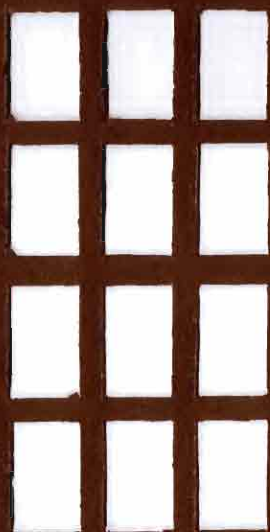




# Kellie Castle









# Kellie Castle



Kellie Castle, near Pittenweem, Fife, a property  
of The National Trust for Scotland

Text by Hew Lorimer R.S.A., F.R.B.S.

Opposite: The Arms of Erskine and Dalzell (the 3rd Earl of  
Kellie and his second wife), part of the ceiling of the Great  
Hall (Drawing Room). Overleaf: The Castle from the south



## HISTORICAL INTRODUCTION

By the end of the 13th century Kellie emerges from the mists of the early history of Scotland as already the principal seat – the *messuage* – of a great family of those days called Seward or Siward.

Siward, Earl of Northumbria, was leader of a host which invaded Scotland in 1054 during the reign of Macbeth. He was either brother or cousin of King Malcolm's mother. Other Saxon noblemen accompanied Malcolm to Scotland when he came to the throne in 1057, and a number followed after the Norman Conquest 'to avoid the severity of King William'. Of these Saxon nobles, three appear to have had lands in Fife bestowed on them, or on their immediate descendants, and one of these was a Siward. Probably a relation of the Earl of Northumbria, he acquired Kellie and nearby Pitcorthie which were held by his family till the reign of David II.

William Siward had a Charter from Robert the Bruce, of the barony of Kellie. This line of the family of Siward, however, came to an end soon after with an heiress Helen, daughter of Sir Richard Siward, who had married in 1327 Isaac Maxwell. She is mentioned in 1335 as 'domina de Kellie'. In 1360 this Helen Maxwell, Lady Kellie, resigned the lands of Kellie in favour of her cousin, Sir Walter Oliphant, who was married to Elizabeth, a daughter of Robert the Bruce. Walter, his son, is described as 'of Aberdalgie and Kellie'. (Oddly enough, Professor James Lorimer, who was to save Kellie from ruin, was born and bred at Aberdalgie where his father was factor to the Earl of Kinnoul.)

This family of Oliphant remained the 'Lairds of Kellie' for just over 200 years, until in 1562 Bernard Oliphant sold the estates of Kellie to Lawrence, 3rd Lord Oliphant – head of the senior branch of the family. The estate of Kellie at this time consisted of 'The Castle and dominical lands of Kellie, the town of Kellie, the lands of Baldutho, Ballieston, Aldencroach, Greenside, Kelliside, Pitkierye Mill, and the superiority of Pitcorthie; which last, however, was acquired before the end of the century by Lord Menmuir of Balcarres'. In 1573 the 4th Lord Oliphant married Lady

Margaret Hay, a daughter of the 7th Earl of Errol. This date is to be seen boldly carved in relief together with her initials high up on the south face of the East Tower.

M H 1573

The 5th Lord Oliphant, though described as 'a man of vast estates', seems to have been so extravagant that his cousin and successor, Patrick, sold the estates as soon as he succeeded. This he did for the sum of 116,000 marks in 1613 to Thomas Erskine, Viscount Fenton, the man who, by killing Sir Alexander Ruthven on the occasion of the Gowrie Conspiracy in Perth in 1600, won the credit for having saved the life of his childhood companion and King, James VI. For this he was rewarded in about 1603 with the Lordship and lands of Dirleton. In 1606 he was made Viscount Fentoun. On May 22nd, 1615, he was made Knight of the Garter – one of three Scottish noblemen to be so honoured; and in 1619, 1st Earl of Kellie. He died in London in 1639 aged 73, but was buried as was fitting in Pittenweem of which he was 'the Lord', and where his grave stone is still to be seen on the north wall of the Parish Kirkyard.

Alexander, his only son, pre-deceased him, and his grandson, Thomas succeeded him. Thomas died unmarried and was succeeded by his brother Alexander. The 3rd Earl was a steady supporter of Charles II and followed him to England. He was taken at the Battle of Worcester but was exempted from Cromwell's Act of Grace. He married in 1661 while abroad in the Dutch Service, Anna, daughter of Colonel John Kirkpatrick who was Governor of Bois le Duc. Their coat of arms is to be seen in the striking plaster ceiling of the room since used as the Dining Room, but at that time the 'Withdrawing Room'. She died very soon and in 1665 the Earl married Mary, younger daughter of Sir John Dalzell of Glenae in Dumfriesshire, who had been made a baronet by Charles II in 1660. Their coats of arms are to be seen in the noble plaster ceilings of the Great Hall and in 'the Earl's Room' immediately above it. Alexander, 4th Earl, married his near neighbour Anne, daughter of Colin Lindsay, Earl of Balcarres. The 5th Earl, also Alexander, was a colonel in the Jacobite army and fought at Preston, Falkirk and Culloden. He married, as his second wife, in 1731, Janet, daughter of the celebrated physician, Dr. Archibald Pitcairn, who was



also a poet and a writer of satire with the courage of his convictions. Of their six children, three boys and three girls, the two elder sons were to become Earls of Kellie, and Thomas, the elder, a notable violinist and composer, was director of the St. Cecilia Concerts held in the hall of that name in Edinburgh. He died in Brussels in 1781 and is buried at Kellie. He sold his whole estates except for a few enclosures immediately surrounding the Castle, in 1769, to Sir John Anstruther of Dreel. What Sir John really wanted, for political reasons, was the Lordship of Pittenweem, and he very soon resold the Kellie Estates to Roger Hog of Newliston, whose descendants have only recently sold the last of these lands.

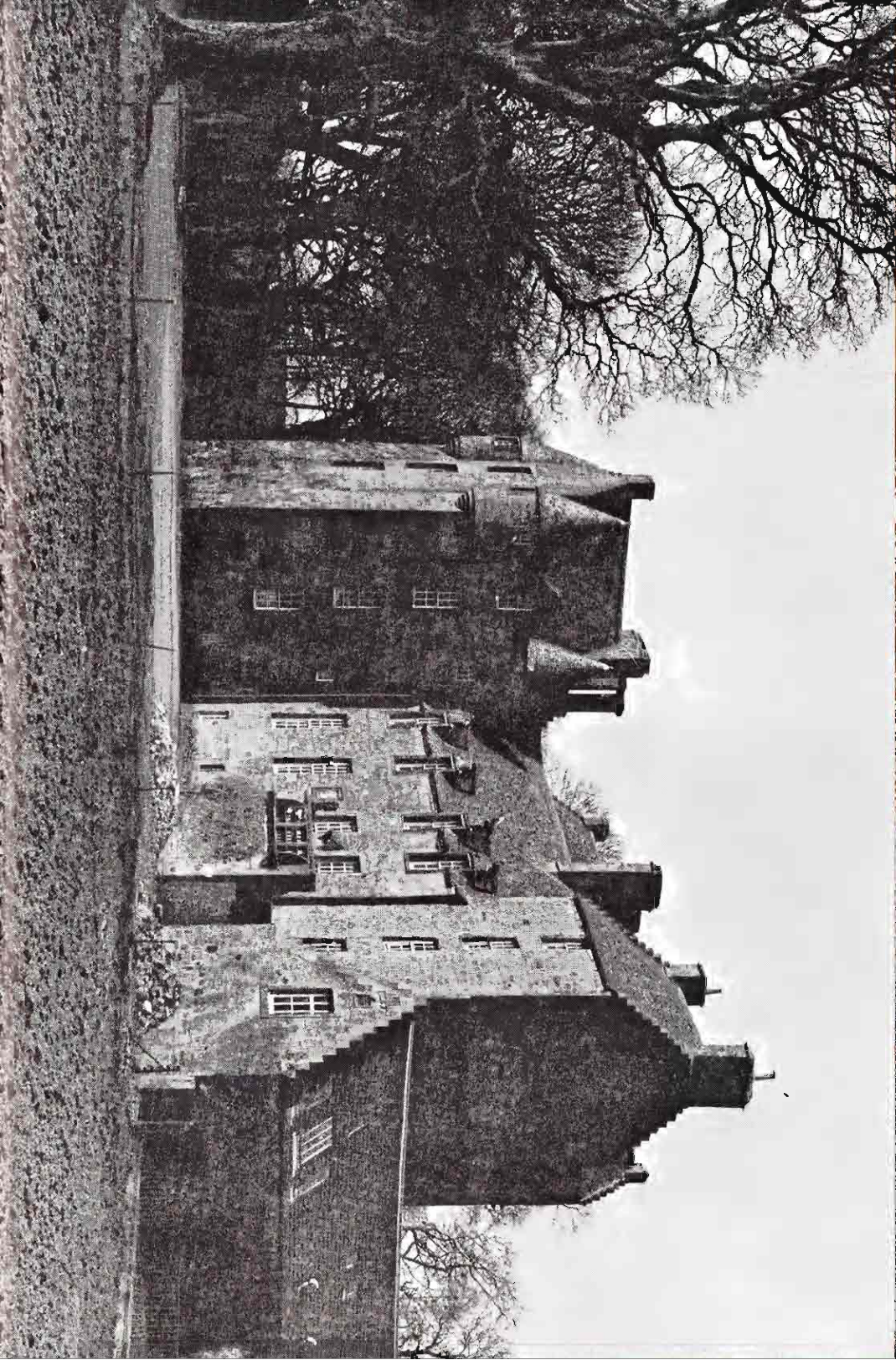
Thomas was succeeded by his younger brother Alexander, who also died unmarried and was succeeded by Sir Charles Erskine of Cambo as 8th Earl. He too died unmarried and was succeeded by his uncle, Thomas, who married Anne, daughter of Adam Gordon of Ardoch, but there were no children, so his brother Methven succeeded as 10th Earl. Methven had also married a daughter of Adam Gordon, Joanna, but once again there were no children, and on 23rd March 1830 the title of Earl of Kellie was claimed by John Miller Francis Erskine, 9th Earl of Mar, as collateral male heir, who obtained judgement in his favour in 1834, so becoming 11th Earl.

The Castle had for some time been suffering neglect, and in 1829, on the death of Methven, the 10th Earl, 'the muckle roup' of its contents was held and the great home was virtually abandoned.

For the next forty-five years and more the Earl's agent, living in the cottage East of the Castle, must have watched the old place slowly deteriorating – parts of it used for a time as lodgings for the Manager of a Coal Mine that was opened nearby at Balcormo – the Great Hall at another time as a Granary by the occupants of the home farm. It was in this cottage, at that time two-storeyed, that Archibald Constable the celebrated publisher of Sir Walter Scott's Waverley Novels was born.

In the 1870's, James Allan Lorimer of Edinburgh, jurist and political philosopher, Professor of Public and International Law, member of the Faculty of Advocates of Scotland, had taken to crossing the Forth for family holidays and by 1876 they had penetrated as far east as Crail and were staying there. The Professor was asthmatic and he found that the air of the East Neuk suited him particularly well. It was on such a holiday, spent at The Priory, Pittenweem, that they











discovered Kellie. He found out that the owner and he were already acquainted as co-trustees of the estate of an orphan called Forbes. So we may suppose that in 1875 or 1876 at some Trustee meeting the possibility of having the Castle put in order as a summer house for the Professor and his family was discussed with the Earl. Anyhow, agreement for a long lease of 38 years was reached. The Earl was to make the Castle wind and weather proof and the Professor would undertake all the internal restorations and such basic improvements as he could afford – paying the modest rent of an improving tenant.

In 1878 the family slept there for the first time; the Professor, his young wife and their six children, Jim, John, the painter, Hannah, Alice and Louise, and last but not least Robert, the architect. Over the entrance door the rescue of the old place was commemorated by an inscription in Latin composed by a colleague – a classical scholar, Principal Grant of Edinburgh University – which in translation reads ‘This mansion snatched from rooks and owls is dedicated to honest ease amidst labours’. The final words referred to the fact that the Chair of Public and International Law occupied by the Professor only operated during the winter and spring. During the summer months he could enjoy well earned and therefore honest ease – though in fact he wrote many learned books and studied deeply during these times.

Here is a first hand account by the Professor’s youngest daughter Louise, as she remembered the state of near ruin into which the Castle had fallen. ‘It was left to the rooks and the owls who built in its crumbling chimneys and dropped down piles of twigs which reached far out into the rooms. Great holes let the rain and snow through the roofs, many of the floors had become unsafe, every pane of glass was broken, and swallows built in the coronets on the ceilings, while the ceilings themselves sagged and in some cases fell into the rooms . . . The garden still encircled by a tumble-down wall, was a wilderness of neglected gooseberry bushes, gnarled apple trees, and old world roses, which struggled through the weeds, summer after summer, with a sweet persistence’.

The family continued to ‘summer’ there for many years after the Professor died. Indeed his widow spent her last summer there in 1916. Robert, long established by this time in Edinburgh, was already a successful architect, married and with children. His elder, painter bachelor brother remained at Kellie as tenant, living there from early spring till late autumn until he died at the age of 80 in 1937.

It then seemed certain that the 70-year long Lorimer association with Kellie was at an end. That it proved not to be so was due almost entirely to the creative gift, the perfect taste and the sheer industry of Mary McLeod Wylie who had married Hew, sculptor son of Robert Lorimer in 1937.

A second 'muckle roup' had taken place; the entire contents had been sold: the place seemed again to have been abandoned. The lovely decorated plaster ceilings once more looked down upon bare floor boards. Yet, nothing daunted, the young Lorimers, with two young children, and then a third, undertook to rent it on the same terms as before, and continued to do so until the old Earl died. He was succeeded by his grandson who, deciding that he must sell, gave first refusal to his faithful tenants. After reaching agreement with the Historic Buildings Council for Scotland by which grants made for all major repairs of the fabric of the Castle would be matched by expenditure on modernisation and internal redecoration, the Lorimers bought the Castle in 1948.

Furnishings from the Edinburgh home, at first piled high in the Great Hall, began to be dispersed about the house as they found new places in one or other of the main rooms. Mary Lorimer 'an artist to her fingertips' had started with her unrivalled sense of colour, of texture and of character, to bring alive room after room, and gradually the old place began to smile again. A trained painter of real promise, she now showed her versatility and that she had an instinctive understanding of and rare ability in the domestic crafts: she painted, she embroidered, she made and lined nearly 40 pairs of curtains, she recovered most of the upholstered furniture with her own hands.

Yet even this was not all, for she considered no room to be complete without a 'coup de grace' of arrangements of flowers appropriate to it. So all through the year from spring to autumn she would keep fresh over 20 arrangements - varied in size and character, from a tiny posy or one or two choice blooms balanced precariously in a tearglass, to the great symphony of colour, form and texture right in scale, for the centre-piece of the Great Hall.

It is in the hope that her achievement, within the context of the great house, can be given some permanence that it has been acquired with contents by the National Trust for Scotland. For it was the life's work of a rare artist.

Detail of ceiling decoration in a room in the south-east tower











Above: The delightful renaissance window in the north-east corner. Below: The 16th century carved wood group of St. Ann, the Virgin and Child

The Castle is enclosed on the north and east by its walled garden; sheltered to north and west by old trees. Behind it, to the north, rises Kellie Law and to the south it looks out over gently undulating and pleasantly wooded agricultural land, to the Isle of May and the Firth of Forth, the Bass Rock and the Lothians beyond. It is built of variegated local sandstone, browns, yellows and warm greys. Its original roofing of Arbroath stone tiles has, over the past 90 years, had to be entirely replaced by Ballachulish slates which have soon weathered in harmony with the building.

The original building of Kellie may be supposed to have consisted of a single, simple tower or keep. Developing from the 14th to the first years of the 17th century, the Castle now takes the form, in plan of a  $\perp$ — the stem of which runs east and west; the cross bar running north and south. At the North, South and Eastern extremities of the  $\perp$ — stand towers of three different dates. The northern one is the oldest and was probably raised upon the foundations of an even earlier structure, the first ten feet or so of walls and stairs may be as early as 14th century. The ground and first floor chambers are stone vaulted and thus certainly of 15th century date. Two small vaulted closets on each of the two floors above, as also the turnpike stair, are contained within the thickness of the tower walls. The topmost floor, with corbelled turrets at N.E. and N.W. angles, is of late 16th century date. The conical roofs have been sliced off and the pitch of the main tower roof oversails their sloped walls. This was presumably done for the sake of economy at a later date when some major repair of roofs had to be undertaken. The east gable, besides the usual chimney stack, is surmounted by a tall 'dummy' shafted chimney set on the diagonal and topped by a moulded cope.

The next oldest portion of the Castle, a four storey tower stands, surprisingly, about 50 feet east of the original one. It

bears in bold relief, high up on its south front, the initials M H and the date 1573; for Margaret Hay daughter of the 7th Earl of Errol. A top storey was added in the early 17th century, and the stones bearing these initials and date were probably then taken out and built-in at their present level. The lofty simplicity of this tower with its north wing, containing between the main rooms and closets, its turnpike stairs, was particularly admired when the Royal Institute of British Architecture assembled in Conference some years ago in St. Andrews. A smaller turnpike stair rising in reverse (clockwise) gives access on the way to a further closet, and leads up to a 4th floor – consisting of a main chamber and a smaller room.

Nothing is known of what kind of buildings, if any, or what form of courtyard connected these two towers – probably there was nothing more than an open passageway sheltered by an enceinte wall, covered at best by a lean-to roof.

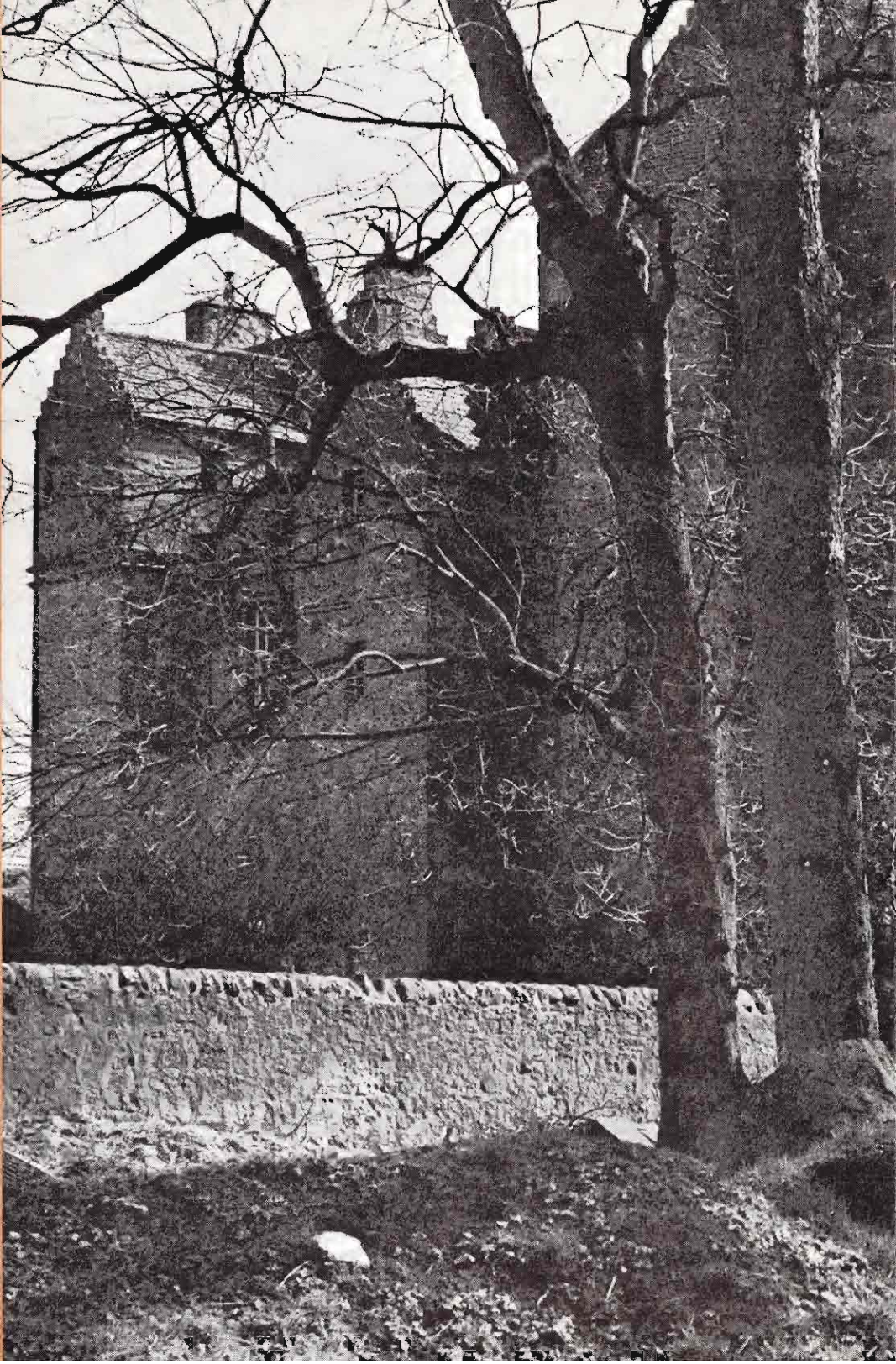
It was in the period between 1573 and 1605 that the large L-shaped additions were made which, making architectural connection with the two original towers, so wonderfully gave its present unity to the Castle. And it is to the imaginative gift of some master builder who, realising the possibilities, conceived and carried out the great 'link building' that the credit is due. It is this major and most remarkable part of the Castle that is open to the public. Over a vaulted ground floor, the Entrance Hall and staircase lead up to the 'piano nobile' or main floor, with its Great Hall and Withdrawing Room. Then, reached by a handsome turnpike stair, are the two strikingly beautiful bed chambers, the Vine Room and the Earl's Room. All four have decorated plaster work ceilings of exceptional quality. There is access from the Earl's Room on to another turnpike stair leading to the three rooms of the south tower with its corbelled S.E. and S.W. turrets, and down to the Entrance Hall, passing on the way the Sir Robert Lorimer Memorial Room.

Roof-top view looking east from a window in the north-west tower. Overleaf: The Castle seen from the north-west





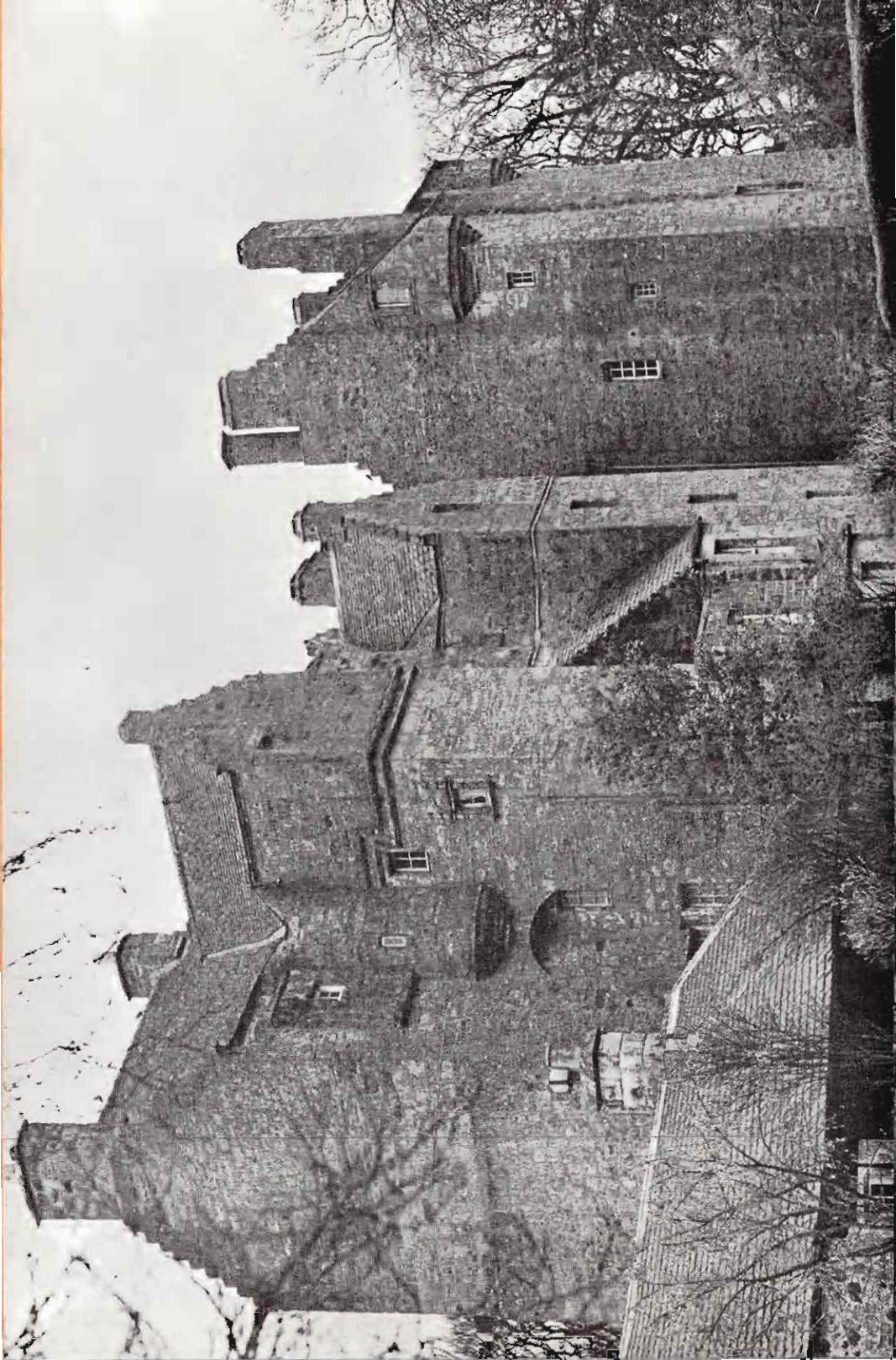















## THE EXTERIOR

*The Garden Front.* The Castle seen from the garden, that is, from north and east, presents a picture that is the quintessence of native architectural character. The lofty and dramatic massing of the building with its towers and two tall staircase gables, all rising from the garden sheer to the eaves, the dormer windows, steep roofs and medley of gables and 'lums' combine to produce an effect that is as aesthetically thrilling as it is rare. The simple stone elements of this first post-medieval Scottish domestic style of building are all here: crowstepped gables, dormer windows, string courses, corbelling, moulded chimney copes, with an enchanting little renaissance window and a quaint carved gargoyle for good measure.

The garden house in the north-west corner was designed by Lorimer, as was much of the layout of the garden.

*The West Front.* Northwest and southwest towers are linked across the central portion of the building by an audaciously bold 'false gable' with moulded crowsteps surmounted by a pair of monumental 'dummy' shafted chimneys set on the diagonal, tied at the top by a great double lozenge-shaped richly moulded coping formed from a single stone. The deeply splayed set-off at first floor level of the central part suggests an extension of the old tower – single storey until the southwest tower, the great hall and rooms above were added. The single course of corbelling above the second floor window here, and an internal relieving arch were built to support the 'false' gable. The whole resulting facade, with its pleasing pattern of windows of diverse sizes and proportions, is, in the first half of the 17th century, an imaginative architectural device to unify the facade carried out in 'the latest' idiom.

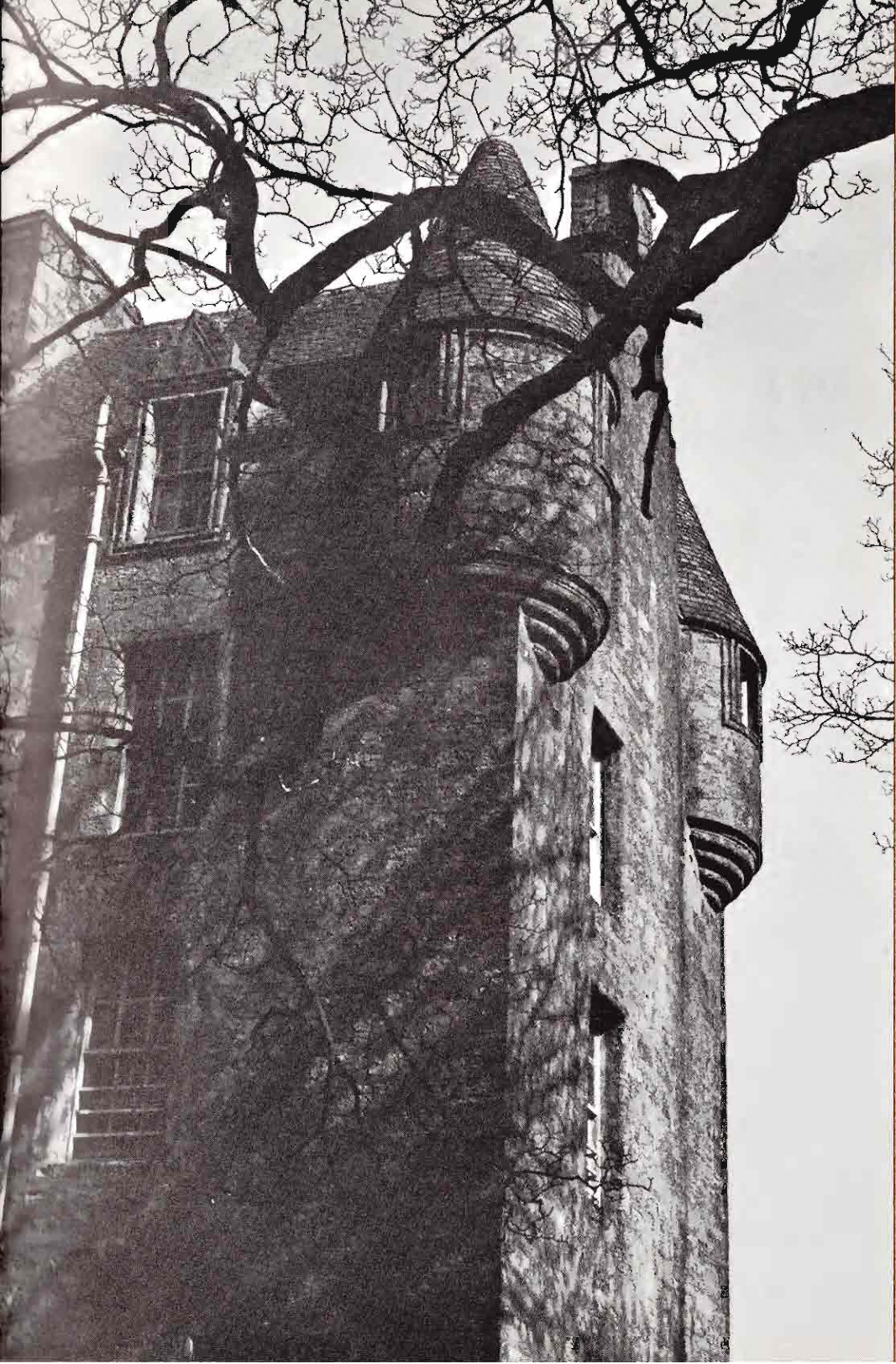
*From the Southwest and the South Front.* From the southwest the Castle is seen through trees as one reaches the top of the short steep hill from the Entrance Gate, all three towers being visible and the  plan of the building can from this point be most clearly grasped. As one comes nearer it is the perfection of the turretted south-west tower

that dominates and gives shelter to the Entrance Doorway from the prevailing wind. Here the nobility of this Castle-become-mansionhouse can best be appreciated, with the two great sycamores rising from the lawn on either side enclosing the gentle symmetry of the view. Between the two towers extends the main three storey portion of the building with its great pitched roof – its range of richly moulded dormer windows carried over at a higher level round the south-west tower. The quarter cylinder shape of the turnpike stairs in the ‘re-entrant’ angle rising on corbels from a bridging arch, with its little windows diminishing towards the top and its conical roof – a lovely feature in itself – serves also to link these two elements of the building architecturally. The large spacing and greater size of the windows here clearly denote the greater scale of the four rooms they light; their uneven symmetry preserves the pre-classical character of the whole. The rare absence of massive additions and clutter of kitchen offices tacked on to and spoiling so many of our Castles and Mansion Houses mostly in the 19th century, is thanks to the fact that Kellie had been ‘abandoned’ during the two middle and most ‘dangerous’ quarters of the last century, and because Professor Lorimer had neither the means nor the inclination to follow the fashion that so often blemished the authentic form of our domestic architecture; and it was, of course, to be only a ‘summer home’.

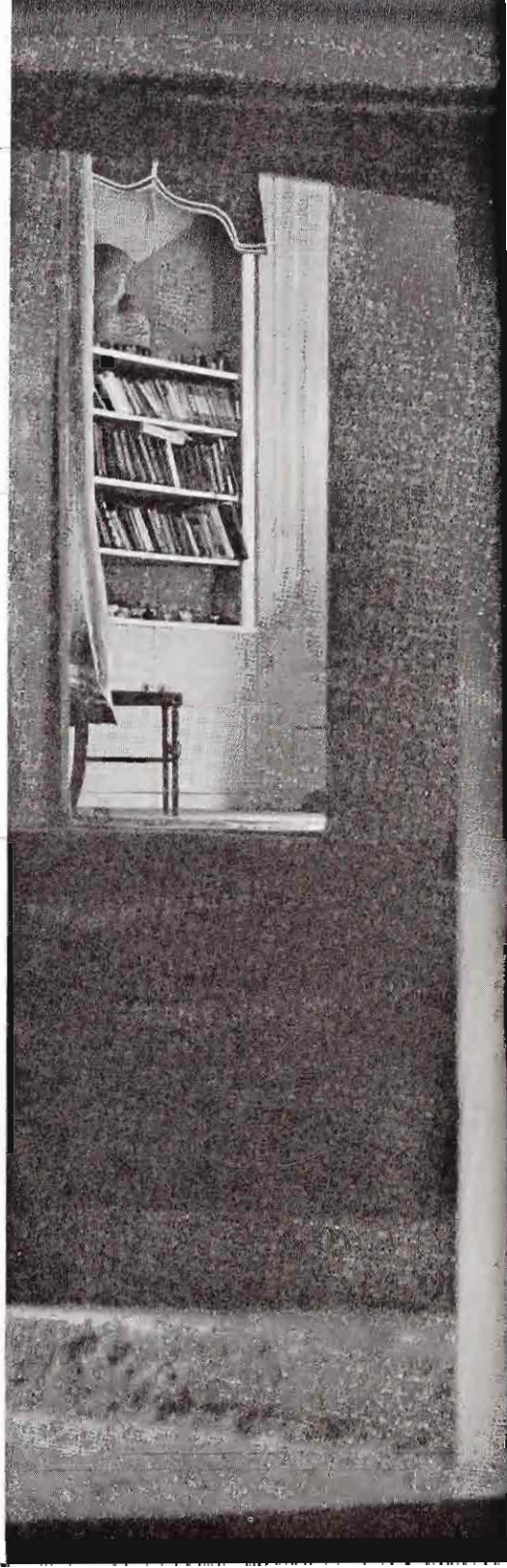
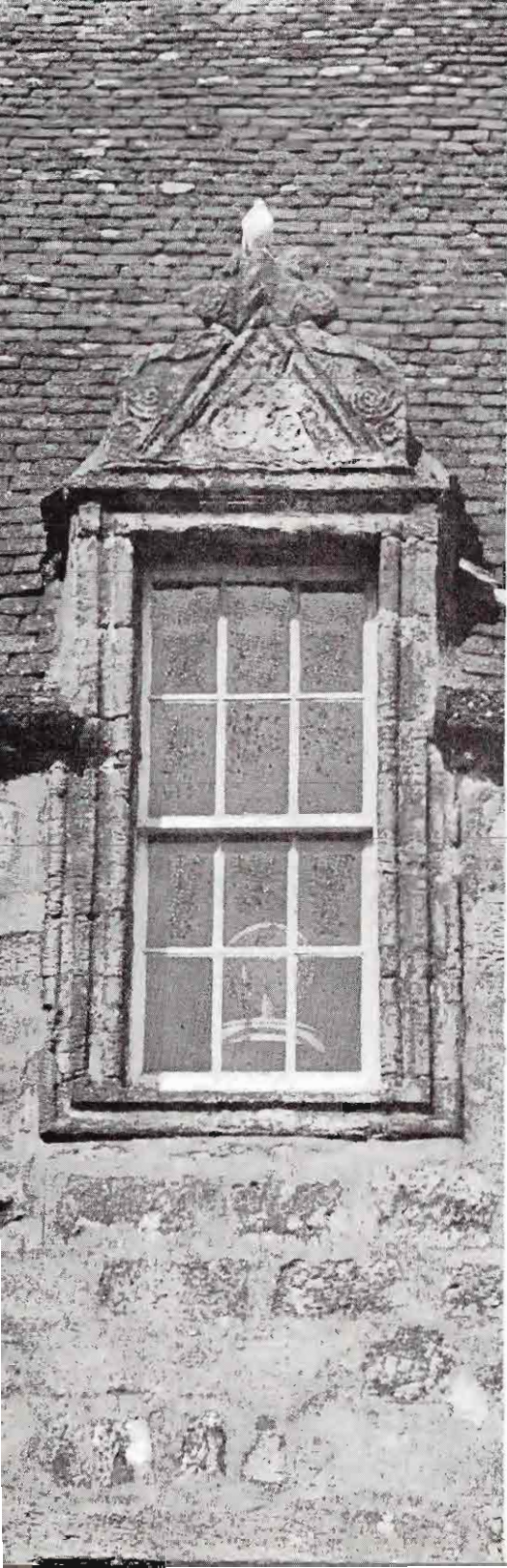
The initials MH of the 4th Lord Oliphant’s bride with the date 1573 of their marriage, the coat of arms of the 1st Earl of Kellie, and the inscription over the entrance doorway, identify the three families that have inhabited the Castle over a period of exactly 610 years, 1360 – 1970, when it was bought for the nation and given over to the care of the National Trust for Scotland.

The south-west tower











Far left: A window on the south façade of the link building  
Left: A glimpse up a turn-pike stair

## THE INTERIOR

Entering the house, note the original studded door to the right and down the vaulted passage, first the wine cellar and then the early form of stone doorway beyond, leading into the vaulted ground floor. This was the entrance doorway to the medieval castle. An amusing tale is told of the cellar door. One of the Earls was fond of entertaining his friends to dinner, with plenty of strong drink to follow. On these occasions Lady Kellie would order the feast, putting out as much wine and materials for toddy as she thought proper and then, placing the great key of the cellar in her pocket, go up to drink a dish of tea with the Minister's wife at Carnbee. The minister, no doubt, joined the revels at the castle. On one such day the two ladies were sitting in comfort enjoying an excellent tea and discussing the affairs of the Parish at leisure, when they heard a great commotion approaching the Manse. On going to the window they saw four men bearing the cellar door on their shoulders: 'With the Earl's compliments an' it had come to look for the key'.

The gradual slope of the broad staircase that leads, in two short flights, up to an Upper Hall, suggests an 'improvement' of the early 18th century. (Note the quaint fretted balusters!) It leads straight into the Great Hall, and to the right to a spiral stair leading to the rooms above. The hall contained by the balustrade must formerly have been a 'pokey' little room until someone with vision, perhaps Sir William Bruce, perhaps the Lorimers, opened it up with the present delightful result.

The carved wood group of St. Ann, the Virgin and Child with a symbolic eagle, painted in polychrome, is 16th century. The Dutch tile pictures are 18th century. The oil painting of a Dutch provincial town 'en fete' is by Drooch Sluyt. The circular oak table is by Lorimer: the blue and white soup tureen upon it is French 18th century.

The Great Hall, now the Drawing Room, 50 feet long by 23 feet wide, with its two 'pilastered' fireplaces, its decorated plaster ceiling of noble simplicity, its great sash and case windows, dates from the 1660's. The three heraldic panels framed symmetrically within fruit and laurel wreaths by

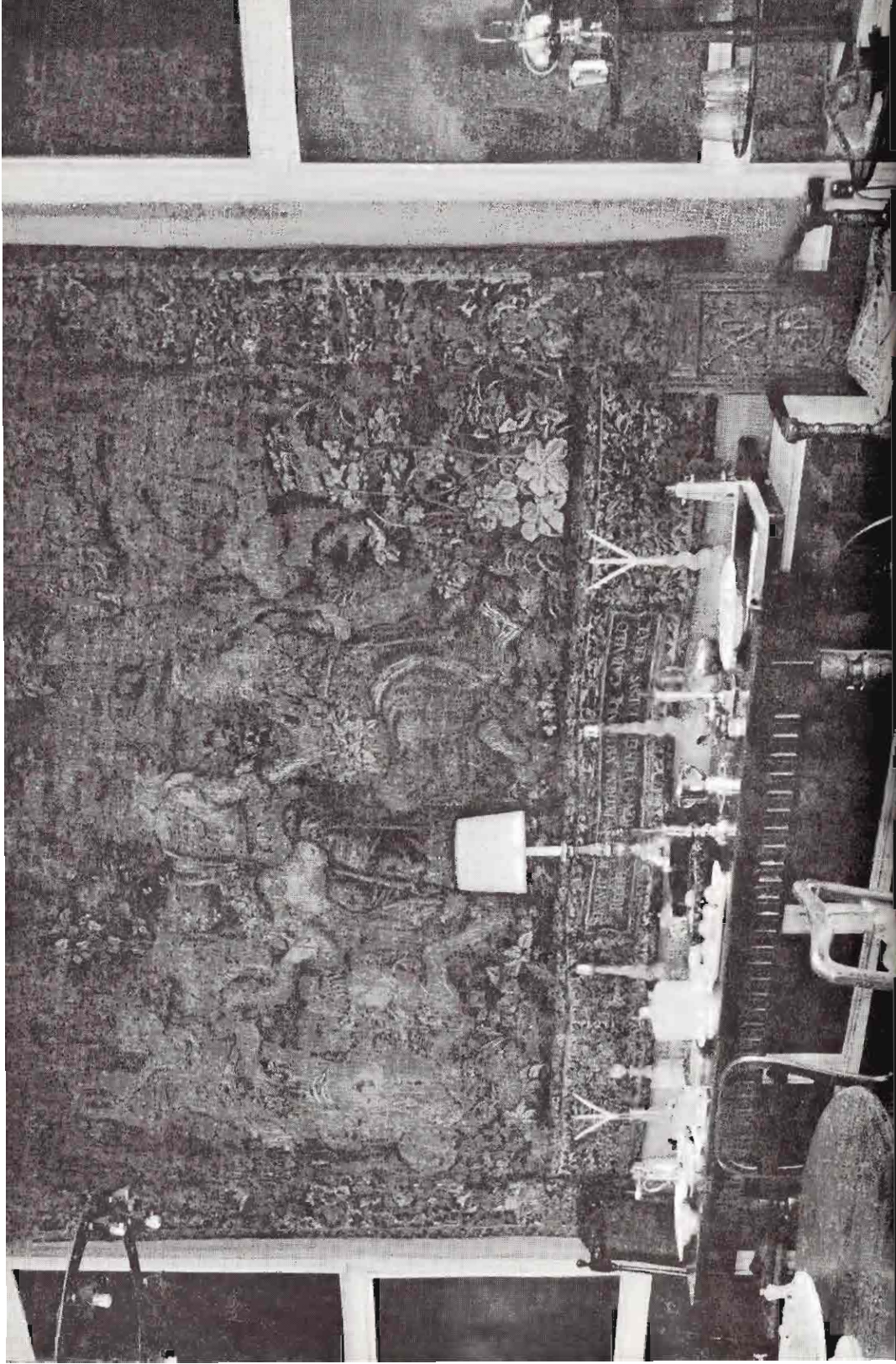
means of subtly moulded ribbed rectangles contribute to give this really quite unsymmetrical room a most satisfying dignity and unity. The unassuming panelling, of 17th and 18th century date, has been discreetly 'pulled together' here and there by Lorimer. The 18th century cornice and the Adam fireplace were perhaps the last original additions. Over the door is a fine self portrait by John Lorimer: immediately to the left a sepia drawing by him of his younger brother Robert at the age of 12, and a large 'genre' picture 'Bonnie Jean' an interpretation by him of the Scottish song of that name. The fireplace below, with its generous expanse of admirably lively Dutch tiles and the stone hearth, was designed by Lorimer.

The pair of gilded wall mirrors and the secretaire were designed by Lorimer and made by Whytock & Reid, Edinburgh, as was the bow fronted chest of drawers with marble top. The three 16th century Nuremburg brass alms dishes over the other doorways contain within their borders the winged lion, symbol of St. Mark, and two, each different, of the Virgin Mary; in one she bears a symbolic branch of lilies; in the other she is attended by the unicorn symbol of purity and the dove. On the wall leading to the Chapel is a very rare William and Mary bead work framed mirror. Over the door is a quarter scale copy by John Lorimer of Titian's famous portrait in the Louvre 'L'homme au gant'. The pair of handsome Dutch oyster veneered walnut cabinets are 17th century, with spiral legged stands of later date. The carved wood painted sculpture on top of one of them represents the legend of St. Rocque - always shown with the little dog that went off foraging each day and brought back a 'bannock' of bread and so kept his master alive until an angel appeared bringing him the miraculous cure of his affliction. The 'tondo' in the rich Italian gilded frame over the other cabinet, is an 'odd' 19th century borrowing of a typical Botticelli theme. The 18th century needlework pictures are English work and are examples of the kind of craft with which the ladies of Kellie might well have whiled away the long winter evenings. The Pianoforte, by William Stodart, ancestor of Professor Lorimer's wife, was made about 1825. Robert Stodart, founder of the firm fifty years earlier had been a private in the Royal Horse Guards (a privilege which cost at that time £100). 'Having little duty and much leisure' he became a pupil of John Broadwood - greatest of all English pianoforte makers, and in due course set up on his own. Apart from its antiquarian interest, and its family connection, it is a beautiful piece of furniture of its period. The china alcove formed from an existing recess,











was designed by Lorimer and contains a number of beautiful pieces. The striking centre piece on the mantle shelf is an early Chinese solid iron cast head of a 'Bodhisattva': to either side an 18th century turned wood spiral shafted, brass-cupped candlestick and four smaller 18th century Chinese objects: a soapstone water buffalo and rider, a smoked crystal 'kylin', a jade sleeping duck and a small 'muttonfat' jade bowl and stand.

In the showcase, designed by Lorimer, between the windows is an unusual collection of silver, mostly of the 17th century but including 'toddy ladles' of the 18th and a miniature 15th century ivory diptych of 'the Annunciation' and 'the Crucifixion'. The small silver pendants were brought back as souvenirs by pilgrims, and the silver spoons, Dutch and German, are of the kind that a 17th century Scottish Earl might well have used.

The Withdrawing Room, now a Dining Room, is one of several remarkable square shaped rooms here. Its most striking feature is its painted-panelling. It followed a fashion favoured by Charles II. There are 64 panels and all but four are original. All painted with different 'romantic' scenes, many of them are variations, on the romantic theme of rocky promontories and 'cliff hanger' ruinous fortresses and castles, with blasted branches growing at strange angles out of roofs and battlements. Such foregrounds are generally separated from rocky middle distances by more or less turbulent falling waters, although occasionally conditions are calm enough for a fishing boat to be out in a rock girt lake or weir. In one instance only, figures in 18th century dress are to be seen in conversation. The fortress buildings take two distinct forms, suited to flat or to rocky sites. There is also a monumental fortified bridge with towering gatehouse at either end, and stepped ramp leading up to a four arched viaduct. With their colour mellowed by time to browns and greys and creams and framed by the white rectangular compartments, these walls are crowned by a great simple white plaster ceiling. The two noble sash and case windows 'as large and compleat' as those in the Great Hall, and enriched by the late 16th century Flemish tapestry of 'Europa and the Bull', all combine to make this one of the most remarkable rooms in the castle. The pair of 18th century tripod tables at the window embrasures, the generously proportioned 16th century sideboard and chest of drawers of the same date, the country made gateleg dining table, the unusual and beautiful white glazed pie-crust 'lazy daisy' and the four fine white Delft fluted fruit dishes on the sideboard - the pewter on the mantleshef, the

engraved glass decanters and drinking glasses on the dumb waiter, all contribute to the completeness and character of the room. The fine, tall 17th century French 'armoire' is made of fruit wood (possibly pear wood). The carved wood St. Christopher surmounting it is rustic Flemish work of the 17th century. The rare stone Virgin and Child with Donor on the cricket table is French of the 14th century, the influence of the 13th century, in the smile and the elephant-tusk curve of the Virgin's body, is still clearly apparent. Finally, note the 12th century Chinese Jadeite water buffalo on its fine simple carved wood stand, beautifully seen in the right hand window embrasure, on the mellow surface of a tripod table. Leaving by the N.W. door – both sides of which have painted panels, the ingenious inspiration by which all four very narrow vertical panels just to the right of it; are painted with waterfalls, is worth noting! The areas of wall lined with linen were originally filled with tapestry.

*The Vine Room.* Climbing the turnpike stairs, its plastered walls are of the warm pinkish colour that was traditional. A landing with its sturdy 17th century turned wood balustrade leads to the Vine Room – once again square shaped. This lovely white spacious room with its simple 18th century pine panelling complete, its 17th century marble fireplace and its richly decorated deeply coved plaster ceiling is justly celebrated and is the room that the Professor chose as his own. The freedom with which the laden vine branches are modelled is rare in such work, in which casting from reverse moulds was the usual practice. The colour scheme of the bed hangings and the window curtains echo the 'fruits of the vine' theme.

The ceiling painting of Mount Olympus, seen as if through a circle open to the sky, is by the 17th century Dutch painter De Wet who was extensively employed at this time by Sir William Bruce at the Palace of Holyroodhouse where he painted the longer series of Scottish Kings in the Long Gallery, and also a number of ceiling paintings, one of which though painted within an oval, is identical in composition and handling, with the one here.

The furnishings of this fine room are of the simplest and do not detract from its nobility: a 17th century French oak 'armoire', a fine Queen Ann dressing table mirror, a quaint little bonheur-du-jour table, a mahogany foldover tea table with fluted legs, an early Lorimer walnut chest of drawers embellished with an engaging stag hunt in veneer. The panelled walls are sparingly hung with prints and silhouettes.



*The Earl's Room.* The Earl's Room, reached through a Dressing Room with William Morris 'willow pattern' wallpaper, is furnished with a quaint oak tripod circular dressing table and mirror, a handsome Victorian wardrobe, and the portrait of her daughter Monica at the age of six by Mary Lorimer. This square shaped room has also a deep coved decorated plaster ceiling with a central heraldic panel displaying the arms of the 4th Earl and his second wife Mary Dalzell of Glenae and, on the sloping sides the same laurel wreath motive as in the Great Hall, but this time framing the much loved 17th century winged angel motif. It has the same restrained Memel pine panelling as the Vine Room. Simply furnished with a mahogany draught screen at the door that opens on to the stairs, another French 17th century 'armoires' and a north of England oak chest with brass hinges, there again the panelled walls are sparingly hung with prints.

A feature of 'corridorless' houses of this date is the delightful vistas as one looks through from room to room. So as one leaves the Earl's Room it is worth looking back towards the Vine Room, and also across the spiral stairs into the Blue Room of the south west tower.

*The Blue Room.* In this room, although also basically square, it was perhaps the projection into it of the spiral stairs that has suggested the formation of the two charming alcoves at the corners opposite. The walls are again simply panelled in Memel pine; in this case the cornice is wood. The stone carved Mother and Child is by Thomas Whalen, R.S.A. The 17th century oak chest of drawers, with later brass mountings, contains an interesting note which reads "Oak Chest of Drawers with brass mountings given to Jane Duff, Newbattle Abbey by Miss Janet Wilson, Newbattle Village, August 23rd 1879. And were made by her great grandfather who went out sword in hand against Oliver Cromwell 1648". The four delicate 'gothic' cusped gilded chairs may have come from Crawford Priory. The elegant oval mirror is Venetian work.

The stairs leading down to the Entrance Hall, pass the room assigned to an Exhibition in memory of Robert Stodart Lorimer, K.B.E., LL.D., R.S.A., A.R.A., Architect of the Thistle Chapel, St. Giles Cathedral, Edinburgh and of the Scottish National War Memorial, Edinburgh Castle.



Above and below: Decorative windows

Opposite, above: A detail of the magnificent pre-cast plaster vines on the sloping sides of the Vine Room ceiling

Below: A cherub and wreath from the ceiling of the Earl's Room

Overleaf: The ceiling painting by Jacob de Wet in the Vine Room

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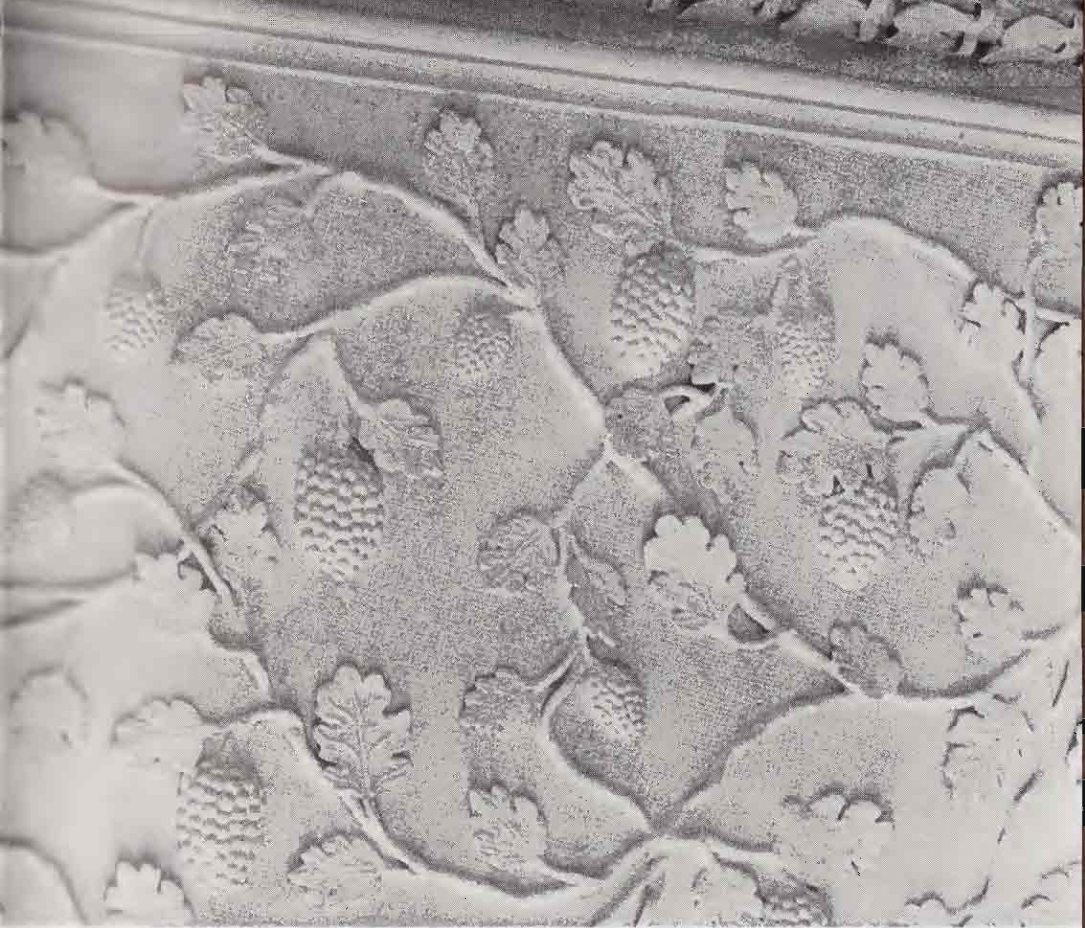
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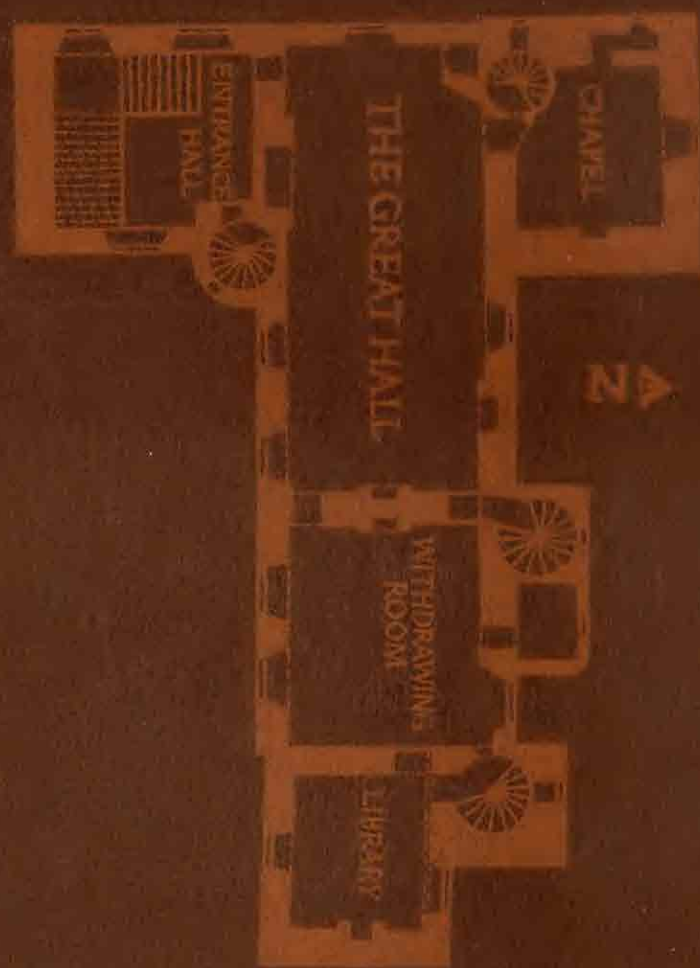
## THE TRUST AND KELLIE CASTLE

The National Trust for Scotland was enabled to accept Kellie Castle on behalf of the nation by the co-operation of Government and the generosity of private Trusts and individuals. When it was known that Mr Hew Lorimer, the third generation of his family to live at Kellie, was considering selling the property, negotiations were begun. Available for purchase were the Castle, most of its contents, the garden, a cottage, and eleven acres of land. To make the transaction possible the Trust had to raise two separate sums – the price of the property, and an endowment fund sufficient to secure its future.

The price of the property, arrived at by agreed valuation, was £20,000. Towards this the Secretary of State for Scotland made a grant of £15,000; this sum came from the National Land Fund. The balance of the purchase price was made up by generous assistance from the Pilgrim Trust, and from an anonymous life member of the National Trust for Scotland. The essential contents were acquired for the nation by the Secretary of State at a cost of £10,000. This sum too came from the National Land Fund. The contents were given into the care of the Trust, a condition being that they remain at Kellie. To add to the enjoyment of visitors Mr Lorimer has allowed many of his own possessions to remain, on loan, in the Castle.

Even with the purchase of the Castle and of its contents assured, the Trust would still have been unable to accept the property without an endowment. This was estimated at an absolute minimum of £65,000. Towards this, the same Life Member gave £50,000. It was this single act of great generosity which made it possible for the Trust to proceed with the transaction. To this sum, the Russell Trust which has greatly aided the National Trust for Scotland's work in Fife in the past has added £5,000; the Lindsay Trust made a valuable contribution, and another private Trust has undertaken to give a further £1,000 a year. There still remains a considerable gap between the income available and the total desirable to secure the future of the Castle. It is hoped that public support will provide an endowment substantially in excess of the £65,000 minimum; at least £15,000 is required. The process of transforming a private home into a public show-place requires both time and money. To its already generous help the Pilgrim Trust added a special donation of £5,000 to enable the National Trust for Scotland to undertake essential work in preparation for public admission. These arrangements must, in the early stages be experimental to some extent, and will be improved as experience dictates.

Kellie Castle is one of over 80 properties in the Trust's care. They cover more than 80,000 acres and include cottages, gardens, dovecotes, waterfalls, and historic sites. The Trust's endeavour is to present some of the finest things Scotland has to show visitor and native alike in a manner fitting to their worth; and to provide adequate facilities for all who wish to enjoy them. The Trust is not a Government agency. It is a charity, and its income comes from gifts, legacies and the subscriptions of its members. Its future depends upon the support of all who value its work.



First floor plan