

Craigston Castle, Aberdeenshire

by H Gordon Slade

Craigston lies 4 miles northeast of Turriff and 8 miles south-east of Banff.

HISTORY

THE TRUE PEDIGREE AND LINEAL DESCENT OF THE MOST ANCIENT AND HONOURABLE FAMILY OF URQUART

(In the House of Cromarty since the Creation of the World until this present Year 1774)

God the Father, Son, and Holy Ghost, who were from all eternity, did in time, of nothing, create red earth; of red earth, framed Adam; and, of a rib out of the side of Adam, fashioned Eve. After which creation, plasmation, and formation succeed the generations, as followeth.

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ADAM married EVE

He was surnamed the Protoplast’

THE GENEALOGY: Sir Thomas Urquhart: Edition of 1774

“POOH-BAH. “Don’t mention it. I am, in point of fact, a particularly haughty and exclusive person, of pre-Adamite ancestral descent. You will understand this when I tell you that I can trace my ancestry back to a protoplasmal primordial atomic globule. Consequently my family pride is something inconceivable. I can’t help it. I was born sneering”.’

THE MIKADO Act 1 W S Gilbert

The family of Urquhart, a branch of which built, and still holds, Craigston Castle, is one of the most ancient in Scotland. According to the fantastical genealogy of Sir Thomas they descend from ADAM through ESORMON, Prince of Achaia, and his wife NARFESIA, Sovereign of the Amazons. This interesting couple were the forebears of PAMPROSODOS, whose wife, TERMUTH, was the daughter of Pharaoh AMENOPHIS, and chiefly remarkable for finding Moses in the bull-rushes. Six-hundred-and-twenty-three years later their descendant, MELESSEN, married NICOLIA, who achieved some little fame from people supposing her to have been the Queen of Sheba. Meanwhile the family had been developing links with the Scots (in Ireland) and about 670 BC ANSEPSIOS married RECATADA, the daughter of Simon Brek, King of those people. Their great-great-grandson, BELISTOS was the founder of the race and harbour of Ochochochar, and the castle of Urquhart. For some totally inexplicable reason his great-great-great-great-grandson, NOMOSTOR, settled in Greece and married DIOSA, daughter of Alcibiades, After his father-in-law’s fall he left that country and after many journeys finally made land at the harbour of Ochochochar, or

Cromarty, sometime about AD 360. This settled the family firmly in Scotland and it went from strength to strength.

ASTIOREMOM killed Euthus, the outlandish Pictish King; LUSTROSO married GLYCERINA, daughter of Fincormacus, King of Scotland; NICHARCHOS took to wife TORTOLINA, who was apparently daughter of Arthur of Britain; and POLYTELES chose as his wife, SAGLOPIS, daughter of Cuthbert of Wessex. This couple had three sons, VOCOMPOS, PHORBAS, and HUGH, from whom are descended the present families of Urquhart, Forbes and MacKay. The Urquhart tradition is that that family is descended from the eldest son. The Forbes tradition however is that Ocho-nochar was the father of these three brothers and that the Forbes are descended from the eldest.

With the three sons of VOCOMPOS (or OCHONOCHAR), the *mythical Urquharts* come to an end and the stage is set for the appearance of what may euphemistically be called the *non-historical Urquharts*. The first of these was CAROLO, son of VOCOMPOS and his wife ADROLEMA, whose father bore for some curious reason the name SCHOLTO DOUGLAS. CAROLO, who boasted Charlemagne as his god-father, ignored his grandfather's commonplace nomenclature, married TRASTEVOLE and named his son ENDYMION. ENDYMION married SUAVILOQUA, and then the family went completely to pieces. Their very ordinary grandson, Lawrence, married an even more ordinary Matilda, and, in spite of the appearance of OLIPHER and ALLEGRA, the Goodwins, Marys, Winifreds, Adams, Richards and Grisels, made it evident that before the non-historical Urquharts dwindled into nothingness they must give way to the *Historical Branch of the Family*, which they did in the mid-14th century in the persons of Adam Urquhart of Cromarty and his wife, Brigida (Bridget) Fleming of Cumbernauld.

Adam Urquhart was the first historically ascertainable Urquhart of Cromarty. To him in 1357 was granted the office of Sheriff of Cromarty, a grant which was confirmed under the Great Seal in 1378. His great-great-great-great-grandson, John Urquhart, the Tutor of Cromarty, was builder of Craigston. Known as the '*Tutor*' from his having been guardian of his great-nephew, Sir Thomas Urquhart of Cromarty, he was born in 1547 and died at the age of 84 in 1631. He was the fifth and youngest son of Alexander Urquhart, Laird of Cromarty who had died in 1563-4, and his wife, Beatrice Innes of Auchintoul.

The lands of Craigston – or Craighfintray – came into the possession of the Urquharts during the life-time of Alexander. They did not pass to the eldest son, Walter, with the Cromarty lands, but formed the estate of the second surviving son. Thomas had died young and Arthur and James, although apparently both in turn inherited Craigston, died without any surviving issue. It was therefore John, the last surviving son, who became the Laird of Craigston. When precisely he inherited is not clear: certainly by 1597 when a Charter under the Great Seal (Vol IV, 349) granted the lands of Creichie with their attached mill, and the lands and Barony of Craighfintray to 'Johanni Urquhart, tutori de Cromarty et Johannaie Abernethy, ejus sponsae'. He had already built a monument to his mother—who had died in 1590—in King Edward Church, in which parish Craigston stands. This may indicate that whatever the dwelling was on Craighfintray it was being used as a jointure house for Beatrice Urquhart, and that although he was not granted a charter until 1597, John was in fact in possession from his mother's death in 1590.

He was married three times: first to Elizabeth Gordon of Cairnborrow (who had previously been married to Meldrum of Eden) and by her he had three sons and two daughters. She was dead by 1595 as apparently in that year he married Jean Abernethy, daughter of Lord Saltoun, and widow of Alexander Seton of Meldrum: no children survived from this marriage. In 1610, at the age of 63 he married again, his third wife being Elizabeth Seton, heiress to Alexander Seton of Meldrum, and the grand-daughter of her immediate predecessor's first husband. She

bore the Tutor four sons and one daughter: from the eldest son of this marriage, Patrick Urquhart, are descended the Urquharts of Meldrum and the Urquharts of Craigston.

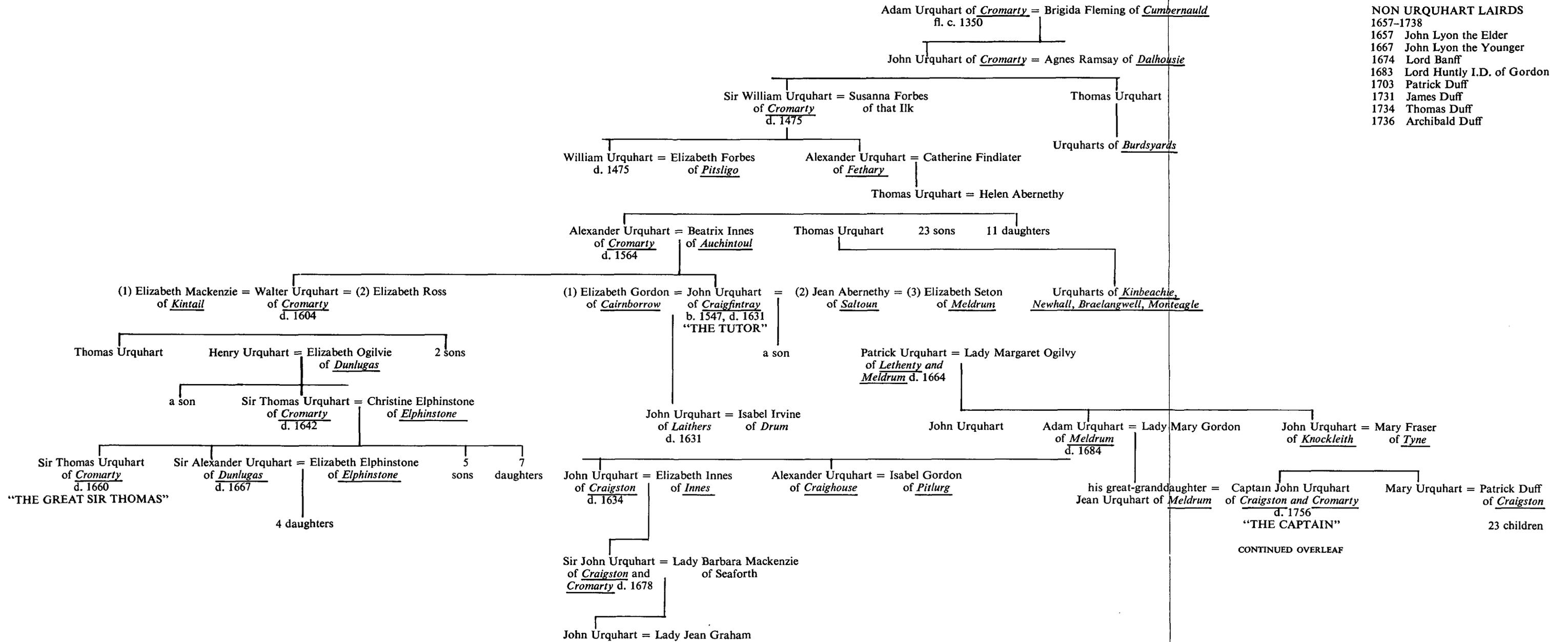
During his second marriage John Urquhart set about re-building, or building afresh – for there are no signs of the incorporation of an earlier house – the present house of Craigston. Work started on 14 March 1604, and was finished on 8 December 1607, a space of 3 years and 9 months, which, given the short building season enjoyed in NE Scotland and the size of the house, argues a remarkable expedition and a high degree of site organisation.

By the standards of Aberdeenshire castles of the 17th century, the design of Craigston is extraordinarily idiosyncratic. In plan it harks back to Borthwick, the great mid 15th-century house, in that it is a rectangular tower with two square jambs advanced on one side. However, unlike Borthwick, the re-entrant between the jambs, although it rises to the upper floors, is suppressed visually on elevation, for the jambs are joined by a great arch which carries the galleries. In this Craigston resembles the near-contemporary upper stage of the Seton tower at Fyvie, and the earlier front of Hermitage. This suppression of the re-entrant is very important for it gives Craigston, particularly in the upper stages, the appearance of a great square tower, even a Keep. It was to enhance this appearance that the corner turrets were intended to be squares instead of the more usual rounds, and to add yet more emphasis to this note of square strength the upper works, apart from the balcony front, are less exuberant than might be expected. The squareness is continued to the last in the central tower with its balustraded top.

All this is so marked a departure from the normal feeling of the late 16th- and early 17th-century houses of Aberdeen that the question must arise as to how much of the design was the result of the taste of John Urquhart. The professional stamp which the building bears indicates clearly that it belongs in the small group of ten castles which probably are the work of members of the Bell family and which together form perhaps Scotland's finest and most distinctive contribution to Western architecture: but it is a professional stamp which has been flawed. Craigston is a joy, but it is a sport. Of the other nine each is an Architect's House, in that certain intellectual forces have been at work on traditionally evolved forms, and in some cases earlier towers; forces which have produced buildings that synthesise the taste and reason of their age. At Craigston all is taste and little is reason. The evolved plan has been discarded and an earlier one chosen; richness has generally been eschewed except on the balcony; instead of lavish heraldic carving there are quaint figures and faces; the round is nowhere to be seen. This is more than the architect's whim; it bears all the marks of a very clear client's brief, and seems to belong to that strange, slightly Gothic world which was to flower so splendidly 5 years after the completion of Craigston, at Bolsover, when in 1612 Sir Charles Cavenish, a man in his 60s (as was John Urquhart), began the building of the Little Castle.

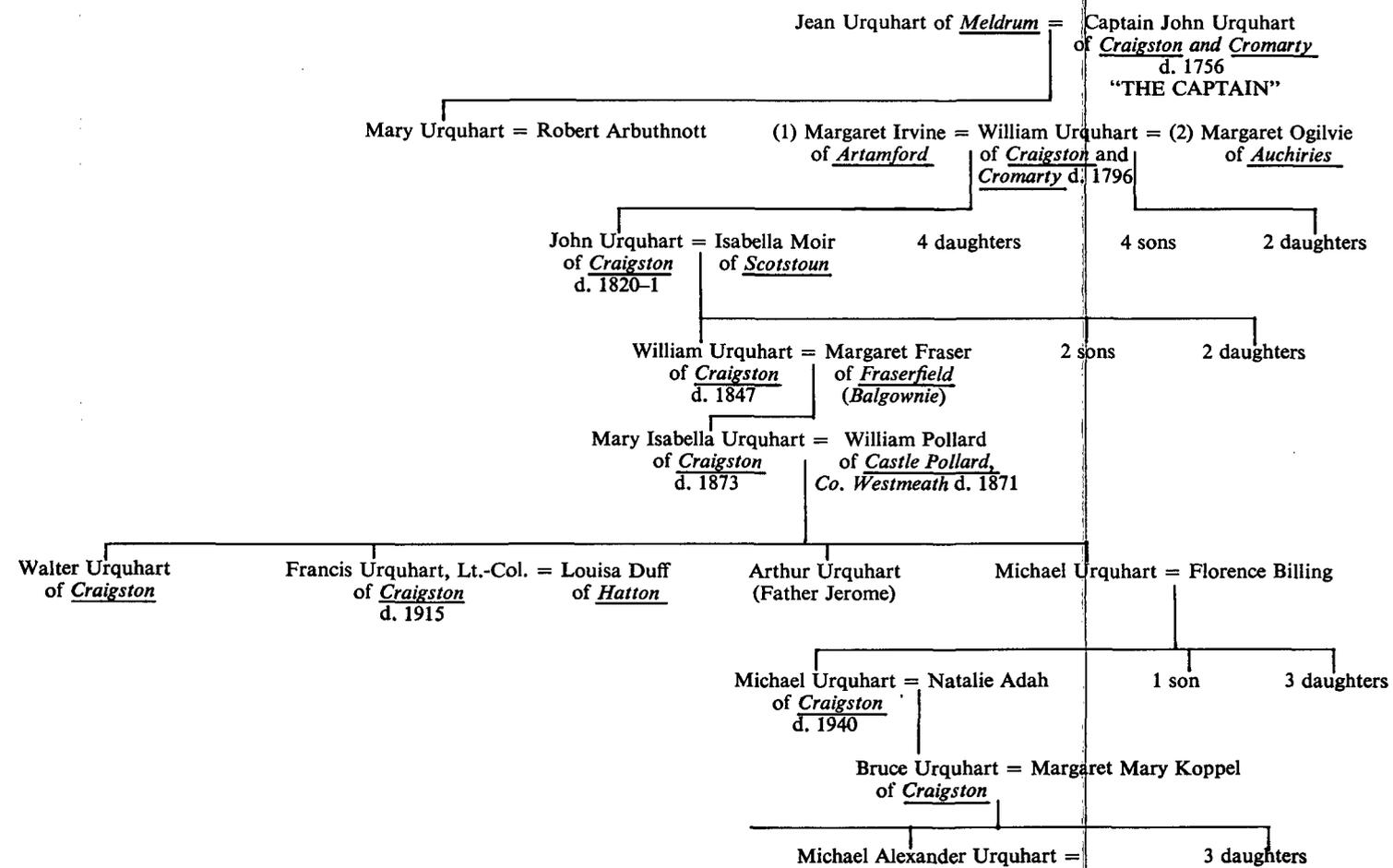
In suggesting that Craigston belongs to the Bell group of castles it is necessary to make some fairly bold assumptions. The ten are Midmar 1593– ; Crathes 1596– ; Fyvie 1598– ; Craigston 1604; Castle Fraser 1617– ; Drum 1619– ; Muchalls 1619–27; Lickleyhead 1626– ; Craigievar 1627– ; and the now destroyed Cluny. Of these Midmar and Castle Fraser have definite Bell links, and the Lickleyhead derives in part from Castle Fraser. With the exception of Craigston, nearly all of them incorporate the remains of earlier buildings and show a remarkable diversity of plan forms. They all however share, to a greater or lesser extent, an extraordinary degree of elaboration in their upper works; an elaboration which in this form is peculiar to NE Scotland, the only comparable example outwith the area being Glamis. Not all Aberdeenshire houses have this crowning exuberance. There was an earlier and equally distinctive school which produced the house of Gicht 1570–7; Delgaty 1570–9; Craig 1575– ; Carnousie 1577– ; and Towie Barclay *c* 1593. Here external elaboration is rigorously eschewed, and the

THE HISTORICAL URQUHARTS



- NON URQUHART LAIRDS
1657-1738
- 1657 John Lyon the Elder
 - 1667 John Lyon the Younger
 - 1674 Lord Banff
 - 1683 Lord Huntly I.D. of Gordon
 - 1703 Patrick Duff
 - 1731 James Duff
 - 1734 Thomas Duff
 - 1736 Archibald Duff

CONTINUED OVERLEAF



distinguishing marks are to be found in the planning arrangements and some of the internal details. Indeed one of the hallmarks of a Bell house – possible because so often it is the re-working of an earlier building – is that the elevational treatment is far more advanced than the planning.

This fondness for the romantic and strange must have been a family trait for it came out strongly in the writings of John Urquhart's great-grand-nephew Sir Thomas Urquhart of Cromarty, the translator of Rabelais, whose historical zeal and lively imagination are so splendidly combined in his *Genealogy*. It certainly shows in the house which John Urquhart had built for himself.

John Urquhart was to enjoy Craigston for 24 years, until his death in 1631 at the age of 84. His eldest son, John Urquhart of Laithers, did not inherit; his inability to manage his own affairs had caused old John Urquhart to settle the estate on his eldest grandson. John of Laithers only survived his father a month; returning to Aberdeen for the funeral he was taken ill near Old Meldrum and died in December 1631. He was of little note, save for the extent of his debts – £40,000 Scots – and as Spalding says 'His deith was sorrowfull to many but chieffie to sundrie of his friendis and countrie gentilmen who he as cautioneris in gryt sommes of money, who saw no relief becauss he had neithers air nor executor, his son being put in fie of all, be the old tutour his goodschir' (Vol 1, p 26). An unkind obituary but perhaps no more so, and certainly less double edged than Sir Thomas's description of old John Urquhart . . . 'who afterwards was better known by the title of Tutor of Cromary, was, over all Britain, renowned for his deep reach of natural wit, and great dexterity in aquiring of many lands and great possessions, with all mens applause'.

John Urquhart II, the Tutor's grandson, who had married Elizabeth Innes, the niece of his father's second wife, only lived for 3 years after his succession to the estate, and on his death, in 1634, Craigston passed to his infant son, John Urquhart IV.

Sir John Urquhart IV was knighted by Charles II. He had obtained possession of the Cromarty estate in 1662 from his kinsman Sir Alexander Urquhart of Dunlugas, brother of the great Sir Thomas, and on Sir Alexander's death in 1667 he became Urquhart of Craigston and Cromarty, and head of the family. In 1655 he married Lady Barbara MacKenzie, daughter of George 2, Earl of Seaforth. She died in 1675. In spite of succeeding to a great estate Sir John had been obliged to sell Craigston in 1657 to John Lyon, and towards the end of 1677 his affairs became so involved and embarrassed that their entanglement is thought to have brought about his tragic suicide.

In the 81 years that Craigston was out of the possession of the Urquharts, the estate had eight owners. John Lyon the younger, who had succeeded his father in 1667, sold it 7 years later in 1674 to Lord Banff, who in turn sold it in 1683 to Lord Huntly, 1st Duke of Gordon. It formed part of the Gordon estates for 20 years until it was bought by Patrick Duff, uncle of the Earl of Fife. Patrick Duff was the father of 36 children, 23 of them by his second wife, Mary Urquhart of Meldrum. His determination to leave landed estates to his sons led more than one Aberdeenshire laird to pray that the Lord would 'Keep the Foudland hill between me and yon Duff'. Mary Urquhart was the great-grand-daughter of the Tutor by his third marriage with Elizabeth Seton of Meldrum.

It would seem that Patrick Duff intended to re-model both the house and the policies. There is at Craigston a plan dated 1733 and inscribed *Scame (by) Mr William Adam about the house of Craigston*. This may have been prepared before Patrick Duff's death in 1731, or it may have been done for his son, James, who in 1732 bought Adam's '*Designs for Buildings etc in 150 plates*' for 1½ Guineas. James only held Craigston for 2 years and on his death he was succeeded by his brother Thomas. Thomas in turn died quickly and in 1736 a third brother,

Archibald, was in possession. It is doubtful if with this rapidity in succession the re-planning of Craigston ever got far beyond paper, although the main lines of the lay-out may have been marked on the ground.

It is possible that one of the Duffs had even grander ideas. Amongst the Craigston papers are the unsigned drawings for a house designed on the grandest scale with a great central block, quadrant arcades, advanced dependencies and service courts, the whole elevation being over 300 ft in length. It has many of the Adam tricks and strong affinities with both Duff House and Haddo House. Archibald Duff was only at Craigston for 3 years, and in 1739, the estate was sold back to the Urquharts in the person of Captain John Urquhart, known as *The Pirate*.

John Urquhart, 1696-1756, was the brother of Mary Urquhart of Meldrum, and therefore brother-in-law to Patrick Duff and uncle to Archibald. He was the great-grandson of John Urquhart, the original builder of Craigston, and in 1737 he married Jean Urquhart of Meldrum, who was his first cousin twice removed, and great-great-great-grand-daughter of the first John Urquhart of Craigston. She was 15 when she married her 41-year-old husband, and bore him seven children, dying the year after he died at the age of 35. Such a marriage was not unusual, for in 1721 Captain John's first cousin, Patrick Duff of Premnay, had married *his* cousin Margaret Duff, when she was only 10.

Captain John was by far the most interesting character to have emerged amongst the historical Urquharts. From a paper in his handwriting at Craigston in which he lists '*Dangers Escaped*' and '*Blissings Received*' it is possible to re-construct something of his adventurous life. His childhood seems to have been crowded with incident for on his own admission he survived the bite of an otter, two near-drownings, a fall from a high rock, a riding accident in a snow storm and the measles, when the spots had been driven in three times, before he reached 14. His mid-teens were uneventful but having gone to sea he was nearly drowned at the age of 18 off Norway. He was nearly drowned again on Candlemas Day (being windy), the following year off Zeland (Zealand or Zetland?), possibly on his way to join the first Jacobite rebellion, for he records that he was *NOT* killed at Sheriffmuir. Nor in 1716 was he captured at Clova. In 1717 he was in London and fearful that he would not be covered by the Act of Indemnity. His fears proved groundless for in the following year he was writing to his cousin, William Urquhart of Meldrum, that he was sailing to the Mediterranean in one of Lord Granard's ships. This attachment to the Royal Navy was not to be of very long standing for in 1723 at the age of 27 he was in London again, a Captain in the Spanish service, arranging for the building of three merchant ships. Two years earlier he had escaped being murdered by robbers in Portugal, and gypsies at Cadiz. In 1727 he was nearly killed at the siege of Gibraltar by a cannon ball from one of the British batteries. In 1730 he was in America where he survived a serious illness as he was to 4 years later in Naples. By this time he must have begun to acquire a considerable fortune, for amongst the '*Blissings Received*' he notes that he '*Made Money honestly*', and it was certainly considerable for it enabled him to buy back Craigston in 1739 and Cromarty 2 years later. Both properties were insured with the Sun Fire Office Insurance for £1,000 each, the premiums being £1. Privateering was of course a perfectly respectable way of making money in the first half of the 18th century.

Even before he bought back the two family properties, John Urquhart had been collecting pictures. His agent was William Mossman, the Aberdeen painter, and there are at Craigston a number of letters from Mossman, who was in Rome from 1733, to Urquhart on various matters concerning the collections. There was trouble over licences which had been granted to allow paintings in the Vatican, Farnese and Barberini palaces to be copied, and Trevisani was proving dilatory. This painter, popular in Jacobite circles, was a favourite of Captain Urquhart, and

he commissioned a number of works, as well as a portrait still hanging at Craigston. William Mossman was also responsible for having the pictures packed, and for buying and having mounted ivories, medals and other objects. The collection arrived in Aberdeen in 1737–8, for in November of the latter year Patrick Barron was paid for providing frames for the pictures and instructions were given for some to be hung in Captain Urquhart's lodgings, and others in Robert Gordon's Hospital. After John Urquhart's death in 1756 part of his collection was sold; probably that part of it which was housed at Cromarty. The catalogue of the sale, which took place in Edinburgh in 1757, shows a fairly conventional taste in Italian pictures, with religious subjects predominating but it includes several Dutch paintings, one of them a *Cuyp*, and also a *Dürer* (Appendix C). There was also a number of volumes of prints and engravings, including many architectural subjects. William Mossman, from whom a picture had been commissioned in 1741, was called on again, this time to prepare the pictures for the sale as a number had to be cleaned, repaired and framed. The reserves printed in the catalogue totalled £574 17. 0. but the sale only realised £567 16. 0. In view of this richness of taste, the inventory of the furnishings of Craigston belonging to Captain Urquhart at his death is remarkably austere (Appendix E). Possibly this is explained if many of the furnishings had belonged to Mistress Urquhart as the result of a settlement. Certainly the inventory of her own goods in her lodging at Banff, made when she died in 1757, suggests a very much more comfortably equipped establishment.

There is also a list of Captain John's *Lent Resolutions*. These show him to have been a man of simple piety, determined to avoid speaking ill of anyone, anxious to control a hasty and hot temper, mindful of God's Mercies, conscious of the need to perform his spiritual duties, and prone to complain of the weather. He maintained his Jacobite sympathies, for although he did not come out in the '45 he contributed to the rebel cause; in a letter to Moir of Stonywood, Lord Lewis Gordon comments, 'As to the loans, I am fully convinced that we shall not get so much as we at first suspected, but Meldrum has promised and Captain Urquhart performed'.

At about this time the alterations to Craigston, which gave it its flanking wings and which covered the 17th-century interiors in a more fashionable mode, were in hand. A schedule of work to be done and dated 1746 (Appendix A) shows that the house was subject to a vast deal of work, and that new office buildings were required. The policies too were in need of attention, for William Adam's original '*Schame*' was never carried out. Work continued for some years for there is a further schedule of repairs dated 1750 (Appendix A), and was probably still incomplete in 1752 for in that year Captain John wrote a letter of excellent advice to his eldest son – then aged 11. It contains the heart cry of all who have ever embarked on *Alterations* and *Improvements* . . .

'I also recommend you to be cautious in Entering into Buildings or Repairs of Houses: Architects and Drawers of Plans misleading Gentlemen either by their real Ignorance or designed miscalculation of the expense, which always comes out much greater than expected'.

By 1753 the house had taken the shape it has today. A very complete survey made in that year by James May shows it with its flanking wings, and with the policies laid out in a manner quite unlike Adam's proposals. Adam's drawing does not show the flanking wings

Captain John died in 1756 and was succeeded by his eldest son, William Urquhart. He continued to improve the house, re-casting the wings and some of the interiors, and introducing new chimney-pieces; these latter probably dating from the time of his second marriage in 1780 to Margaret Ogilvie. Before that, however, William had built a new farm court. Amongst the Craigston drawings is the design of a large farm court, presumably for Captain John. This was not built until William started it on a much reduced scale in 1766; even then only one side was

built at first. Eleven years later, in 1777, the remaining three sides, together with slaughter house, were completed. This was the year in which Lord Duff, writing from Duff House to William Urquhart, gave him permission to use stone from any of the quarries on the Duff estates. A stable and carriage house were added in 1792.

William died in 1796 and was succeeded by his son John. John Urquhart appears to have had no need to add to the estate buildings, and it was not until 1822, the year after his death, that his son, William Urquhart, added the cottage and cart shed to the farm court. William was the last Urquhart in the male line to hold Craigston. He showed signs of wishing to be a builder on the scale of his great-grandfather and amongst the Craigston drawings are two designs for the improvement of the house.

The first of these was prepared by John Smith of Aberdeen, and involved re-casting the S wing, adding the missing turrets to the tower and building a new porch. This scheme is dated 1834, and is in Smith's neat Tudor-Baronial manner, a style which earned him the nick-name 'Tudor Johnny'. The porch was built, and the principal rooms on the first floor of the tower and S wing were re-decorated; otherwise Craigston escaped damage. It was to escape even worse damage: a second scheme, on paper watermarked 1843, for re-modelling the S wing was produced. The drawings are rough and are obviously only at the sketch stage. William Urquhart's death in 1847 may have saved the castle, for this scheme has nothing to commend it.

After William's death Craigston passed to his daughter Mary Isabella, who in 1846 had married William Pollard of Castle Pollard, Co Westmeath. He assumed the additional surname of Urquhart, and the present owner Bruce Urquhart of Craigston is their great-grandson.

DESCRIPTION: 1604-7

The great tower that John Urquhart built in 1604-7 is 57 ft square on plan and 67 ft high from the ground to the balustrade of the belvedere (fig 1). It is flanked on its N and S sides by office courts originally built between 1747 and 1753 by Captain John Urquhart. The wings which enclose the courts are of two floors; the E wings are properly so, but the W wings are only double-floored on elevation for the purposes of architectural dignity. Those courts give the house a long axis running N-S, although the main axis is E-W. This is unusual as it gives the principal rooms an easterly aspect, and generally it was the practice to let the principal rooms face south and enjoy as much sun as possible.

Craigston is built of rubble with the dressed work and quoins in red Turriff sandstone. The walls are harled with the freestone showing. Instead of the quoins being shown as a narrow margin, acting as a check to the harling, they are left exposed. As they are of considerable size, this makes them a dominant element in the composition (pl 17a, b). The temptation is to dismiss this as a piece of Victorian romanticism; this is wrong. Romanticism is certainly the reason for it but it is of the early 17th century. The oldest set of drawings surviving at Craigston showing the first proposals for remodelling the tower, and possibly from the hand of Captain John Urquhart, contains an elevation of the entrance front showing massive quoin stones, and all the 18th-century openings in the tower are dressed in the same manner. This is also true of the openings and angles of the 18th-century office courts, and it seems therefore that this is a deliberate use of this feature to increase the appearance of strength that John Urquhart and his architect were striving after.

The design of the entrance front – and again Craigston is unusual in that this elevation is a deliberate frontispiece – raises several questions: is it derived in any way from Hermitage and Borthwick, and how much does it owe to Fyvie? There is no way of proving the first two influences

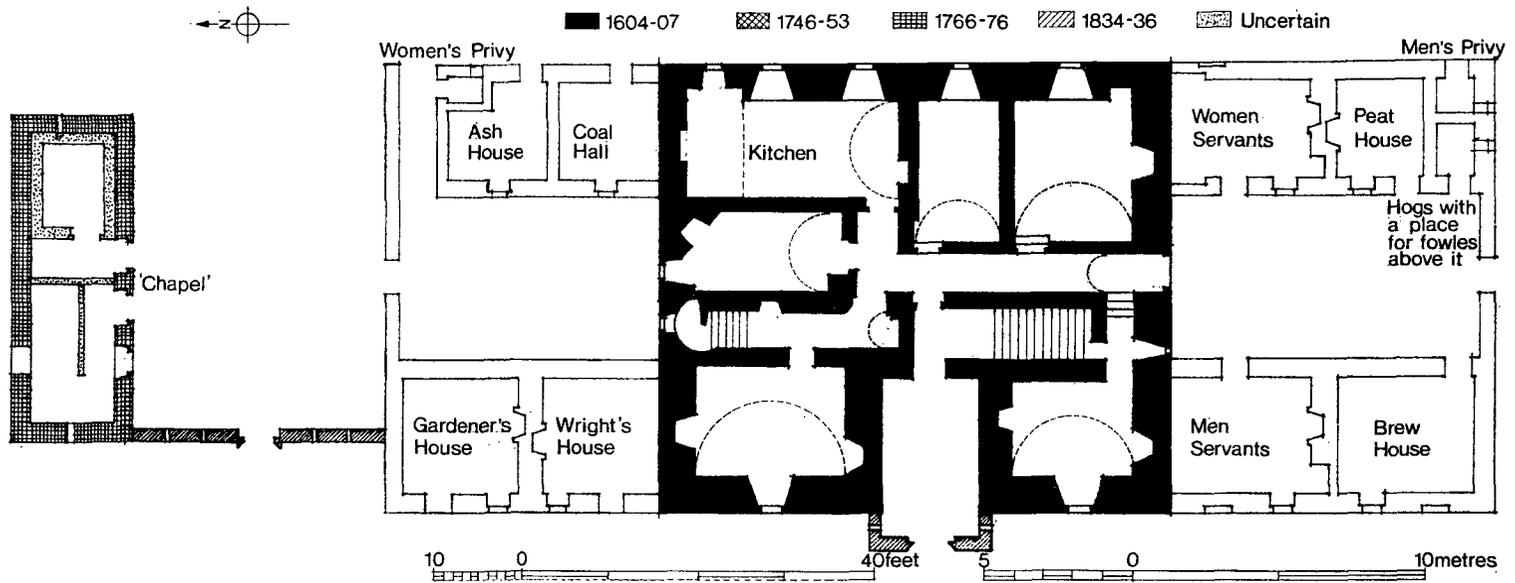


FIG 1 Craigston Castle: plan of the ground floor with the 1750 arrangement of the office courts

though it is difficult to avoid the feeling that either John Urquhart or his mason had seen them: the third is more open to debate; although this is more likely to be the deliberate use of common feature by the same designer than derivation. This of course assumes that both houses, if not designed by the same man, were designed by members of the same family.

The heightening of the Seton Tower at Fyvie was part of the larger scale re-modelling of the castle carried out between 1596 and 1603 for Alexander Seton, Lord Dunfermline, and therefore only a little earlier than the work at Craigston. The Seton Tower is the re-making of an earlier medieval gate-house and the centre-piece of an extended elevation; Craigston is a new building and a tower complete within itself. Both have a strong vertical punctuation of the façade which is crowned by a semi-circular arch. Both arches are 11 ft wide and of similar height, 38 ft at Fyvie and 36 ft at Craigston to the corbel course from which each springs.

At Fyvie the arch is stilted and sits somewhat uncomfortably above the two round towers, whilst the upper work it supports is both too heavy and too mean, defects that are easily overlooked in the general effect of the great front. At Craigston these faults are avoided, the arch springs comfortably from square walls, and only supports a richly carved and corbelled balcony; the upper works being set back and carried on the main bulk of the tower. The soffit of the arch was painted to simulate a ribbed vault with diagonal, longitudinal and transverse ribs, the ribs springing from real corbels. In the centre of the vault is a square aperture, popularly known as a 'murder hole', it being supposed that boiling oil, molten lead and filthy water could be poured through it on to the devoted heads of those below. A more prosaic explanation is that it was the seating for a carved stone or timber boss, which has since been lost, to match the corbels. The painted vault which has badly faded, and in some places has disappeared, is a remarkable survival. The external application of colour to heraldic devices and certain special features is not unknown, but this use of a large area of painted architectural detail is I believe unique, and it is impossible to say whether it is a survival of a technique that was comparatively wide spread, or the only example of its kind.

The walls of the tower rise unbroken – no floors are marked by off-sets or string courses – to the corbel course meant to carry the angle turrets, which were to have been square. At what point it was decided not to build them – or why – is not clear. It is evident that the gables had been carried up to receive them; both the castellated string course and the crow-stepping on the N and S gables have had to be adjusted because the building was stopped. If they had ever been built, and this is extremely unlikely, they had certainly disappeared by the time of the earliest surviving 18th-century drawings. Unfortunately a number of 19th-century engravings show the castle with turrets of varying design in position. It is possible too that, at the same time that the turrets were abandoned, it became necessary to re-design the wall heads of the N, S and E fronts. These now seem to be uncomfortably low; in the original design it may be intended to carry the string right round the house thus producing a castellated mansion of the most Romantic sort. At the head of the stair from the Gallery to the Balcony is a water chute which serves no purpose. This may indicate that the original intention was to make the central roof tower larger, by bringing its W face farther forward. Certainly there is the feeling that the upper works have been considerably scaled down.

The entrance of course had its heraldic decorations. In the notes of repairs of 1750 in a reference to the Entry instructions are given 'Clean the King's arms, clean the other Arms . . .' and on a drawing of the same period the entry is shown surmounted by an inscribed panel flanked by two coats of arms with the Royal Arms above. The whole is contained within an elaborate and fanciful framework, although this has a *Gothik* rather than a *Baronial* quality, and may be 18th-century paint or plaster.

Externally the richest and most extravagantly detailed part of the building is the balcony above the entrance arch, to which access is by way of a mural stair from the Long Gallery (pl 17c). The corbel courses, which are rich and varied, rise for 6 ft, the upper stages being broken by four animal-headed water spouts, which support the balcony. This is divided into five bays by six grotesque balusters. Each bay is filled with a roundel in which is a sculpted figure in high relief. The centre roundel is filled by an extremely depressed-looking piper; three are filled with armour-clad knights; the northernmost by the young David with his sling and a detached crown, foreteller of the greatness that was to come. The parapet is terminated at either end with blocks carved with grotesque faces.

The heraldic panels once above the entry have gone: the Royal Arms and those of Jean Seton to dignify one of the office courts, whilst the arms of John Urquhart and the tablet commemorating the building of the house went to the fronts of jambs.

Internally the planning of Craigston was spacious but less advanced than might have been expected. Certainly it is not as idiosyncratic as the external massing. The main entrance, between the jambs, opened on to a small lobby; the stairs to the first floor rose to the right, and a door giving access to the service rooms faced the entrance. An angled passage divided the ground floor giving access to all rooms and leading to the service staircase opposite the main stair. Apart from the kitchen in the NW corner there were five rooms on this floor, which is vaulted throughout. Due to its having been in constant use since it was built, nearly all original features have disappeared under successive coats of paint and plaster.

The Great Stair leading from the entrance lobby has a straight flight, 6 ft wide, with the wall above its foot carried on elaborately moulded corbel courses. It is covered by a barrel vault which is unusual in that it is horizontal and not pitched. That is to say it maintains a constant level and does not follow the pitch of the stair. This is possible as it only ascends to the first floor, having no flight above it, and produces a spacious effect. The doors to the Hall and Study open off the landing at the head of stair, and are covered by small sections of barrel vault at right angles to the main vault.

Although it was sub-divided and re-decorated in the 18th century and re-decorated again in the 19th century it is possible to reconstruct the original form of the Hall (fig 2). It was a large room, 41 ft 6 in by 21 ft 6 in, and 15 ft 9 in high, slightly bigger than the Hall at Castle Fraser. There were three large windows in the E wall, and apparently a large window in the N wall (where the entrance to the Dining Room is now) and one in the W wall overlooking the entry. These are shown as deep embrasures in the 18th-century surveys of the Hall, and it is recorded in 1747 that these should be made up. The surveys also show a window in the S wall but no mention is made of this.

In the SW corner of the Hall the old plans show a small vaulted closet formed partly in the thickness of the wall, and partly in the Hall itself. It is at the lower end of the Hall and, as the plan shows, must have formed part of the service arrangements. The jambs of the window embrasures were enriched with attached shafts, apparently circular, with moulded bases and carved capitals. Although not shown on any of the old plans, there may also have been a closet with a latrine in the NE corner of the Hall. The evidence that suggests this is to be found in the kitchen. When the kitchen fireplace was altered in order to give access through the lower floor of the NE wing the bottom of a shaft was revealed. The *Romantic* idea that it was through this opening that food was conveyed to anyone hiding in the 'lug' in the NW corner of the Hall is hardly tenable. Not only is the distance some 40 circuitous ft but the kitchen lum forms an impenetrable barrier.

From the Hall opened two circular stairs with doors in the N wall. The one between the fireplace and the screen gave access to the upper floors only, whilst that in the NW corner gave

access both to the upper floors and to the kitchen and cellarage. This arrangement of the service stair arriving at the upper end of the Hall is met with frequently in Aberdeenshire houses. It is very seldom that a properly planned arrangement with both main and service stairs arriving at the lower end of the Hall is found. It occurs somewhat clumsily at Castle Fraser, and very cleverly at Carnousie and at Gight, but all too often there is no service stair at all, or if there is it is in the wrong place. In order to reach the private chamber (now known as the Queen's Room, and probably the Parlour referred to in the 1746 notes) without crossing the service stair, a doorway was formed in the thickness of the wall of the embrasure of the W window, thus ensuring a private retreat.

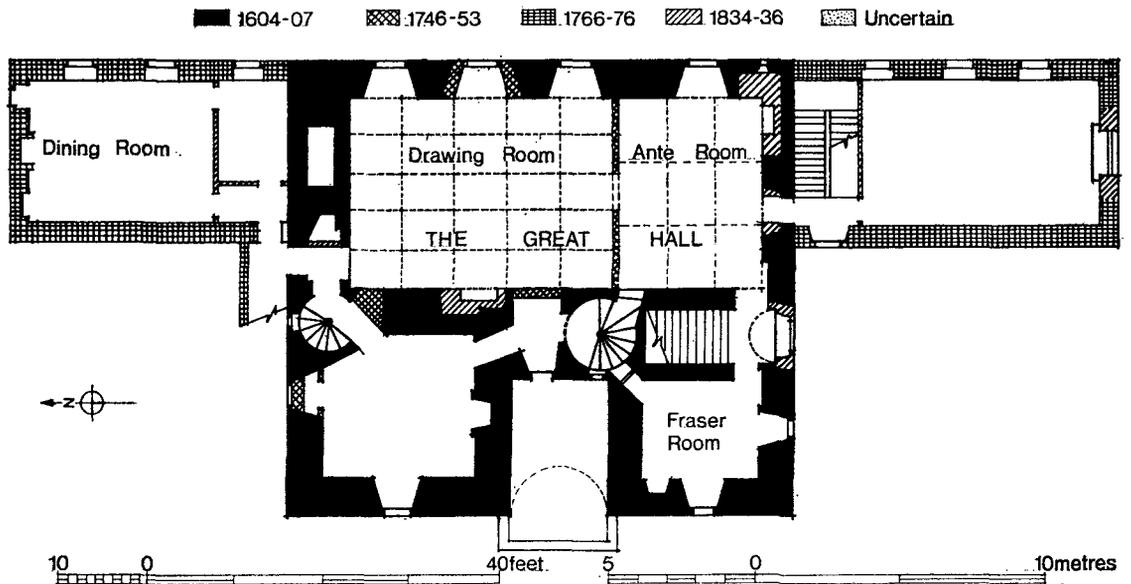


FIG 2 Craigston Castle: plan of first floor

This is a sensible arrangement, as it keeps the head of the service stair clear of traffic between the Hall and the Private Chamber, but it fails in that the service stair has to be used for access from the Private Chamber to the Bed Chambers above. That is if the plan was sufficiently conventional to keep the Laird's Bed Chamber above the Private Chamber. Although at a later period the principal bedroom was moved to the SE corner of the house, the size of the N jamb, which is considerably larger than the S jamb, suggests that in the original plan it was designed to contain the Laird's private rooms, as in the more normal Z-plan.

In the jambs there is an entresol occasioned by the great height of the Hall, filled in each by a single chamber.

On the second floor there were five chambers; one in each of the jambs and three over the Hall (fig 3). They were all provided with mural closets, that in the NE room being the largest. Beneath this is a hiding place which is described in a letter which used to be at Meldrum:

'Craigston has a Secret which hid three men - As ye goe ben the hall in the thickness of the wall anent your face, at the back of the end of table next the inner chamber as ye stand looking out of the window; which window is closs at the chamber door. Its closs at your right hand. It enters from the room above. Gae upstairs from the inner chamber. As ye

enter the chamber above the hall, there's a private room; off that room for a chamber box, under which box a pavement lifts up; and so if a strong search were made some might be there. Craigston is not favourable to them – his wife has an idle temper'.

The anonymous spy who wrote this, in 1746, to an improbable 'Mistress Elsingfoard-Gastern of Aberdeen' has, in fact, described something very similar to the 'Laird's Lug' at Castle Fraser. What the purpose of these hiding places was has never been properly explained. Hiding holes and spy holes seem equally improbable but as places of confinement from which a victim could see but not enjoy the social life of the family they possess a certain exquisite discomfort.

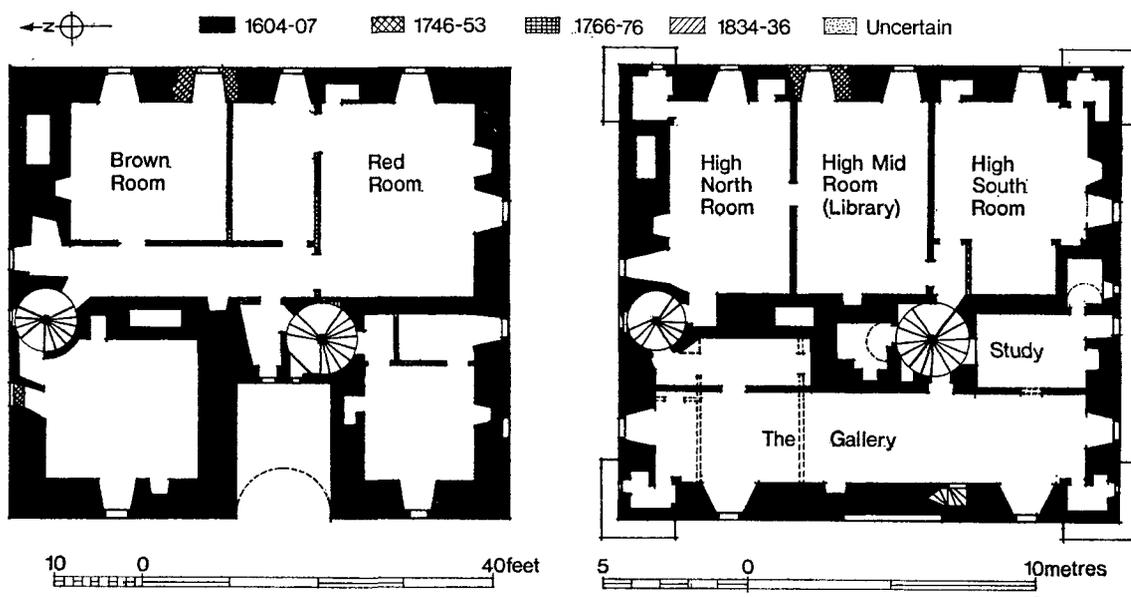


FIG 3 Craigston Castle: plan of second floor (left) and third floor (right), showing the Gallery as built

The three chambers on the third floor were also planned with mural closets in the E wall, but the NE and SE chambers had additional garde-robes formed in outer angles of the tower, which would have been very much larger had the square angle turrets ever been built (fig 3).

Some 3 ft above the level of the third floor is the Gallery. This was a normal feature in the larger houses, although most have now disappeared, sub-divided to provide extra accommodation at a later date. The Gallery at Craigston, as originally built, stretched the full width of the house, 49 ft long, and 13 ft wide. It was reached directly from the principal circular stair, and from the service stair through a small lobby. At either end on the W side there was a small closet, similar to the garde-robes in the chambers, and on the same side was a door giving on to the mural stair, leading to the balcony. Off the SE end of the gallery was a small room with a vaulted strong room within it. Presumably this was designed as a study with a stone safe acting as the muniment room, or charter chest, and comparatively secure against fire.

The principal stair rises to give access to an enormous garret over the E half of the house and to a cistern room. In the garret, which contains a small fireplace in the S wall, the roof timbers are roughly adzed. The construction is simple and traditional, lapped principals, pegged at the apex, with collars, and numbered I-XXIII.

What is now the cistern room was designed to give access to the tower room, and to act

as a collecting point for water from the central roof well. The water was fed through lead-lined channels to a stone drain, which disappears into the vault above the small chamber off the S stair. As there is a space between the crown of the vault and the floor of the collecting room, 7 ft in depth, it is reasonable to assume a cistern within the thickness of the vault. This would account for the round drainage hole in the vault over the entry as some form of overflow would have been necessary. From this room a small newel stair leads to the tower room and to the leads.

The leads are surrounded by an open balustrade as at Craigievar and Castle Fraser, the purpose being to provide a cool and airy retreat with an extensive view – a *Belvedere* if ever there was one. The room below is less easy to explain: it is covered by a stone barrel vault and contains a stone dais along one side with a moulded stone nosing. There is also a fireplace, the chimney-piece of which is decorated with a circular cartouche on which there are traces of colour. Possibly the room was intended as a with-drawing room for those using the *Belvedere*. As built, the interiors of Craigston seem to have been richly finished with painted walls and ceilings. When the Queen's Room was badly damaged by fire in the 1950s, it was found to have, behind the later ceiling and wall plaster, a beamed and boarded ceiling with painted floral decorations; and similar painted boards were found re-used in the farm buildings. Elsewhere in the house traces of painted work come to light whenever work has to be done behind the ceilings and plastered studding. The surviving fragments, which are a scheme in yellows and reds with rosettes in which the artist has attempted a three-dimension effect on the planks would seem to be closely related to the ceilings at Crathes and Delgaty. The ceiling at neighbouring Delgaty is signed I M or J M. It is recorded that Andrew Maillig, a painter, of Dunotter, died in 1600 – and possibly the I M of Delgaty was either a son or a brother, as suggested by Dr Apted. Although Delgaty is not in the Bell group of castles, but one of the second, and earlier school of Aberdeenshire houses, there is no reason why the same painter should not have been used at both.

In the doors and shutters of the Stair Lobby Ante-Room and Drawing Room, are preserved a remarkable series of carved wooden panels (pl 18). In the Ante-Room are – *Faith, Hope, Prudence, Justice, Chastitie and Knowledge* – ; the Evangelists – *St Mathew, St Mark, St Luke and St John*; two pairs of *Grotesque Faces*; and the six *King James*. In the Drawing Room is an even more splendid group: *Julius Caesar, Samson* (slaying the lion), *Joshua, Gottfried* (Godfrey de Bouillon with a double-headed eagle); *Hector, Judesma* (Judas Macebeus), *King Robert the Bruce* (with a doubled-headed eagle above him), *David, Arthur, Alexander, Charles* (possibly meant for Charlemagne), and *Scandebeg* (Scandenbergh).

On the doors at the head of the main stairs are five more panels: *Queen Marie, Hendrie Prence*, and *James Prence* (the latter a later re-cutting and probably intended to be Prince Charles, then the second son of James VI and I), and two full-length portrait panels. These, though traditional, seem to be of a different convention from the other panels in that they attempt to emulate nature. They may be portraits of John Urquhart and his wife, or they may be portraits of James VI and his wife, Anne of Denmark. An engraving of this Royal Pair exists which shows two well-dressed figures remarkably similar to the two on the panel.

The original position of the panels is impossible to determine, but they do not seem to have been intended for doors or shutter panels. Possibly they were arranged as tiered panels – the evidence of the *Scandebeg* panel suggests this – either in a screen, or as wall lining. If this is so then their most likely position at Craigston was either in a great screen – a splendidly edifying iconostasis at the lower end of the Hall – or as panelling in the gallery.

The panels that survive include the three Theological Virtues (*Faith, Hope and Charity*), two of the Cardinal Virtues (*Justice and Prudence*), and one of the Gifts of the Holy Ghost (*Knowledge*), the Four Evangelists, the Worthies (*David, Joshua, Judas Macabeus, Hector,*

Alexander, Julius Caesar, Arthur, Godfrey de Bouillon, and Charlemagne); the Sovereign, his mother and his two sons and his five predecessors, the builder and his wife; *Scandebeg, Robert the Bruce* and *Samson*, and two grotesques. Missing are two of the Cardinal Virtues, and six of the Seven Gifts of the Holy Ghost, together with any number of Scottish monarchs and biblical heroes.

The use of the doubled-headed eagles and the type of shields suggest a Germanic derivation, although probably not German workmanship. Pattern books from the continent were widely used: in 1604, the year that Craigston was started, Lord Edzell, building at Edzell, had sculptured panels copied from the engravings of Dürer's pupil, George Pencz, and although there is no evidence to suggest that John Urquhart travelled abroad it is very likely that his library contained English editions at least of the books in popular use. The carving of the panels is vigorous but unimaginative and, with the exception of the two portrait panels, suggests that native craftsmen copied them from plates without too great an understanding of what they were copying. Nevertheless the panels are an extraordinarily important survival and show that the interiors at Craigston were of considerable richness: they deserve to be better known.

The only other carved stones of the late 16th or early 17th centuries to be found at Craigston are intruders. On the steading house are a number of finials, faces and skew-puts – these brought from the derelict house of Carnousie within recent years. Above the entrance to the S office court is a handsomely carved pediment from a dormer window, with scrolls, a finial, and a bearded bust within the tympanum. This one was in its present position at Craigston in the mid-18th century but was later removed; it was recovered from the policies and re-placed by Bruce Urquhart, who was unaware at the time that this was where it had come from.

Similar pediments had decorated the dormers at Cromarty Castle. This house, the home of the senior branch of the family, had come to John Urquhart 4th of Craigston in 1662 but his son had been obliged to part with the estate in 1685 to Lord Tarbat. It was bought back in 1741 by Captain Urquhart but sold again by his son in 1763. Possibly in that year the dormer head was brought to Craigston. Cromarty was bought in 1772 from Lord Elibank by George Ross, who demolished the old house.

1703–56

In attempting to disentangle the building history of Craigston in the 18th century, it is difficult to decide whether the many drawings in the library are a help or a hindrance. Apart from the survey made before any of the alterations were carried out, there are three sets of plans showing the proposed re-planning of the house together with several elevations, numerous detailed drawings of the internal treatment of various rooms, and designs for a farm court and other service buildings (Appendix B), together with numerous plans of the policies.

The house as it stands, does not agree entirely with any of these proposed schemes; even allowing for the 19th-century alterations, it is clear that either there was a second period of alterations in the 18th century under William Urquhart, or else there was a final scheme adopted by Captain John Urquhart for which no drawings survive. The architectural evidence suggests the former.

The oldest set of drawings may have been prepared by John Urquhart himself. It shows the plans of the six principal floors and the entrance elevation, but there is an engagingly naïve quality about it; the proportions are all wrong, the window recesses are squared off and smoke is curling from the chimneys; as if it were the work of a layman, but a layman who had the skill to render the details of the balcony with extraordinary accuracy. The drawings are certainly later than William Adam's scheme for laying out the policies in 1733: the elevations show the proposed

flanking wings, whereas Adam's plan shows the house as a free-standing tower. An attempt is made to formalise the planning of the first floor. Keeping the three-bay fenestration of the Hall, a doorway is formed on the axis of the central window to open on to a square lobby, which takes the place of the access between the Hall and the private room. The principal circular stair is altered so that it opens on to the cross axis of this same lobby. In the original opening to this stair from the Hall, a fireplace is inserted to balance the existing fireplace. None of this would have been possible as the stairs and windows do not fit into this plan, which is based on only the most cursory of surveys. The only proposals for the upper floor are to re-model the High South East Room, forming a small entry in one corner, off the staircase, which is balanced by the muniment room, turned into a wardrobe, and its door to the Study built up; there is a complete disregard of the difference in levels. The space between this lobby and wardrobe is fitted with an apsidal alcove. This suggests that these drawings may have been made by Captain Urquhart as a guide to his architect for the remodelling.

The earliest set of survey drawings show the plans of all floors, together with an elevation of the main front, and plans and elevations of the Hall. This last shows the Hall with a bolection moulded stone chimney-piece, but otherwise apparently as built.

The only name that has come to light so far in connexion with these drawings is that of James May; it is to be found on the 1753 survey showing the *Plan of the Mains Gardens and planting of Craigstown, With the Mid Upper mains Tillisowland Miller's Croft*. He had already surveyed the Craigston policies in 1747, and he was the brother of Peter May, who was also active as a surveyor in the NE at the same time. He appears to have been responsible for the survey of the house, the preliminary scheme, and the set of drawings of the final scheme which shows *Craigstown* with its office courts and improvements before the alterations made by William Urquhart after he succeeded to the estate, together with detailed drawings of various rooms.

The first scheme sticks very closely to the earlier set of sketch drawings. The E elevation is still of three bays, and there is no indication of the service courts. The Hall has a partition built across its S end, forming an Ante-Room on to which the two principal stairs open. The vaulted closet in the SE corner remains. In the Hall a semi-circular recess is introduced between the windows in the E wall, a partition is built across the opening of the W window, and false doors are shown in the partition and S-wall. The position of the fireplace however still defeats a symmetrical composition.

The apse in the E wall of the hall also appears on the survey drawing of *c* 1742. It is faintly and roughly pencilled in, as are several other suggested improvements. These may be John Urquhart's own suggestions, as on one of the sheets of this set is the pencilled note, so faint as to be indecipherable except for the last six words . . . 'Before the Capt leaves the country'. Obviously the architect wished to know his client's views before John Urquhart left Aberdeenshire.

There are no changes on the entresol floor from the survey, but the second floor bedrooms are replanned. An entry is formed in the NE room giving on to the stair, and a small inner room containing a bed, but completely unventilated, fills the alcove. The middle room is divided into two by a short corridor, and the SE room is given a stair entry, wardrobe and bed-alcove. The S tower room is also given an entry and wardrobe. On the third floor, the SE room is replanned with a stair entry and a wardrobe; and in the garret the S end is partitioned off to provide a large chamber with a stair entry, wardrobe, and bed recess which is big enough to take two beds end-to-end.

The interest of this scheme lies in its attempt to provide greater privacy in the Hall and in the treatment of the bedrooms. Wherever possible an entry is provided between the bedroom and the staircase off which it opens. These, together with the large closets and bed recesses make

the principal rooms much more usable as sitting-rooms, a very necessary consideration in a house which apart from the Hall still has only one other large public room, the Gallery.

With the final scheme there is a shift of emphasis: there is much greater attention paid to the ground and first floors, and particularly to the servicing of the house. The tower is now flanked by two office courts with single-storied wings enclosing the yards. In the N court, the W wing contained two single-roomed houses, one for the gardener, the other for the wright; the E wing contained the coal house, the ash house, a two-seater privy for women, and a passage. In the W wing of the S court was the Brew House, and a room for the men servants: in the E wing was a corresponding room for women servants, the peat house, a two-seater privy for men, and a Hog pen with a place for fowls above it. These wings had single slope roofs which finished behind parapets. The parapets were ornamented with obelisks. At the same time two designs were prepared for a screen wall and entry to enclose the space between the towers. The design shown on the elevation drawings is the classical version, with attached columns, consoled scrolls and an open balustrade. There is a simpler and more baronial version with two strange baluster objects, owing more than a little to the detailing of the Tutor's balcony. The parapet of this version is ornamented with obelisks, and the drawing bears the curious note '*to range wt it Vases (Bases?) on ? of wings*'. It is not clear if this wall was meant to enclose a covered entry. In the Hall, the partition was retained, the doorway in it was placed centrally and the vaulted closet in the corner of the ante-room was removed. On the second floor the middle room was not divided, and the S tower chamber was given an alcove for the bed head. In the garret the extra room was omitted.

It is possible to date the work of this phase fairly closely. The schedule of repairs of 1746 is a fairly clear guide to what was intended. Referring as it does to the need to '*Strike out an East Window in the Hall, and the two middle rooms above the Hall*', it makes clear that the survey and first scheme are earlier, for this is the first suggestion of the four-bay fenestration of the E front. Although the same notes require that a partition be built in the Hall and the pavement of the lobby helped, this was not done, for the same instruction appears in the 1750 notes, and on the reverse of a survey of the unpartitioned Hall is a note '*Maps for the repair of Craigston 1750*'.

In general the 1746 notes are concerned with the complete overhaul of the house and policies, and the 1750 notes with underlining work still not done, and specifying certain details. Between 1746 and 1750 the main structural work seems to have been completed, and by 1751 the finishing of the interiors was in hand. There are detailed designs for the Dining Room, South (Red) Room, Mid (Stair) Room, North (Brown) Room, High South Room, High Mid Room, and High North Room, and a drawing for a '*Section of the lobbie to ye intersole floor for a wardrobe*' which has on the reverse the note '*Section of the rooms at Craigston made out for Jo Fergus Nov 7 1751*'. All these drawings are made on paper with the watermark *C I Honig*. Additional to the rooms for which drawings exist there are references in the notes to the Parlour, the Green and Blue Rooms, the Green Flower Room (this is probably the Green Room), the Bride's Chamber, and the Nursery. The Parlour was probably the old private room, now known as the Queen's Room, and the Green and Blue Rooms, both with inner doors to be made up, are likely to have been the rooms in the South Tower, now known as the White and Frazer Rooms, whilst the Bride's Chamber, where a press was put in one of the windows, may have been the chamber in the N tower over the parlour.

The Dining Room that resulted from these alterations was a handsome apartment, 30 ft by 21 ft, and 16 ft high. It was lit by three sash windows in the E wall, and it was panelled with wainscotting, a low dado between the skirting and chair rail surmounted by one high panel. The whole was finished with a heavy *Modillion Cornish*, though the drawing does not indicate

whether of plaster or timber. The older bolection stone chimney-piece seems to have been retained.

The drawing for the South or Red Room shows little beyond the position of the openings and the line of the chair rail and cornice. The position of the inner door from the entry does not agree with May's plan. If the South Room is only lightly indicated, the Mid or Stair Room is barely sketched at all; beyond the position of the openings nothing is detailed. The North or Brown Room is more forthcoming: openings, inner closet, cornice, skirting, door architraves, chair rail and chimney-piece are all shown. For some reason that is not clear, although the skirting is shown running right round the room, the chair rail stops on the E and S walls behind the bed.

There are two drawings for the High South Room, sometimes known as the Kings Room; one showing it with cornice, architraves, chair rail and a simple chimney-piece, the other with the N and E walls lined by great presses with panelled doors. The High Mid Room also has two drawings: one with the walls lined with presses, the other with shelves. Both indicate that the room was intended to be used as a library. Since then this room has come to be known as the Barrack Room. This term for a room generally devoted to the young unmarried males of a family is more usual in Ireland than Scotland or England, and may have been introduced at Craigston by William Pollard Urquhart. The drawing for the High North Room shows little save the position of the openings, chair rail and cornice.

The dating of the re-decoration of the gallery is not so clear. Two schemes exist: one on the drawing marked '*Maps for the Repairs of Craigston 1750*' and one other that is older. Both drawings also show the Hall: the older with the proposed partition but without the new fourth window, and the other the Hall without the new window or proposed partition. Although instructions were given for this work to be done in the Hall in 1746, it was still not completed in 1750. Both schedules refer to work in the Gallery: that of 1746 '*To help the Drops in the Gallery*' (in the Roof) and '*To plaister the Gallery Brock*' (the first reference may of course be to water pipes in the roof belvedere or balcony); whilst that of 1750 requires the builder to '*Plaster the Roof and Walls Line the floor and put a washing board around it and sash it*'. The washing board is of course the skirting board and was designed to protect the painted plaster wall finish or hangings from being splashed when the floors were scoured. The earlier drawing shows the position of the openings, and a design for the cornice; this is not shown in detail on the 1750 drawing, which instead shows the chimney-piece, panelled doors, architraves, and the fanlight over the door to the lobby between the gallery and the north stair. The gallery now has a chimney-piece of a different and later pattern than that shown. This suggests that the 1750 drawing is a survey showing an earlier 18th-century re-decoration carried out by the Duffs, which was repaired.

It would seem therefore that Captain Urquhart's re-modelling of the house started soon after he bought it in 1739-40 with a sketch scheme of his own preparation. This was followed by a professional survey and the first architects or surveyor's draft. This was amended and the new form was agreed on in 1746 when the *Notes of Repairs* were written. These included a considerable amount of work on the policies and outbuildings. The main structural work seems to have been completed by 1750 when the second *Notes of Repairs* were prepared. From 1750 work concentrated on the interior fittings and was probably completed by 1753-4. This period of 14 years compares poorly with the 3 years taken to build the house originally. The delay and consequent expense more than justifies Captain Urquhart's outburst against Architects in his letter of 1752 to his son. In the library at Craigston are a number of 17th- and 18th-century books on Architecture, which together with his taste for engravings of Architectural subjects

(Appendix D) show that Urquhart had knowledge and taste enough to keep a close control on the building and design of the house – a control as likely to contribute to the delays and expense as the inadequacies of his professional advisers.

The name of John May occurs frequently on drawings for the policies and in connexion with work on the gardens and tree nurseries. Whether he had anything to do with the designs for the house is difficult to say, although he seems to have been involved with the drawings. The only architect's name which occurs during this period is that of John Adam. An inventory of John Urquhart's papers made at his death records a '*Tack twixt John Urquhart of Cromarty and John Adam Architect of the free stone quarries at Bogneels town for 20 years*', and dated 3 May 1750. Possibly Adam advised and May executed – an arrangement likely to produce delays.

1756–96

William Urquhart, when he succeeded in 1756, was to be Laird of Craigston for 40 years, and in that time he was to alter the house considerably. When he made his changes is not certain but the most likely date would seem to be after 1763, when he was 22, in which year he sold the Cromarty estates. Ready money would have been available; work on the new farm court was certainly in hand by 1766, and his marriage in 1767 to Mary Irvine would have provided a reason for improvements. In any case the standards of comfort and convenience of 1746 were not those of 1766 and it is probably the years 1766–76 that saw William's alterations.

These consisted of rebuilding or completing the wings, remodelling the elevations of the W wings, and re-planning the principal bedroom floor. The W elevations of the W wings were raised slightly and re-fenestrated to give the impression of a first floor – an impression that is quite false, and which has resulted in rooms of an inconvenient height, and the NW wing was altered in order to leave room for a new service stair and back entry.

The E wings were widened, raised a full floor and re-fenestrated to three bays. This gave the house the extra public rooms which it had long needed. The Ante-Room and Hall remained but as the centre pieces of a long suite. In the NE wing a new room 28 ft 6 in by 14 ft 9 in, intended as a dining room, was planned. It still retains part of its cornice and chimney-piece with a rococo-Gothic flavour. Unfortunately the 19th-century alterations, in forming an entrance lobby and a pantry at one end, managed to destroy its proportions completely. To reach it from the Hall, a doorway was struck out in place of the window in the NW corner, and a new service stair built. The SE wing is slightly larger, and as re-built would have provided a room 38 ft by 16 ft. Here again the 19th century has been at work, and neither the plan nor any of the original trim remains.

On the second floor a corridor was formed connecting the two circular stairs. This was 6 ft wide; the North Room was barely affected, losing only the entry and inner closet, but the Stair Room was shortened, re-trimmed, and made into a smaller dressing-room. In the South, or Red Room, a magnificent chimney-piece was introduced. This is of white and pink Islay marble, ornamented with panels showing draped urns in low relief. This is late in character and may date from the time of William's second marriage in 1780 to Margaret Ogilvie. He was also probably responsible for installing the set of drawers which completely fill one side of the Charter Room, from floor to ceiling.

1796–1836

The next building Laird was another William Urquhart, grandson of his namesake and the last Urquhart of Craigston in the direct male line. He held the estate from 1820 till 1847. Again

drawings exist of Craigston showing not only some of what was done but also much of what was intended. The architect chosen was John Smith. His proposals, had they been carried out, would not have improved the house: a new entrance porch was to be added, the missing angle turrets were to be completed and the whole of the S office court was to be demolished (pl 20). In its place was to be built a castellated-Tudor wing with turrets, crow-stepped gables and a low round stair tower striking a totally false note. The ground floor of this new wing was devoted to better accommodation for the servants – the Housekeeper’s room being nearly 16 ft square, and she enjoyed a separate bed closet with its own window – and with a service passage and stairs to the first floor. On the first floor this wing was entered both from the main staircase and the Ante-Room. At the head of the stair a door opened into a lobby beyond which was the combined *Billiard Room and Library*; from the Ante-Room a door opened into a small domed lobby on the axis of the Hall. Beyond this lobby and on the same N-S axis was the Dining Room, 31 ft by 21 ft, with a coffered ceiling and a large bay window on the long axis. On either side of the lobby were service rooms, and projecting from the junction of this wing with the SE corner of the main house was the circular service stair. This plan had the disadvantage of keeping the Dining Room as far as possible from the Kitchen with the added hazards of two dark right-angled corners, a circular stair, and no dumb waiter.

Of these proposed improvements only the porch was built, but Smith was responsible for re-decorating the Ante-Room and Hall – now the Drawing Room, and for re-modelling the interior of the S wing and the main staircase. In the Ante-Room and Drawing Rooms, he introduced deeply coffered ceilings, high and elaborately carved skirtings, door cases, heads, and architraves that are a curious blend of Georgian and Baronial. He gave a white marble chimney-piece of almost feminine delicacy to the Drawing Room, but the Ante-Room was graced with a massive piece of neo-classical Brutalism in pink granite. He was also responsible for working the surviving carved panels into the doors and shutters.

In the S wing he re-decorated the large room, introducing a window in the S gable immediately above the chimney-piece, glazed with a single sheet of plate glass – this always produces the slightly giddy effect on the beholder of ‘look, no hands’. This device is old – it occurs in the medieval Hall at Ludlow Castle – but it is clever, and looks much more difficult than it really is, so long as the flue can be kept from smoking. Between this room and the Ante-Room is a small lobby, and from it a stair leads down to the lower floor.

This stair is something of a puzzle: it is of stone and has a spine wall with a moulded parapet. It fits uncomfortably into the wing – or rather the wing fits uncomfortably around it – and has a 17th-century or early 18th-century appearance. It could be a garden stair from the S end of the Hall, but it is shown on none of the drawings, neither survey, nor proposed or completed schemes. As it stands it is too elaborated for a back service stair.

From the drawings it is clear that Smith prepared his schemes not earlier than 1834 – the date of the watermark on the paper used – and, although truncated, they must have been finished by 1836 as in that year as George Arbuthnot records:

‘Craigston, Wed, Sept 20th 1836.

‘The weather, unfortunately for us, was thick and damp, so that there was little pleasure in going out of doors; but inside, the atmosphere one breathes is warm and comfortable, the interior arrangements being much altered and improved since I was last its visitor. The Library remains as it were, and I spent an hour or two in it at the Spanish, Italian, French and English books of my Grandfather and Uncle. Nothing appears to have been added by the last two proprietors. . . .’

(George Arbuthnot was the son of Mary Urquhart, daughter of Captain Urquhart. She had married Robert Arbuthnot of Haddo-Rattray.) His note on the interior arrangement being much altered may include not only the new first-floor arrangements but also the very pedestrian re-decoration of some of the bedrooms.

Post 1836

One more scheme to improve Craigston survives. This is on paper water-marked 1843, and therefore falls into the building activities of William Urquhart, who died in 1847. It again envisages the destruction of the S court, and its replacement by buildings of a suitably baronial nature. If Smith's scheme was 'good' bad architecture, this was 'bad' bad architecture. The first-floor plan provided for a circular stair, corridor, billiard-room and dining-room, and '*an oriel window in appearance containing a stair case*'. Large rooms without any attempt at integration or spatial relationship; the elevations are equally unorganised. The whole is the work of an amateur in design and draughtsmanship, and had it been built would no doubt be very fashionable to-day.

This was the last attempt at large-scale work at Craigston: from the late 1840s the power of the old landed families of the NE waned, and it was the money of in-comers – money from factories, distilleries, commerce, and banking – that was to finance the great houses of the second half of the century. At Craigston there must also have been an added loss of money following the emancipation of the slaves in the West Indies, for a considerable part of the family income was derived from the plantations of Craigston and Meldrum on the island of Carriacou.

Work on the house was now largely confined to fitting bathrooms into closets and window embrasures, and to altering the NE wing into a dining-room. This involved spoiling its proportions by forming a service room and lobby at one end with the destruction of the 18th-century decorations save for a small section of cornice and the chimney-piece. Apart from this, the most serious damage was done to the gallery. When George Arbuthnot visited Craigston in 1836 the Library remained '*as it were*' – presumably in the High Mid Room. For some reason – perhaps the need to provide more nursery space for the nine young Pollard Urquharts (when it became known as the Barracks), the contents of the Library were moved to the Gallery, which was shorn of one-third of its length. The N end was thrown into the stair lobby to form what is now the Feather Room.

As they stand today the interiors of Craigston preserve something of every period in its history. The 17th-century carved panels of John Urquhart's house survive on John Smith's doors and shutters; the Duffs are represented in the Gallery which ante-dates by only a few years the great re-decoration of the mid-18th century. This is best preserved in the Fraser Room on the first floor of the S tower, with its panelling and egg-and-dart enriched chimney-piece, in the surviving fragments in the Dining Room, and in the second-floor bedrooms. The 19th century survives at its best in John Smith's re-decoration of the Ante-Room, Drawing Room and South Wing, and at its worst, or at least its meanest, in the smaller bedrooms. The 20th century has hardly made any mark so far.

THE OUT-BUILDINGS

The farm and other out-buildings are remarkably complete, and the drawings relating to them are of considerable interest.

The oldest is the Dovecote, which appears on the Adam plan in the *New Dovecote Park*. It is a small building, 18 ft square, with harled walls, and free-stone dressings (fig 4, pl 21a).

There are high crow-stepped gables with the entrance holes in the S gable. Externally the building is ornamented with free-stone jambs and string courses, and each gable is topped by a carved finial. The entrance door is on the E side. Inside it is stone floored, with the lower tier of nesting boxes 4 ft above floor level. There were 512 boxes, but some were destroyed when a window was forced in the W wall. The Adam plan also shows New Offices but nothing remains of these.

During Captain Urquhart's improvements a drawing was prepared for a poultry yard adjoining the dovecote – which is shown as an existing building on the plan, and labelled *pidgeon house*. The poultry house is a substantial building with walls 2 ft thick and a hipped roof. It is divided into four rooms; those at either end, measuring 14 ft by 8 ft, and opening on to the poultry yard to the N are for the *Hen-house* and the *Turkies*. Between them are two rooms – the *Duck*

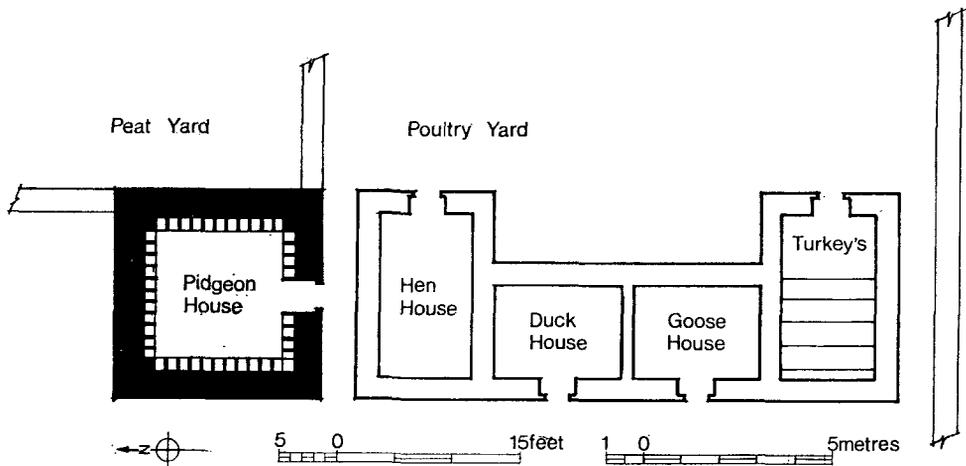


FIG 4 Craigston Castle: Dovecote and proposed poultry house

House and *Goose House* – each measuring 11 ft by 8 ft. These face south on to a slope, at the foot of which is a stretch of water. This appears on the 1747 May drawing of the policies.

Another design prepared about the same time was for a Washing House. This was to be of two floors. The ground floor was to have a stance for a mangle, measuring 6 ft by 4 ft, and a table for folding linen. On the upper floor was a room for drying and dressing linen, both floors having fireplaces. Two variations are given, one having a rather more architectural elevation.

In the 1746 *Notice of Repairs* there are a number of references to what are called 'Outworks'. These include instructions 'to building a washing house, and lay out a bleach field' and 'to make out a Corn, peat, Poupshall, and poultry yard'. The drawings for the Washing House and the Poultry Yard are the only ones which survive. The Peat Yard was to be laid out adjoining the poultry yard. The Poupshall may have been a Well House, but is also variously described as a Cornyard and a Hay Yard. None of these except the older Dovecote and Laundry House, show on the 1753 survey, although there is an area to the NW of the house which may indicate a site for a Barnyard – it is close to the site where the present one stands. There is however a design – a 'Plan of the Court of Barnyards and Henhouses' – for a set of farm buildings on a very grand scale, measuring 175 ft by 135 ft. This includes barns, cart sheds, carriage houses, 44 stalls, living accommodation, and privies. It is severe and practical save for the gables of N and S ranges which are crowned by grotesque finials, apparently from an older building. This drawing belongs to the 1753 set, and although never built served as a basis for the later farm court.

This, although it lacks the architectural pretensions of Delgaty or Carnousie, still exists and is in use. It was started by William Urquhart in 1766 and finished by his grandson, the other building William in 1822. Its survival is remarkable in an age when farm buildings are only just being considered to be of any interest, and its adaptation to modern farming methods, in the face of official apathy, is a credit to Bruce Urquhart, the present Laird.

The farm court as built measures 140 ft by 80 ft within the surrounding buildings (fig 5).

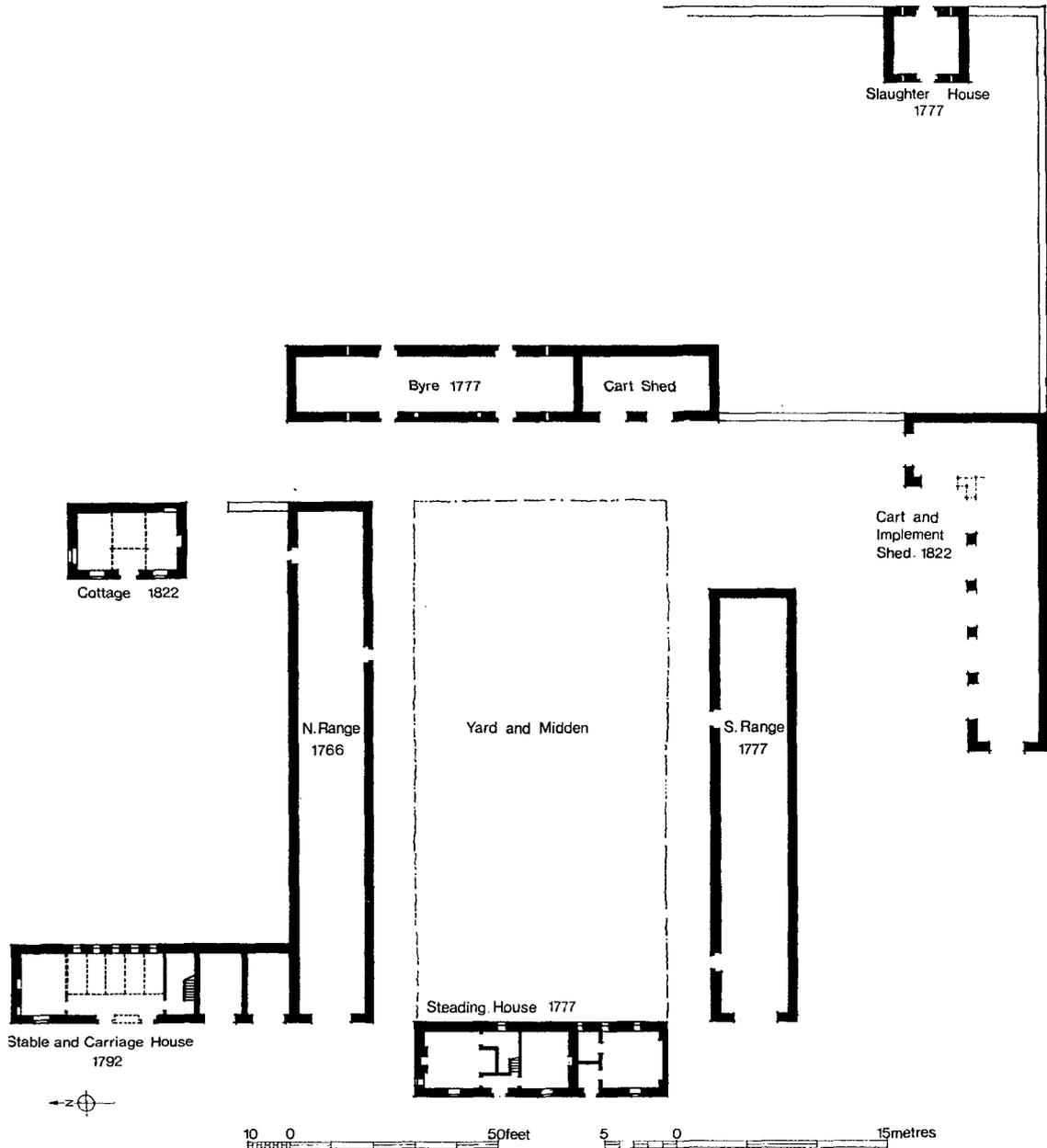


FIG 5 Craigston Castle: the barnyard and farm buildings

The building on the N side, measuring 124 ft by 20 ft, with the date 1766 carved on the skew-putt was the first to be built; in its conversion to modern uses it has lost all its original features, though retaining its original size and form. The remaining three sides were added in 1777. The S range, which measures 103 ft by 20 ft, houses the grain dryer and like the N range has lost most of its original details. The E range, measuring 102 ft by 18 ft, is unspoilt. The N end was a stable or byre 70 ft long, whilst the S end was occupied by a double cart shed. The south range, 60 ft, by 18 ft, is advanced so that its rear wall lines with the S gables of the N and S ranges. This range contains two cottages; one with three rooms and garrets for the grieve, the other with an entry, a room and a closet for one of the farm servants. These are model dwellings comparable with the best of their period.

At right angles to the SW corner of the 1766 block, a further wing was added in 1792, measuring 65 ft by 19 ft. This, although now much altered, was designed as a stable and carriage house. There is space for two carriages, a tack room, groom's room, hay loft, and standing for five horses.

The buildings round the court are built of rubble and conglomerate under harling with free-stone dressings. Only the house block has crow-stepped gables and these only on the N side; elsewhere the gables are finished with straight copings, and crowned by ball finials, except the S gables, which, as in the 1753 drawing, have carved block finials with grotesque masks. The roofs are of slate, and the house block is confusingly ornamented with 16th-century carvings from Carnousie.

Eighty feet to the NE of the court is a slaughter house, dated 1777 (pl 21b). This is a small building, 20 ft by 18 ft, with a pitched roof. It is built of rubble, with its S elevation of large coursed and squared blocks of conglomerate with red Turriff sandstone dressings, under a slate roof. The door lintel is flanked by mock stone cannons. Although the stone dressings are checked as if to take harling, the finished nature of the walling of the S elevation, the careful use of cherry cocking in the joints, and the absence of any trace of harling on the wall surface suggests that this is an early example of the deliberate rejection of harling as a wall finish. This is also true of the N range of the court.

Two further buildings were added in 1822. On the N side is a small cottage, 28 ft by 18 ft, which is now derelict with the roof fallen in. It had two rooms on the ground floor with garrets above. In the same year a large L-shaped building was put up beyond the S range. This too is now largely derelict. Both it and the cottage are built of unharled coursed and squared conglomerate with red stone dressings. The roofs were of red pantiles above three verge courses of slate.

There are foundations of a building set at an angle to the N range and running towards the slaughter house, and this is shown in the vignette of the Barnyards on William Urquhart's Survey of 1777. This also shows the N range having a great arched doorway in its S gable, with double doors, and with a lower roof line over its N part. The raising of this shows in the straight line in the slates of the present roof.

A drawing by John Smith, dated 1819 and entitled '*Plan of a Steading of Houses proposed to be built at Hole*', shows a very similar arrangement to the Craigston house. The main part consists of house with a kitchen, parlour and pantry. There are three box beds, or bed recesses on the ground floor, and garrets above. At one end is a secondary cot designated 'a house for a servants bed, meal giral etc'.

The importance of the farm buildings at Craigston lies not only in their completeness and survival, but also in their comparatively early date – early that is in point of conception if not of erection. The present buildings although started in 1766 derive from a plan of 1753 when model

buildings of this sort were rare in the NE, and the poultry house which is even earlier is a model of its own kind.

THE POLICIES AND THE SURVEYORS

The first scheme prepared for laying out the gardens and policies of Craigston which survives is the '*Scame (by) Mr William Adams about the house of Craigston*' which was prepared in 1733 for James Duff. This shows the tower, without wings, standing in the centre of a long avenue running E-W, as wide as the tower, with shorter avenues to N and S. The approach to the house is along the W avenue with the entrance, which is flanked by two small plantations, through a semicircular stone wall, or iron palisade. To the N are the New Offices, Corn Yard and Peat Yard, matched on the S side by the New Dovecote Park. It is not clear whether the 'New' refers to the Dovecote or to the Park in which it stands, but probably the latter. Beyond the Cornyard is a plantation with diagonal alleys and a central, circular clearing. To the E of this plantation and immediately N of the house is the *Old Garden*. Beyond it to the N is a short avenue on the N-S axis of the tower, which divides the *New N. Park* from the *New N.E. Park and Meadow*.

On the S side of the W avenue, and to the E of the Dovecote Park is the *New Garden* which extends E as far as the E side of the house. It is bounded on the S by a formal canal, which has an ornamental basin mid-way along its S side. South of the *New Garden* the short S avenue divides the *Meadow* from the *Meadow and Rising Ground*. Immediately to the W of the house is a *Court* matched on the E side by a *Parterre*. Just beyond the *Parterre* the E avenue is enlarged to accommodate a large circular basin. It continues until it reaches the belt of woods where it divides into seven radiating alleys. The woods enclose the policies on the S and E sides, while the avenues and parks are planted with belts of trees.

It is doubtful if any of this scheme, apart from the planting of the woods to the S and E, was ever carried out – no evidence survives either on the ground or in the surveys and proposals of the next 20 years. The plan which, according to Christopher Hussey (1963), is similar to the contemporary gardens in England by Bridgeman, is of considerable interest as an example of William Adam's garden design, but not as an example of garden design in its own right. It is pedestrian and remarkable chiefly for its disregard of the setting, not even canalising the Craigston Burn, but totally suppressing it.

James May produced four drawings of the policies, 1747, 1749, 1751, and 1753, showing the development from an entirely formal to a semi-natural plan. May was probably the brother of Peter May, founder of the NE school of Surveying. He worked extensively in Aberdeen and Banff during the 1740s and 50s, and was employed at Craigston from 1747 and at Cromarty certainly from 1753. If he was responsible for the 1747 survey of Cromarty and for some of the survey and building drawings of Craigston he was a building as well as a land surveyor. The four drawings for the Craigston policies show that he was also something of a garden designer. None of the drawings, as far as it is possible to determine, is a survey of an existing lay-out, so it is reasonably safe to assume that they represent May's intentions. He also seems to have been responsible for the running of the Craigston gardens and plantation. Amongst the Craigston papers is a discharge dated 27 December 1756, on the death of John Urquhart, for £2.0.0. sterling from one James May – described as Gardener of Craigston. In 1757 he was writing from Craigston to James Urquhart of Byth during the minority of William Urquhart, concerning the cost and supply of fir seeds, and the work that was being done in the gardens (Appendix F). After 1753 he disappears largely from the surveying scene apart from some work for the Seafield estates in

1768-9, and may have been working entirely on the Urquhart properties. The plantations which were laid down in 1749 became a source of income and obviously needed careful management. In 1757 a number of sales from the Craigston nurseries are recorded, and include 200 Rowan trees to Lord Deskford; 300 Ashes to Garden of Troup; 200 Ashes, 200 Elms, 100 Oaks, and 100 Laburnums to Alexander Duff of Hatton; and 83 Ashes, 17 Plains, and 13 Oaks to Dingwall of Bruckley. In 1769 he made surveys of the lands of Foulzie, and Easter and Wester Luncarty for William Urquhart, and this coincides with the last references to him in the Seafeld papers. He worked again on the Craigston estate in 1771, surveying Upper and Lower Plaidy, and he died in 1799. Assuming he was not more than 20 when he started working for John Urquhart in 1747 he would have been at least 72 when he died. His known professional life lasted for 24 years; Dr Adams suggests that he may then have taken up farming; possibly he remained at Craigston until he retired some time in the mid-70s. Certainly by 1777 a new surveyor was being employed.

But to return to James May's proposals: that of 1747 is the most important for it is from this that the other three develop. This shows the house very much as it is now, but with single Office Houses on the W side to north and south. There is a large *Green* or Court (about half the length of Adam's avenue) to the W with its entrance in a semi-circular screen, or wall, at the W end. To the S of the Court and parallel to it, was the *Back Entry*, with beyond it a large *Basin* following the line of the glen. Across the water was the *South Gardens*, divided into three plots with a *Fountain* at its W end. West of this and still on the S side of the water was the *Duck Pond*. Across the water from the *Duck Pond* was the new *Poultry House* and *Court* together with the Dovecote, and a new *Peatyard* (there is a separate drawing showing the design for this improved *Poultry House*). On the opposite side of the entrance court, and balancing the *Poultry Court* was the four-sided *Court of Labouring Offices*, with entrances in the S and W sides, together with the *Poumphall* (or *Hay Yard*) and the *Cornyard*. To the E of this and still on N side of the *Green* was the *North Kitchen Garden*, divided into six plots, and sheltered from the N and W by belts of trees. At the E end of the kitchen garden and immediately N of the house was the *Bowling Green*. This was surrounded on the N, W and E sides by terraced grass walks. To the N and E of the *Bowling Green* was the *Wilderness* where a circular grass plot was reached by serpentine walks. The *Basin* curved round the E side of the house finishing with the formal grounds at the entrance to the wood. The space between the house and the *Basin* was laid out as a *Parterre*. To the E of the *South Garden* was the *Drying Green*. The burn which runs through the glen was straightened to form the south boundary of the pleasure grounds, and the glen is planted as the *Orchard*.

The 1749 plan is a development of its predecessors. There is an avenue to the W of the *Green* and a further *Parterre* to the E of the *Drying Green*. The chief interest in this plan lies in the indication of the formal planting of the woodlands and in its information on the trees. It was obviously regarded as the master plan for on the reverse is written

'N.B. This Plan to be looked at when any Alterations or Walks are intended 1782 and 1788'.

The types and spacing of the trees are given in a note on the drawing:

'There are 35 (Acres) 2R. 25P. of Oak, Elm, Beech, Ash a/c planting which at 5 foot distance makes 2,116 trees the Acre. And Acres 12. of Birch and Firr planting at 3 foot distance make 6,084 the acre'.

The 1751 plan shows the same design, but the woods beyond the orchard are now laid out with rides, arenas, circuses, squares and vistas. The avenue running W from the Court to the Turriff road was drawn, but erased.

The 1753 drawing has a number of variations on its predecessors. The house has now developed double-winged Office Courts, an elaborate garden is shown S of the Burn, a *Laundry House* stands in the *Drying Green*, the poultry have not been given their elegant and commodious new home, and the *Court of Labouring Offices* is considerably simplified.

The next survey is dated 1777 and is by William Urquhart. He too was active in the NE between 1777 and 1784. In 1777 he was Burgh Surveyor of Banff but he had begun working for William Urquhart at Craigston in 1777. He produced surveys of the policies in 1777, and 1780, together with large Portfolios of various parts of the Urquhart estates in 1779 and 1782. In 1783 he was in the West Indies surveying the Urquhart plantations of Craigston and Meldrum on the island of Cariacou. There are those who aver that this is the ancient Carib name for the island, but the family tradition is that it was a name given by Captain John Urquhart when he declared it was 'Nae big enuch tae *Carry a Coo*'. William Urquhart's surveys are distinguished by their elegance, in the use of delicate rococo cartouches for the titles, usually in shades of grey, and often ornamented with *chinoiserie* details, or objects of *rustik toil*, more suited to Versailles than Aberdeenshire, and by his liking for vignettes of various buildings. The 1777 survey of Craigston is illustrated with drawings of the Castle, and the Barnyard, whilst the Cariacou survey shows the plans and elevation of both plantation houses.

When William Urquhart produced his 1777 drawing, it recorded a number of changes which had taken or were about to take place. Of James May's lay-out little remained. The Den Walk, NE of the Glen, was still there, as was the straightened burn. The walks and trees to the W and N of the Kitchen garden just survived. Everything else was gone. The small rectangular building (a Chapel?) to the N of the house occupied part of the site of the Bowling Green, and there was a *New Garden* to the N of the site of the *Wilderness*. The Dovecote still stood and the new farm court had been built.

By 1780 the *New Garden* had extended into Lady's Croft No. 12 to the W, more than doubling its size, and the green in front of the house had been laid out with the oval carriage sweep that still exists.

In 1799 a further survey of improvements was made by J³ Johnstone, very much in the Repton manner. The house is shown in a park-line setting with the gardens and farm court moved well away to the NE. The Burn is still shown as straight, but some hand has pencilled curved meanderings on it.

After this the planning of the pleasure grounds becomes more confused. At some time between 1799 and 1833 the garden was moved to its present position as in the latter year a drawing was made for the new greenhouse. This garden had become known as the *old garden* by 1844. A scheme for further improvements was prepared. This involved forming a new drive and *Baronial Lodge*, two large irregularly shaped Duck Ponds crossed by a *Pons Castellorum* and re-arranging the flower gardens. This drawing is marked '1820' on the reverse but it would be difficult to put it earlier than c 1846. To increase the confusion, although the lodge and the bridge were built, it was not until 1885 when, according to the tablet on the Lodge, it, together with the *Gateway* and the *New Approach*, 'was built in accordance with the wishes of the late Mrs Mary Isabella Pollard Urquhart' who had died 12 years earlier in 1873. The possible explanation is that the original design was intended to mark the marriage of Mary Isabella Urquhart to William Pollard in 1846, but the death of her father, William Urquhart, in 1847 stopped it, and during her own lifetime Mrs Pollard Urquhart being too much occupied with bearing and rearing nine children, and never having had time to embark on any building work, obliged her descendants to indulge her in a posthumous wedding present.

APPENDIX A

Notes of repairs at Craigston 1746

Rooff	To help the drops in the Gallery.
Inside	To strick out an East Window in the Hall and two midl rooms above the Hall. To strick an little North window to the pantry in the Hall and Clofet in the Brown Room and harl over all the North windows that are made up. To put on a door with Closing Bands at the Iron grate [yett] and help the outer gate. To make an Oven and Stoves in the Kitchen, pave it. To make up the North and West windows in the Hall, and build a partition wall, and help the pavement of the lobby. To lower such Chimney hearths as require this, and lay slab stones. To give new door lintells where necessary, and strike out New Doors.
P[laster]	To plaister the Gallery brock – places in the Hall, and some other rooms both Rooff and Walls. Too hard [hand] finish some rooms.
W[ood]	To put a bridle the joists that are under the Hearths. To floor what rooms are necessary. To help all doors and paint them. To put inner doors on the parlour, brown, green and blew rooms. To sash the windows where necessary. To box where necessary the rooms above the Hall. To put a spout for throwing water out at the nursery window. To fix a bell on the Great Stair and another at the Kitchen back stair.
Outworks	To make up the office houses and level the court. To build an oven to the north of the Kitchen. To build a washing house and lay out a bleach field. To lay out the so Garden. To ditch the meadows and level them by ploughing. To make a new road. To (inclose and) plant (with a belt) the (Tops of the Braes of) Gallow Hill. To plant the Birken Hill. To make out walks on the meadow banks. To bring in water to the house and offices, and water the ground opposite, and part of the Torry Hill. To finish the Inclosures and plant with a belt, and elsewhere the whole farm. To make out a Corn, peat, Poupshall, and poultry yard. To build a Bridge at the High Road, and another at the house.

Notes of repairs in Each Room at Craigston 1750

Brides Chamber	Plaister it and putt a prefs in the window.
Waterwork	To put a leaden pipe a little down the water hole. To help the door.
Gallery	Plaster the Rooff and Walls. <i>Line the floor and put a washing board deal board round it and sash it.</i>
Wardrope	Slap the East window of this and the other Two rooms.
Green flower room	Make the Clofet partition. Plaster the Rooff and Walls and put a washing board round it.
Red Room	To take the clay out of the partition wall.
Brown Room	Make up the entry.
Hall	Make up the partition Wall, the West and North Windoes and Cupboard and help the pavement. Help the plaster. Clean the Table and Wainscote near it.

Staircase	Plaster the Walls.
Vaults	Pave and barle them.
Entry	Clean the Kings Arms, clean the other Arms and help the pavement. Make a new entry Gate.
Clofe	Levell it.

APPENDIX B

Catalogue of the Drawings in the Library at Craigston

A The House and Policies

1	1733	<i>'Scame (by) Mr William Adams about the house of Craigston.</i>	William Adam
2	c 1740	Sketch plans of first, second and third floors, showing proposed alterations.	?John Urquhart
3	c 1740	Sketch plans of fourth floor and roof space, sketch elevation of West Front, showing proposed alterations and new wings.	?John Urquhart
4	c 1742	Survey plan of ground and first floors.	?James May
5	c 1742	Survey plan of second and third floors.	?James May
6	c 1742	Survey plan of fourth floor and roof space.	?James May
7	c 1742	Survey elevation of West Front.	?James May
8	c 1742	Survey plan and elevations of Hall.	?James May
9	c 1744	Plans of ground and first floors – proposed alterations.	?James May
10	c 1744	Plans of second and third floors – proposed alterations.	?James May
11	c 1744	Plans of fourth floor and roof spare – proposed alterations.	?James May
12	c 1744	Plans and elevations of Hall and Gallery, showing Hall partition, and sections of the cornices of both rooms.	?James May
13	1747	Plan and elevation of new poultry house and yard adjoining the Dovecote. <i>Poultry Yarde, Craigston.</i>	?James May
14	c 1747	Plans and elevations of two designs for a Washing House. <i>Profile of the Cove for the Captain's Room.</i>	?James May
15	1747	<i>Plan of House, Garden, Courts and Office Houses of Craigston.</i>	James May
16	1749	<i>Plan of the Enclosures, Gardens, Courts and Office Houses of Craigston.</i>	James May
17	1750	<i>Maps for the repair of Craigston 1750: plans and elevations of the Hall and Gallery.</i>	?James May
18	1751	<i>Section of the lobbie to ye intersole floor for a wardrobe. on the reverse Section of the rooms at Craigston made out for J. Fegus Nov. 7 1751.</i>	?James May
19	c 1751	Plan and elevations of <i>Principal Dining Room with Modillion Cornish.</i>	?James May
20	c 1751	Plan and elevations of <i>South or Red Room.</i>	?James May
21	c 1751	Plan and elevations of <i>Mid or Stair Room.</i>	?James May
22	c 1751	Plan and elevations of <i>North or Brown Room.</i>	?James May
23	c 1751	Plan and elevations of High South Room.	?James May
24	c 1751	Plan and elevations of high South Room, (with presses).	?James May
25	c 1751	Plan and elevations of <i>High Mid Room for a library, (with shelves.)</i>	?James May
26	c 1751	Plan and elevations of <i>High Mid Room for a library, (with presses) on reverse of 23.</i>	?James May
27	c 1751	Plan and elevations of <i>High North Room.</i>	?James May
28	c 1751	Elevations for two designs for a new entrance.	?James May
<i>Note</i> Drawings nos 18–28 are all on paper with the watermark C. I. Honig			
29	? 1751	Plans of offices and brew house to N and S of main block.	?James May
30	c 1751	Roof plan: no crowsteps shown on N or S gables.	?James May
31	c 1751	Roof plan: gables shown on N and S gables.	?James May

32	? 1753	<i>Plan of the Ground Story with the two Small Courts of Offices, and the Story of the House of Craigstown.</i>	?James May
33	? 1753	<i>Plan of the 2nd, 3rd, 4th, Storeys and Garrets of the House of Craigstown</i>	?James May
34	? 1753	<i>Plan of the Roof of the House of Craigstown & Two Courts of offices.</i>	?James May
35	? 1753	<i>Elevations of the Front of the House of Craigstown</i>	?James May
36	? 1753	<i>Plan of the Court of Barnyards & Henhouses.</i>	?James May
37	1753	<i>Plan of the Mains Gardens and planing of Craigstown with the Mid & Upper mains Tillisowl and Maillers Croft.</i>	James May

Note Drawings nos 32-37 form part of the same set of which some other drawings may be missing and are bound in with the Cromarty Estate and Castle Drawings. They are all on the same paper as on Drawings nos 8, 9, 11, 12, 24, 28 and 29

38	c 1820	Pencil Sketch of the House from SW.	A. Mackenzie Fraser
39	1834	Plans of ground and first floor of proposed new South Wing.	John Smith
40	1843	West elevation of Tower showing proposed alterations, and W and S elevations of proposed new South Wing.	John Smith
41	1834	New Entrance Porch.	John Smith
42	1834	F/S details: jamb of Entrance Door.	John Smith
43	1834	F/S details: baluster and coping to Entrance Porch. (on reverse of 39).	John Smith
44	1834	F/S details: Doorway.	John Smith
45	1843	Sketch plan and south elevation for proposed new South Wing.	?William Urquhart of Craigston
46	1843	Sketch of west elevation for proposed new South Wing.	?William Urquhart of Craigston
47	1843	Sketch of south elevation for proposed new South Wing.	?William Urquhart of Craigston
48	1884	Pencil and Pastelsketch of the House from the SW.	Col. A. Mackenzie Fraser of Castle Fraser
B Estate Drawings and Surveys			
49	1751	<i>Plan of Milnseat and Calwalls.</i>	James May
50	1751	<i>Plan of the Low Mains, Midd Mains, Upper Mains, Milltown of Craigstone, with the Millarts Possession.</i>	James May
51	1767	<i>A Plan of the Farm of Holymiln: The Property of John Grant Esq.</i>	John Homes
52	1769	<i>A Plan of Easter and Wester Luncarty.</i>	James May
53	1769	<i>A Plan of the Lands of Foulzie.</i>	James May
54	1771	<i>A Plan of Upper and Lower Plaidy, with Boggs and John Christie's Possessions. Surveyed and Valued by</i>	James May
55	1777	<i>A Plan of the Policies of Craigston (with sketches of the Castle and Barnyards).</i>	William Urquhart
56	c 1778	<i>Plan of the Lands of Craigston.</i>	?William Urquhart
57	1779	Portfolio.	William Urquhart
		(i) <i>Plan of the farm of Holymill.</i>	
		(ii) <i>Holm.</i>	
		(iii) <i>Scatertie.</i>	
		(iv) <i>Abstract of Contents.</i>	
		(v) <i>A Plan of the Lands of Dunlugas.</i>	
58	1779	Portfolio.	William Urquhart
		(i) <i>Plan of the Estate of Castleton.</i>	
		(ii) <i>Plan of the Farm of Castleton.</i>	
		(iii) <i>Plan of the Farm of Auchmul.</i>	
		(iv) <i>Plan of the Farm of Easter Luncarty.</i>	

- (v) *Plan of the Farm of Wester Luncarty.*
 (vi) *Plan of the Lands of Plaidy.*
 (vii) *Sunnyside and Woodside.*
 (viii) *Abstract of Contents.*
- 59 1782 Portfolio. William Urquhart
 (i) *General Plan of the Lands of Craigston.*
 (ii) *Mains of Craigston.*
 (iii) *A Plan of Upper mains.*
 (iv) *Hole of Morelass with Alex.r Troup's Croft.*
 (v) *Milntown and Milnland.*
 (vi) *Milnseat.*
 (vii) *A plan of Firweiks.*
 (viii) *Cauldwells and the Moss.*
 (ix) *A Plan of the planting of Milnseat Glen, with the Old-Moss Park and the lands of Craigs Glen.*
 (x) *Abstract of contents.*
 (xi) *Plan of the Lands of Foulzie.*
 (xii) *Plan of the Farm of Newton of Foulzie.*
- 60 1783 *Plan of the Estates of Craigston and Meldrum lying in the Island of Cariacou in the West Indies (with plans and elevations of both houses).* William Urquhart
- 61 1799 *A Plan for Improving the Policies of Craigston* J Johnstone
 62 1819 *Plan of a Steading of Houses proposed to be built at Hole.* John Smith
 63 1820 *A Plan of the farm of Plaidy and Easter Luncarty.* A Mackenzie
 64 1852 *Sketch Plan of the Lands of Scattertie.* G Cambell Smith
 – Aberchirder
- 65 1833 *A Plan of the Greenhouse.*
 66 1844 *Sketch Plan of the Estate of Craigston.* G Cambell Smith
 – Banff
- 67 c 1846 *Proposals for New Gardens and Lakes with a Lodge, Gateway and new Approach (incorrectly labelled 1820).* ?
- 68 1857 *Part of Farm of Nether Plaidy, (due to the division of the land by the Banff, MacDuff and Turriff Extension Railway.)* John Morris

Drawings

- 69 Portfolio: Cromarty Castle a/c. (See Section A. Drwgs. 32–37).
- (i) Plan for Town House: 3 plans and elevation. ?
 (ii) 1746 Plan of the Ground Story and Court of the Castle of Cromarty as it was in 1746. ?James May
 (iii) 1746 *Plan of 1st and 2nd storys of the Castle of Cromarty as it was in 1746.* ?James May
 (iv) 1746 *Plan of 3rd, 4th, 5th Storys and Roof of the Castle of Cromarty as it was in 1746.* ?James May
 (v) 1746 *North and South Elevations of the Castle of Cromarty as it was in 1746.* ?James May
 (vi) 1747 *Plans of the Ground Story and Court of the Castle of Cromarty as it begun to be Repaired in 1747.* ?James May
 (vii) 1747 *Plans of the 1st, 2nd, 3rd Garrett, Section of the Roof and Roof of the Castle of Cromarty as begun to be Repaired in 1747.* ?James May
 (viii) 1747 *North and South Elevations and Sections of the Castle of Cromarty as begun to be Repaired in 1747.* ?James May
 (ix) 1753 *Plan of the Grounds and Inclosures about Cromarty Castle and the Hill.* James May
 (x) 1748 *Plan of Little Pharnes.* James May
 (xi) 1748 *Plan of Davoch of Pedestown.* James May
 (xii) 1748 *Plan of the Davoch of Davidstoun.* James May
 (xiii) 1718 *Plan of the Mickle Phames.* James May

C Miscellaneous Loose Drawings

- 70 *Drawings for a frame to Pictures* (18th century).
- 71 Plans and elevations to a garret floor containing nurseries and servants rooms (18th century).
- 72 Plan of a Ruin for a Vista – this shows a Gothic arch ornamented with a Cross and battlements (18th century).
- 73 Sketch for a Country House in A symetrical plan with on the ground floor a Hall, Parlour, Kitchen, Brewhouse, Room, Pantry and Cellar. Above 4 Chambers and 2 Closets (18th century).
- 74 Plan in ink and colour of a large late 17th-early 18th-century country house with a service wing and stable court to one side. A formal garden layout. Possibly English. On the reverse a note: 'Found in the back of Vignola's Architecture. 1964. BPU'.
- 75 Plans of a town house in Aberdeen(?), showing two flats (18th century).
 (i) Plan of one of the Floors (served by a common wheel stair from Blackfriars Wynd): This contains Lobie, Drawing Room, Dining Room, Kitchen, Servants bed room (unventilated), Pantry, Closet for Boots cloathes etc, Family Bedroom, Lady's Dressing Rooms, 2 Bedrooms.
 (ii) Plan of Upper Storie with Garret Rooms above for Family Lodgeing (this is served by a private elliptical stair) and contains Lobie, Drawing Room, Dining Room, Kitchen, Kitchen Pantry, Pantry, Family Bedroom, Lady's Dressing Room, Barron's Dressing Room, Bedroom for one of the Young Lady's.
- 76 Town House. Elevation and plan of Entrance Floor (18th century).
- 77 Town House. Plans of Basement and 1st Floor (18th century).
- 78 Plan for a farmhouse: A symetrical plan containing four rooms and a closet. Wings at either end contain Byres (18th century).
- 79 Designs for a House: A set of ten drawings in ink and wash c 1745.
 (i) Plan of basement of Main House, together with Quadrants, Wings, and Office Courts.
 (ii) Plan of Principal floor without Large Bay and Entrance Elevation.
 (iii) Plan of Principal floor with Large Bay.
 (iv) Plan of Upper floor without Large Bay.
 (v) Plan of Upper floor with Large Bay.
 (vi) Plan of Garret and Lantern.
 (vii) Section through Entrance.
 (viii) Section at right angles to Entrance.
 (ix) Entrance Elevation.
 (x) Entrance Elevation showing the Main Block, Quadrants, Wings and Office Courts. The whole extending for 342 ft 2 incs.

APPENDIX C

A
 CATALOGUE
 of
 VALUABLE PICTURES

Collected by the deceas'd John Urquhart Esq:
 of *Cromarty*, during his long Residence abroad;

CONSISTING OF

Several Capital Pictures by the most eminent *Italian* and *Flemish* Mafters;

Together with a very curious collection of *Italian* Prints, finely
 pafed and bound in Twenty one Volumes;

Alfo some Valuable Baffo-Relievo's;

To be expofed to sale at the Abbey of *Holyroodhouse* on *Monday*
 the Tenth of *January* 1757 and the Three following Days;

To begin at Eleven o'Clock Forenoon precisely.

The Lowest Prices are affixed to each Article.

If two or more Persons claim the same Article, it is to be put to Auction; and he that bids most, shall be the Purchaser.

The Collections shall be shown for Four Days before the Sale, from Ten o'Clock Forenoon to Two o'Clock Afternoon.

	£. s. d.
1 A Dutch Conversation-Piece, an Original, length 1 foot 4 inches, breadth 1 foot	1. 10. 0
2 Two Ditto Companions, length 1 foot 5 inches, breadth 1 foot 2½ inches	3. 3. 0
3 Our Saviour by Fran. Trevisani, length 2 feet 1 inch, breadth 1 feet 7 inches	3. 10. 0
4 A Madonna by Ditto, and Ditto Measure	3. 10. 0
5 A Copy of Guido Reni's famous Picture of St Peter weeping, by Cavaliero Costanzi, Ditto Measure	4. 10. 0
6 The Annunciation, a Copy by Stephano Pozzi, from the famous picture of Barrocci, length 6 feet 6 inches, breadth 4 feet 10 inches	10. 10. 0
7 St John the Evangelist, copied by Ditto from Carlo Maratti's Picture in the Barbarin Palace at Rome, Ditto Measure	10. 10. 0
8 A Mary Magdalene sow'd with silk, which comes nearest to Painting of any perhaps of the kind, finely fram'd and glass'd	15. 15. 0
9 The Resurrection of Our Saviour, an Original by Fran. Trevisani, Ditto Measure	90. 0. 0
10 The Apostles beholding our Saviours Ascension copied from the famous Picture of Guido Reni in the Vatican, by Pompeo Girolomo Battoni, being round the Diameter 6 feet, proper for the Roof of a Chapel or Library	20. 0. 0
11 Our Saviour on the Cross, an Original by Fran. d'Imperiali, length 9 feet 6 inches, breadth 6 feet 6 inches	30. 0. 0
12 Our Saviour in the Garden, an Original by Ditto, length 2 feet 2 inches, breadth 1 foot 5 inches	25. 0. 0
13 A Madonna with our Saviour a Child in her Arms, by Gioseppo Chiari in his best manner, Ditto Measure	25. 0. 0
14 Another Madonna, an Original, by Pietro Bianchi, Ditto Measure	8. 0. 0
15 An Oval Portrait copied from Gioseppo Chiari	0. 5. 0
16 Our Saviour a Child, and St John Baptist, in Conversation, by a Flemish Master, length 4 feet 1 inch, breadth 3 feet 6 inches	3. 3. 0
17 Our Saviour led to his Crucifixion, by Titian, finely framed, length 2 feet 3 inches, breadth 2 feet	3. 3. 0
18 The Nativity, painted on Wood, by Albert Durer, length 3 feet 1 inch, breadth 2 feet 5 inches	4. 4. 0
19 Mary Magdalene, an Original, on Wood, highly finished and framed, length 2 feet 1 inch, breadth 1 foot 7 inches	4. 4. 0
20 A Conversation, on Wood, an Original, by Teniers, length 1 foot 9 inches, breadth 2 feet 5 inches	6. 6. 0
21 A Copy of Michael Angelo de Carravagio's famous Picture of the Gamesters in the Barbarin Palace at Rome by Camillo Paderni, same size with the Original	9. 9. 0
22 A Head of St Paul, on Wood, an Original by Titian, finely framed, length 1 foot 10 inches, breadth 1 foot 3 inches	8. 8. 0
23 A Boy reposing himself, an Original, by Amarusi, length 2 feet 3 inches, breadth 3 feet 2 inches	4. 4. 0
24 A Sacrifice, an Original on Wood, highly finished and framed, length 2 feet 3 inches, breadth 1 foot 8 inches	4. 4. 0
25 Two Original Pictures, Companions, by Paulo Monaldi, one represents Narcissus, the other Angelica and Medoro, the Back Grounds of both by Horozonti, each in length 2 feet 5 ins, breadth 2 feet	12. 12. 0
26 Two Heads, Companions, copied by Bartolomeo Nazari at Venice from Rembrant, finely framed, each in length 1 foot 10 inches, breadth 1 foot 5 inches	12. 12. 0

	£. s.
27 Lucrezia stabbing herself, by a Flemish Master, length 3 feet 3 inches, breadth 2 feet 4 inches	3. 0. 0
28 A piece of Fish and Roots, an Original, length 3 feet 3 inches, breadth 2 feet 7 inches	5. 5. 0
29 Two Fruit Pieces, Companions, Originals, by Peter Speers, length 16 inches, breadth 13 inches	5. 5. 0
30 Two views on Copper, Companions, Originals by Fruen Brook, fram'd	6. 6. 0
31 An Original Portrait, finely painted on Copper and fram'd	3. 3. 0
32 The Resurrection of Our Saviour, cut in Ivory, by the famous Pozzi, glass'd and fram'd	4. 4. 0
33 Two Ovals, the medallion Size, cut in Ivory by ditto, glass'd and fram'd	5. 5. 0
34 A three-quarter Picture of Mary Queen of Scots when a Widow, copied from the famous Original in the Scots College at Paris	
35 Two Pieces of Game, Companions, Originals by Baldasar Caro, on half-length Cloths	10. 10. 0
36 Two Pictures in miniature, copied by the famous Bereton from the Originals of An Carracci in the Farnese Gallery of Rome finely fram'd and glass'd	10. 10. 0
37 Two Night Pieces, Companions on Copper, Originals, by Fruen Brook, the one representing Mount Vesuvius, the other the Burning of Troy	6. 6. 0
38 Two Landscapes, Companions, Originals by Lucatelli, length 2 feet 2 inches, breadth 3 feet in black Frames	12. 12. 0
39 Moses and the Burning Bush, an Original, by one of the Bassan's, length 2 feet 8 inches, breadth 3 feet 7 inches	4. 4. 0
40 An Original Landscape, by Gio Baptista Buseri, the figure by Cava. Costanzi, length 2 feet 2 inch breadth 3 feet	7. 7. 0
41 A Landscape by Horozonti, in his best manner, the figures by Gioseppo Chiari, ditto measure	8. 8. 0
42 A Madonna by Fran. Trevisani, length 2 feet, breadth 1 foot 7 inches	3. 10. 0
43 St John the Evangelist by ditto, ditto measure	3. 10. 0
44 A Holy Family by ditto, length 3 feet 1 inch, breadth 2 feet 5 inches	6. 0. 0
45 St John Baptist, an Original, by Cavaliero Costanzi, the Landscape or Back Ground by Horozonti, length 4 feet 5 inches, breadth 3 feet 3 inches	10. 0. 0
46 Mary Magdalene copy'd from Guido Reni's Picture in the Barbarin Palace at Rome, length 6 feet 6 inches, breadth 4 feet 10 inches	10. 10. 0
47 The Nativity, copied from Romanelli's Picture in the Vatican, by Camillo Paderni, ditto measure	10. 10. 0
48 St Andrew's Martyrdom, copied from And Sacchi's Picture in the Pope's Palace, by Stephano Parocell, ditto measure	10. 10. 0
Twenty one Volumes of Italian Prints to be put up if in one Lot at	105. 0. 0
But if in single Volumes at an additional price.	

CATALOGUES may be had at the shop of Mess. Hamilton & Balfour,
Booksellers in *Edinburgh*.

APPENDIX D

Architectural Subjects from a

List of Prints bound up into volumes in the possession of Captain Urquhart at his death.

Containing the Antonine Column in 78 leaves engraved by Pietro Santi Bartoli, and explained by Pietro Belloni.

The Trajan Column engraved by D^o and explained by D^o with the obelisks at Rome.

The Churches of Rome the most Beautiful in 72 leaves with the Designs of various Altyars and Chappells. Both Plans and Prospects from the most Celebrated Architects in 50 leaves.

The Palaces of Rome with the Gardens of Rome and a Collection of Different Vases.

The Study of Civil Architecture bound in 2 Volumes.

Tempi & Sepulcri.

Villa Pamphillia.
 Le Fabrice Venetti.
 Fabrica de Roma Moderna.
 Architecture of France, 3 Volumes.

APPENDIX E

Inventory and Appretiation of the Household furniture belonging to Captain John Urquhart of Cromarty at the time of his Decease, as the same were appretiate by order of William Urquhart now of Cromarty wt Consent of his Curators. By John Keith and William Webster squarewrights in Banff at Craigstown the Thirty first day of July one thousand seven hundred and fifty six years.

	Kitchen	£. s. d.
1 Table and Forme		4. 6
1 Round Stand with hasp and lock		1. 6
2 Dishes		3
1 Ale Stoupe		2
1 Fish Hake		3
		- 6. 8
	Pantry	
1 Butter Churn		2. 6
1 Little Table		4
1 Chair		6
2 Butter Casks		1. 6
2 Old Barrels		3
1 Copper Oven		5. 6
1 Pair of Iron Raxes		2. 6
1 Marble Mortar		2. -
2 Coags		3
1 Butter Print		1½
		- 15. 5½
	Ale Cellar	
4 Barrells		10
1 Half Hogshead		1. 8
1 Stool		4
1 Dozen of Bottles at 1sh. 6d. per dozen		15. -
3 Dozen of Mutchkins at 1sh. per dozen		4. -
1 Gantrys		2. 6
1 Bottle Rack		6. -
1 Brass Cock		2. -
		1. 9. 4
	Coall Cellar	
1 Beef Stand		2. -
1 Meall Stand		1. -
2 Casks		- 4
1 Oak Hogshead with 1 Iron Gird		2. 6
		5. 10

	£.	s.	d.
Brew House and Washing House			
1 Bigg Kettle	2.	15.	—
1 Smaller Do	1.	15.	—
1 Brew fatt		5.	6
1 Work stand		2.	4
1 Small Do		1.	—
1 Old Tubb			4
1 Do with Iron Gird			6
1 Large Forme		1.	—
2 Frames for Tubs		—	4
	<hr/>	5.	1. 0
Laundry			
2 Chairs			4
1 Table		4.	—
1 Skreen for drying Linnens		4.	6
1 Trunk for carrying cloathes		4.	—
4 Goosing Irons		3.	6
1 Blanket on the Drefsing Table		1.	—
	<hr/>	—	11. 4
Nursery			
1 Box Bed	—	4.	—
1 Table	—	—	8
1 Old Arm Chair	—	—	10
1 Old Box	—	—	4
1 Pewter Chamber Pot	—	1.	—
	<hr/>	—	6. 10
Bigg Hall			
1 Large Chest	—	10.	—
1 Bigg Cask	—	—	8
1 Old Ambry	—	1.	8
1 Childrens Table	—	2.	6
2 Chairs for Children	—	2.	6
	<hr/>	—	17. 4
Drawing Room			
1 Large Mahogany Table	2.	10.	—
1 Large easy Chair with 2 Cushions	—	6.	—
1 Chimney Glass with 2 Branches	2.	5.	—
1 Grate mounted with Brafs	—	18.	—
1 Small Wainscott Table	—	3.	—
7 Chairs	—	7.	—
1 Floor Cloth Containing 18 yards of painted Douck	—	10.	—
	<hr/>	6.	19. —

	£.	s.	d.
Mrs Urquhart's Room			
1 Blew Bed and Hangings	3.	—	—
1 Down Bed Bolster and 2 Pillows	2.	5.	—
4 English and 1 Scots Blanketts	1.	10.	—
1 Covering		7.	6
3 Common Chairs		6.	—
1 Elbow Chair		4.	—
1 Grate pocker Tongs and shovell		4.	—
1 Bellows		1.	6
1 Small Wainscott Dinning Table		9.	6
	<hr/>	8.	7. 6

In the Room above Mrs Urquharts			
1 Tent Bed	1.	5.	—
1 Bed and Bolster	1.	1.	—
4 English Blanketts and 1 Scot		10.	6
1 Windsor Chair and Cushion		1.	6
4 Chairs		6.	—
1 Grate		1.	3
2 Bafsons and 1 Chamber pot		—	6
	<hr/>	3.	5. 9

In one of the Wardrobes			
A parcel of Mutchkin B.22 Dz att 12d. per doz	1.	2.	—
18 dozen Choppin Bottles att 1/6 per doz	1.	7.	—
	<hr/>	2.	9. —

Closet of the Hall			
2 Black Jappan Jugs	—	1.	—
1 Pewter Do.	—	—	4
1 Pewter Salt	—	—	3
1 Pewter Ring for the Middle of the Table	—	1.	—
1 Oval Lame Dish	—	—	8
2 Ashets	—	—	6
8 Lame Plates	—	—	6
1 Stone Decanter	—	—	6
1 Stone Mustard Box	—	—	1
4 Brafs Standing Candlesticks	—	6.	—
2 Brafs Hand Candlesticks with Extinguishers	—	1.	6
3 pair of Iron Snuffers	—	—	8
Earthen Wares	—	1.	3
10 Glafses	—	1.	8
2 Vinegar Cruets	—	—	4
2 Square Glafses	—	—	4
2 Skimmers	—	—	4
7 Tart Pans	—	—	6
1 Copper Saucepan	—	2.	6
1 Iron Frying Pan	—	2.	—

	£.	s.	d.
1 Bigg Tea Kettle	-	4.	6
1 Small Do.	-	3.	6
1 Choffer	-	-	8
1 Three footed Cran and a Mortar	-	-	10
1 Spit with 2 Raxes for a Jack and 1 pair of Bowls	-	-	10
1 Pair of Bellows	-	-	3
1 Copper Coffee Pot	-	1.	6
1 Brafs Pan	-	1.	8
2 Salts	-	-	10
6 Round Pewter Plates	-	9.	-
12 Broth Trenshers	-	9.	-
12 Flatt Pewter Do	-	8.	-
1 Bigg Oval Plate and 3 Ashets	-	6.	6
1 Quaich	-	-	3
			<hr/>
	3.	9.	1
			<hr/>

Reed Room

1 Bed with thread Hangings	3.	10.	-
1 Feather Bed Bolster and 2 Pillows	1.	10.	-
4 English Blankets	1.	10.	-
1 Bed Covering	-	10.	-
1 Round Mahogany Table	-	13.	-
2 Foot stools	-	10.	-
3 Chairs at 2sh 6d each	-	7.	6
2 Chamber pots with 2 Bafson	-	2.	-
1 Close Box with a pan	-	4.	-
			<hr/>
	8.	16.	6
			<hr/>

Mr Urquharts Room

1 Blew Bed	-	18.	-
2 Chairs at 8d each	-	1.	4
1 Pewter Bason and 2 Chamber pots	-	1.	-
			<hr/>
	1.	0.	4
			<hr/>

The Old Reed Room

1 Chest for Booting floor	-	5.	-
1 Large Skreen	1.	5.	-
1 Gilt Skreen in a Box	2.	-	-
2 Bigg Wheels and 2 pairs of Cards	-	4.	-
1 Craddle	-	2.	-
			<hr/>
	3.	16.	-
			<hr/>

Table China

3 Dozen Plates China	7.	16.	-
6 Large Dishes			

APPENDIX F

Two letters written by James May from Craigston.

The Honour'd James Urquhart of Byth Esquire.

Honour'd Sir

This Comes to Acquaint you that I Got A Letter from Andrew Davidson Yesterday, Advising me that he had Got 24 pounds firr seeds, ready waiting me, 4 of this According to your Orders is for Mr Urquhart's use. Their price is half the Crown the thousand and as I am Getting more from Cromarty att a dearer rate, and has Sent money Already of for paying them, And must also pay this ready money att receiving I will need the 10 shillings for to pay the 4 pounds for Mr Urquhart, As I am to Send away to morrow Morning.

We have been this week doing Some of the Necessary things About the Garden, Viz Drefsing our Strawberries, Artichoaks, Asparagus, and Sowing Spinnage, Beets, Pease and Planting Some Sugar Loaf Cabbage, and a few Colleflower, And yesterday about 12 of the clock we began to Lavel the trenches for our potatoes Ground, And on Monday we Are to plant, we was all of us three Workings att the putting forth my Muck and on day from Breakfast to Dinner taking in Corn.

Yesterday was turned Twelve Sheep belonging to Alex'r Murray in (Slags?) from Among the planting, And three att one time and 5 att Another belonging to one George Bramner, A Taylor in Slackadell. The Taylor's Master whom he Lives under, Came Yesterday to Craigstoun. In order to have Seen your honour there, And As he Mifsed you he Desired me to tell you that he Should Satisfy you Any thing you pleased, and not use the Law with him, I wish you would Let me know by the bearer how many firs you are wanting, and I shall If you have not an Opportunity Get them sent you Any day you are pleased to Appoint.

I remain Sir Your Honour's
Most Obedient Humble Servant
James May

Craigstone
April 17th 1757

To William Urquhart Esq of Craigston

Sir

My only Aim in this Plan was to Endeavour to have it Exact, and According to your Memorandum, Each Field with its value is set down, and each kind of Soil as I judged it better or worse, is added together by it Self, I have also devided the back bill Into your Possessions which you observe by the Gilt Lines on the Plan, Each possession Containing fifteen Aikers with their houses att A Moderate distance from the water, and in the middle of Each Possession, the westmost possesion I value at £3 St. the next to it att £3.15sh St. then at £2.5sh and the Eastmost att £1.12sh St, which In my Opinion is not too high. I have told none As to the values or Quantity of Aikers, And that it may please And Give Satisfaction is Desire Sir of Your Honour's Most Obedient

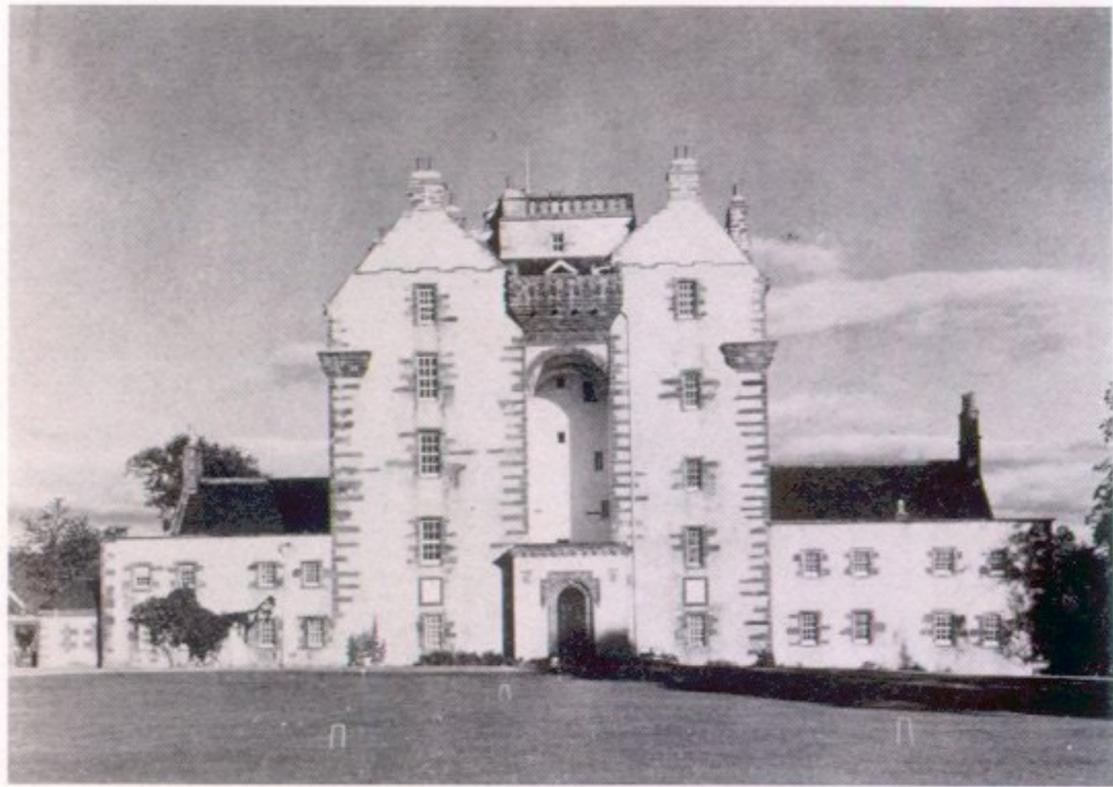
Humble Servant
James May

Craigstone July 18
1771

ACKNOWLEDGMENTS

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a W elevation



b E elevation



c Detail of Gallery





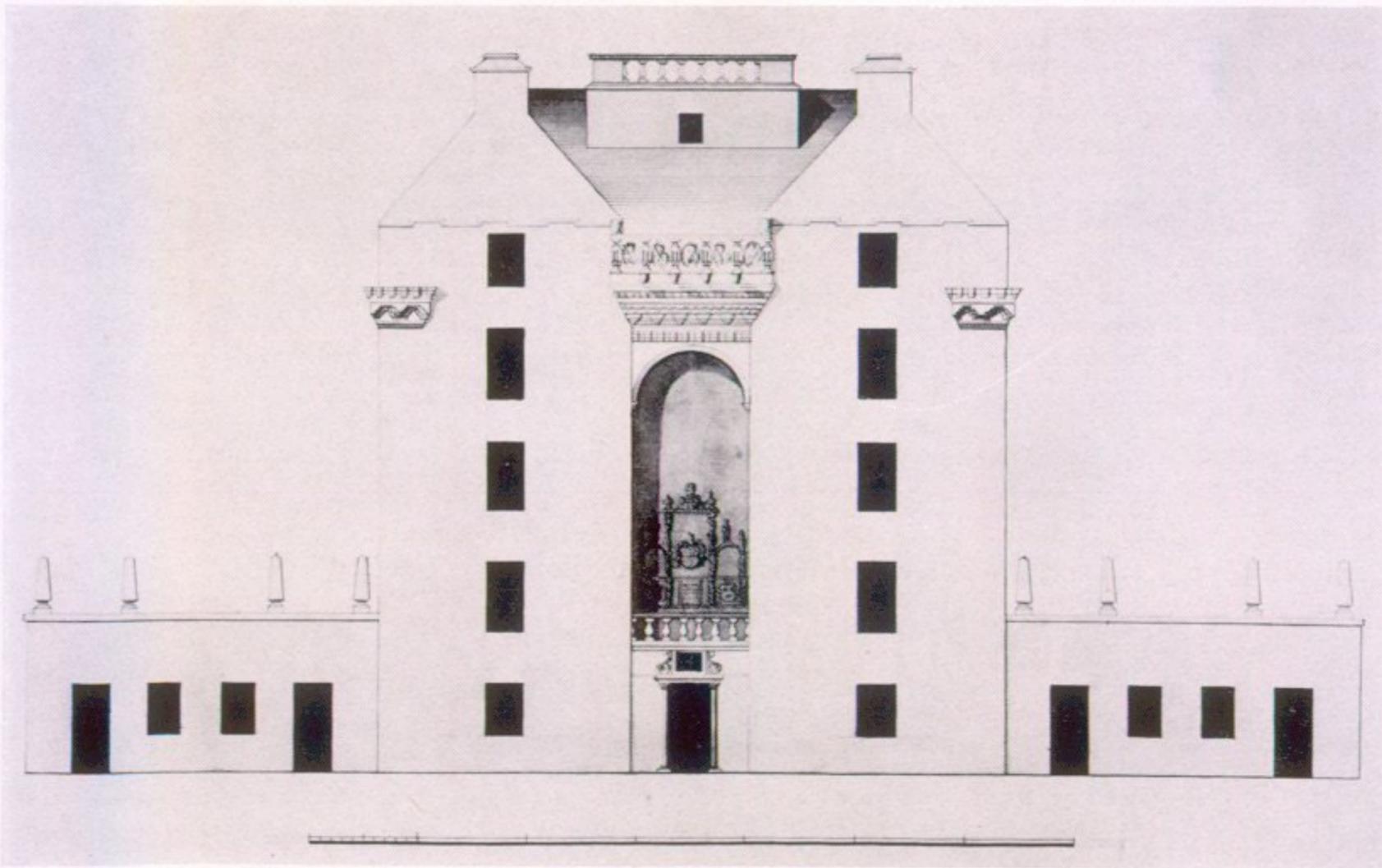
Four timber panels c 1606



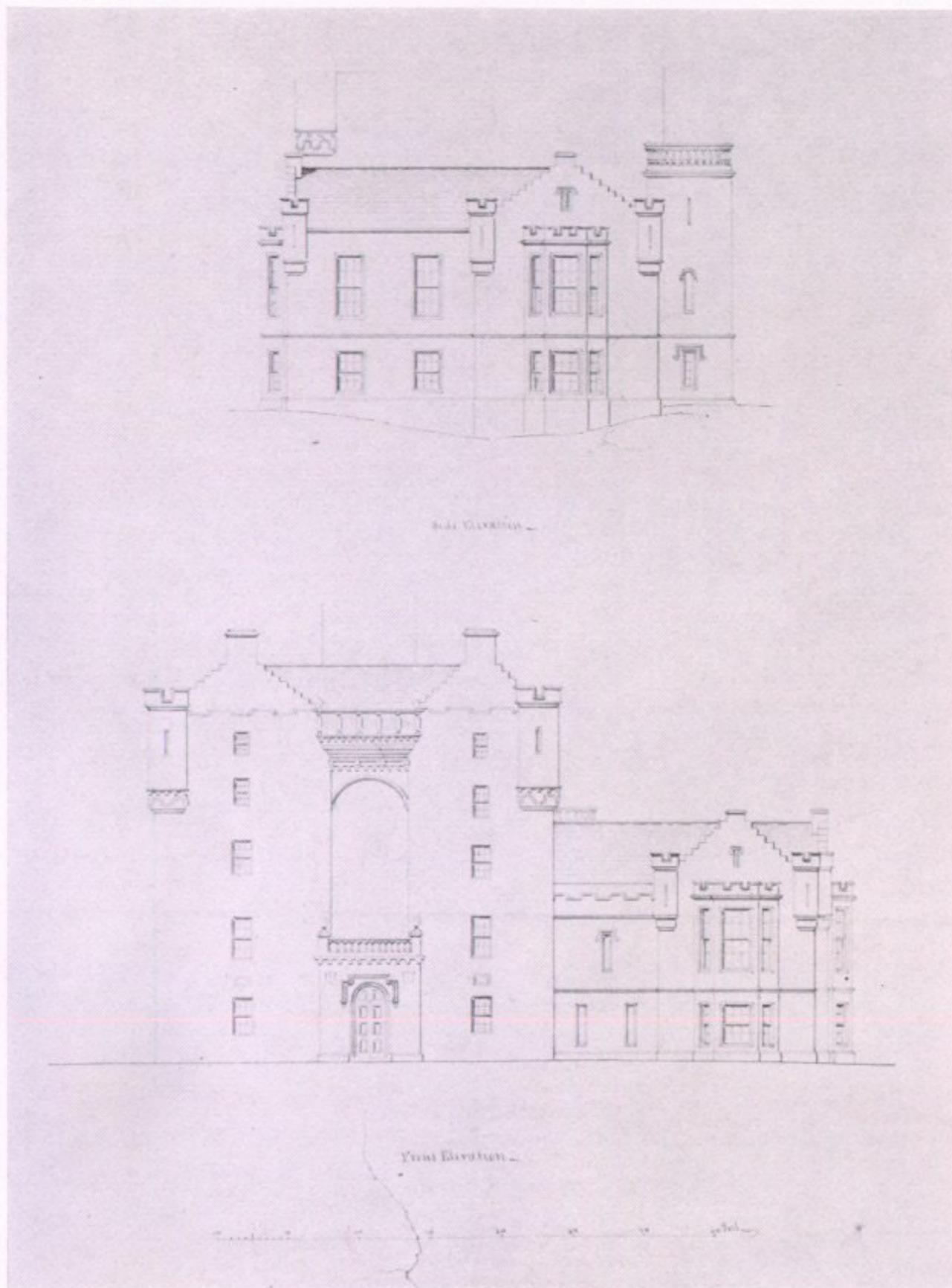
a The building record



b Arms of John Urquhart, 'The Tutor'



c Entrance, c 1750 (James May?). Alterations possibly designed by William Adam



Elevations of proposed alterations, 1834, John Smith; only the porch was executed



a Dovecote (pre 1747)



b Slaughter House, 1777