it is hardly surprising that Second President Dundas adopted a careful approach when it came to furnishing the new wing. His fortune did not permit him to commission goods from the top London cabinet-makers of the period. The fact that he was able to commission furnishings for the Drawing Room from a London source may have been cachet enough in polite Edinburgh circles. The London cabinet-maker who supplied the seat and pier furniture for Arniston was James Livingstone. The latter was not a craftsman of the same calibre as Thomas Chippendale. Nor had his clients the financial resources which many of those patronising Chippendale possessed. Producing furniture for a clientele with limited funds may well have prevented Livingstone from experimenting with new styles.

As a result of this research more is now known about James Livingstone.³¹ I have positively identified two extant pieces from his workshop, namely the frames for two console tables for the Drawing Room at Arniston (Plate 131). This may be the first conclusive identification of furniture made by Livingstone. Livingstone also made the original seat furniture for Arniston Drawing Room. It is possible that some of the present seat furniture remains from that commission, although Livingstone's authorship is more difficult to establish with absolute certainty.

Livingstone's surname leads me to suspect that he was a Scot who moved to London and established a flourishing cabinet-making business.³² Livingstone's emergence begs the question as to which other Scottish cabinet-makers had established themselves in London at this time. They too may have

been supplying furniture to the Scottish gentry to equip their London town-houses and Scottish stately homes. This is an area of furniture history worthy of research.

If indeed Livingstone had previously resided in Scotland, he may have been known to the Dundases during that period.³³ Alternatively, he may have been 'discovered' in London by John Adam³⁴ who subsequently recommended him to Robert Dundas. Scottish artists, architects, craftsmen and trades-people in London were certainly being patronised by the Scottish aristocracy.³⁵ Livingstone may well have received commissions for Scottish properties other than Arniston.³⁶ His cabinet-making career certainly merits further investigation.

Judging from the inventories³⁷ and Elizabeth Dundas's furniture account book,³⁸ the most active period of change in the interiors occurred between 1788 and 1807. These years appear to have been marked by a programme of refurbishment, redecoration and alterations to the structure of the house, both inside and outside. Elizabeth Dundas was probably the driving force behind these changes. As the new young mistress of Arniston, she immediately took stock of its contents and set about upgrading the latter and its interiors to suit her taste. During the last quarter of the 18th century and the first decade of the 19th century, publications such as Hepplewhite's *Guide* and Sheraton's *Drawing Book* and *Dictionary* set the style for interior decoration. The Edinburgh trades-people supplying Elisabeth Dundas would not have failed to respond to these developments. Some, like the cabinet-

maker William Lamb, subscribed to Sheraton's *Drawing Book*.³⁹ Therefore, the furnishings and decoration at Arniston are likely to have been influenced by these pattern books. Elizabeth Dundas was sufficiently modern in her approach to interior decoration to have a shower bath installed.⁴⁰ It may have been around this time that the white and gold colour scheme in the High Library was changed to the present oak grain. A wood finish, rather than a painted one, may have been the current fashion for fitted bookcases and deemed appropriate for a room considered by many as a male domain. The fitted bookcases in the library, built in c. 1811, at Paxton House in Berwickshire, are made from unpainted wood. By way of contrast to all these new developments, it must have been during this period that the old rococo marble chimneypiece, taken from the drawing room of Second President Dundas's Edinburgh town residence in Adam Square, was installed in the Dining Room at Arniston.

One final observation concerns the substantial number of Cockpen chairs to be found both at Arniston and on loan to Bute House, Edinburgh (Plate 129). Such chairs were very popular in the last quarter of the 18th century and commonly found in Scottish town and country house drawing rooms.⁴¹ Yet, in the course of my research, I was unable to find any documentation as to their provenance. Furthermore, no convincing description of them is recorded in any of the inventories. This lack of information about such distinctive pieces is most puzzling. In all probability they were purchased from an Edinburgh cabinet-maker either before 1788 or after 1800, otherwise surely they would have appeared in Elizabeth Dundas's furniture account

book. The absence of a precise description of these chairs in any of the inventories is attributable to poor inventory-making.

Arniston's interiors were subjected to many more radical changes under the auspices of First Baronet Dundas and his wife Emily Knox. However, as these occurred after 1850, they fall outside the dates governing this thesis.

This research has posed many questions about how the interior decoration of Arniston House evolved between 1726 and 1850. Satisfactory solutions have been found to a few of these questions. Possible answers have been suggested for some. Others remain enigmas. Only a very small part of Arniston has been studied, namely four of its principal rooms. The limitations of this thesis have prevented discussion of other areas of this house, such as the Oak Room, the Principal Bedroom or even different grades of servants' rooms, without which the overall picture of Arniston's interiors remains incomplete. Three main influences have been established as having contributed to the development of the interiors of the rooms studied. More remain to be identified, commensurate with further research which a house as complex as Arniston must surely merit.

Notes

- 1 Owners of historic houses, dependent on grant-aid from government-funded conservation bodies, often find that the latter will not permit them to return interior decoration to its original form by the removal of later additions. Equally, there is a school of thought that these later additions are as much a part of the building's history as is the original decor and therefore it would be morally wrong to remove them. The graining of the Dining Room ceiling at Brodie Castle, near Forres, Morayshire and the Picture Staircase in Blair Castle are two such examples.
- 2 Bundle 104, August 3rd, 1761.
- 3 Bundle 236, G. Stevenson (various accounts).
Volume 102, Estate Cash, accounts books & ledger (1755 - 83),
G. Stevenson's account, Nov. 6th, 1761, p. 127.
- 4 Volume 63, Personal & Household Accts Bk (1756 - 88), R. Norie's accounts; May 1757, Sept. 1758, Aug. 1759 & Apr. 1760, pp. 136 & 237.
- 5 Volume 63, D. Robertson's account, June 23rd, 1768, p. 397.
- 6 Volume 102, P. Robertson's account, Dec. 11th, 1761, p. 127.
- 7 NLS, Yester House Papers, Joseph Enzer's Account Book, 14666 f.1.
- 8 NLS, Saltoun Papers, 17688 f. 109.
- 9 G. Beard, *Decorative Plasterwork in Great Britain* (London, 1975), pp. 246 - 7. Interestingly, Stanley studied in Amsterdam under Jan van Logteren in 1727 before coming to England.

- 10 The *stuccatori* came to England at the beginning of the 18th century from Italian-speaking Switzerland. Having Italian names, they were invariably referred to in England as 'Italians'.

See G. Beard, op. cit., pp. 53 - 69.

- 11 The architecture of Edinburgh's Old Town and the small villages on the east coast of Scotland mirrors that of the Low Countries: tall, narrow but deep buildings, crow step gables, pantiled roofs.

Evidence of Scandinavian associations can be seen in the painted ceiling decoration at Culross Palace, West Fife and Gladstone's Land, Edinburgh.

See M. R. Apted, *The Painted Ceilings of Scotland, 1550 - 1650* (1966).

The plasterwork at Weymss Castle, Fife was carried out by a Dane, John Nicholl, between 1672 - 3. See G. Beard, op. cit., p. 83.

Dutch influence was ripe too. Jacob De Wet worked extensively in Scotland after the Restoration in 1660, painting several *trompe l'oeil* ceilings: the King's Bedchamber in the State Apartment in Holyroodhouse, Edinburgh, remodelled by Sir William Bruce for Charles II; the Library in Balcaskie House, Fife, Sir William Bruce's own house and the Vine Room in Kellie Castle, Fife, home of Alexander Erskine, 3rd Earl of Kellie. De Wet was also responsible for the 110 'portraits' of 'The Kings of Scotland' in the Long Gallery in Holyroodhouse.

It is thought that the painted panels in the 'Withdrawning Room', now the Dining Room in Kellie Castle, Fife, may have been executed by itinerant Dutch artists in the late 17th or early 18th century.

11 In correspondence to Sir William Bruce, who was employed by the Crown to remodel Holyroodhouse, John Maitland, the Duke of Lauderdale, overseer of the Royal Works in Scotland, instructed the former to obtain furnishings from Holland for the royal palace.

See G. Beard, op. cit. p. 82.

Bruce was also involved in remodelling Thirlestane Castle, Berwickshire, for Lauderdale. "Dutch Men who are Excellent Jo'n [joiners] & have made all my Shapies & lynnings of my Rooms at Ham" were sent north by the latter, first to Newcastle by sea, then overland to Thirlestane.

See SRO, Bruce of Kinross, MSS., G.D. 29, 1897.

It is just possible that the 'English' plasterers, John Houlbert (Hulbert) and George Dunsterfield (Dunsterville) who worked at Thirlestane Castle, Balcaskie House and Holyroodhouse, were originally from the Low Countries. Their surnames suggest an attempt at anglisisation of Dutch surnames.

Geoffrey Beard has drawn parallels between Dutch silver of the last quarter of the 17th century and the exuberant plasterwork carried out in Scotland in the same period. Characteristic of this flamboyant decoration are the caryatids and sea creatures. Brodie Castle, Morayshire, Whittingehame Tower, East Lothian and Arbuthnott House, Kincardineshire are all cited as examples.

See G. Beard, op. cit. p. 83.

- 12 C. Hussey, "Arniston, Midlothian, The Seat of Lady Dundas", *Country Life* (1925, Aug. 15 & 22), 250 -7 & 284 - 90.
M. Cosh, "The Adam Family and Arniston", *Architectural History Vol.27* (1984), 214 - 25.
- 13 William Meickle - Bundle 93, P. Robertson's letter, March 4th, 1762.
Thomas McLean, George Boyd and Philip Paterson - Gordon Castle Muniments ; GD44/51/387/3, GD44/51/385/1, GD/44/49/9.
- 14 Bundle 93, T. Brown's account, Oct. 1761 - June 5th, 1762;
Bundle 105, T. Brown's account, June 12th, 1762 - Do 1763.
Volume 102, T. Brown's account, Sept. 23rd, 1761, p. 127.
- 15 Bundle 105, G. Stevenson's account, March - July, 1761.
- 16 Volume 49, Arniston Household Accts (1734 - 44), pp. 3 & 10.
- 17 F. Bamford, *A Dictionary of Edinburgh Furniture Makers 1660 - 1840* (Leeds, 1983), pp. 115 - 122 & 128.
- 18 Volume 74, Arniston Furniture Account Book (1788 - 1800).
- 19 F. Bamford, op. cit., pp. 18, 23, 115 & 128.
- 20 *Hopetoun House Guide Book* (Derby, 1984), pp. 11 - 12.
F. Bamford, op. cit., pp. 19 - 21.
- 21 Volume 63, The Edinr Upholsry Compy, Aug. 1st , 1756, pp. 84 -7
- 22 Volume 49, "Hous Hold furniture, Jully/26/1734", A. Peter's account, p. 3.
Bundle 107, " March 27, 1738, Acct. To Francis Brodie Wright".
- 23 Volume 49, Jany. 1739, "To Mr Brodie Wright - £2 - 8 - 6", p. 60.
Volume 51, Personal Acct Book R. Dundas (1738 - 55),
March 10th, 1745, "To Allexr Peter Wright - £2 - 13 - ", p. 65.

- 24 Volume 49, J. Schaw's accounts, 1735, 1737, 1740 & 1742, pp. 10, 30, 79, & 109.
- Volume 54, Personal & Household Acct Book (1745 - 52), J. Schaw's accounts, 1746, 1747, 1748 & 1749, pp. 22, 37, 53.
- 25 F. Bamford, op. cit., p. 106.
- 26 Volume 51, W. Strachan's accounts, June 30th, 1739, p. 12 & June 18th, 1747, p. 113.
- 27 This happened at Dumfries House, Blair Castle, Hopetoun House and Paxton House.
- 28 Volume 49, 1736, "To Pewther fm London - £20 - 4 - 3", p. 18.
- 29 Volume 63, T. Carter's account, March 19th, 1765, p. 313.
- Ibid., J. Livingstone's account, April 1767 & May 30th, 1768, p. 398.
- Ibid., March 1769, anonymous account, p. 406.
- 30 Volume 63, J. Norie's account, March & April, 1756, p. 75.
- 31 G. Beard & C. Gilbert, *A Dictionary of English Furniture Makers 1660 - 1840* (Leeds, 1986), p. 550.
- 32 After the Union of the Parliaments in 1707, the aristocracy who were the politicians of the day de-camped in large numbers to London. As a result of this exodus it is likely that many Scottish craftsmen, fearing a dearth in commissions, decided to follow their patrons south and ply their trade in the English capital. The failure of the 1715 and 1745 Jacobite Risings may have provided further incentives to move south.
- 33 As discussed in Chapter 5, notes 67 - 9, Livingstone's association with the Dundas family extended well beyond mere cabinet-maker.

- 34 John Dawson was 'discovered' in London by John Adam who enticed him north to work for the Scottish end of the Adam practice.
See Chapter 4, note 8.
- 35 Numerous portraits of important Scots were undertaken by Allan Ramsay e.g. John Stuart, 3rd Earl of Bute.
Sir William Chambers was commissioned by Sir Lawrence Dundas to build Dundas House in St Andrew Square, Edinburgh.
David, 10th Earl of Cassillis engaged Robert Adam to remodel Culzean Castle, Ayr.
- 36 Close examination of accounts for furniture in houses associated with the Adam practice, both in England and Scotland, may throw more light on James Livingstone's career as a cabinet-maker.
- 37 Volume 73 (1788) & Volume 82 (1807).
- 38 Volume 74, Arniston Furniture Account Book (1788 - 1800).
- 39 F. Bamford, op. cit., William Lamb, p. 79.
- 40 Volume 74, 1791, "McQueen - To a Shower Bath - £1 - 6 - ", p. 10.
Ibid., 1791, "Young & Trotter - Stand for Do - £4 - 18 - 9", p. 10.
- 41 F. Bamford, op. cit., pp. 30 - 31.

APPENDIX 1

ARNISTON AND THE DUNDAS FAMILY

The Arniston estate is situated approximately twelve miles south of Edinburgh near the village of Temple in the county of Midlothian. In 1571, Sir James Sandilands, Lord Torphichen, sold the Mains of Arniston to George Dundas of Dundas (Plate 1). George Dundas was the sixteenth laird of Dundas. His second wife was to Katherine Oliphant (Plate 2), daughter of Laurence, third Lord Oliphant of Kellie Castle near Pittenweem in Fife. The Arniston estate was bought for their eldest son, James, as he had no claim to the Dundas estate at South Queensferry.

It was from James that the Arniston branch of the Dundas family was descended. He held the post of Governor of Berwick and was knighted by King James VI (Plate 3). James was the first member of this family to enter law and serve as a Member of Parliament for Midlothian (1612 - 25), thereby setting a precedent for future Dundases. His descendants exerted great political influence in Scotland, especially from the very early 18th century until c. 1830. Many held high office in the Scottish judicial system and were Members of Parliament. Two in particular, Robert, third Lord Arniston, and his son, also called Robert, were responsible for the construction of the present Arniston House. During their lifetimes, these two men dominated Scottish legal affairs. Both were appointed to the posts of Solicitor General for Scotland, Lord Advocate, and President of the Court of Session. This last post

was the highest judicial position in Scotland. In order to distinguish one from the other, the family referred to Robert, third Lord Arniston, as the First President (Plate 4) and to his son as the Second President (Plate 5). Second President Dundas was succeeded by his son, Robert, known as the Chief Baron (Plate 6). Like his grand-father and father, he too held the posts of Solicitor General and Lord Advocate. However, owing to poor health, he never became President of the Court of Session, opting instead for the less demanding post of Chief Baron of the Scottish Court of Exchequer. The Chief Baron's eldest son, Robert, following family tradition, trained for the Scottish bar. He was appointed Advocate Depute in 1824 (Plate 7). Any hope he might have entertained of further political advancement through the Scottish bar was dashed with the passing of the Reform Bill in 1832 and the total defeat of the Scottish Tory party. The political influence enjoyed for so long by the Dundases of Arniston was finally ended.

In 1726, Robert, third Lord Arniston, having recently succeeded to the family estate on the death of his father, employed the architect William Adam to build a new mansion house on the site of the old one at Arniston and to lay out the garden and leisure grounds. By the late 1730s, this financial commitment proved too great for Robert Dundas and building work ceased. The mansion was never completed to William Adam's plan. By the time of Adam's death in 1748, only the east wing and central section had been built. It was left to the next generation of Dundas and Adam to finish the house with the addition of the west wing. In the second half of the 1750s, John Adam was contracted to build the latter by Second President Dundas. John Adam's design for this part

of the house (Plate 8) differed considerably from that of his father, William (Plate 9). Work on the main building and service blocks continued well into the 1760s. In the early 19th century, further alterations to the house, both internally and externally on the south front (Plate 10), were carried out by the Chief Baron. The Portico may have been added to the Oak Room during the lifetime of his son, Robert (1797 - 1838). The inventories taken in the mid-19th century appear to support this theory. According to the inventory taken in 1850, changes were being made to the use of various rooms, such as bedrooms being converted to bathrooms. In the 1860s, the north facade was altered by the addition of a porch (Plate 11). The latter was commissioned by Robert, First Baronet Dundas (1823 - 1909). He removed all the books from the High Library to the New Library downstairs in the north corner of the east wing. In c. 1877, a second storey was added to the quadrants which join the service blocks to the main body of the house. The new corridor in the east quadrant provided access to the bedrooms in the east wing. The First Baronet fitted up this corridor with bookcases as an extension of his New Library. Further building work had to be carried out on the north facade when it was discovered that the family arms housed in a pediment were so weathered as to be dangerous. The whole of the west wing suffered dry rot in the 1950s and was subsequently gutted. The present owner of Arniston House is Mrs. Althea Dundas-Bekker. She has been instrumental in opening the house to the public and in securing grant-aid to help defray the enormous costs involved in restoring the west wing. Restoration work on this part of the house is currently underway.

APPENDIX 2

JOSEPH ENZER'S RENEWAL CONTRACT

At Arniston the sixth Day of November Seventeen Hundred and Thirty Two years It is Contracted and agreed betwixt Robert Dundas of Arniston and Joseph Enzer worker in Stucco work To the Effect following That is to say Whereas by Contract which the said parties bearing Date the ~~~~~~Day of ~~~~~~ Seventeen Hundred and Thirty years It was Contracted and agreed That the said Joseph Enzer Should be and became thereby bound to work for the said Robert Dundas in Stucco or plaster work at his house of Arniston or any other place where the said Robert Dundas should have occasion for him or think fitt to employ him, and that for the space of three years Commencing from the eight Day of ~~~~~~ in the said year Seventeen Hundred and Thirty the said Robert Dundas paying to the said Joseph Enzer yearly the respective Sumes mentioned and Contained in the said Contract and entertaining him with bed & board in his said house or any other place where he should employ him. It is now Contracted and agreed betwixt the said parties that the said Contract shall be provog'd and prolong'd for the space of Three years longer Commencing from the expyrie of the said former Contract The said Robert Dundas paying the said Joseph Enzer the same Sume yearly During the Continuance and prolongation of this Contract as he was and is to pay for the last year of the former Contract and such further allowance as the said Robert Dundas Shall think proper in his own Discretion according as he finds him Deserve The said Robert Dundas being always free in the Same manner as by the former Contracts in Case he shall have no employment or occasion for the said Joseph Enzer In Witnes whereof both the said parties have estab'd their presencs (written by Patrick Hepburn Clerk to the said Robert Dundas) place Day month and year of God above written Before these witnesses Alexandr Wat and James Monro my Servants that is servants to me the said Robert Dundas date and witnesses being filled up with my hand.

Ro^t Dundas

Joseph Enzer
Alex^d Watt witness
James Munro Witness

APPENDIX 3

THE GILLOW CORRESPONDENCE

Madam

January 11th 1800

Last night we were honored by your favor
mentioning a Writing Table for a Lady Table sent from
the Museum in our street house Mr. & Mrs. Huddigore, and
is about with a mistake in the last line you will see
I thought it prudent to examine this of the two
or three you placed upon me - We send not away what
is of value and mostly bound up. I laid the Table
to Mr. Cook & open'd a Writing part mostly full of
Papers - The Legs are ... the Price of which I am bound
to pay in making the Table of a. I have nothing to do
with it. And I would be glad to know if the
you have ever been to Black leather, or more
at Black Leather! & other are making? The appearance
of the 3-Step Drawers were not in our Drawing Room
in Papers & private Drawers within & a Step over the
covered w. green Cloth to write upon suitable for a
the Price of which is from 10th to Eight Guineas & the
upon inquiry that the carriage by the Agent to Edinb.
is 10th then we expected being only 9th off hundred
the price of a drawing room and private between £100
have made no mistake about the Cost & cost a hundred
you could easily set me right.

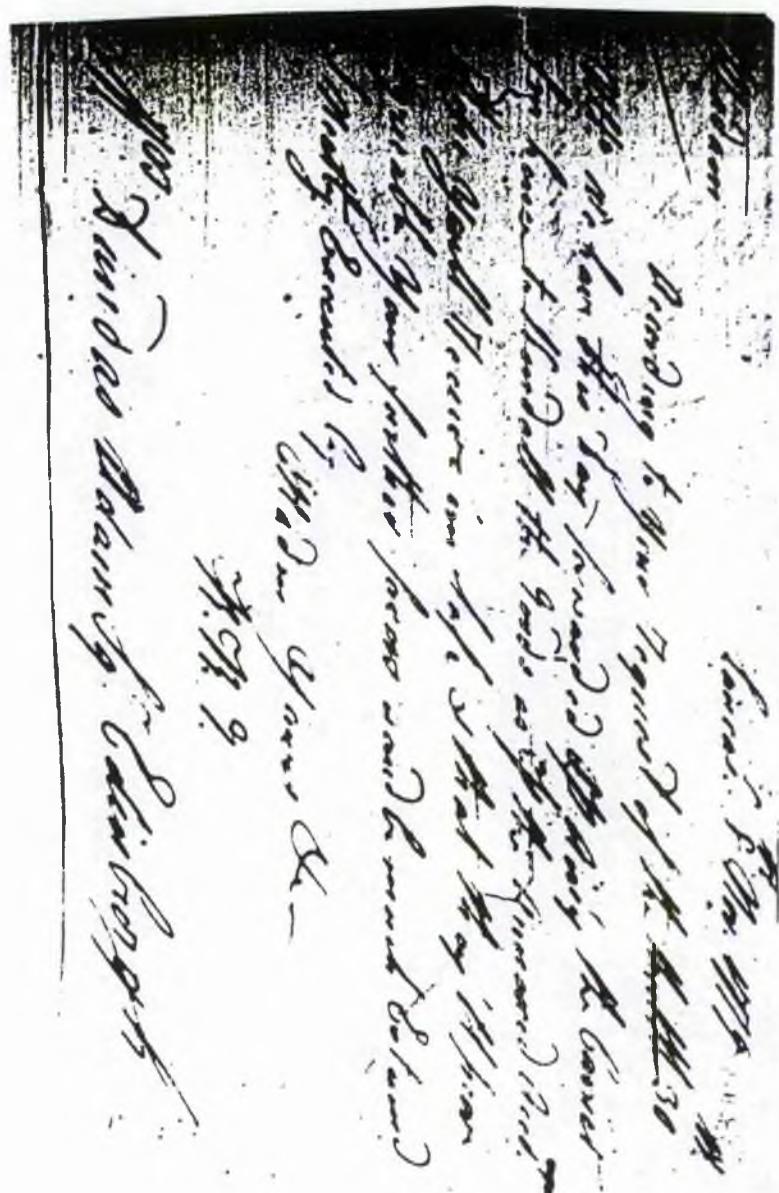
We are Madam Yours Obedtly

M. R. G.

11th Sundaf at the Hall Buxton

APPENDIX 3

THE GILLOW CORRESPONDENCE



APPENDIX 3

THE GILLOW CORRESPONDENCE

M. Dandas
C. T. G.

To an Elegant Cotton Mill Lady
I laid both within & without in
Left to side back a lot of Brass
and Master of our Brass they
A. If by any misfortune do not
a dark lock had be sent out of 100
to take of, to Repare by me in
Brass plate and in the brass I have
Enclosed at last may be found to be
just as in value to cause it and
attain with persistance it might be
well to Repair it the large to have
it must be taken out later from the
To a most Madam Your Hon'tg Father
Edward H. Gillow & Son's
The Side 16 boxes also 2 private Drawers
1 set of Good Brass Locks at 191 lbs. 31 Boxes
Hoy, Cast iron & Malleable back door
A large Packing Case for the cotton mill
Also Malleable Packing to send them
P.S. Mr. said Cawood has agreed to
a delivery for 1st of October at 1/2 per cwt

APPENDIX 4

PHILIP ROBERTSON'S ACCOUNT

May 28th 1762

Accott The Right Honble The Lord Precedent
To Philip Robertson

		£	Sh	D
30 Yards of plain Stucco plaister on the Flat Ceiling of Drawing Room at Arnistone @ 6d pr yd		- 15		-
54 Yards of plain Stucco plaister on the Cove of Ceiling In Do Room @ 8d pr yd		1 16		-
130 Foot Superficial of Stucco Cornish Enrich'd on do Ceiling @ 1/4 pr foot		8 13	4	
31 Foot Superl: of plain Stucco Astragall at bottom of Cove In Do Room @ 8d pr ft		1	-	8
165 Foot Superl: of Rich Stucco ornament on the Flat Ceiling in Do Room @ 3/6 pr ft		28 17		6
245 Foot Superl: of Rich Stucco Ornament on the Cove of Ceilling in Do room @ 3/6 pr ft		42 17		6
179 Foot Superl: of Stucco Cornish fully Enrich'd According to the Corinthian Order in Ditto Room @ 2/6 pr ft		22 7	6	
101 Foot Superl: of Rich Stucco Ornament in the Freeze of Entablature in Ditto Room @ 3/6 pr ft		17 13		6
12 Yards of plain Stucco plaister in Ditto Freeze @ 6d pr yd		- 6		-
36 Foot Superl: of Stucco Astragall Enrich'd below Ditto Freeze @ 1/- pr ft		1 16		-
57 Yards of floated plaister on the Walls of Ditto Room @ 4d pr Yard		- 19		-
29 Yards of one Coat plaister behind the Subbase Lynning in Do @ 1 1/2d pr yd		- 3	7 1/2	
32 Yards of Stucco plaister Underneath the Flats and Steps in New Stair @ 6d pr yd		- 16		-
38 Foot Superl: of plain Stucco cornish in Ditto Stair case @ 6d pr foot		- 19		-
34 foot Superl: of plain Stucco Cemicircular Architraves round the Windows in Ditto Stair Case @ 6d pr foot		- 17		-
5 foot Superl: of plain Stucco Impost Cornishs Suporting Do Architraves @ 10d pr ft		- 4	2	
82 Yards of Hardfinishing on the Walls of the Stair Case and at the Dining room Door in the Vestable @ 8d pr Yard		2 14	8	
6 Yards of Two Coat plaister in the Stair Case & Cupboard In the Vestable at the Dining Room @ 3d pr yd		- 1	6	
18 Foot Superl: of Stucco Moulding Enrich'd in part of the Vestable Ceiling at the Dining Room Door @ 10d pr foot		- 15		-
18 Foot Superl: of Stucco Cornish Enrich'd with Egg & Dart at Do Room Door @ 8d pr foot		- 12		-
13 Foot Superl: of Stucco foliage in the Ceilling at Do Room Door @ 2/6 pr foot		1 12	6	
2 Foot Superl: of Stucco Roses in on of the Architraves in the Vestable @ 2/6 pr foot		- 5		-
49 Yards of Two Coat plaister in the Charter Room @ 3d pr yard		- 12	3	
8 Days work of a Plasterer mending brocken plaister in Vestable & Stair Case @ 2/6		1	-	-
8 days work of a Labourer @ 1/- pr day		- 8		-
By Cash to Mr Alexander Turnbull as one half of the Charges for Measuring		- 13	6	
		138	16	2 1/2
By Cash Received from Mr John Dickson at Different times		43	-	-
Edr 24th of June 1763 Ballance		£95	16	2 1/2
Received seventy five pound sixteen Shillings Str: being the ballance due of the above accot from				

APPENDIX 5

LIST OF PLATES

- 1 George Dundas of Dundas, 16th Laird. (*Arniston Memoirs*, p. ii).
- 2 Katherine Oliphant, second wife of George Dundas. (*Ibid.*, p. 2).
- 3 Sir James Dundas, Governor of Berwick. (*Ibid.*, p. 8).
- 4 Robert, First President Dundas. (*Ibid.*, p. 58).
- 5 Robert, Second President Dundas. (*Ibid.*, p. 162).
- 6 Robert, Chief Baron Dundas. (*Ibid.*, p. 292).
- 7 Robert, Advocate Depute Dundas. (*Ibid.*, p. 358).
- 8 John Adam's Plan for the "Principal Floor & Lodging Story" at Arniston, as executed. (*Architectural History* Vol. 27 (1984), p. 227, Plate 3).
- 9 William Adam's Plan for The First & Second Floors at Arniston. (*Vitruvius Scoticus*, Plate 40).
- 10 Arniston: The South Front, 19th century Portico and Pediment. (RCAHMS No. ML/1435 & ML/1421).
- 11 Arniston: The North Front with 19th century Alterations. (RCAHMS No. ML/1572).
- 12 The North Front of Arniston, as originally designed by William Adam. (*Arniston Memoirs*, p. 248).
- 13 The 19th century Porch on the North Front. (RCAHMS No. ML/1811/31).
- 14 The Great Hall, Arniston: A View to the South-East. (*Country Life*, July 15th, 1925, p. 251).

- 15 The Great Hall, Arniston: The Plasterwork by Joseph Enzer.
(*Country Life*, 1925, July 15th, 1925, p. 251).
- 16 The Great Hall, Arniston: The Chandelier.
- 17 The Chandelier from Hamilton Palace.
(No. 416 -1882 in the V. & A. Furniture Collection).
- 18 The Great Hall, Arniston: One of the Two Chimneypieces.
- 19 The Great Hall, Arniston: One of the Two Hob Grates.
- 20 Stove Grates: *The Smith's Right Hand or a Complete Guide to the Various Branches of all Sorts of Iron Work*.
(*The Fashionable Fireplace*, p. 53).
- 21 Bath Stoves, Plates 7 & 8. (*Ibid.*, p. 52, Figs. 21 & 22).
- 22 Fenders, Plate 21. (*Ibid.*, p. 54, Fig. 31).
- 23 No. 7 Charlotte Square, Edinburgh: A Hall Chair.
- 24 The Dundas of Arniston Crest.
- 25 The Great Hall, Arniston: A Hall Chair.
- 26 The Oak Room, Arniston: An Ebonised Cane-Seated Chair.
- 27 Thomas Butler's Trade Card. (*The London Furniture Makers*, p. 18).
- 28 Thomas Morgan & Joseph Sanders' Trade Card. (*Ibid.*, p. 115).
- 29 The Great Hall, Arniston: A Side Table with Patterned Marble Top.
- 30 The Picture Gallery, Paxton House, Berwickshire: Table with Lava Top.
(*A Dictionary of Edinburgh Wrights and Furniture Makers*, Plate 56).
- 31 The Picture Gallery, Paxton House, Berwickshire: Specimen Table.
(*Ibid.*, Plate 55A).
- 32 The Great Hall, Arniston: A Side Table with White Marble Top.

- 33 The Great Hall, Arniston: Detail of the Side Table with White Marble Top.
- 34 *The Director* (3rd Edition, 1762): A Side Table - Plate LVI.
- 35 *The Director* (3rd Edition, 1762): A Side Table - Plate LVII.
- 36 The Great Hall, Arniston: The Clock with Case-Front by Francis Brodie.
- 37 The Great Hall, Arniston: A Barometer by John Russell.
- 38 A Barometer by John Russell.
(No. W.18 - 1936 in the V. & A. Furniture Collection).
- 39 The Great Hall, Arniston: A Gong and Stand.
- 40 The Great Hall, Arniston: A Bust on a Pedestal.
- 41 The High Library, Arniston: A View to the South-West.
(*Country Life*, Aug. 22nd, 1925, p. 285).
- 42 The High Library, Arniston: William Adam's *Vitruvius Scoticus*, Plate 41.
- 43 The High Library, Arniston: The Busts and Plasterwork.
- 44 The High Library, Arniston: The Plasterwork by Joseph Enzer.
- 45 The High Library, Arniston: The Plasterwork by Joseph Enzer.
- 46 Kellie Castle, Pittenweem: The Plasterwork in the Vine Room.
- 47 The High Library, Arniston: The Sconces.
- 48 The High Library, Arniston: An Etching by William Hole, A.R.S.A., 1887.
(*Arniston Memoirs*, p. 220).
- 49 The High Library, Arniston: A View to the North-East.
(*Country Life*, Aug. 22nd, 1925, p. 285).
- 50 Hopetoun House, West Lothian: The Capitals in the Garden Room.
- 51 The Garden Room, Drylaw House, Edinburgh: The *Trompe-l'Oeil*
Festoons. (RCAHMS No. ED/1382)

- 52 The Garden Room, Drylaw House, Edinburgh: A Detail of the *Trompe-l'Oeil* Decoration. (RCAHMS No. ED/1387)
- 53 Hopetoun House, West Lothian: The Bruce Bedroom.
- 54 Blair Castle, Perthshire: The Picture Staircase.
- 55 The Principal Bed Chamber, Arniston: The Chimneypiece.
(*Country Life*, Aug. 22nd, 1925, p. 286).
- 56 The High Library, Arniston: The Chimneypiece. (*Ibid.*, p. 284).
- 57 The High Library, Arniston: The Chimneypiece - Swags and Eagles.
- 58 An Eagle Console Table by Francis Brodie, 1739, in the Palace of Holyrood House. (*Looking at Scottish Furniture* , Cat. 5).
- 59 Francis Brodie's Billhead, 1739. (SRO - GD44/51/465/1/34).
- 60 Hopetoun House, West Lothian: Gilded Swags in the Small Library.
- 61 A Hearth Brush, c. 1675, from Ham House.
(*The Fashionable Fireplace*, p. 37, Cat. 37).
- 62 A Hearth Brush, Plate 64, from *A New Book of Chinese Designs*, 1754,
by M. Darly & G. Edwards. (*Ibid.*, p. 60, Fig. 56).
- 63 The Oak Room, Arniston: A Pole Screen.
- 64 The Oak Room, Arniston: A Pole Screen.
- 65 The Oak Room, Arniston: A Folding Fire Screen.
- 66 The High Library, Arniston: A Cheval Fire Screen.
- 67 A Chimney Board: Covered with Wallpaper.
(*The Fashionable Fireplace*, p. 49, Cat. 62)
- 68 A Chimney Board: Painted *Trompe-l'Oeil* Grate. (*Ibid.*, p. 50, Cat. 65).
- 69 A Chimney Board: Painted *Trompe-l'Oeil* Tiles. (*Ibid.*, p. 46, Cat. 55).

- 70 A Chimney Board: Painted *Trompe-l'Oeil* Vase. (*Ibid.*, p. 47, Cat. 57).
- 71 A Chimney Board: Painted *Trompe-l'Oeil* Relief.
(*The Fashionable Fireplace*, p. 48, Cat. 60).
- 72 Coal Scuttles. (*Ibid.*, p. 41, Cats. 45 & 46).
- 73 Bute House, Edinburgh: A Sofa on Loan from Arniston.
- 74 The Great Hall, Arniston: A Gilded Louis XIV Chair - Aubusson Cover.
- 75 The High Library, Arniston: A Side Chair - Ribband Splat.
- 76 The New Library, Arniston: 3 Side Chairs - Ribband Splats
- 77 The New Library, Arniston: An Armchair - Interlacing Strapwork Splat.
- 78 *The Director* (3rd Edition, 1762): French Chairs - Plate XXIII.
- 79 *The Director* (3rd Edition, 1762): French Chairs - Plate XIX.
- 80 The High Library, Arniston: A 'French' (Raeburn) Chair.
- 81 The Oak Room, Arniston: A 'French' (Raeburn) Chair.
- 82 The New Library, Arniston: A Library Table.
- 83 The Denton Hall Library Table.
(*The Life & Work of Thomas Chippendale*, p. 246, Plate 448).
- 84 Designs for Library Tables. (*Ibid.*, p. 247, Plates 450 & 451:
The Director (1754), Plate LVI & *Household Furniture in Genteel Taste*
(1760), Plate 32).
- 85 The High Library, Arniston: A Writing Desk, Green Leather Top.
- 86 A Set of Library Steps.
(No. W. 7 - 1932 in the V. & A. Furniture Collection).
- 87 A Globe. (No. W. 52 - 1916 in the V. & A. Furniture Collection).
- 88 The Dining Room, Arniston. (*Country Life*, Aug. 22nd, 1925, p. 287).

- 89 The Dining Room Ceiling, Arniston. (RCAHMS No. ML/1968/23).
- 90 The Dining Room Ceiling, Arniston. (RCAHMS No. ML/1893/19 & 20).
- 91 Yester House, East Lothian: The Grand Staircase; Plasterwork by Joseph Enzer. (*Country Life*, Aug. 16, 1973, p. 432).
- 92 The Town House of Second President Dundas in Adam Square, Edinburgh. (*Arniston Memoirs*, p. 196).
- 93 A Fire Grate from Heaton Hall, Manchester.
(*The Fashionable Fireplace*, p. 30, Cat. 22).
- 94 A Regency Grate, Temple Newsam, Leeds. (*Ibid.*, p. 19, Fig. 10).
- 95 The Dining Room, Arniston: A Side Chair.
- 96 A Dining Room Chair designed in 1788 by Gillow of Lancaster for Workington Hall, Cumbria. (*Antiques*, June 1985, p.1353, Plate III).
- 97 Trinity House, Leith: A Side Chair and an Elbow Chair designed by William Hamilton in 1774.
- 98 The Dining Room, Workington Hall: An Imperial Dining Table made by Gillow. (*The London Furniture Makers*, p.256, Fig. 42).
- 99 The Dining Room in the American Embassy in Vienna: The Workington Hall Imperial Dining Table. (*Antiques*, June 1985, p.1352, Plate I).
- 100 Duns Castle, Berwickshire: A Stagetop Sideboard, 1787, by James Russell. (*Country Life*, June 14th, 1990, p. 278, Plate 5).
- 101 A Stagetop Sideboard, No. 7 Charlotte Square, Edinburgh.
(*A Dictionary of Edinburgh Wrights and Furniture Makers*, Plate 88A).
- 102 Paxton House, Berwickshire: A Truss Legged Table. (*Ibid.*, Plate 54B).
- 103 Sheraton's Cabinet Dictionary (1803): A Deception Table. (Plate 46).

- 104 Dumfries House: A Wine Cooler.
(*The Life & Work of Thomas Chippendale*, p. 78, Plate 121).
- 105 Sheraton's Cabinet Dictionary (1803): A Sarcophagus Wine Cooler.
(Plate 66).
- 106 Hill of Tarvit Mansion House, Cupar: A Sarcophagus Wine Cooler.
- 107 Kellie Castle, Pittenweem: A Dumb Waiter.
- 108 Yester House, East Lothian: A Dumb Waiter.
(*A Dictionary of Edinburgh Wrights and Furniture Makers*, Plate 20).
- 109 No. 7 Charlotte Square, Edinburgh: A Japanned Plate Warmer.
- 110 Kellie Castle, Pittenweem: A Plate Bucket.
- 111 "The Dinner Locust". (*Country House Floors*, p. 106, Fig. 90).
- 112 The Drawing Room, Arniston. (*Country Life*, Aug. 22nd, 1925, p. 286).
- 113 The Drawing Room, Arniston: The Plasterwork - Rose Creepers.
(RCAHMS ML/1891/13).
- 114 The Drawing Room, Arniston: The Plasterwork - Birds. (RCAHMS
ML/1893/17).
- 115 The Drawing Room, Arniston: The Plasterwork - Floral Sunburst and
Foliate 'Urn'. (RCAHMS ML/1890/6).
- 116 The Drawing Room, Arniston: The Plasterwork - Side Wall - Fronded
Cartouche. (RCAHMS ML/1889/10).
- 117 The Drawing Room, Arniston: Carter's Chimneypiece and Glass Lustres.
(*Country Life*, Aug. 22nd, 1925, p. 286).
- 118 The Drawing Room, Arniston: Console Table, Pier Glass and
Candelabrum. (Ibid., p. 286).

- 119 'Cleopatra' Vase. (*Country House Lighting*, p. 63, Cat. 36).
- 120 Blair Castle, Perthshire: Carter's Chimneypiece in the Dining Room.
- 121 Blair Castle, Perthshire: Carter's Chimneypiece in the Drawing Room.
- 122 Wire Fire Guard. (*The Fashionable Fireplace*, p. 30, Cat. 19).
- 123 Wire Fire Guard. (*Ibid.*, p. 31, Cat. 23).
- 124 The Drawing Room, Arniston: A Parlour Chair.
- 125 Bute House Edinburgh: A Parlour Chair on loan from Arniston.
- 126 Drawing of a Sofa for President Dundas. (RCAHMS No. B 10227).
- 127 The Drawing Room, Arniston: A Sofa.
- 128 The Drawing Room, Arniston: Detail of Frieze Rail and Legs of Sofa.
- 129 The High Library, Arniston: A Cockpen Chair with an Embroidered Silk Seat.
- 130 The High Library, Arniston: A 'Square' Easy Chair.
- 131 Bute House Edinburgh: A Console Table on loan from Arniston.
- 132 The New Library, Arniston: A Circular Pillar and Claw Table.
- 133 The Oak Room, Arniston: A Backgammon Table.
- 134 The East Quadrant, Arniston: A Semi-Circular Fold-Over Card Table.
- 135 Bute House Edinburgh: A Sofa Table on loan from Arniston.
- 136 The Office, Arniston: A Sofa Table. (RCAHMS No. ML/1387).
- 137 The Oak Room, Arniston: A Tea Poy.
- 138 Paxton House, Berwickshire: A Therm.
(*A Dictionary of Edinburgh Wrights and Furniture Makers*, Plate 59).
- 139 Paxton House, Berwickshire: A Sofa Table. (*Ibid.*, Plate 60).
- 140 Paxton House, Berwickshire: A Card Table. (*Ibid.*, Plate 61).

PLATE 1



With aquif

George Dundas of Dundas.

George Dundas of Dundas, 16th Laird.

PLATE 2



Katherine Oliphant,
Wife of George Dundas of Dundas.

Katherine Oliphant, second wife of George Dundas of Dundas.

PLATE 3



W Holcroft

Sir James Dundas
Governor of Berwick

Sir James Dundas, Governor of Berwick.

PLATE 4



Whole engraving

Mr. Robert Dundas

Robert, First President Dundas.

PLATE 5



2^d President Dundas

Robert, Second President Dundas.

PLATE 6



Lord Robert Dundas.

Robert, Chief Baron Dundas.

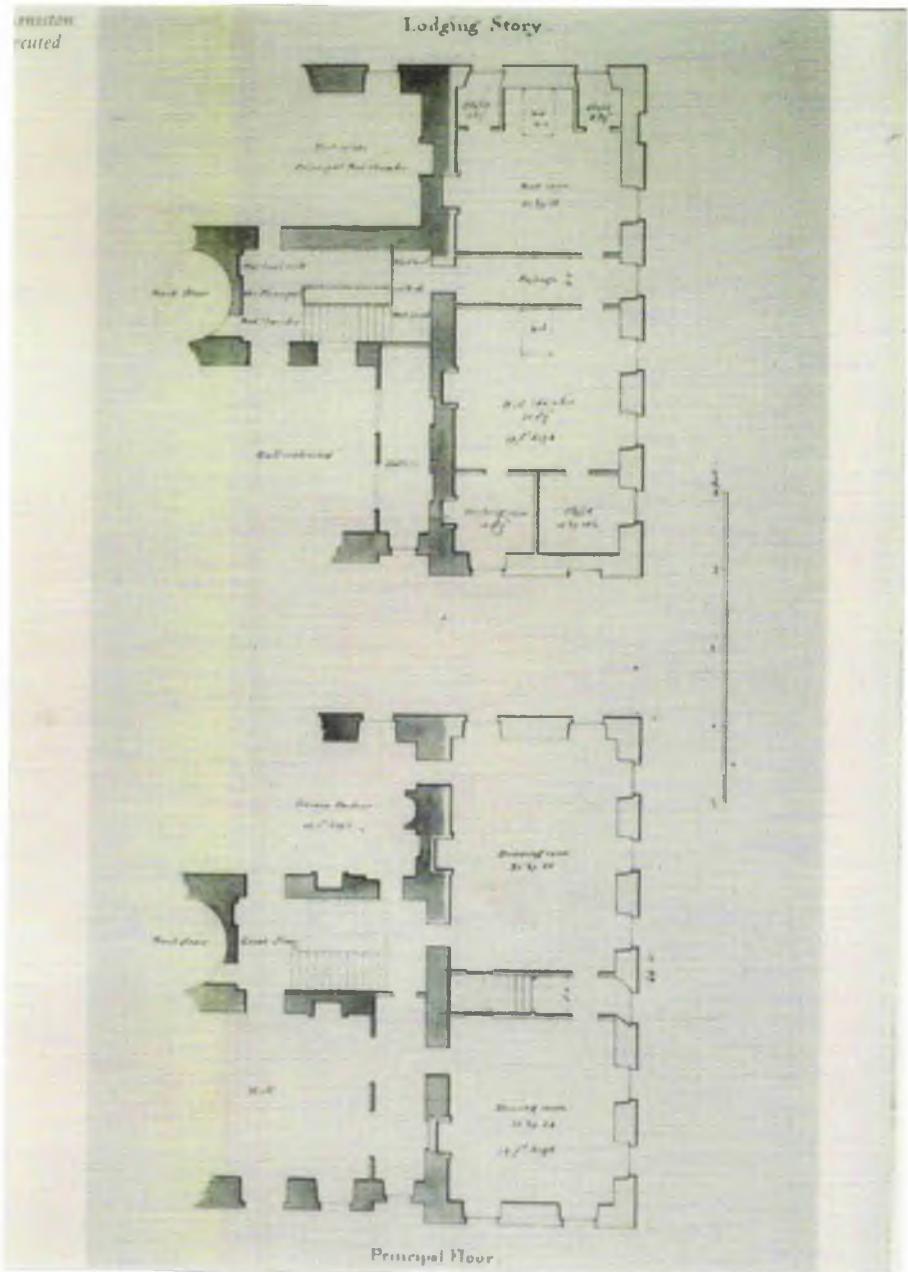
PLATE 7



Robert Dundas of Arniston.

Robert, Advocate Depute Dundas.

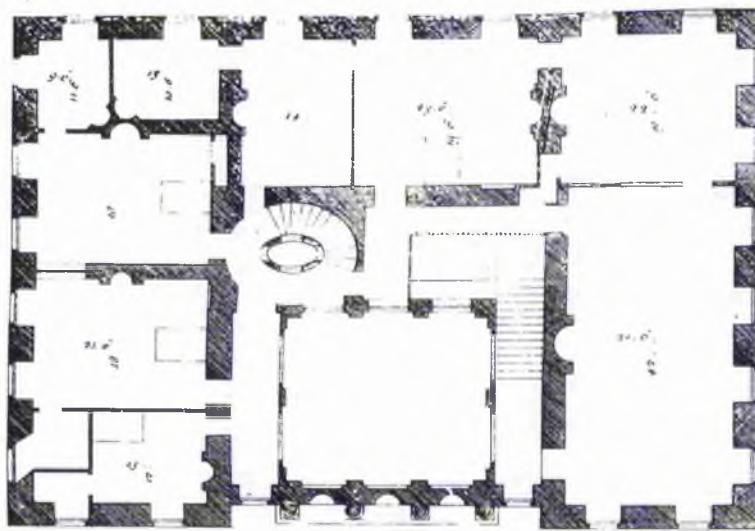
PLATE 8



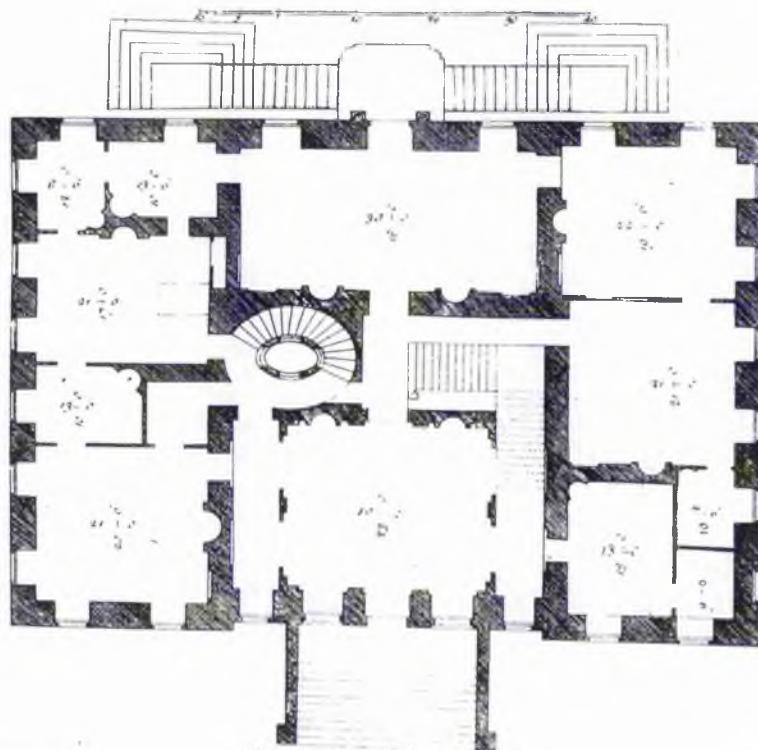
John Adam's Plan for the "Principal Floor & Lodging Story" at Arniston.

PLATE 9

P. 2.



The Plan of the 1st Floor of Ardmiston.



The Plan of the 1st Floor of Ardmiston

Opposite page

Plate 40 from William Adam's *Vitruvius Scoticus*.

PLATE 10



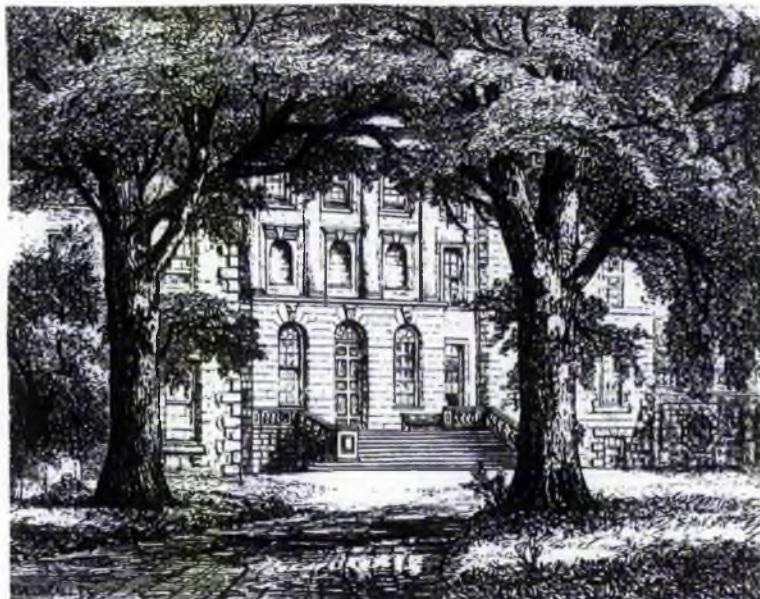
Arniston: The South Front.

PLATE 11



Arniston: The North Front.

PLATE 12



NORTH FRONT OF ARNISTON, AS ORIGINALLY DESIGNED.

The front door at Arniston, as designed by Adam, its architect, was approached by a wide flight of steps, ending with a broad landing, and with a massive stone balustrade. Adam, who had drawn his inspiration from Italian sources, had overlooked one material fact, the difference between an Italian and a Scotch climate. His outside flights of stairs, though very handsome, were unsuited to Scotland, and in many instances, Arniston included, have of late years been replaced by covered porches—less handsome, but better suited to a Scotch winter.

The North Front of Arniston, as originally designed by William Adam.

PLATE 13



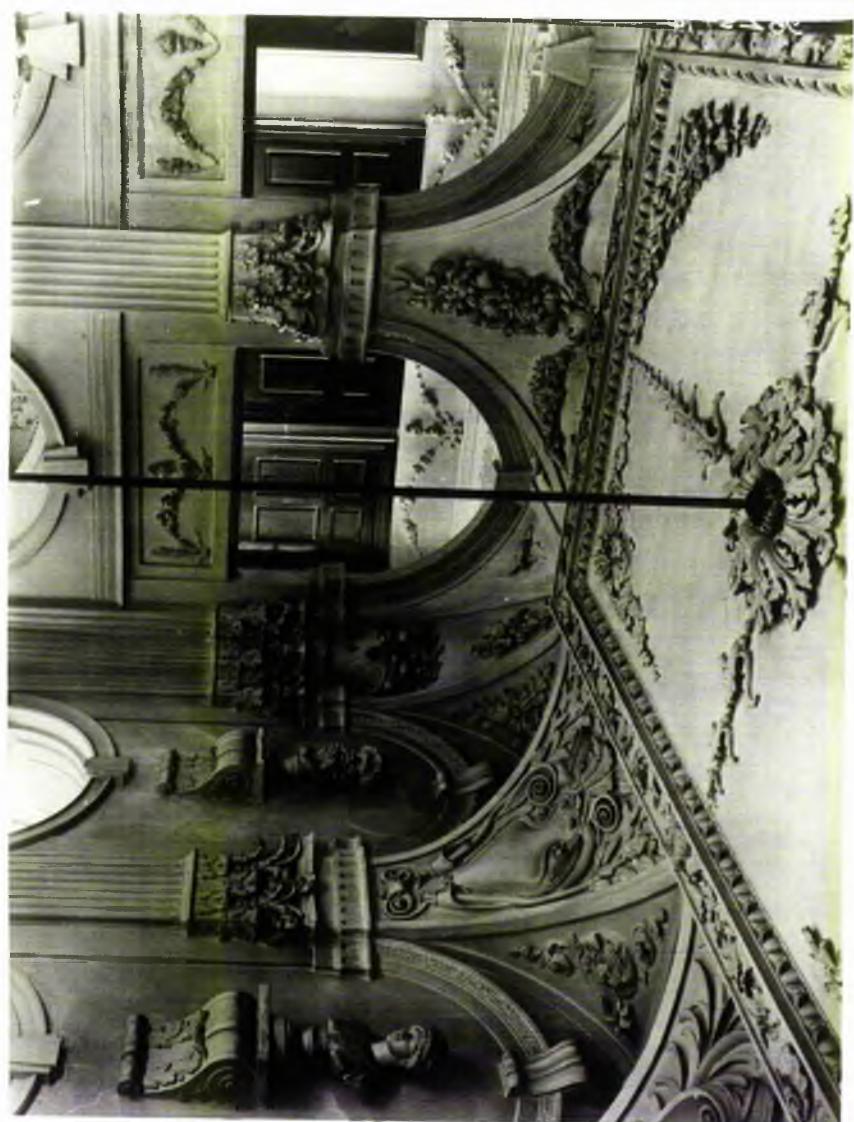
The 19th century Porch on the North Front, Arniston.

PLATE 14



The Great Hall, Arniston: A View to the South-East.

PLATE 15



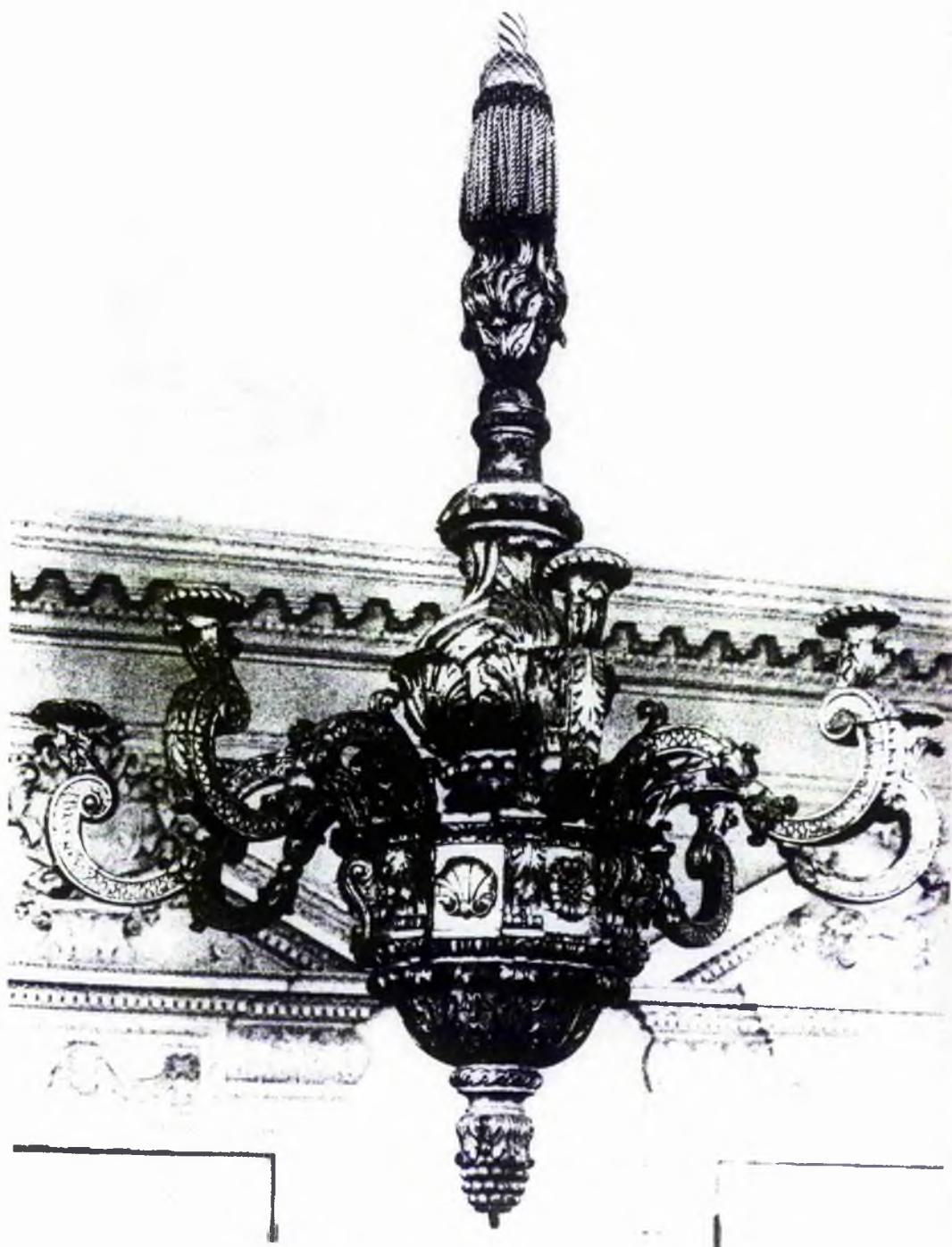
The Great Hall, Arniston: The Plasterwork by Joseph Enzer.

PLATE 16



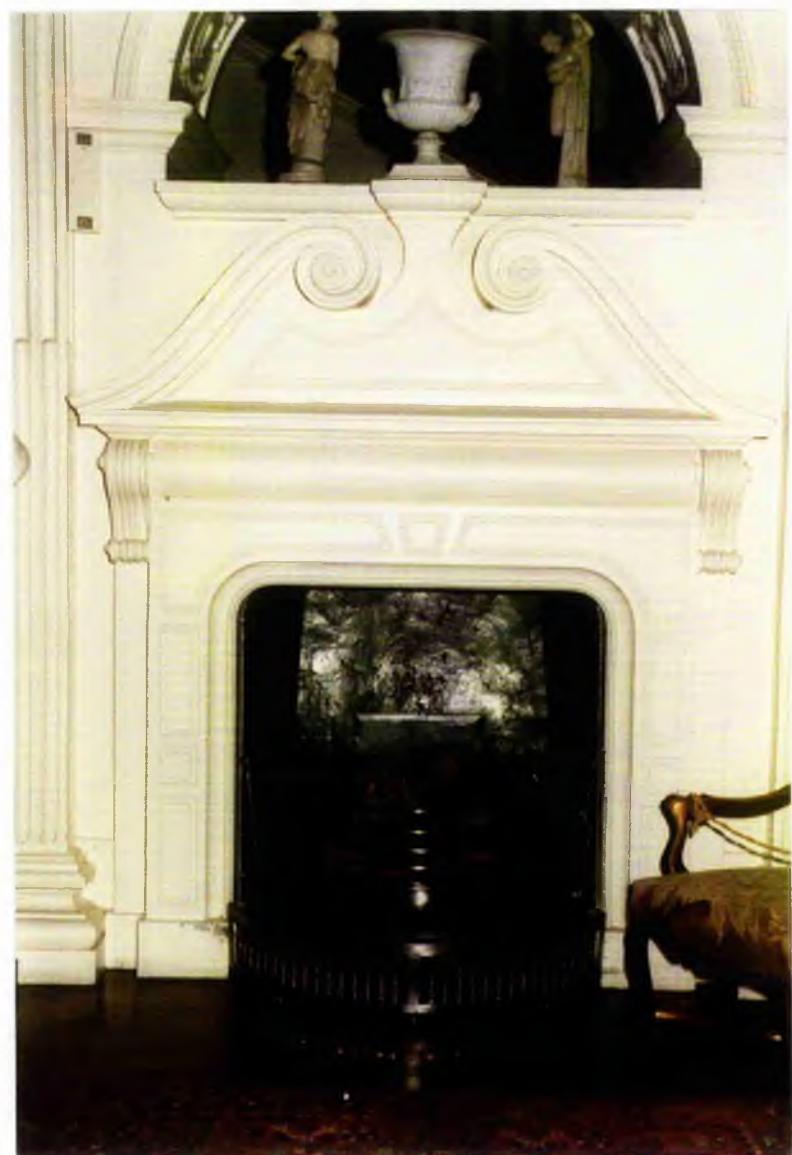
The Great Hall, Arniston: The Chandelier.

PLATE 17



The Chandelier from Hamilton Palace.

PLATE 18



The Great Hall, Arniston: One of the Two Chimneypieces.

PLATE 19



The Great Hall, Arniston: One of the Two Hob Grates.

PLATE 20

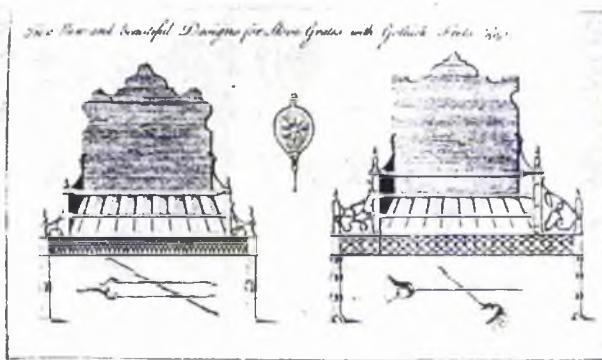


Fig. 23 W & J Welldon, 1765, pl. 9, Stove Grates with Gothic Frets

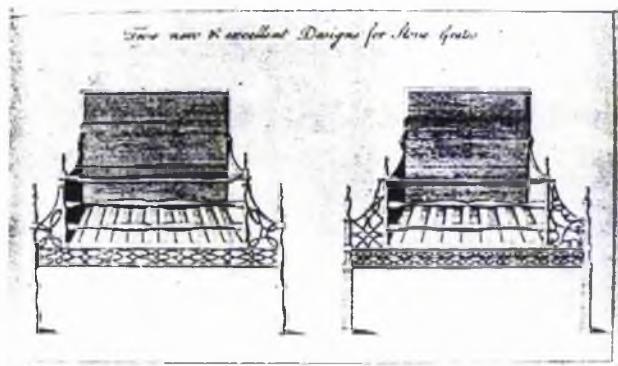


Fig. 24 W & J Welldon, 1765, pl. 10, Stove Grates

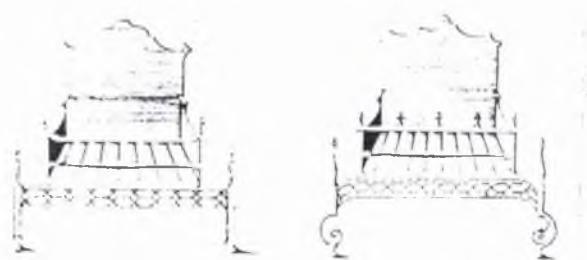


Fig. 25 W & J Welldon, 1765, pl. 11, Stove Grates with Chinese Frets

Stove Grates.

PLATE 21

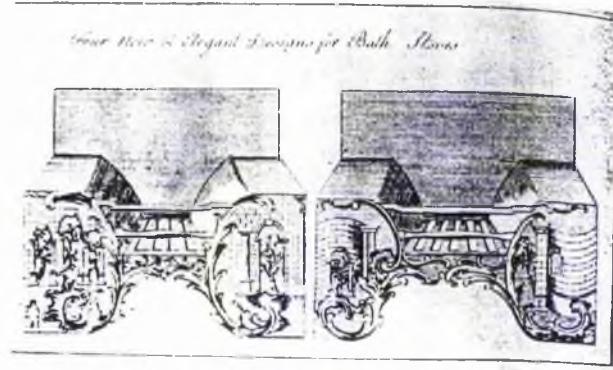


Fig. 21 W & J Welldon, 1765, pl. 7, Bath Stoves

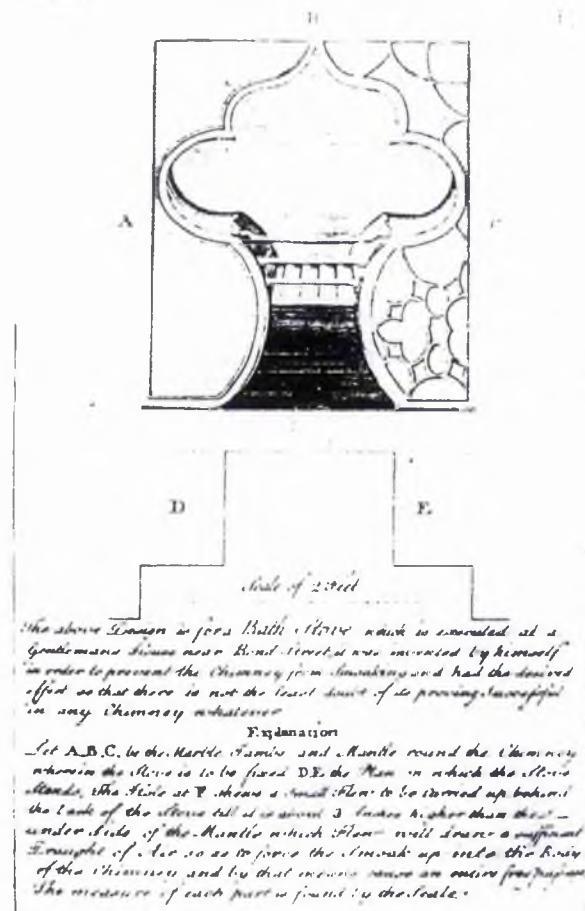


Fig. 22 W & J Welldon, 1765, pl. 8, Bath Stove

Bath Stoves.

PLATE 22

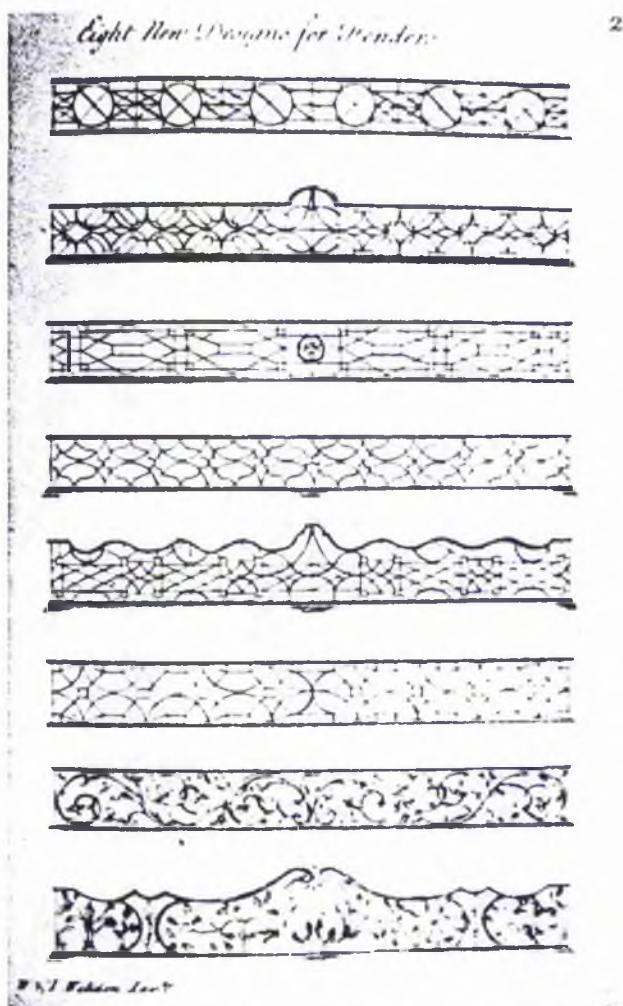


Fig. 31 W & J Welldon, 1765, pl. 21, Designs for Fenders

Fenders.

PLATE 23



No. 7 Charlotte Square Edinburgh: A Hall Chair.

PLATE 24



*The Arms of
Dundas of Arniston*

The Dundas of Arniston Crest.

PLATE 25



The Great Hall, Arniston: A Hall Chair.

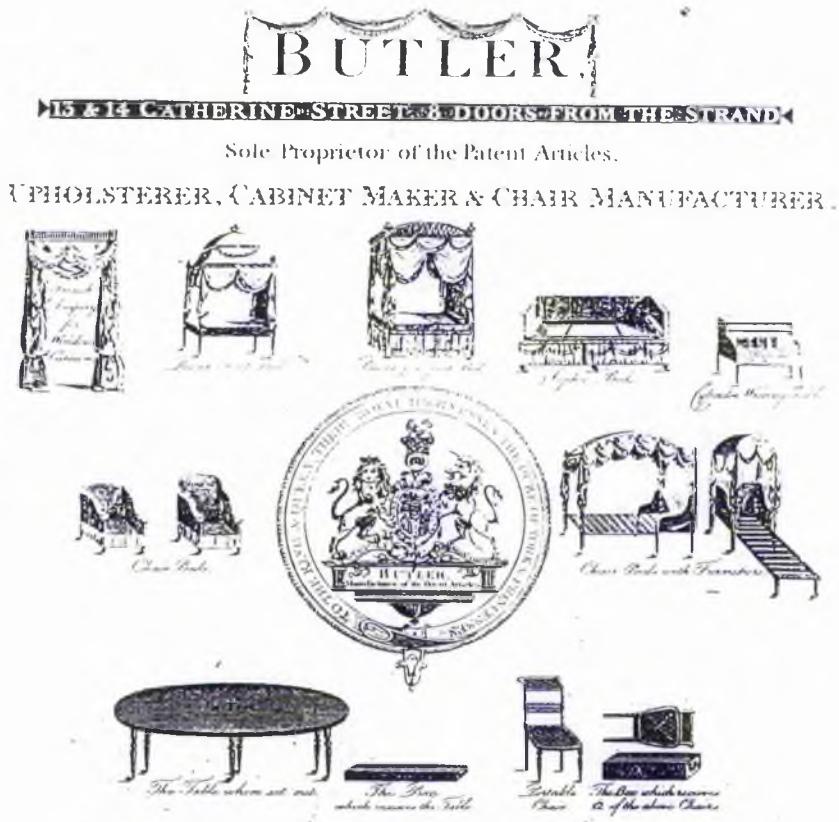
PLATE 26



The Oak Room, Arniston: An Ebonised Cane-Seated Chair.

PLATE 27

18



*Beds, Furniture & Mattresses calculated for the East & West Indies.
Ship-furniture furnished. Articles particularly adapted and for Travelling and
EXPORTATION.*

SIZE OF ORIGINAL 8 $\frac{1}{2}$ " X 7 $\frac{1}{2}$ "

See page 30

Thomas Butler's Trade Card.



MORGAN and SANDERS's

Manufacturers of the New Imperial Dining Tables
PORTABLE CHAIRS.

*The above are offered SOFT BEDS, CHAIR PADS, PATENT GRASS SCREW
FOUR POST & TEN BEDSTEADS, with Mattress and Bedding complete, at their
A. E. UPHOLSTERS and CABINET WORK-ROOMS.)*

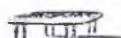
Catharine 16&17 Street.

PARIS EXCELSIOR

Three days from the Strand.

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Verwandt mit Sanderson's New species



11. W-12 is applicable to HABITAT, CONSTRUCTION, and CHARTERED VESSEL
JETTIES, as transferred under a FISHER JETTY WITH BARRAGE & BUILDING license.



PATENT-PAKKA SISU - PAKKUTTAMISLAJUUS 100% KOTIOMAAN PUUSTA

PATENT BRAIN SCREW BEDSTRAIGHT IN EVERY RESPECT EXCEPT TO ALL OTHERS.

SOPA/BILLS concerned on purchase sale /agreements between 1 Judges or politicians bound to the East of West Indies with

PHOENIX BY A CABINET BRANCHER, *at the Royal Mills or Phoenix Works.*

SIZE OF ORIGINAL 11³/₄" x 8"

See page 121

Thomas Morgan & Joseph Sanders' Trade Card.

PLATE 29



The Great Hall, Arniston: A Side Table with Patterned Marble Top.

PLATE 30



The Picture Gallery, Paxton House, Berwickshire: Table with Lava Top.

PLATE 31

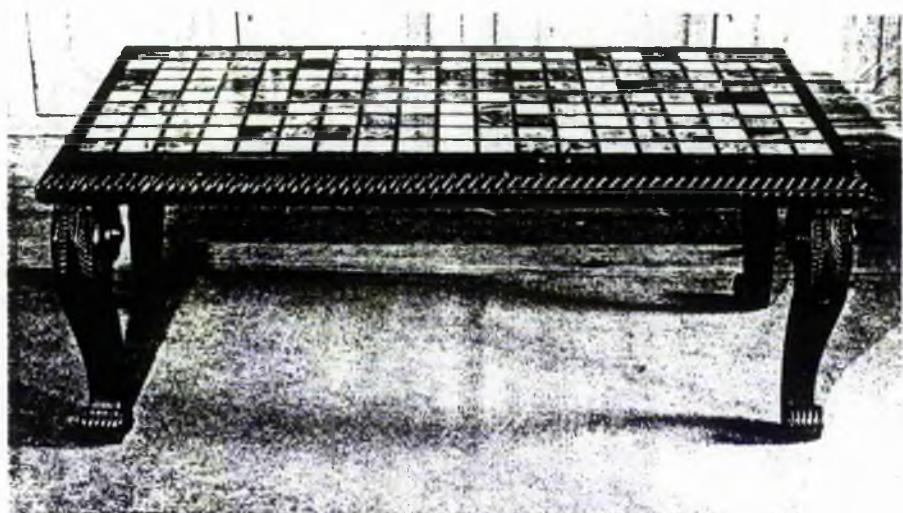
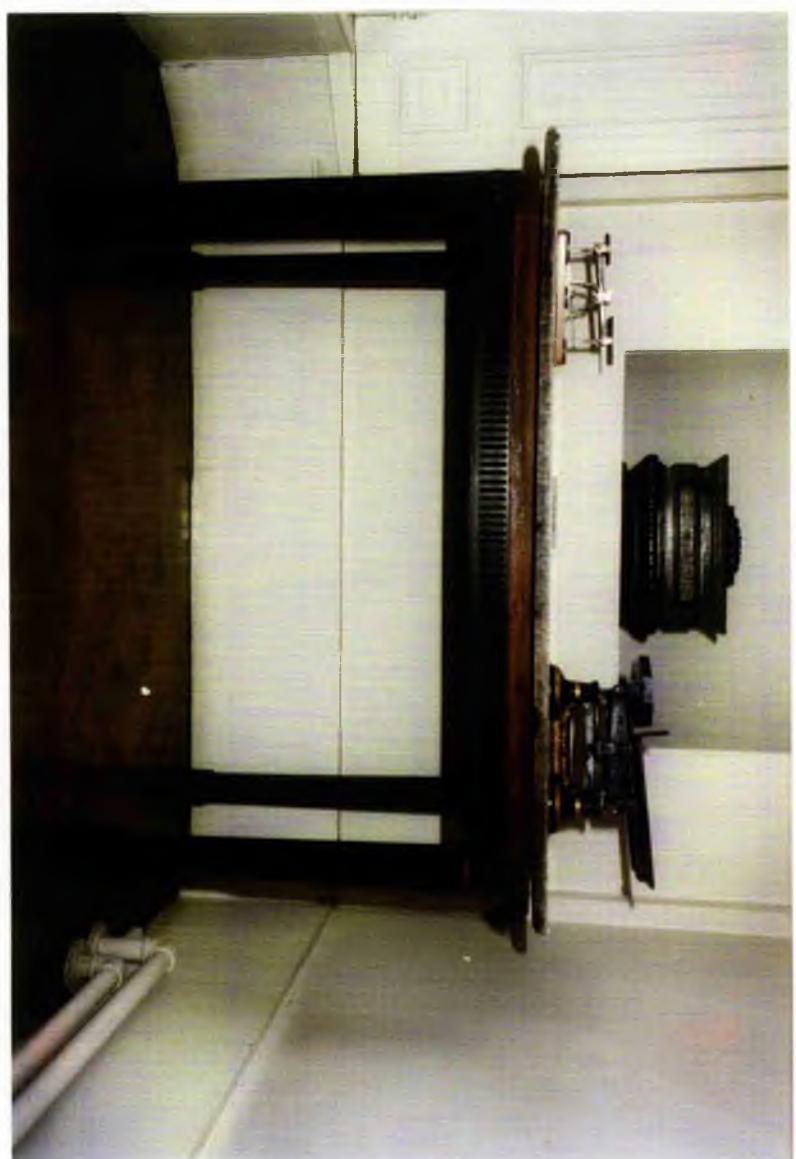


PLATE 55A. 'A Grecian Stand . . . of fine rosewood for marble specimens',
made by William Trotter for Paxton in 1814 at a cost of £15 10s. od.
John Home Robertson M.P.

The Picture Gallery, Paxton House, Berwickshire: Specimen Table.

PLATE 32



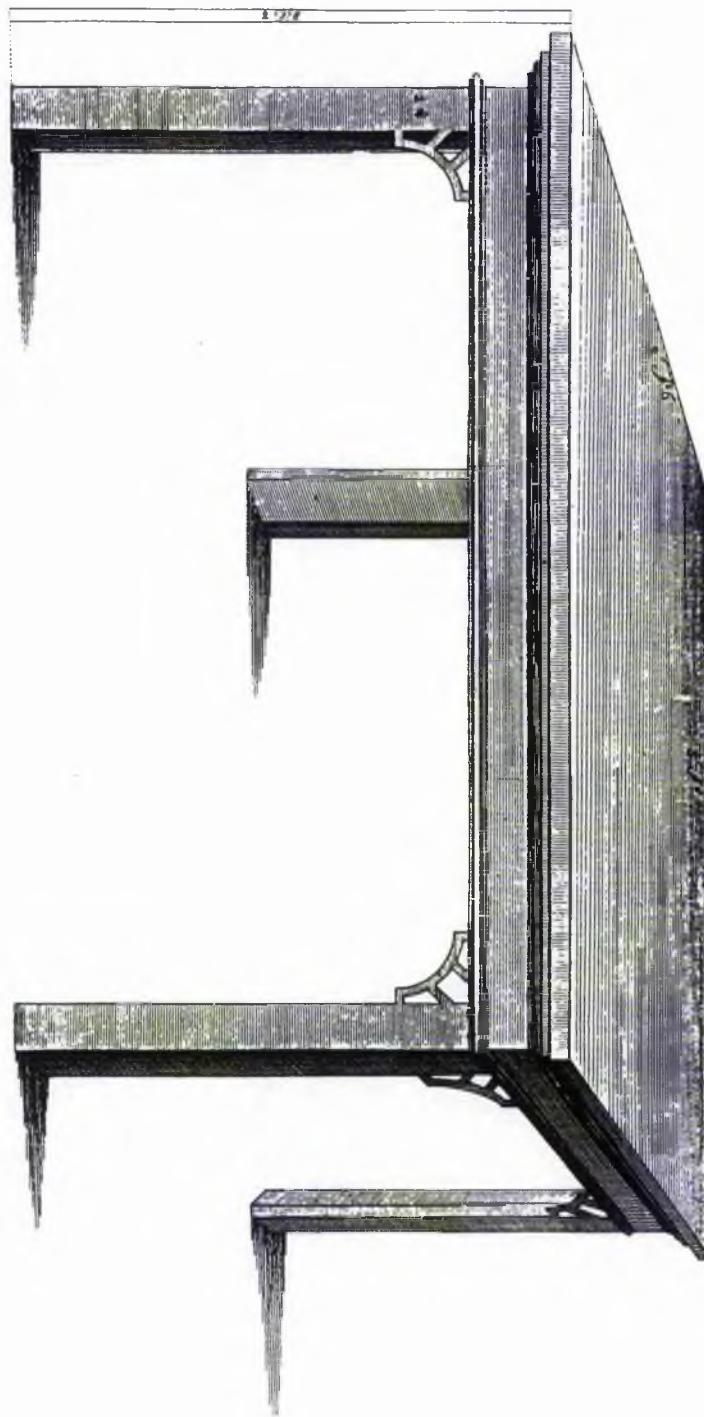
The Great Hall, Arniston: A Side Table with White Marble Top.

PLATE 33



The Great Hall, Arniston: Detail of the Side Table with White Marble Top.

PLATE 34

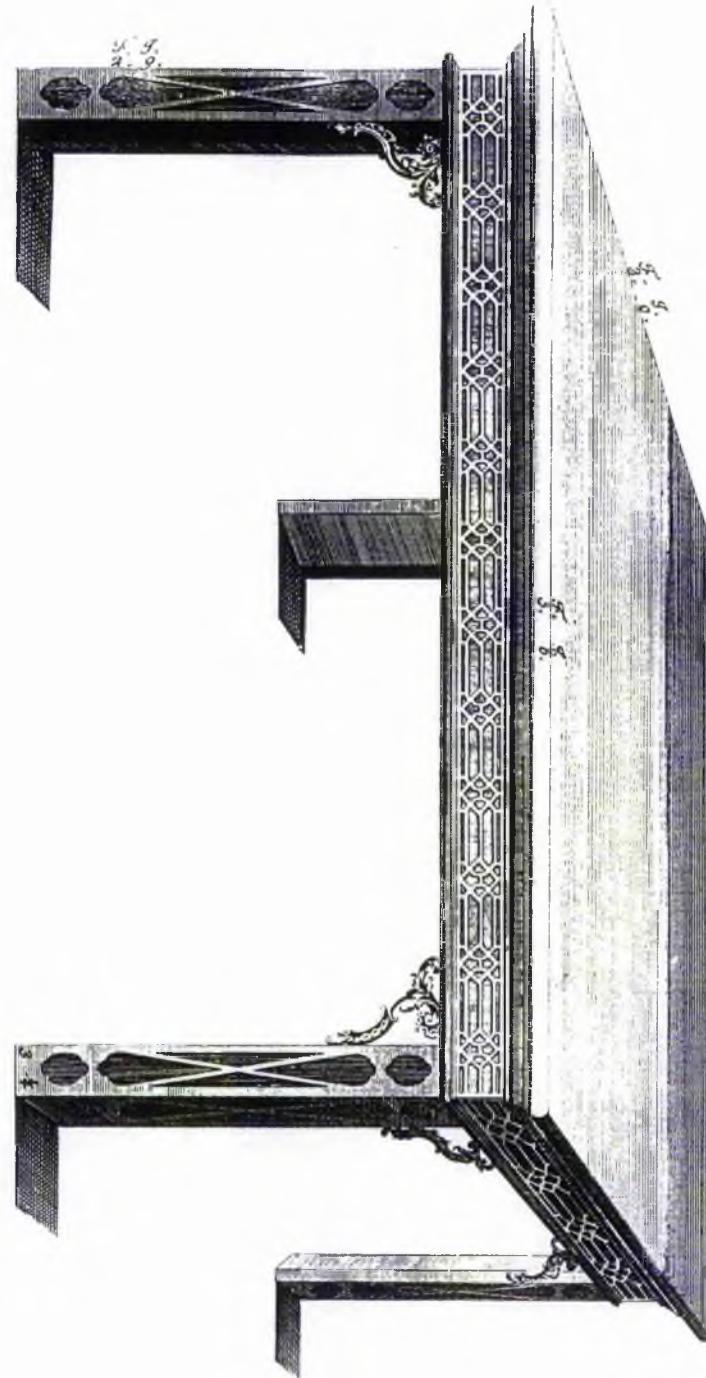


Sideboard & Table.

The Director (3rd Edition, 1762): A Side Table - Plate LVI.

PLATE 35

PLATE
No.



Sideboard Table.

The Director (3rd Edition, 1762): A Side Table - Plate LVII.

PLATE 36



The Great Hall, Arniston: The Clock with Case-Front by Francis Brodie.

PLATE 37



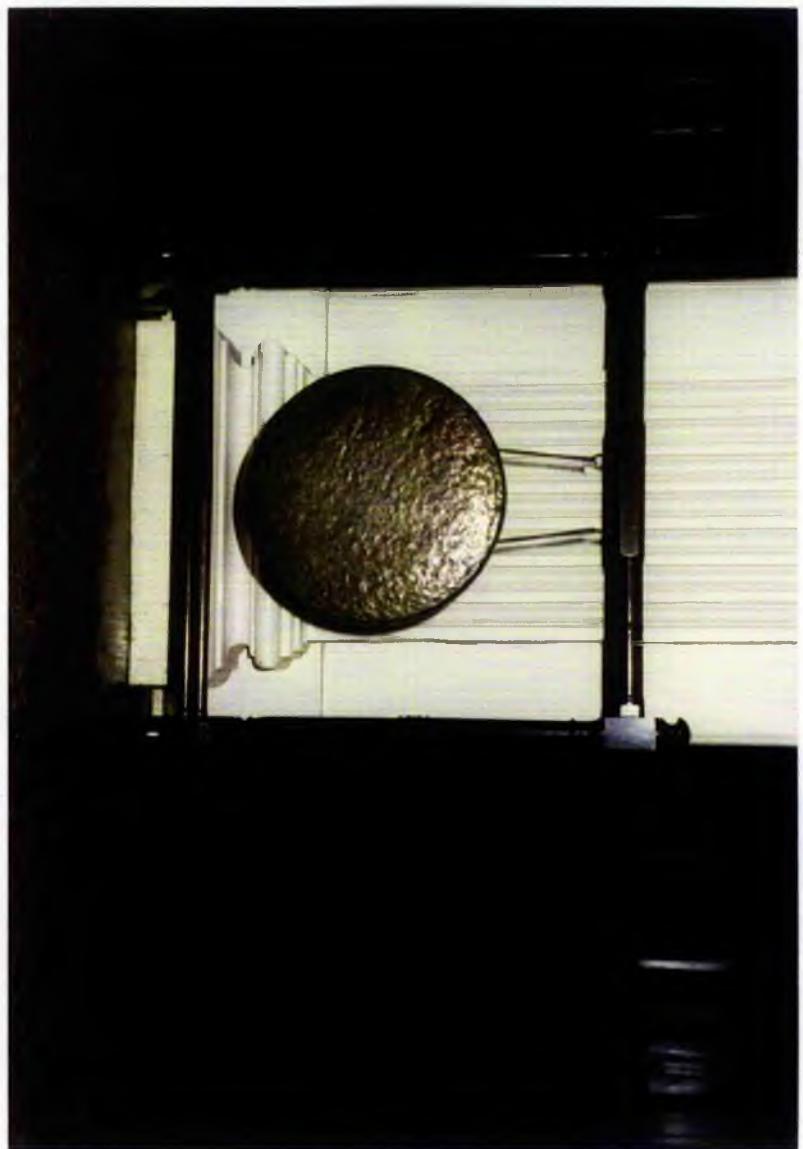
The Great Hall, Arniston: A Barometer by John Russell.

PLATE 38



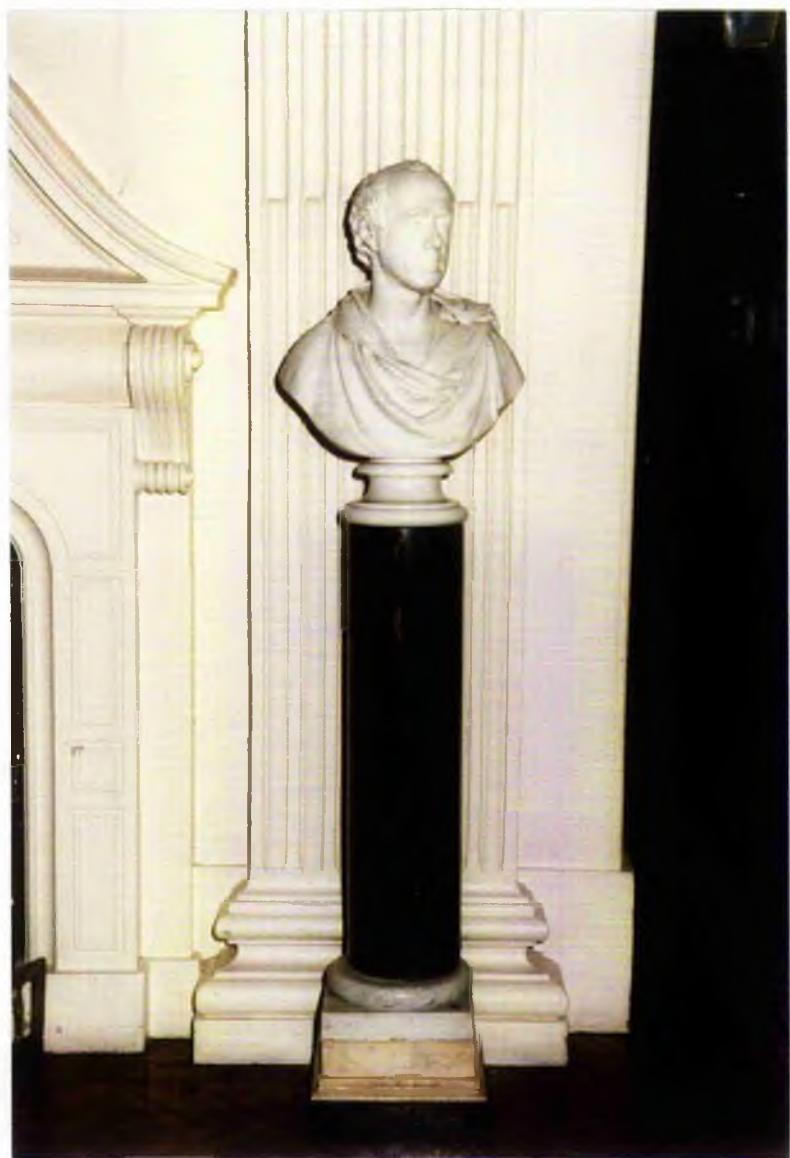
A Barometer by John Russell in the V. & A. Furniture Collection.

PLATE 39



The Great Hall, Arniston: A Gong and Stand.

PLATE 40



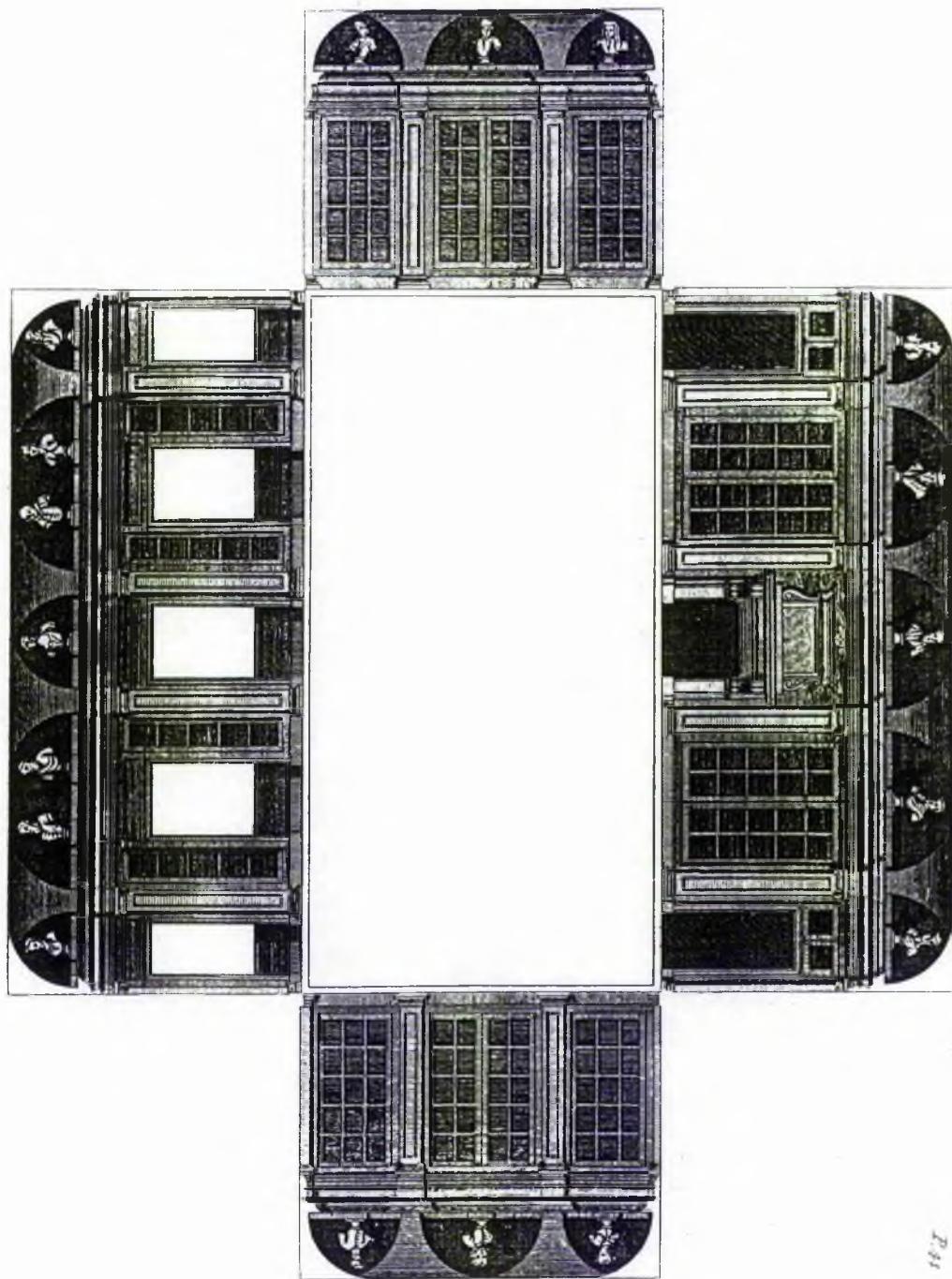
The Great Hall, Arniston: A Bust on a Pedestal.

PLATE 41



The High Library, Arniston: A View to the South-West.

PLATE 42



The High Library, Arniston: Plate 41 from William Adam's *Vitruvius Scoticus*.

PLATE 43



The High Library, Arniston: The Busts and Plasterwork.

PLATE 44



The High Library, Arniston: The Plasterwork by Joseph Enzer.

PLATE 45



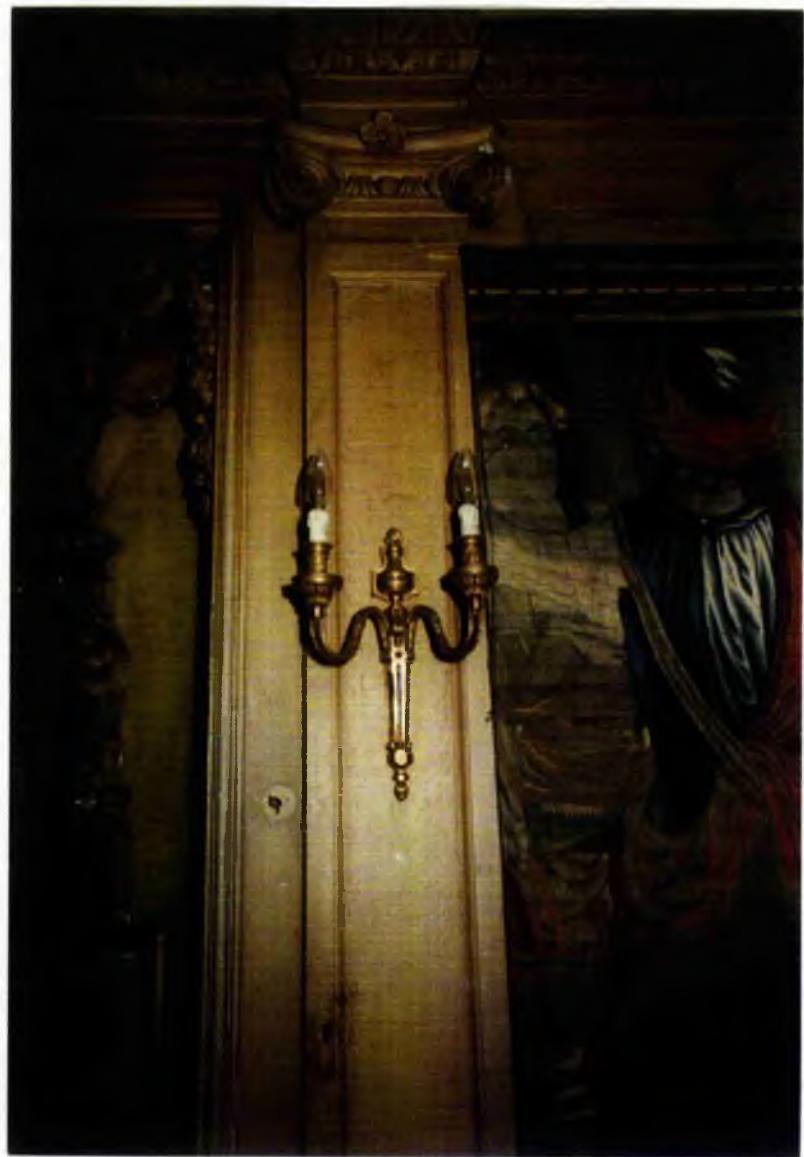
The High Library, Arniston: The Plasterwork by Joseph Enzer.

PLATE 46



Kellie Castle, Pittenweem: The Plasterwork in the Vine Room.

PLATE 47



The High Library, Arniston: The Sconces.

PLATE 48



The High Library, Arniston: An Etching by William Hole, A.R.S.A., 1887.

PLATE 49



The High Library, Arniston: A View to the North-East.

PLATE 50



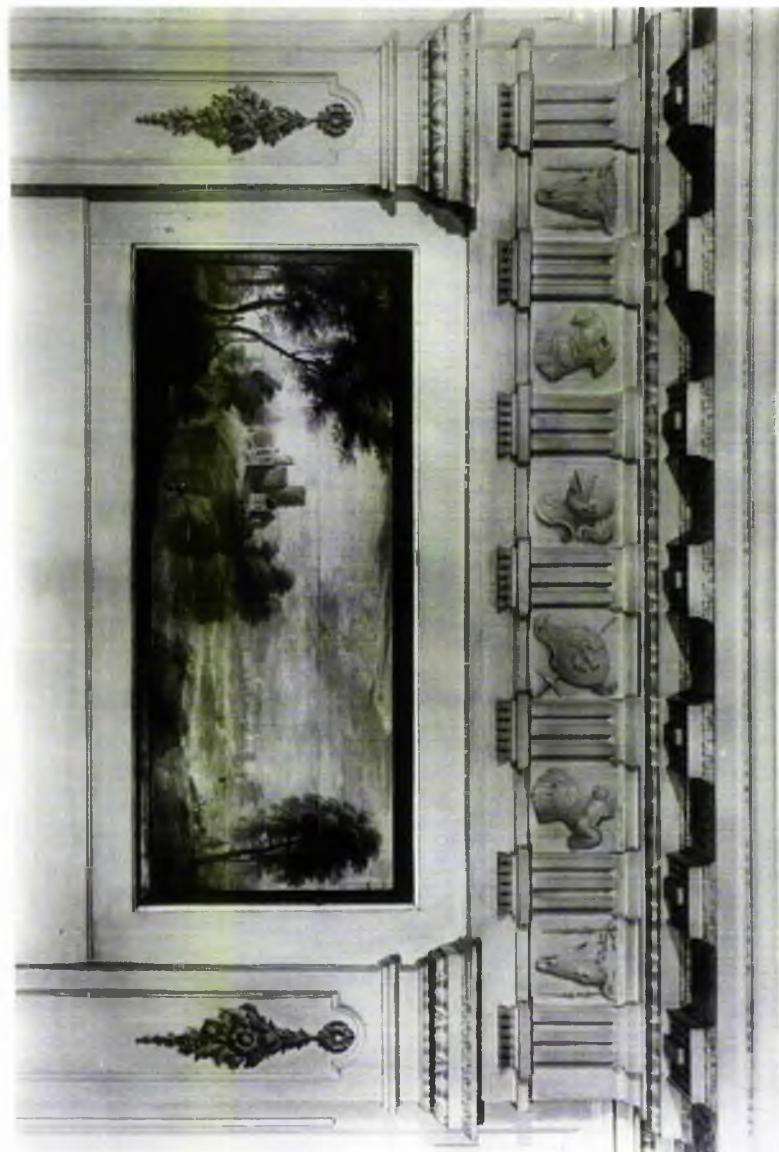
Hopetoun House, West Lothian: The Capitals in the Garden Room.

PLATE 51



The Garden Room, Drylaw House, Edinburgh: The *Trompe-l'Oeil* Festoons.

PLATE 52



Drylaw House, Edinburgh: Detail of the *Trompe-l'Oeil* Decoration.

PLATE 53



Hopetoun House, West Lothian: The Bruce Bedroom.

PLATE 54



Blair Castle, Perthshire: The Picture Staircase.

PLATE 55



The Principal Bed Chamber, Arniston: The Chimneypiece.

PLATE 56



The High Library, Arniston: The Chimneypiece.

PLATE 57



The High Library, Arniston: The Chimneypiece - Swags and Eagles.

PLATE 58



An Eagle Console Table by Francis Brodie.

PLATE 59



At Brodie's Looking-Glass and Cabinet Warehouse overagainst the Guard North side of the Street, is ready made and to be sold variety of all sorts of Furniture in the neatest and most Fashionable manner, and Picture and Glass frames &c Carved and Gilt. As also house Carpenter and Joiner Work, done by the best Workmen.

N.B. Coach & Chair Glasses to be sold, & Sconces furnished for funerals, at the lowest Prices.

C /compt

① See Grace in the Garden,

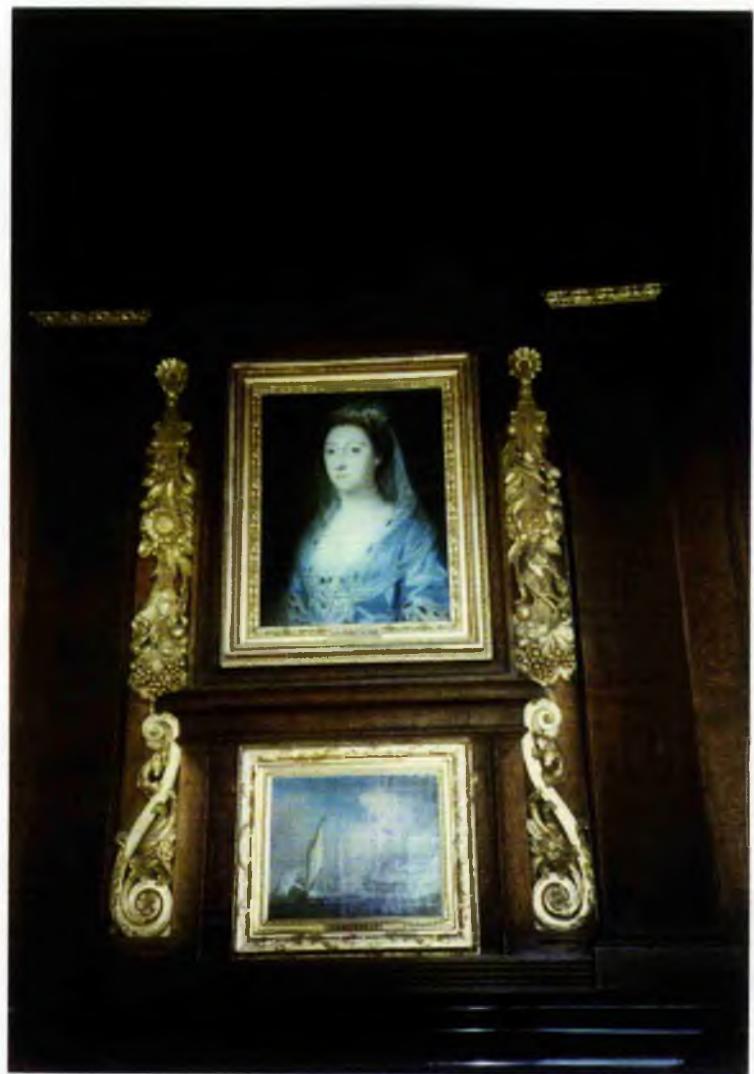
② Francis Brodie wrought

Feb

1	1 book in marble binding, bound in leather in Burswicks gold.	16. =
1	2 harkens cases for 20°. in. measures 7 $\frac{1}{2}$ yds at 2 yds per pair, packing included. . . .	15. 4
1	1 red leather bound book.	16. =
1	1 brass inlaid book, leather bound in a case.	77. =
1	1 manuscript book.	10. 6
1	1 book in various materials and	3. 3
1	1 book in leather	1. 2
		<u>£ 28 15</u>
1	1 book in leather	6. 2
1	1 book in leather bound in marlboro.	11. 6
		<u>£ 39 12 6</u>

Francis Brodie's Billhead.

PLATE 60



Hopetoun House, West Lothian: Gilded Swags in the Small Library.

PLATE 61



A Hearth Brush, c. 1675, from Ham House.

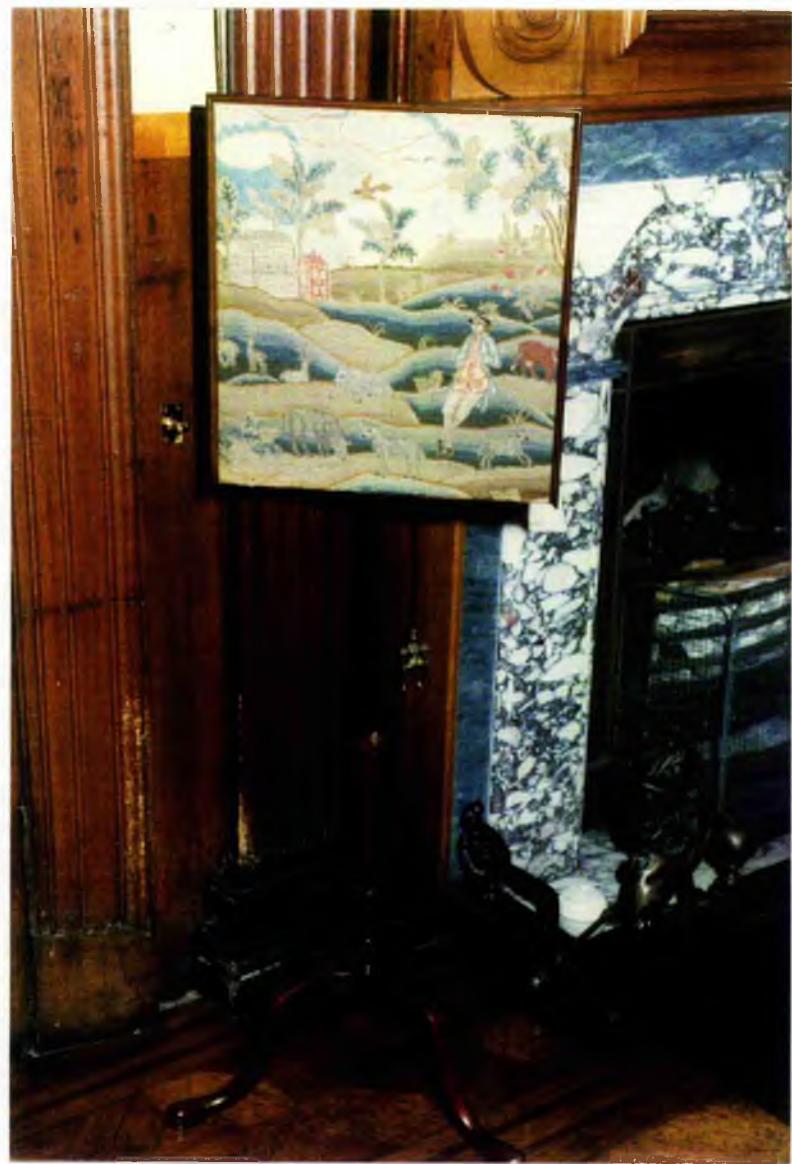
PLATE 62



Fig. 56 M. Darly and G. Edwards, 'A New Book of Chinese Designs', 1754, pl. 64

A Hearth Brush, Plate 64, from *A New Book of Chinese Designs*, 1754.

PLATE 63



The Oak Room, Arniston: A Pole Screen.

PLATE 64



The Oak Room, Arniston: A Pole Screen.

PLATE 65



The Oak Room, Arniston: A Folding Fire Screen.

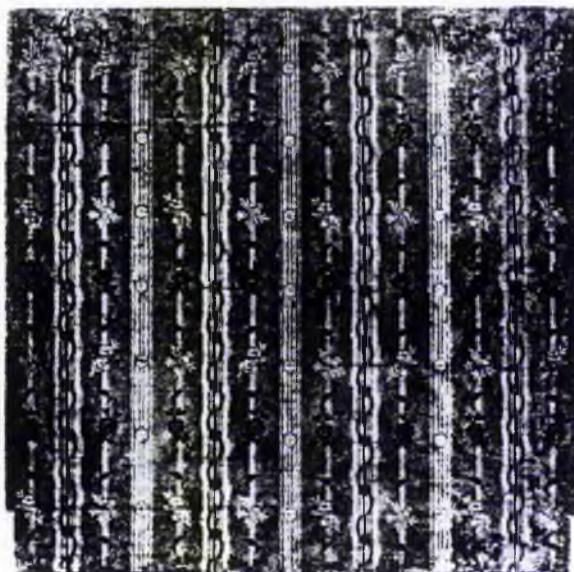
PLATE 66



The High Library, Arniston: A Cheval Fire Screen.

PLATE 67

62



62 Chimney board

c. 1775

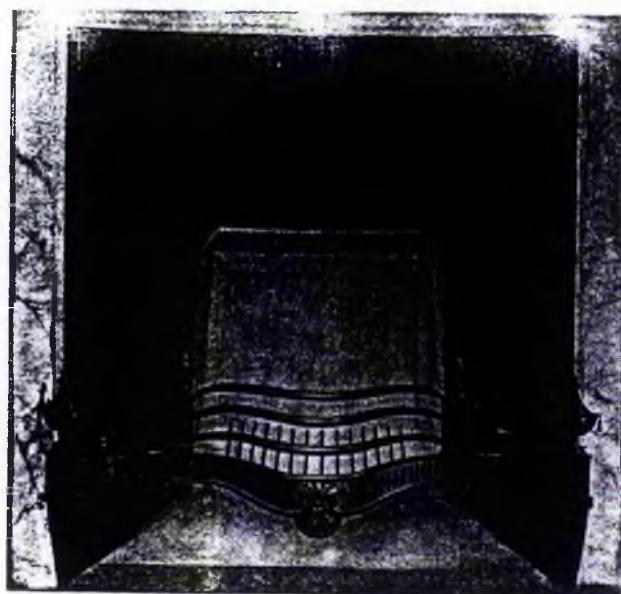
The solid pine board of framed panel construction is covered with blue wallpaper printed with a black and white striped pattern. The 1782 Osterley inventory records 'A Chimney Board covered with Paper' in several upstairs rooms, but the precise location of this example has not been established. It is likely that the board matched the wallpaper hung in the room

Size: 103 x 102

Lent by the Trustees of the Victoria & Albert Museum (Osterley Park)

A Chimney Board: Covered with Wallpaper.

PLATE 68



A Chimney Board: A Painted *Trompe-L'Oeil* Grate.

PLATE 69



A Chimney Board: A Painted *Trompe-l'Oeil* Tiled Chimneypiece.

PLATE 70



57

A Chimney Board: A Painted *Trompe-L'Oeil* Vase.

PLATE 71

60



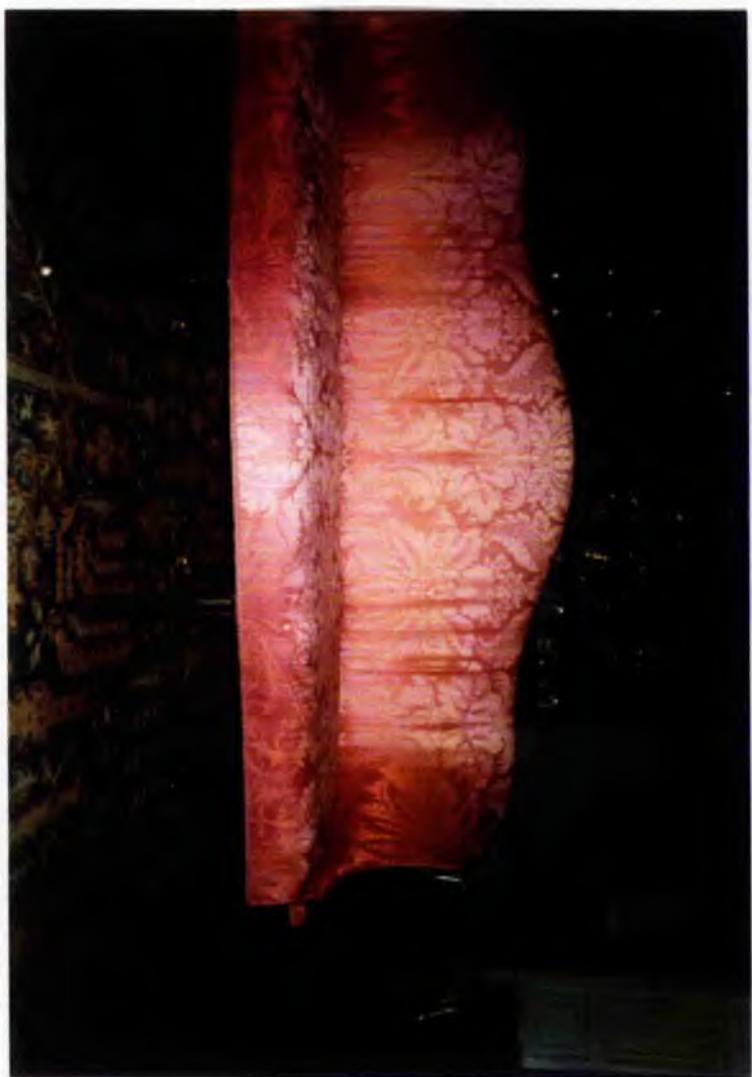
A Chimney Board: A Painted *Trompe-L'Oeil* Classical Relief.

PLATE 72



Coal Scuttles.

PLATE 73



Bute House, Edinburgh: A Sofa on Loan from Arniston.

PLATE 74



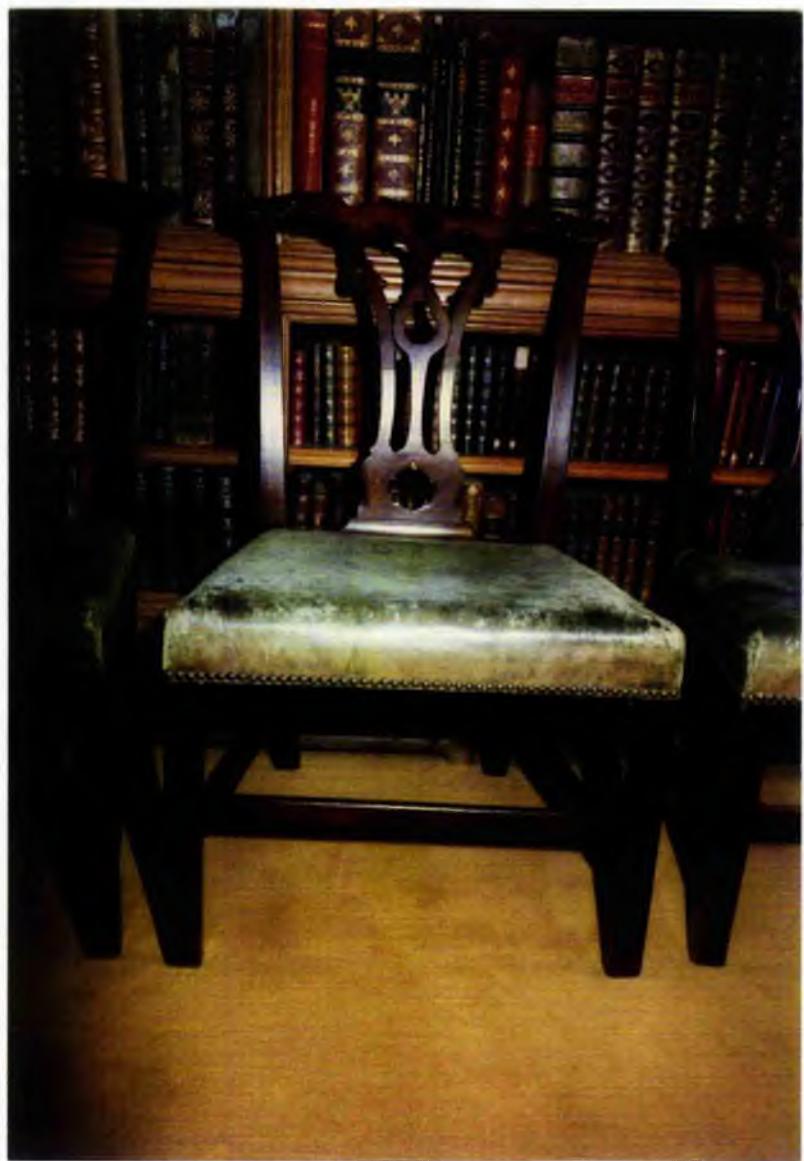
The Great Hall, Arniston: A Gilded Louis XIV Chair - Aubusson Cover.

PLATE 75



The High Library, Arniston: A Side Chair - Ribband Splat.

PLATE 76



The New Library, Arniston: Three Side Chairs - Ribband Splats.

PLATE 77



The New Library, Arniston: An Armchair - Interlacing Strapwork Splat.

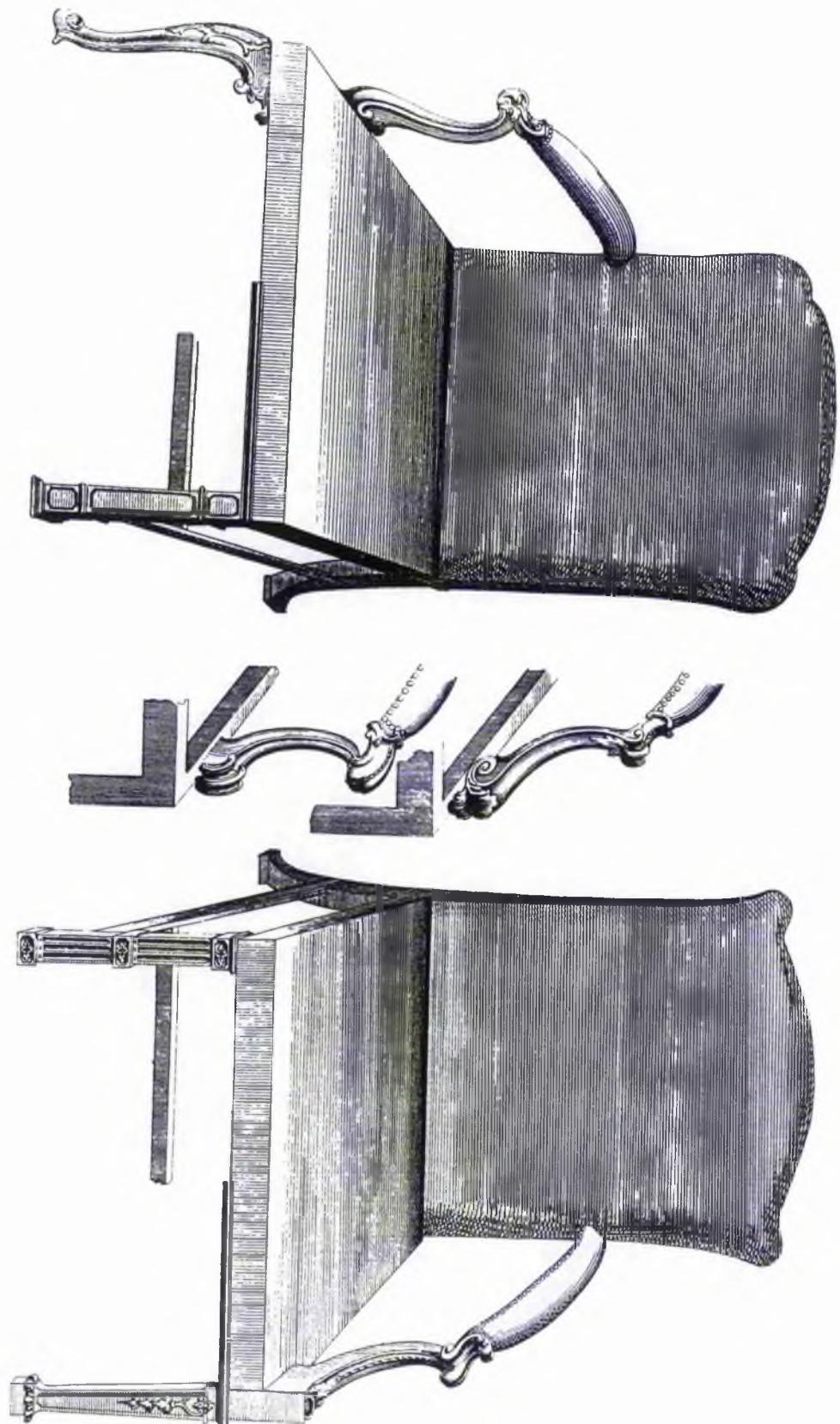
PLATE 78



French Chairs.

The Director (3rd Edition, 1762): French Chairs - Plate XXIII.

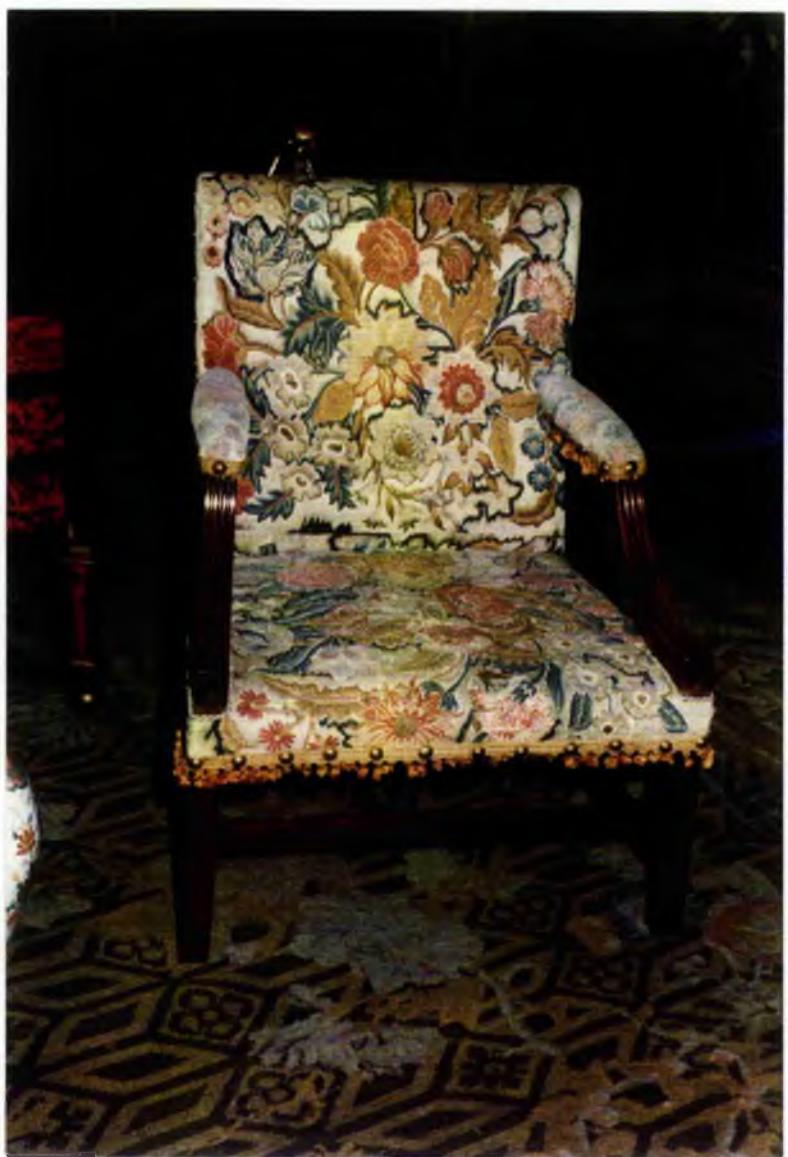
PLATE 79



The Director (3rd Edition, 1762): French Chairs - Plate XIX.

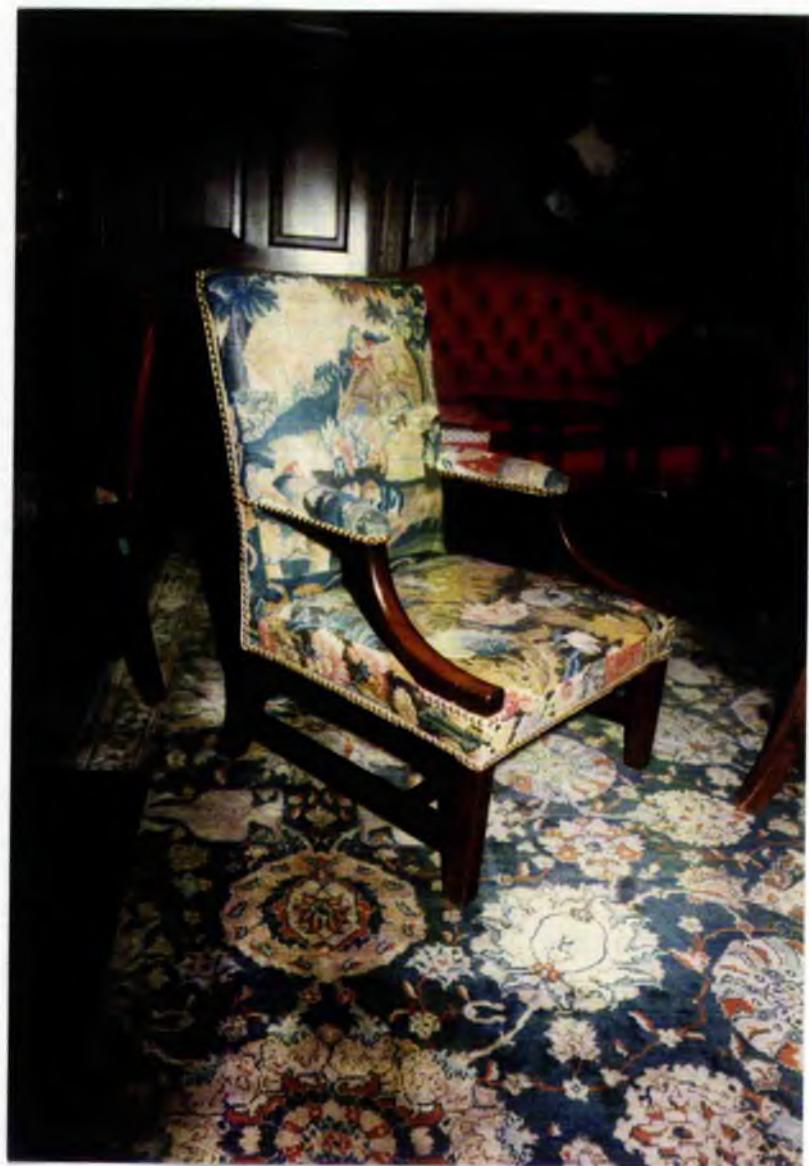
French Chairs.

PLATE 80



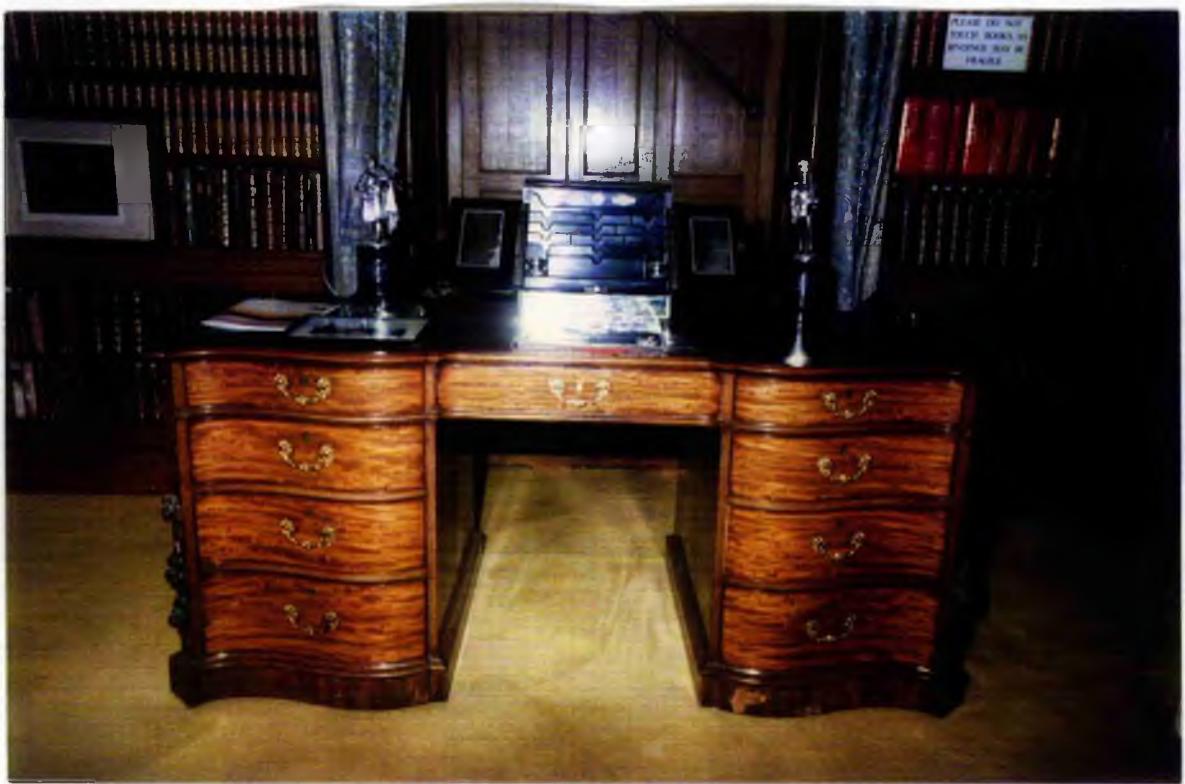
The High Library, Arniston: A 'French' (Raeburn) Chair.

PLATE 81



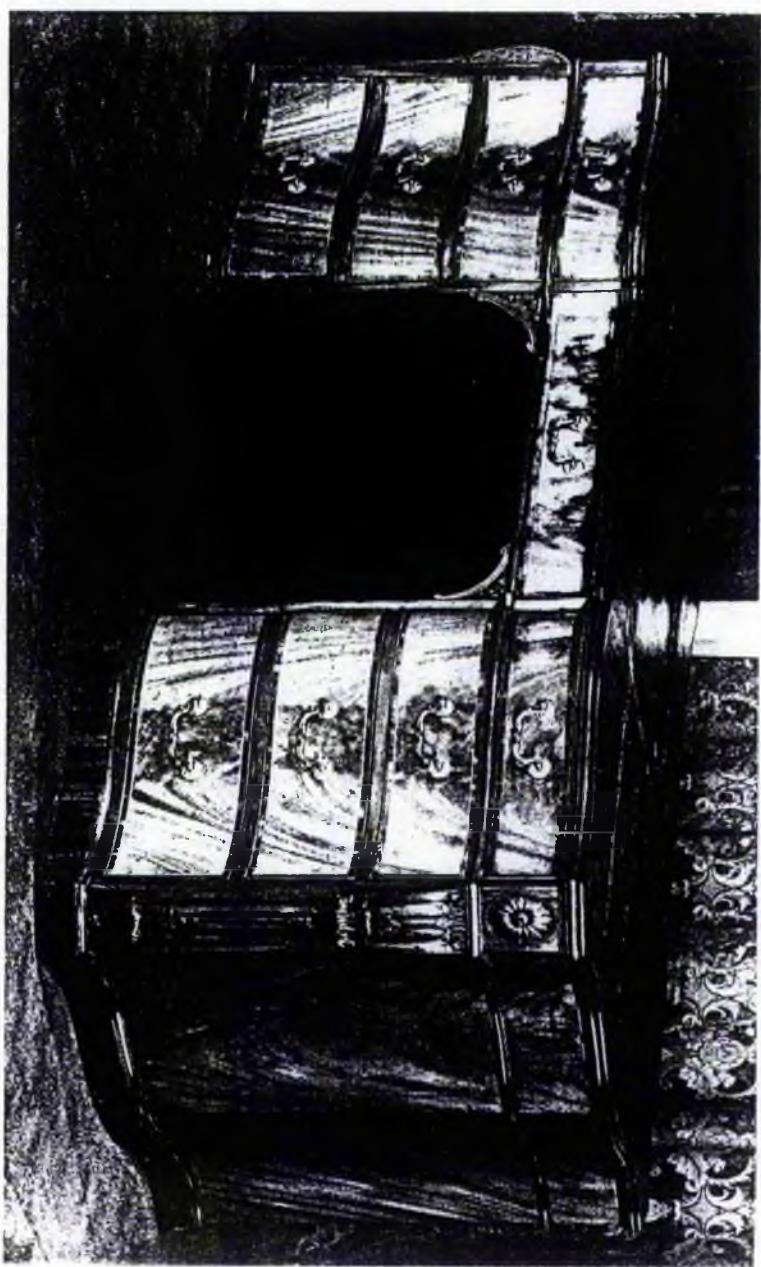
The Oak Room, Arniston: A 'French' (Raeburn) Chair.

PLATE 82



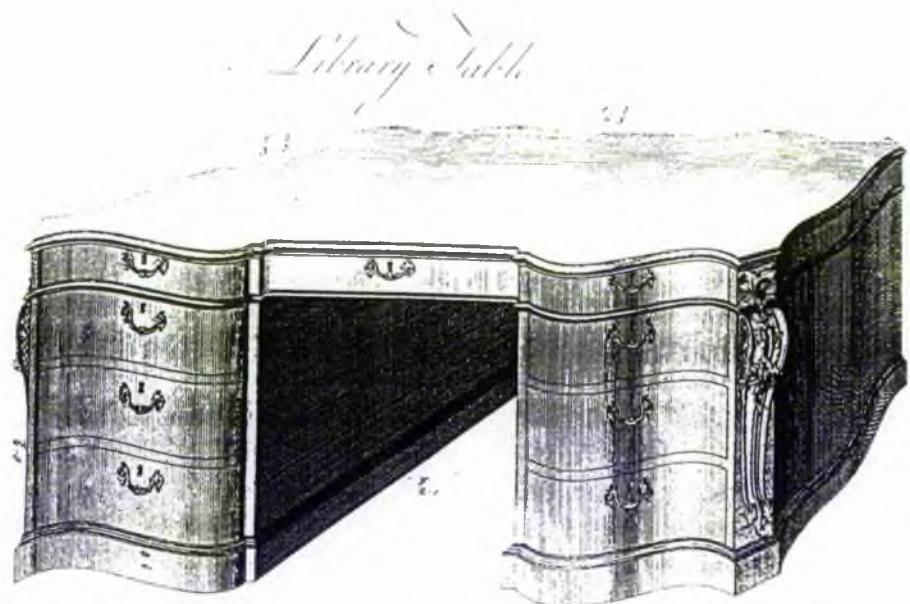
The New Library, Arniston: A Library Table.

PLATE 83

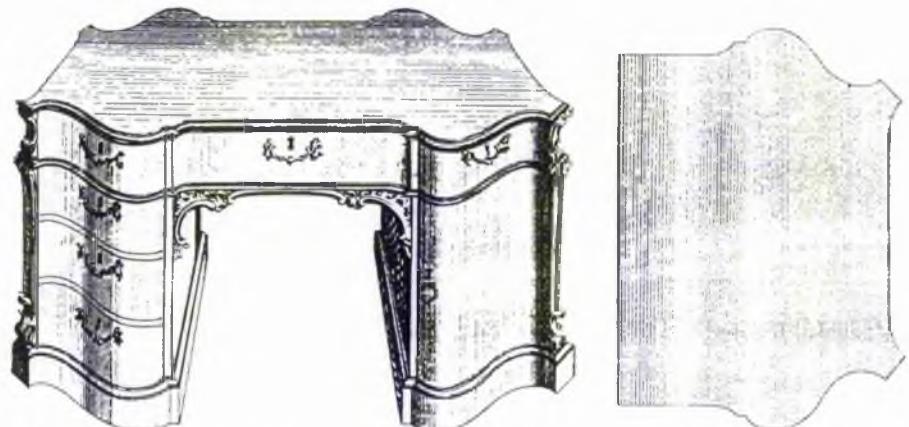


The Denton Hall Library Table.

PLATE 84



450 Design for a library table in the *Director* (1754) Pl. LVI



451 Design for a library table contributed by Chippendale to *Household Furniture in Gentleman's Taste*, 1760, Pl. 32

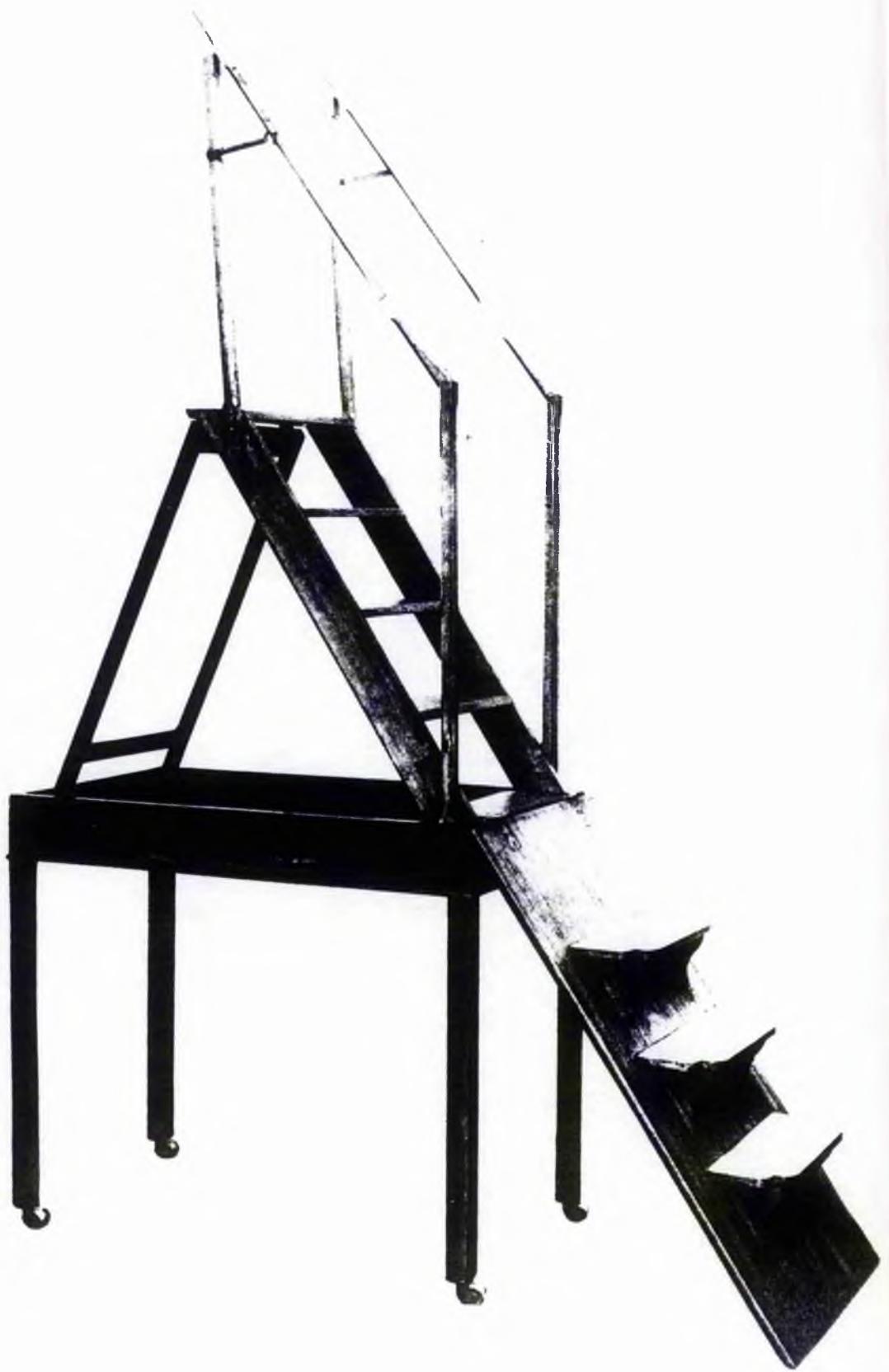
Designs for Library Tables by Thomas Chippendale.

PLATE 85



The High Library, Arniston: A Writing Desk, Green Leather Top.

PLATE 86



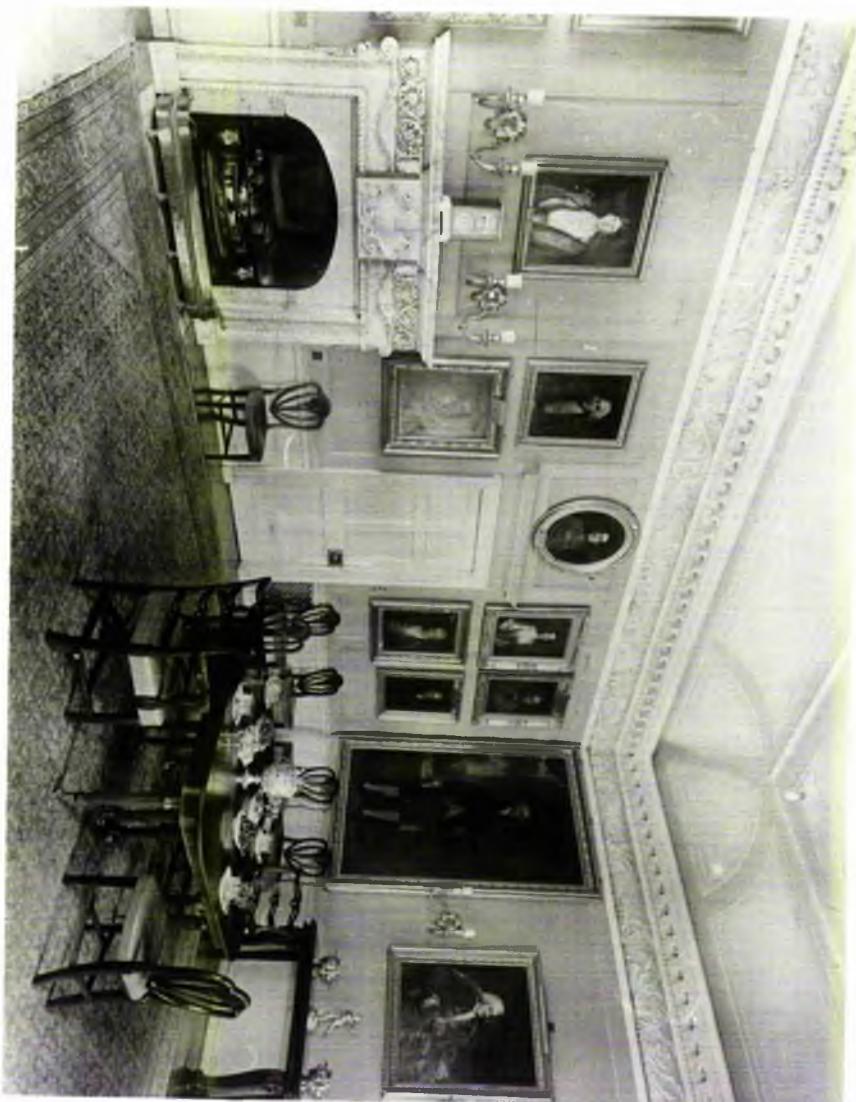
A Set of Library Steps.

PLATE 87



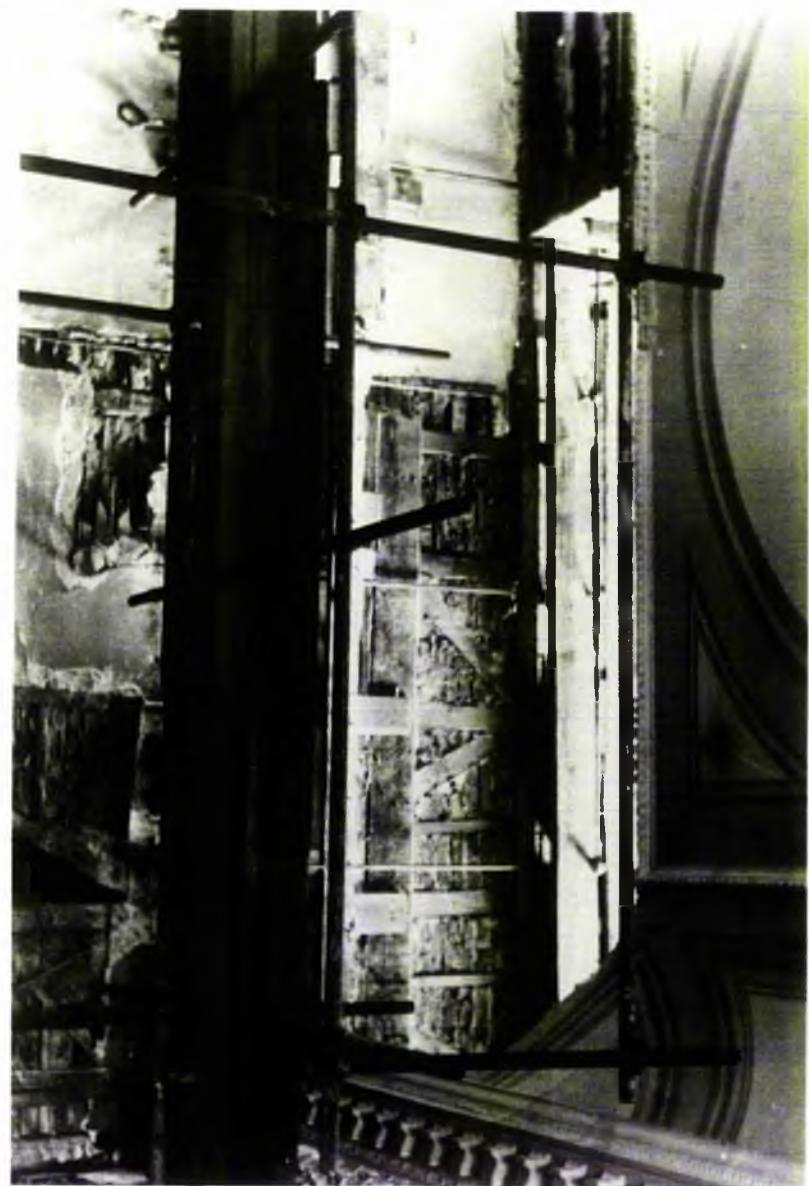
A Globe.

PLATE 88



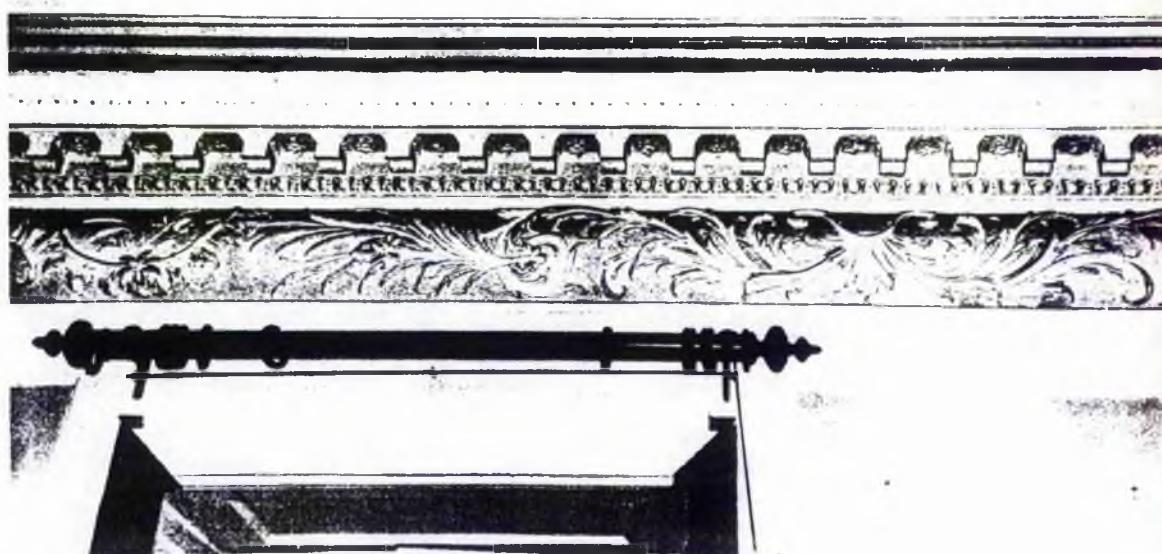
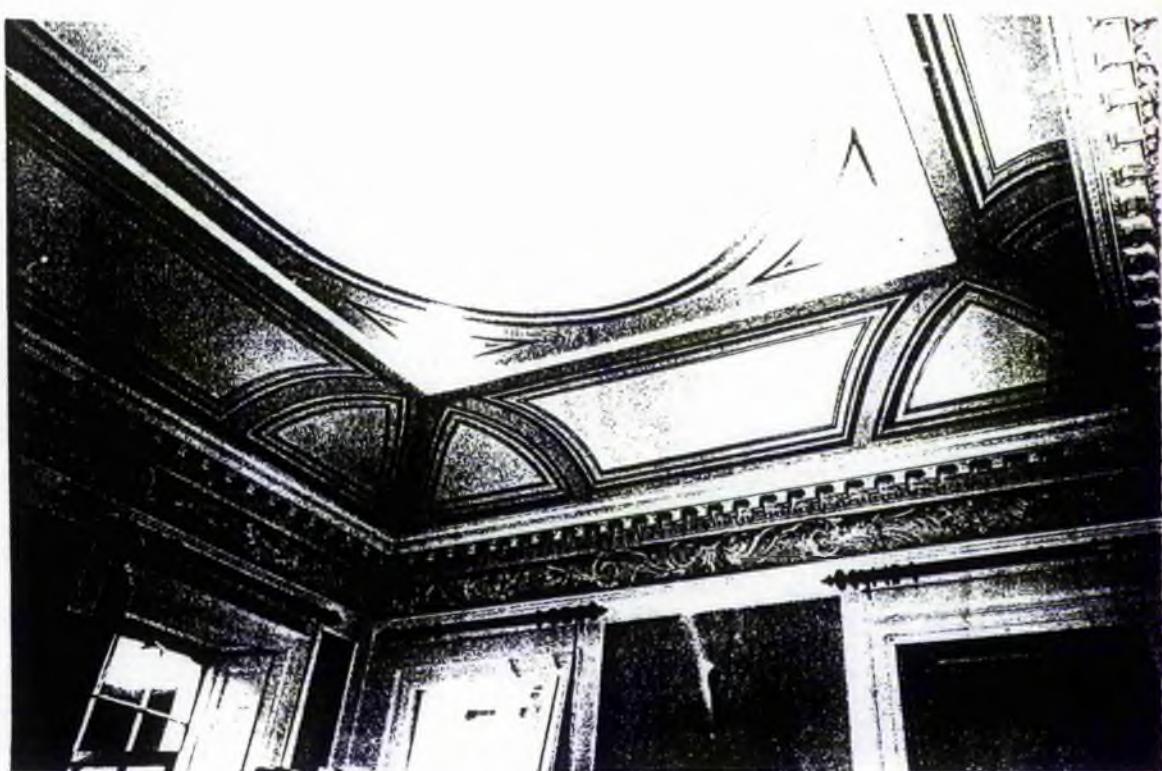
The Dining Room, Arniston.

PLATE 89



Arniston: The Dining Room Ceiling.

PLATE 90



Arniston: The Dining Room Ceiling.

PLATE 91



Yester House, East Lothian: The Grand Staircase.

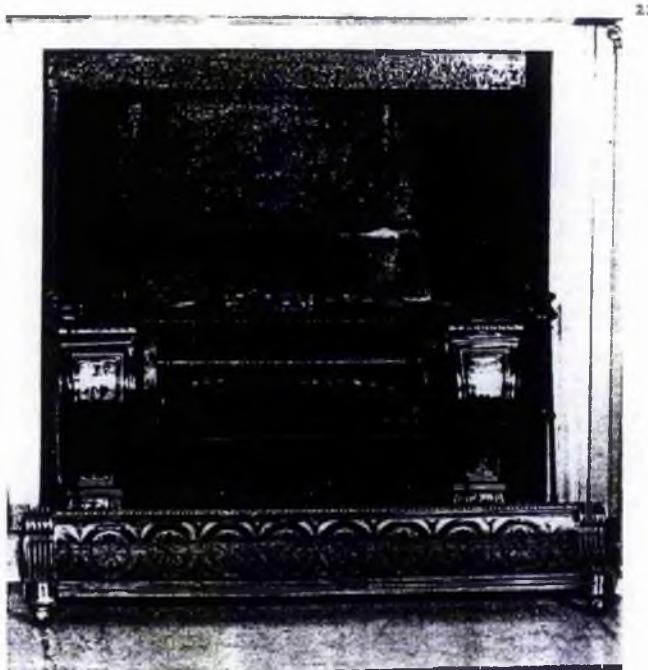
PLATE 92



HOUSE OF PRESIDENT DUNDAS IN ADAM SQUARE.

The Dundas Town House in Adam Square, Edinburgh.

PLATE 93



22 Standard fender

In the style of George Bullock, 1823-24
Brass, pewter and steel

The running pattern is executed in brass and pewter in the manner of buhlwork, a decorative treatment repeated on the front consoles of the fire grate; steel standards. Identical to the fender and grate in the adjoining library. Associated with Lewis Wyatt's alterations to Heaton Hall in 1823-24

l. 105

Lent by Manchester City Art Galleries (Heaton Hall)

Heaton Hall, Manchester: A Fire Grate.

PLATE 94

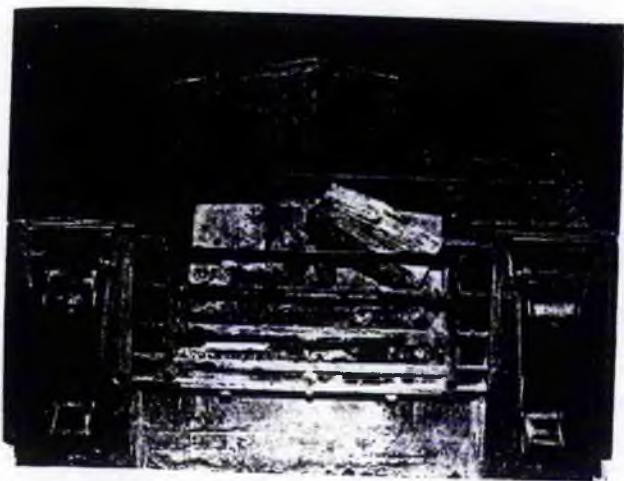
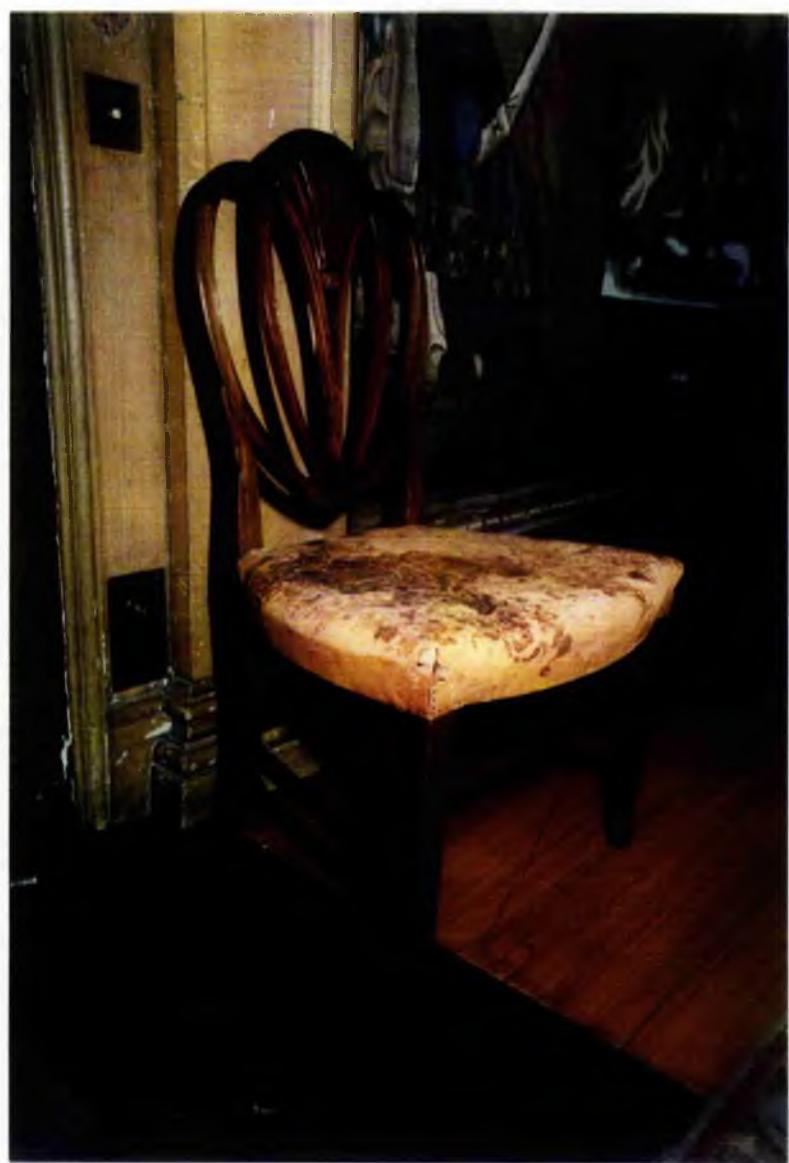


Fig. 10 Regency grate perhaps displaced from the Dining Room in the 1890s

Temple Newsam, Leeds: A Regency Grate.

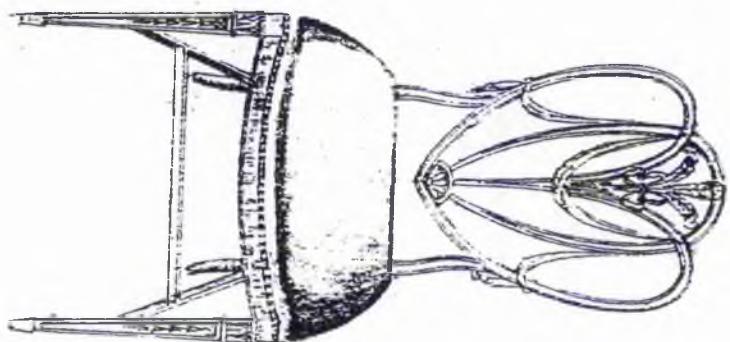
PLATE 95



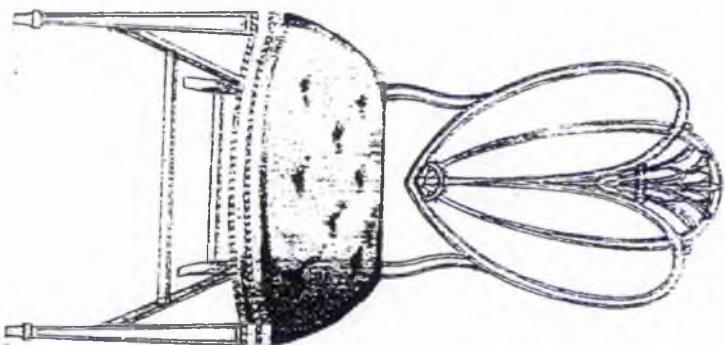
The Dining Room, Arniston: A Side Chair.

PLATE 96

E.S. 380.

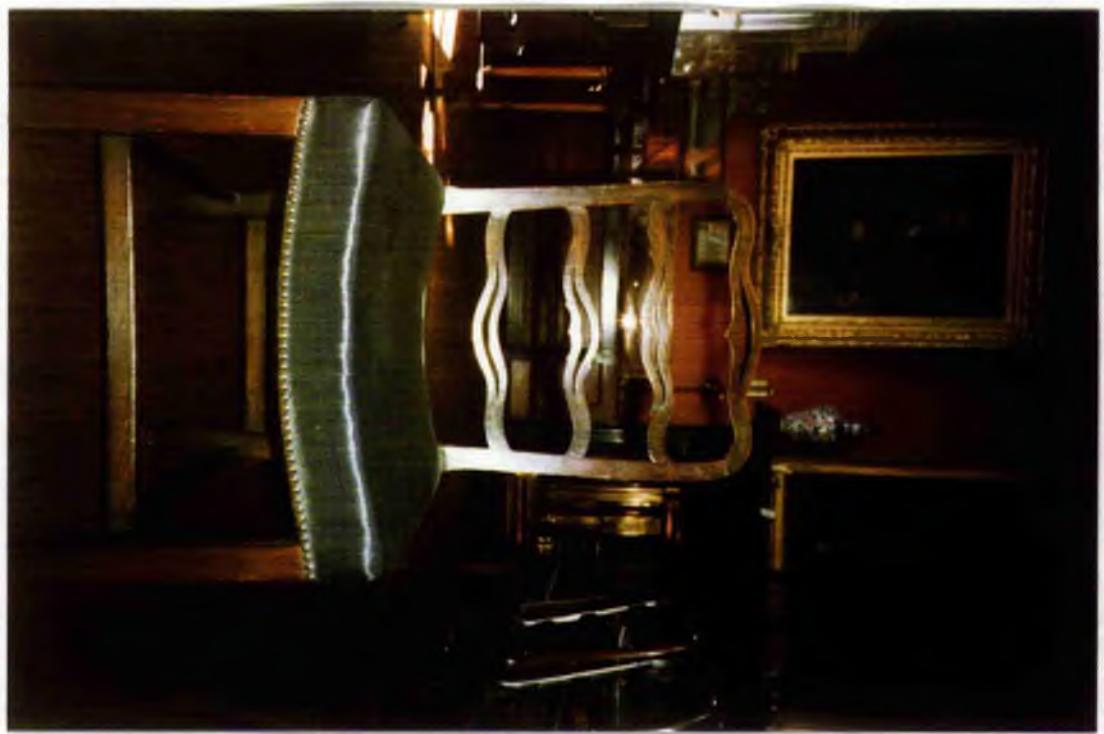


E.S. 416.



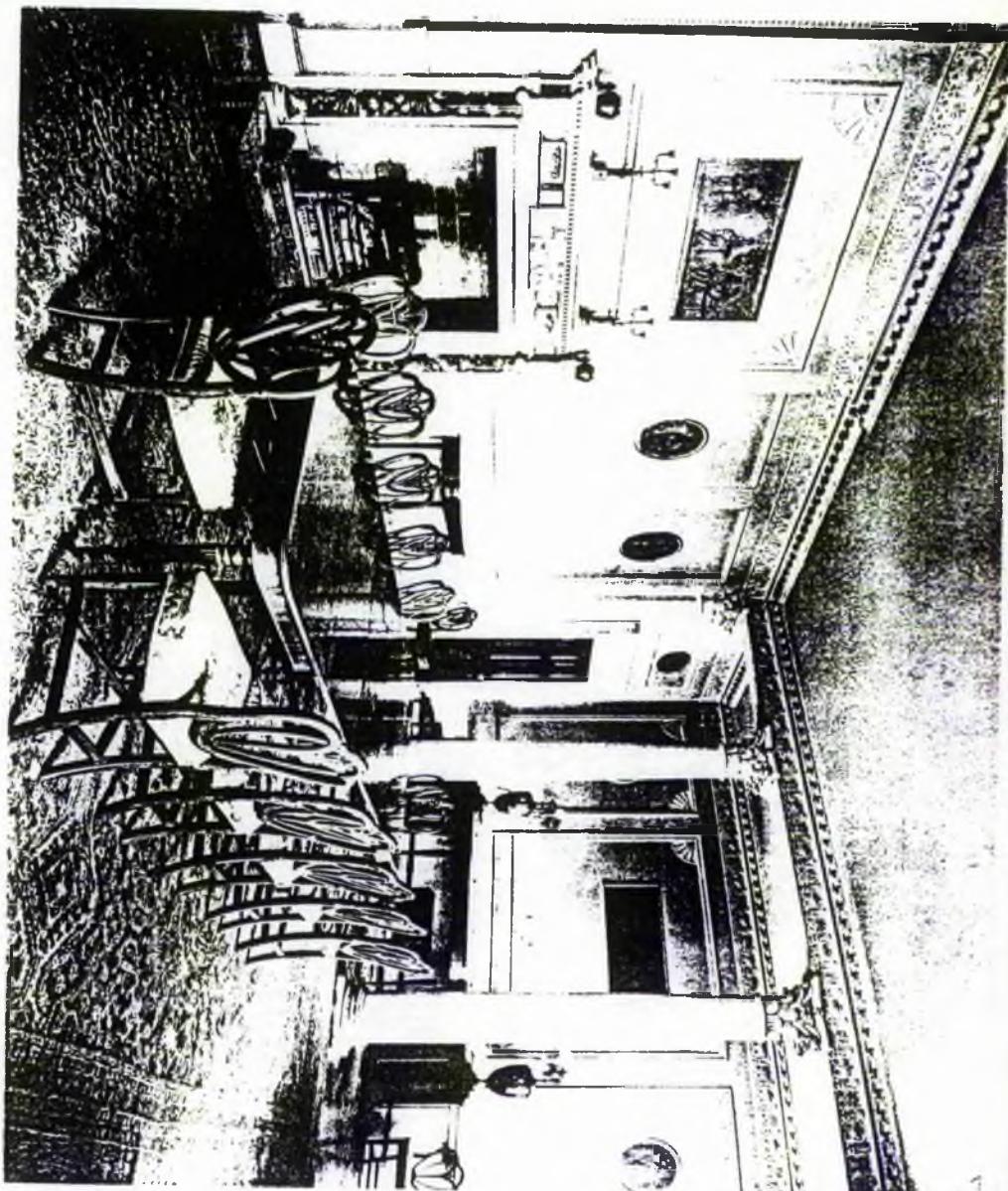
Workington Hall, Cumbria: A Dining Room Chair.

PLATE 97



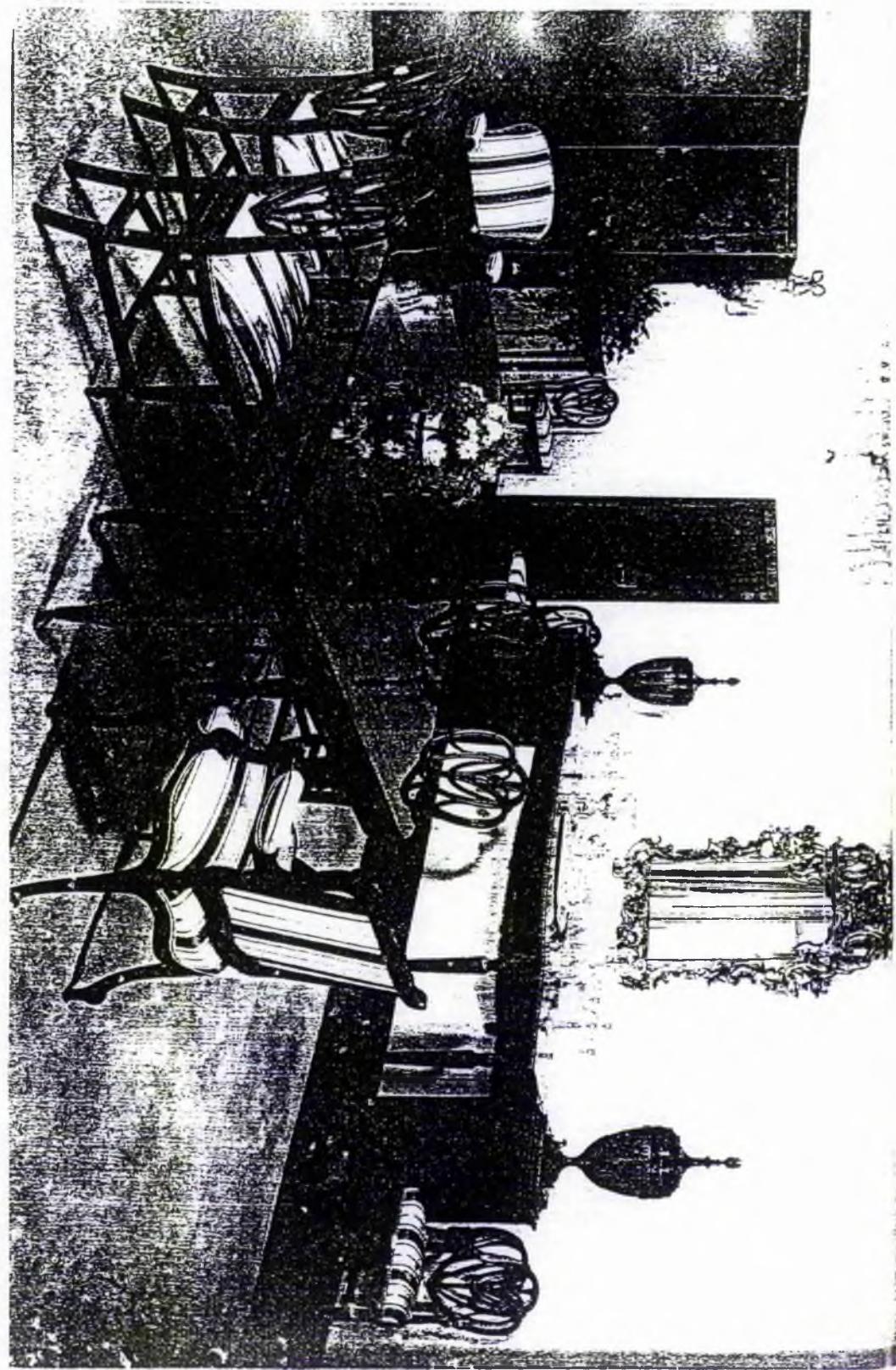
Trinity House Leith: A Side Chair and an Elbow Chair.

PLATE 98



The Dining Room, Workington Hall: An Imperial Dining Table by Gillow.

PLATE 99



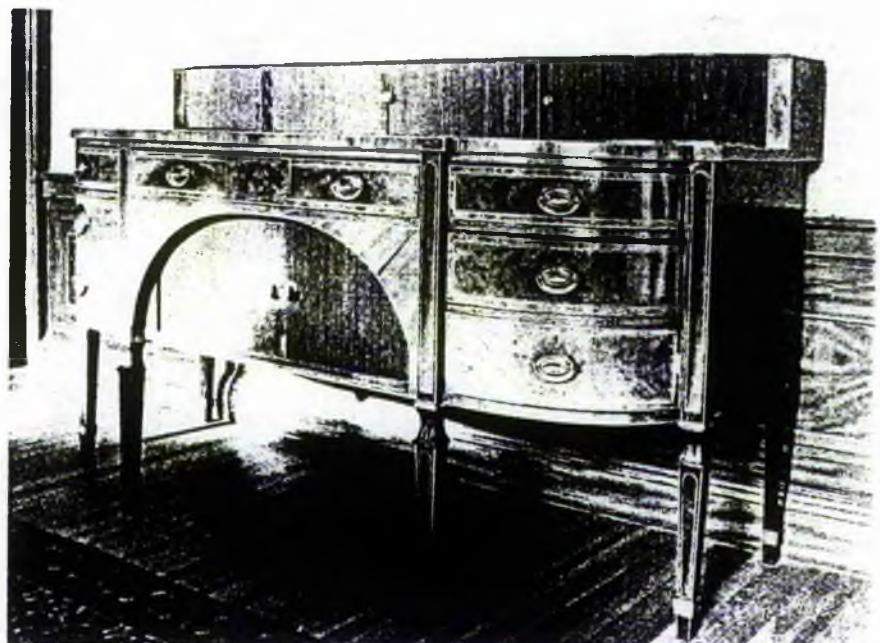
The American Embassy in Vienna: The Workington Hall Dining Table.

PLATE 100



Duns Castle, Berwickshire: A Stagetop Sideboard by James Russell.

PLATE 101



No. 7 Charlotte Square, Edinburgh: A Stagetop Sideboard.

PLATE 102

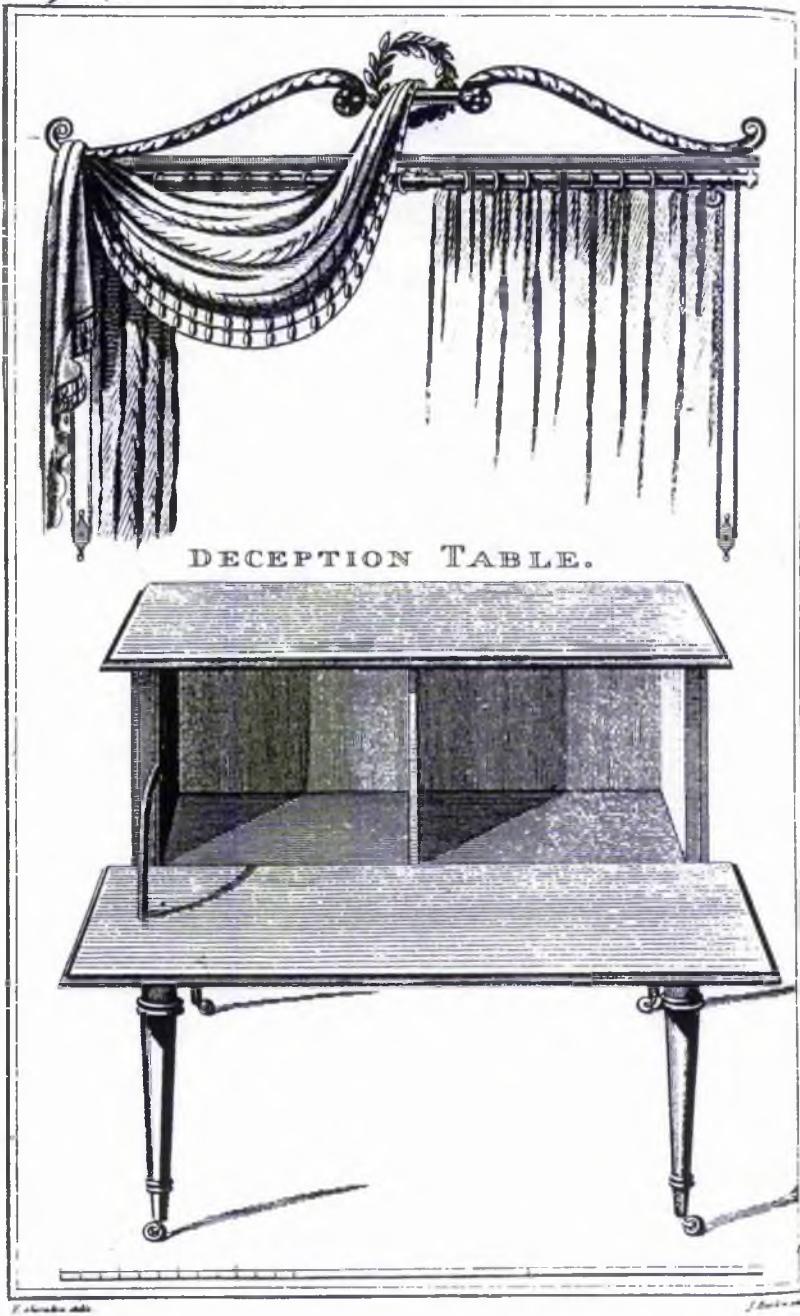


PLATE 54B. Table, one of a pair, rosewood, made by William Trotter for Paxton in 1814 at a cost of £20 10s. od. each. George Home of Paxton provided the Egyptian jasper tops.
John Home Robertson M.P.

Paxton House, Berwickshire: A Truss Legged Table.

PLATE 103

PL. 46. FRENCH ROD.



Published Augt. 24th 1803.

Sheraton's Cabinet Dictionary (1803): A Deception Table.

PLATE 104

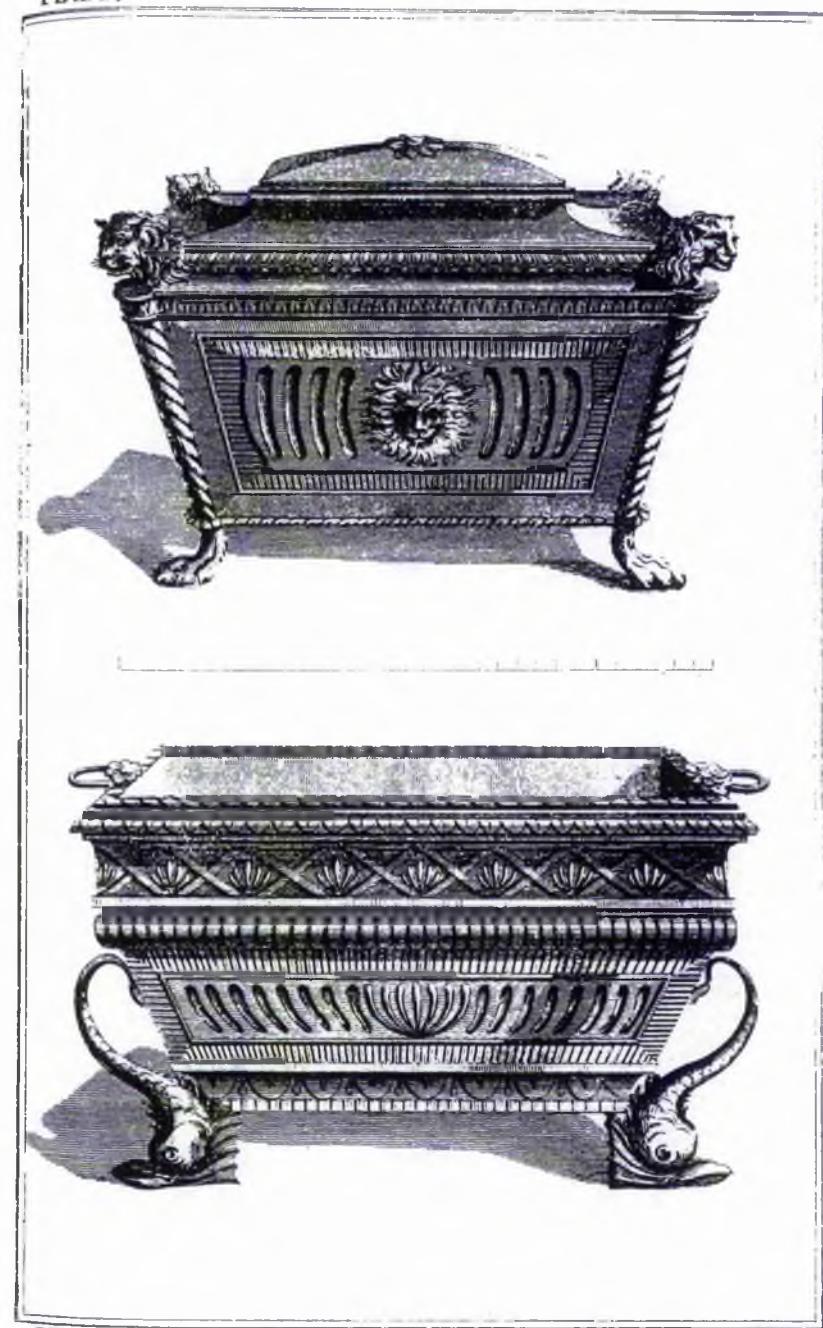


Dumfries House: A Wine Cooler.

PLATE 105

PL. 105. 64.

SARCOPHAGI.



Z. H. Sheraton delin.

Published Jan. 20th 1803.

J. Parker sculp.

Sheraton's Cabinet Dictionary (1803): A Sarcophagus Wine Cooler.

PLATE 106



Hill of Tarvit Mansion House: A Sarcophagus Wine Cooler.

PLATE 107



Kellie Castle, Pittenweem: A Dumb Waiter.

PLATE 108



Yester House, East Lothian: A Dumb Waiter.

PLATE 109



No. 7 Charlotte Square, Edinburgh: A Japanned Plate Warmer.

PLATE 110



Kellie Castle, Pittenweem: A Plate Bucket.

PLATE 111

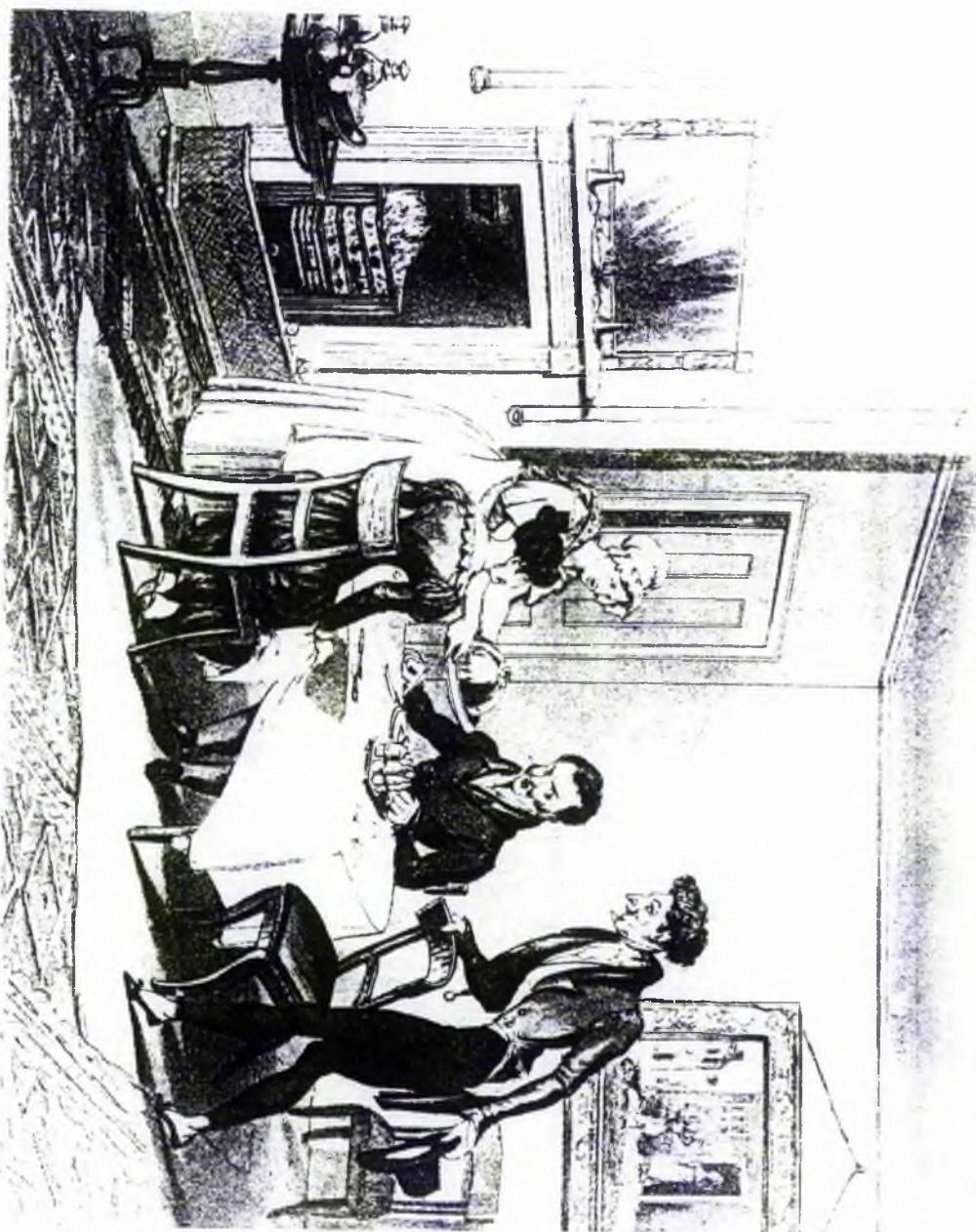


Fig. 90 "The Dinner Locust", engraved after E. F. Lambert, c. 1815. The print shows a crumb cloth.

"The Dinner Locust".

PLATE 112



Arniston: The Drawing Room.

PLATE 113



The Drawing Room, Arniston: The Plasterwork - Rose Creepers.

PLATE 114



The Drawing Room, Arniston: The Plasterwork - Birds.

PLATE 115



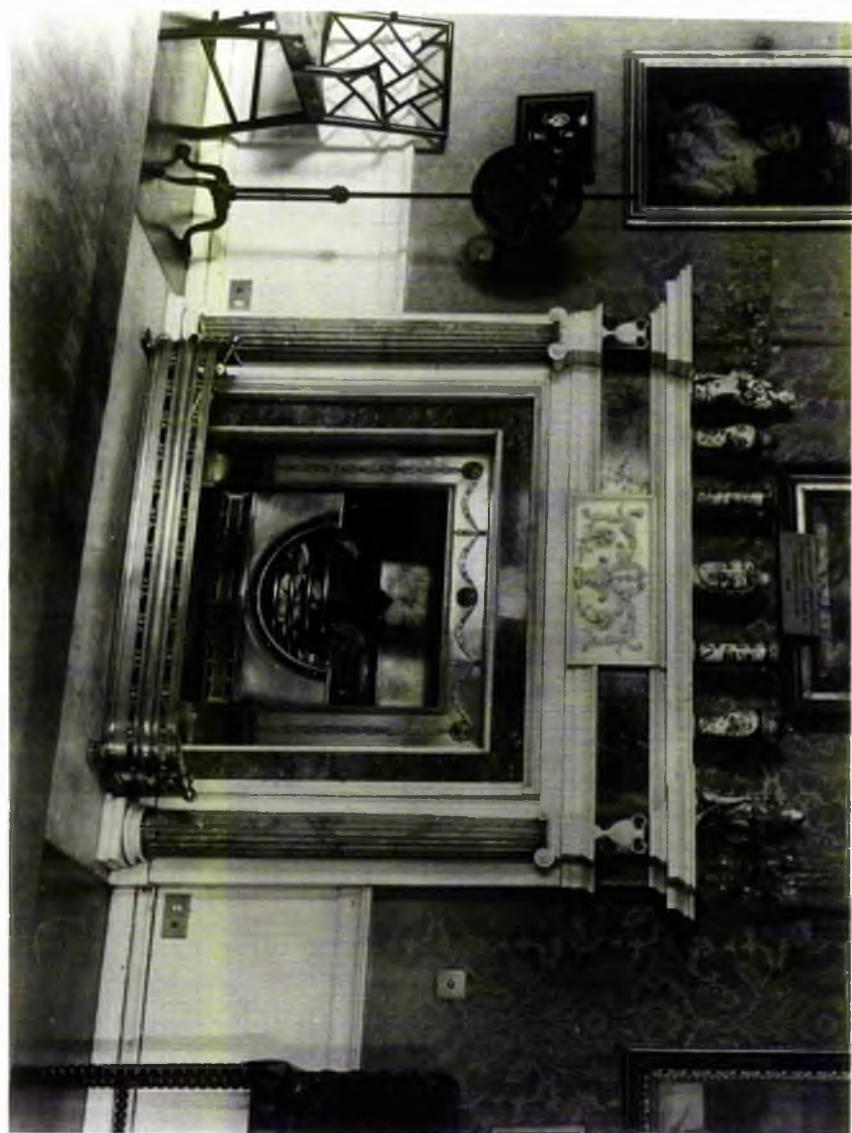
The Drawing Room, Arniston: Plasterwork - Floral Sunburst and Foliate 'Urn'.

PLATE 116



The Drawing Room, Arniston: Plasterwork - Side Wall - Fronded Cartouche.

PLATE 117



The Drawing Room, Arniston: Carter's Chimneypiece and Glass Lustres.

PLATE 118



The Drawing Room, Arniston: Console Table, Pier Glass and Candelabrum.

PLATE 119



A 'Cleopatra' Vase.

PLATE 120



Blair Castle, Perthshire: Carter's Chimneypiece in the Dining Room.

PLATE 121



Blair Castle, Perthshire: Carter's Chimneypiece in the Drawing Room.

PLATE 122

19



19 Wire fender

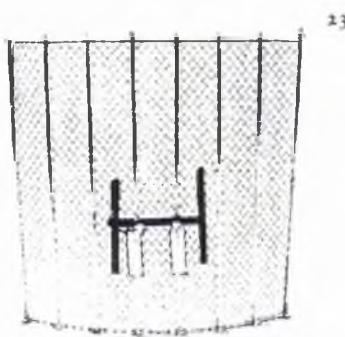
Late 18th century

The wire-work grille is supported on eight stanchions headed by a moulded rim; iron shoe. The original bright green paint survives beneath the later coat of black
L. 92

Lent by Mr and Mrs Robin Compton (Newby Hall)

A Wire Fire Guard.

PLATE 123

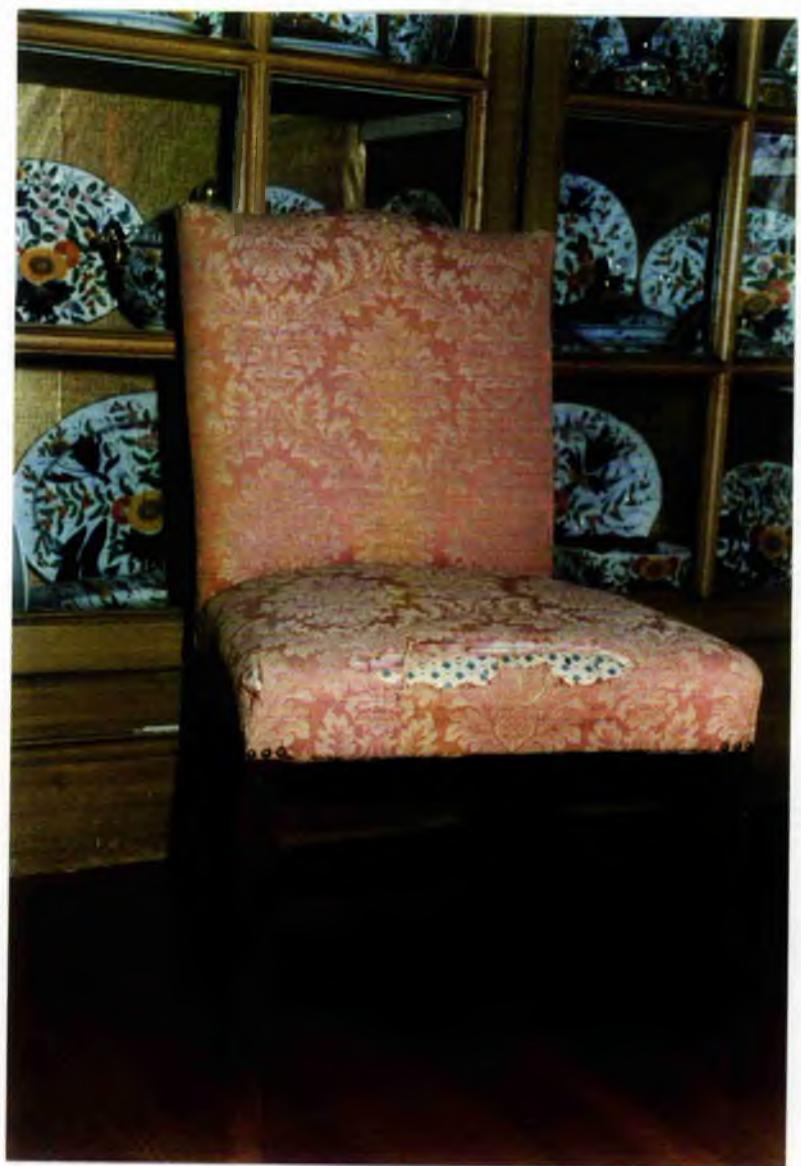


23 Hanging fire guard
19th century, first half
Brass and wrought iron
The curved frame supports a brass wire lattice and is
fitted with adjustable fire bar hooks
h. 52

Lent by Mr and Mrs Robin Compton (Newby Hall)

A Wire Fire Guard.

PLATE 124



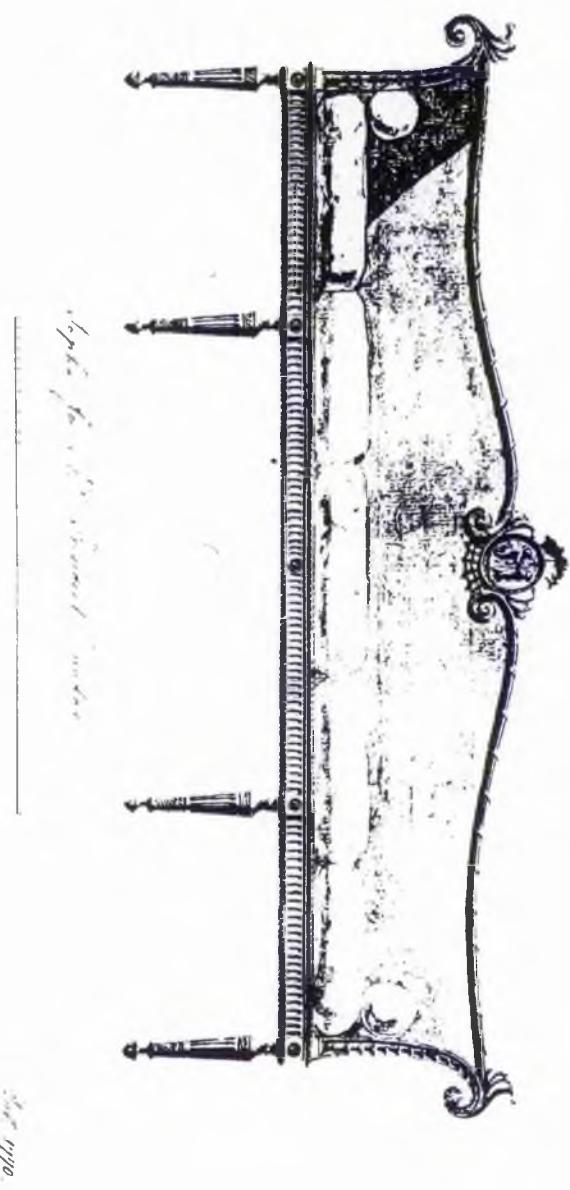
The Drawing Room, Arniston: A Parlour Chair.

PLATE 125



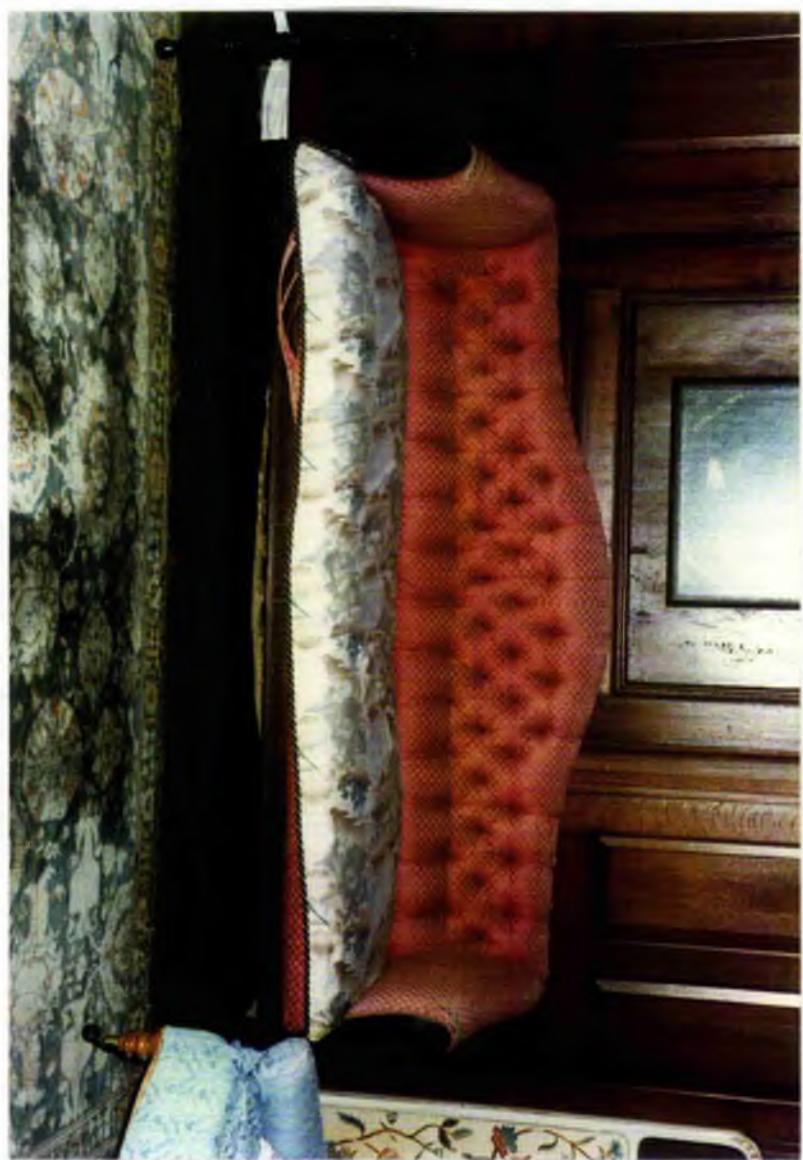
Bute House Edinburgh: A Parlour Chair on loan from Arniston.

PLATE 126



Drawing of a Sofa for President Dundas.

PLATE 127



The Drawing Room, Arniston: A Sofa.

PLATE 128



The Drawing Room, Arniston: Detail of Frieze Rail and Legs of Sofa.

PLATE 129



The High Library, Arniston: A Cockpen Chair with Worked Silk Cover.

PLATE 130



The High Library, Arniston: A 'Square' Easy Chair.

PLATE 131



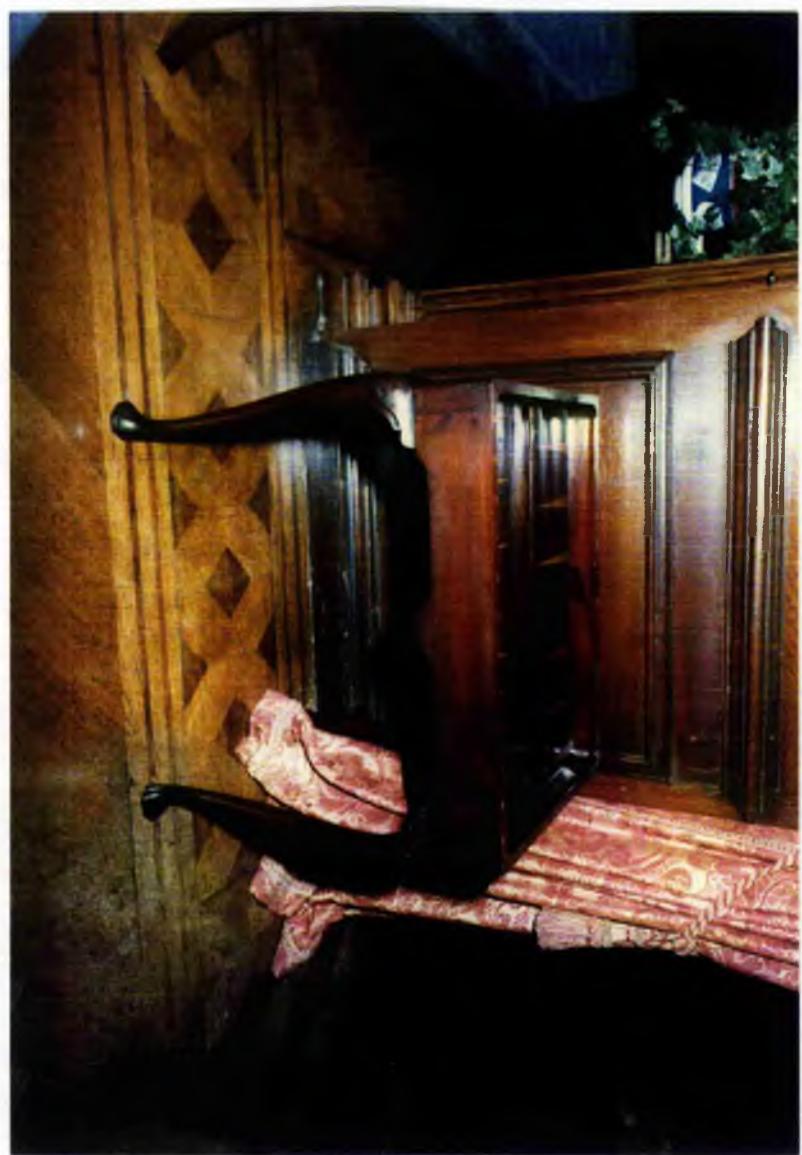
Bute House Edinburgh: A Console Table on loan from Arniston.

PLATE 132



The New Library, Arniston: A Circular Pillar and Claw Table.

PLATE 133



The Oak Room, Arniston: A Backgammon Table.

PLATE 134



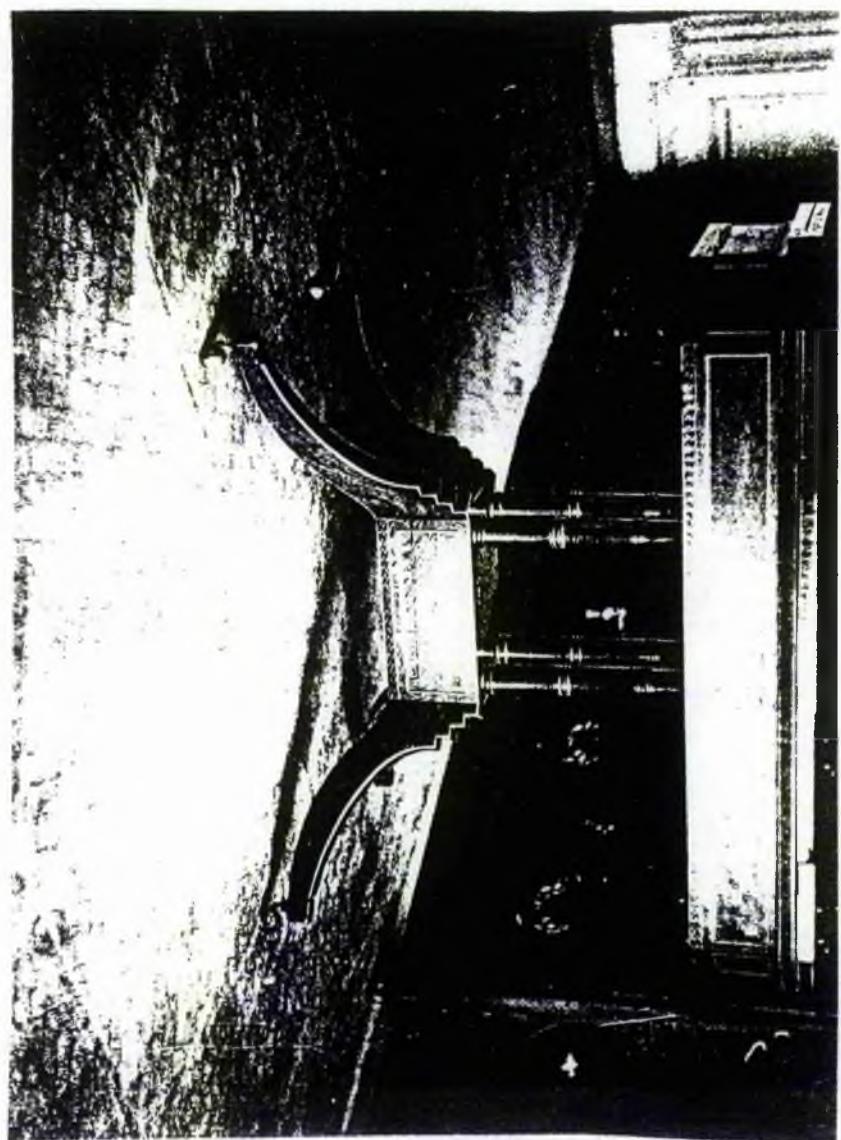
The East Quadrant, Arniston: A Semi-Circular Fold-Over Card Table.

PLATE 135



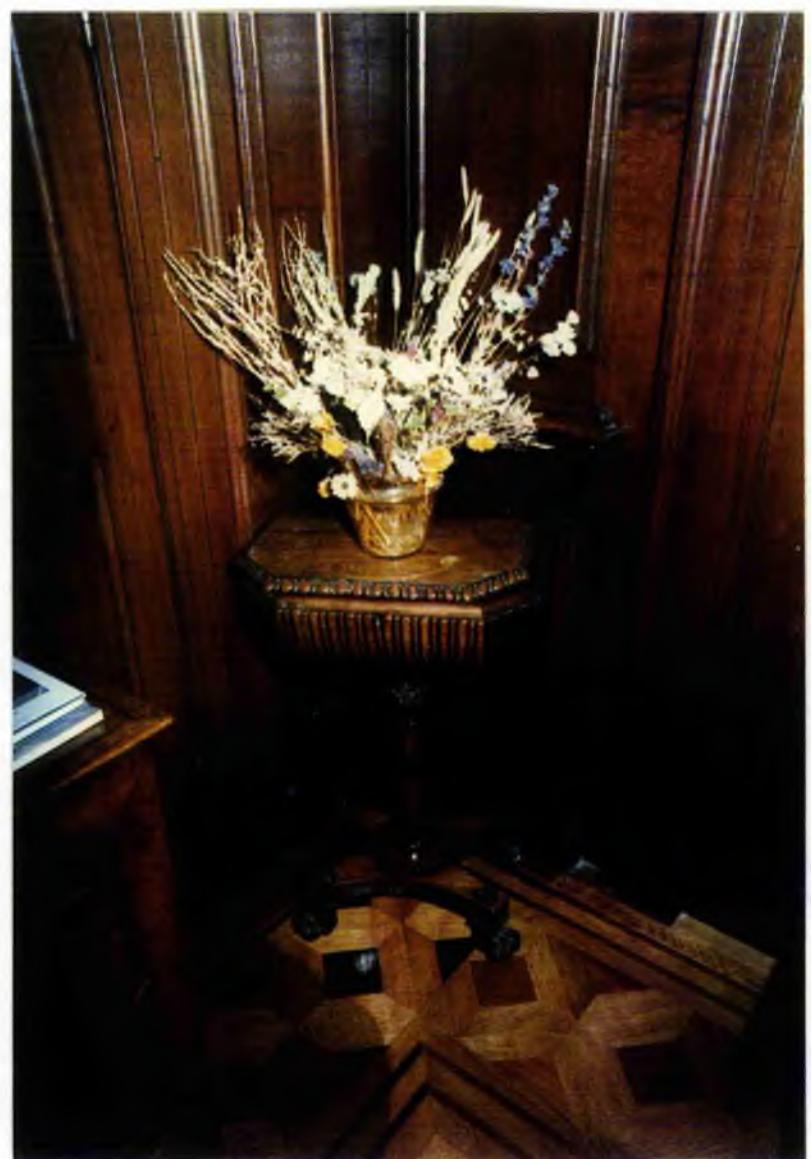
Bute House Edinburgh: A Sofa Table on loan from Arniston.

PLATE 136



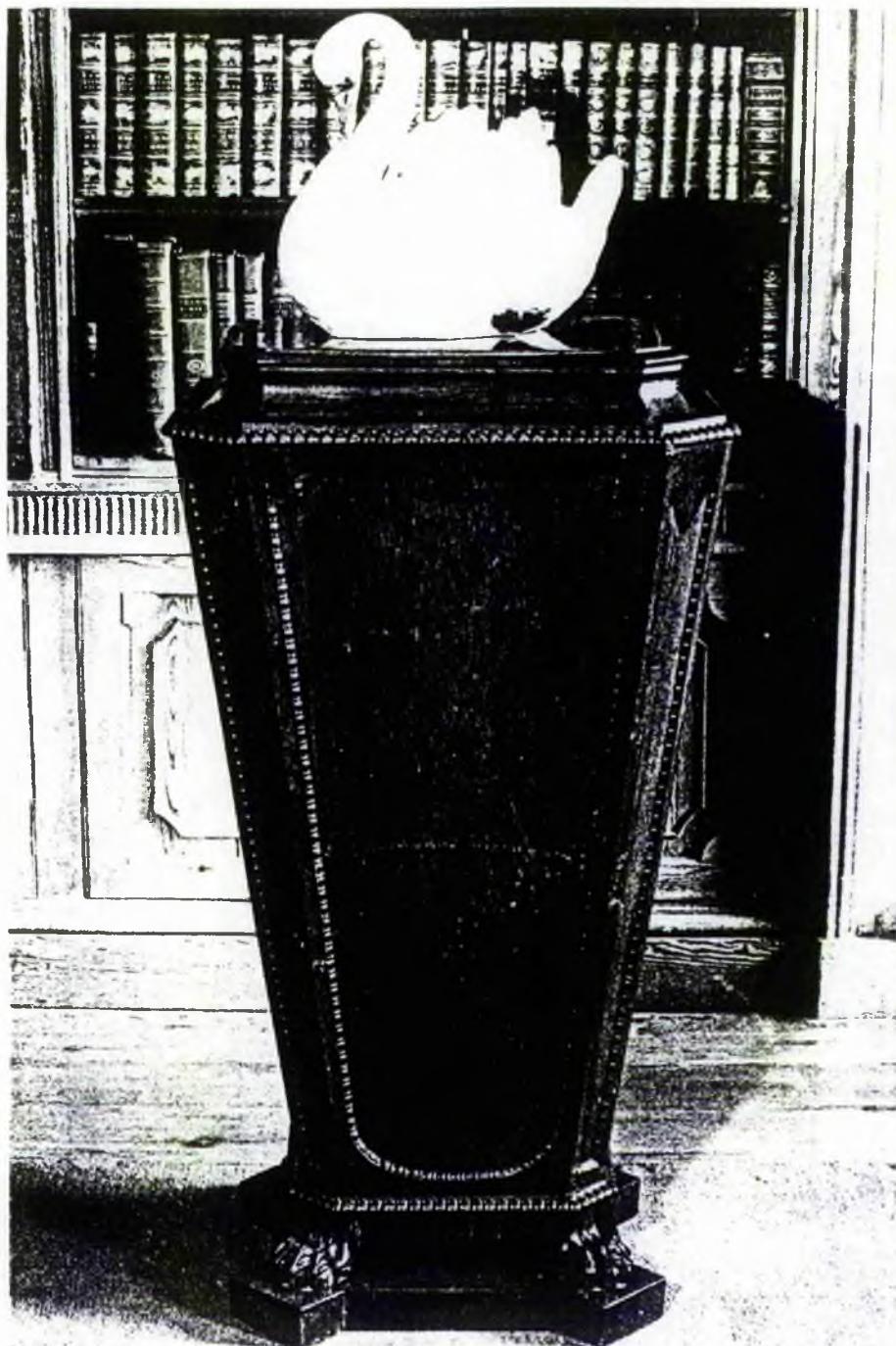
Arniston: A Sofa Table.

PLATE 137



The Oak Room, Arniston: A Tea Poy.

PLATE 138



Paxton House, Berwickshire: A Therm.

PLATE 139



PLATE 60. Sofa table, rosewood, made by William Trotter for Paxton in 1814 at a cost of £23 10s. od
John Home Robertson M.P.

Paxton House, Berwickshire: A Sofa Table.

PLATE 140



PLATE 61. 'Elliptic card table' one of a pair, rosewood, made by William Trotter for Paxton in 1814 at a cost of £12 15s. od. each.
John Home Robertson M.P.

Paxton House, Berwickshire: A Card Table.

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- 53 Receipt Book (1738 - 51)
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- 61 Receipt Book Misc. payment wages (1754 - 84).
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- 74 Arniston Furniture Account Book (1788 - 1800).
- 75 Acct. Book Personal Expenses (1792 - 6).
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- 78 Personal & Household Acct Bk. (1795 - 1801).
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- 122 Household acct bks & cash bks. (1791 - 7).
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The Dundas of Arniston Muniments:

Bundles	
29	141
50	142
81	162
82	171
83	172
84	180
86	181
90	182
93	183
94	184
95	203
103	225
104	236
105	302
106	323
107	324
108	329
114	330
117	331
120	334
136	343

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