

Durisddeer Church

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ABSTRACT

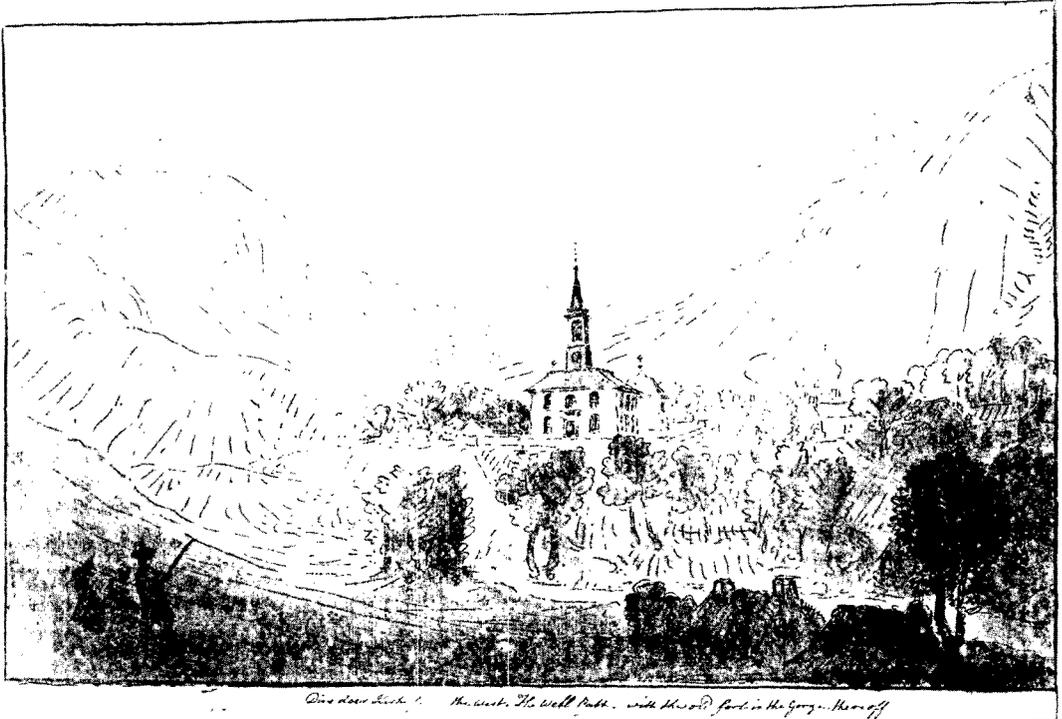
Because it has lost its original roof-form, Durisddeer Church has not been recognized as a major monument in its own right. This paper presents two complementary primary sources, a sketch by John Clerk of Eldin and an 18th-century description showing its original form: the building history is investigated and stylistic and circumstantial evidence is combined to suggest that not only the Queensberry Aisle, but also the main building is by James Smith of Whitehill.

Durisddeer Church is well known for its two major baroque monuments, the Queensberry Marbles, but because it has lost its original symmetrical roof-form the church itself has not hitherto received full recognition as a major monument of the Scottish Baroque. A visual record of the church's original appearance is contained in a sketch by John Clerk of Eldin¹ (illus 1), evidence which is confirmed and elaborated on by the Rev Peter Rae (1671–1748)² who provides a fairly detailed description of the church as it stood shortly after its completion. Despite the absence of documentary confirmation, the design has been plausibly attributed to James Smith of Whitehill on stylistic and circumstantial grounds. The evidence of Rae's description strengthens this attribution, and by combining it with other existing documentation, it is possible to outline its building sequence and to identify the major changes it has undergone since first opening for worship in or around 1720.

Peter Rae was a native of Dumfriesshire. He was minister first at Kirkbride and, from 1732 until the year before his death, at nearby Kirkconnel; he is buried in the churchyard there. His name is known to historians as an early provincial printer as well as for his eye-witness account of the 1715 rising, but his account of Durisddeer is contained within his unpublished *Natural and Genealogical History of the Shire of Drumfries*³.

Rae had worked for years on this history, and on his death it was left to the presbytery of Penpont, who lost it. Early this century it re-appeared in the possession of the Rev J K Hewison, the son of a Thornhill schoolmaster, and later minister at Rothesay, but since then it has again been lost. Fortunately, in 1910, a transcript of the original manuscript was made by G W Shirley, a noted Dumfriesshire scholar and antiquarian. His transcript, which appears to be reliable, was deposited in the Ewart Library, Dumfries (where he had been librarian) and the following extract is quoted from it. On Durisddeer Rae writes:

The Paroch Church of Durisddeer was Rebuilt by Order of the Honourable Curators of his Grace Charles Duke of Queensberry and Dover. It was finished Anno 1720, and is perhaps, one of the prettiest Country Churches to be seen in Scotland. Tho' I do not pretend to be able to describe it in the Terms of Art, yet I shall do it in such Terms as the Reader may have a clear and Distinct Idea of it. It is built in the Form of a Cross (The Ground plot is exactly such) whereof the North-Arm is the



ILLUS 1 Sketch of Durisdeer by John Clerk of Eldin (undated)

Funeral Monument of the Family of Queensberry. The other Arm opposite to this is, as the Body of the Church, furnished with seats, and finished above with a Bell-cast, pavilion Roof, covered with Lead like the Tomb. The Top of the Cross is a part of the Body of the Church, and runs as far East, above this Cross as the length of one of the Arms; and has a Door in that End for the people's Conveniency. Besides this part, the rest of the Body of the Church is near as long as both the Arms: And is well paved, and all furnish'd with seats; except a large area before the Tomb. The pedestal of this Cross is the Duke's Apartment at the West-end of the Church, consisting of Five Fire Rooms, and one for a Session-House. This Apartment is almost Fifty foot Long and thirty five broad: And both it and the Church are finished on the Top of the Walls, which are about Twenty foot high, with a large Cornice, which makes a sweep when slated; and both the Gavells of this Apartment and East Gavil of the Church are finished with a Pavilion Roof And have plates of Lead alongst the peens, or angles where they joyn the rest of the Roof. The foresaid Apartment is slated about fourteen foot high, and has a Platform of Lead on the Top; The Church is also handsomely slated, and instead of Rigging Stones, it has a sheet of Lead alongst it; there being pieces of half Round Timber put on each side of the Rigging, to make the Lead turn Round upon it.

Up through this Apartment, but not cross by the Church, stands a stately small Steeple, with a Battlement near the Top of it; and above this Battlement, its finished with a Spire covered with Lead. The Steeple is in whole about Ninety foot high, besides the Rod that carries the Weather-Cock, and hath two Bells; And the Fire Rooms have their chimneys in the Steeple, and their vents on the Top of the Battlement. Through the Steeple, on the Top of the first Storry, is a large Door that Enters into a Loft or Gallery in the Church, for the Noble Family and their Attendants in time of Divine Service, and also one below qch enters into the body of ye Church. And the Pulpit, which is of Wainscot, handsomely made, with a large Cover, Stands on the South-East Corner, betwixt the South-Arm of the Cross and the Body of the Church, facing towards the Head of the Foresaid Gallery: But neither this Gallery nor rooms of the Apartment are yet finished.

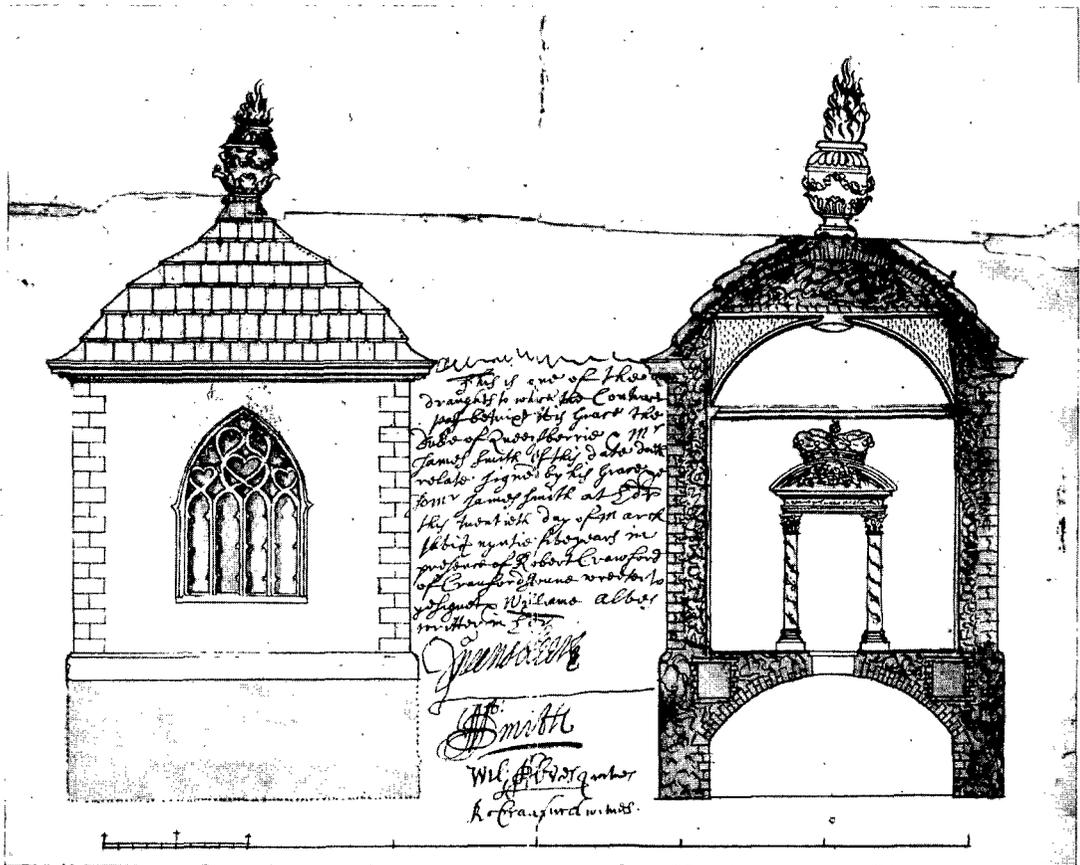
The most patent Door of the Church is in the End of the South-Arm of the Cross opposite to the Tomb: And there are two Steps (besides the Threshold which is a step higher than the Ground without) that go down from this door to the Church, whose floor is so much lower than the Church-yard. The Tomb is a vault below, where the Corps ly: And yr are four Steps go up from the Floor of the Church to the Top of this Vault, which is paved with Black and White Marable. In the center of this Vault yr is a place where they let down the Corps, almost four foot Square (and has a frame of Iron to keep the pavement from Altering) which at other Times is covered with a Black Marable Stone that hath rings to lift it by. Not far from the middle of this place, stand four square pedestals of Black and White Marable. (That is, a black Marable about three inches thick is lowest, and upon that a white Marable about Two Inches thick) and upon these stand four stately pillars of a foot Diameter each, of White Marable with some blew Veins. About two Foot and a half of the Lower End of these Pillars are Channeled straight up and down, the rest of them is twisted in four several Rounds; the places qr the Channels of these twist are, being eight in Number, are thicker than the Intermediate places; qch are adorned with the Leaves of Laurels cut upon them. They are finish'd above with Roman Capitals guilded. Upon the Top of these Pillars ly four Frizes or Lintels of the same Marable, about Ten Inches thick, and so neatly Joyn'd by an Angle-Square, that the Ends of all of them reach the Out-sides of the Pillars. Upon the Middle of these Lintells are four pieces of White Marable, about six Inches thick, and six broad; And upon these lyes the Cover. This Cover, which is of the same Marable with the Pillars projects with a Handsome Cornice every way; And its Under-Side is Concave, with an Emblem of the Resurrection engraven upon it; and its finish'd above by Way of a Square Pyramide. Upon this Cover, near to the Out-Sides of it, There is on every side, a long white Marable about Ten Inches broad in ye Middle (but slopes narrower towards each end) standing on Edge, and its upper edge projects outwards a little. The whole Length of these pillars from the floor to the Cover, including the Thickness of the Frize, is Nine foot and Nine Inches. This Tomb is separated from the Church by a fine Iron-Ravel that opens with two Leaves, when there is occasion for it; But the upper part and out-sides stand firm. In the North End of the Tomb, opposite to ye Entry, there was a large Window with Springs of Stone such as are used in Cathedral Churches. Thus it was at its first erection.

But, after the Death of Duke James, which was Anno 1711, but a year and Nine Months after the Death of his Dutchess, a great Deal of Fine Marable work, qch his Grace had caused cutt and prepared for the purpose was brought down from London, and added to the former, and some Alterations were made as follows. In the first place the large Window abovementioned was taken away and a Concave, by way of Out-sett put in its place; and that the Tomb might be sufficiently Illuminated, there was a large Chass-Window, more than Eight foot High and Five foot wide, made in each side of it, opposite to one another.

The church was one of a series of ambitious building projects undertaken by Charles, third duke of Queensberry and second duke of Dover, in a decade which also saw the formation of the new market town of Thornhill whose market cross (erected 1718), inn (dated 1714 – roof slated 1718) and courthouse and jail (demolished by 1896) were all provided by the Duke⁴ (SRO NRA(S) 1275, bundles 1531 and 1534; Ramage 1876, 344–5; Hewison 1935, ch V). Although the roofing of the church and tower has been changed, and the interior rearranged, the stonework has all survived virtually untouched. It had a narrow escape in 1834 when William Burn produced a scheme which he proposed to the duke for the ‘enlargement and improvement’ of the church. Burn’s drastic scheme proposed using ‘the greater portion of the old church . . . as the principal entrance to the new, and a part to be used as a session room’. As at Dalkeith, the duke was not persuaded, and the project came to nothing (GD 224/508/1/59 & 60X).

The Queensberry Aisle, together with its splendid baldacchino with barley-sugar columns, was built first. It was built on to the north-east corner of the earlier church on the site already used as the Queensberry burial enclosure, and linked to the church by the present archway and wrought-iron screen which not only provided access to the tomb, but also made the baldacchino visible from within the church.

The baldacchino combines both segmental and triangular pediments, as Wren and others had,



ILLUS 2 Contract drawing for the Queensberry aisle, 1695

and these include one distinctive feature from Smith's architectural vocabulary, namely the manner in which the raking member of each pediment cornice intersects with the corona a short distance in from each end of the horizontal cornice. This detail occurs commonly in Scotland in the 17th century, eg at Heriot's Hospital, on some of the monuments at Greyfriars' (Edinburgh), and Bruce used it at Thirlestane; but on all of these, the lengths of horizontal cornice outwith the base of the pediment are much smaller in proportion to the remainder of the entablature than on the proportions used by Smith. Smith's source for this detail may have been published engravings such as these by du Cerceau (1582) or Serlio (1537), (book 4, ch 8, fol 56) and it occurs frequently in Renaissance Europe, eg at Sansovino's Palazzo Corner in Venice (1532, built shortly before Serlio's fourth book was published), at du Cerceau's *Hotel Sully* (1624) and Lescot's *Fontaine des Innocents* (1549) in France, and in England, at The Dutch House, Kew Gardens (1631). At any rate, it was clearly a detail which appealed to Smith as he used it frequently, notably on the main pediments at Dalkeith, Hamilton and on his own house of Whitehill (now called Newhailes) as well as on the side doors of the Canongate Church.

The original building contract, together with section and elevation drawings (illus 2) for the aisle (signed by Smith) is dated 20 March 1695, but building was not completed by the appointed date

of 1 May 1698 and further legal arrangements were agreed in 1707 and 1708, Smith having ‘found out the Materialls that were wanting for compleating the said Monument and Buriall place’, and work appears to have been complete by the appointed time of Martinmas 1708 (NRA(S) 1275; Gowans 1969). This aisle is square in plan, and is dramatically-roofed with a leaded ogee. The interior is virtually a cube to the height of the main frieze, the roof dome above and the burial vault below. The original (1695) contract-drawing shows a little deviation from Clerk’s sketch. In the first place, the roof agreed on the contract to be ‘well covered and thacked with thackstone’ with a ‘flameing urn’ finial was simplified, and covered instead with lead from the Duke’s own nearby mines at Wanlockhead, although the ogee form was retained. The character of the aisle roof shown by Clerk, with its tall finial and large globes, has been diminished since at least 1883 when it was re-leaded (the subsequent re-leading of 1983 replicated the 1883 pattern)⁵. In its entry relating to Dalton Church, another building of the Scottish early classical period, the RCAMS refers to the flaming urn-finial formerly over the east gable of that church stating that ‘another such finial is in the garden of the Thornhill museum’ (RCAMS 1920, 41). The Grierson Museum has since been dispersed and David Lockwood of Dumfries Museum has no knowledge of this latter finial’s whereabouts, but the implication is that this was the original Queensberry Aisle finial as proposed in Smith’s contract drawing.

The original drawing also shows a Gothic window of which no trace now survives, with flamboyant tracery bearing the heart motif of the Douglases (‘Nyn hearts great and small’). Rae’s description confirms that this window was built and placed on the north wall, but removed in or around 1711 to accommodate the spectacular monument which the second duke had commissioned from Van Nost presumably some time after his wife’s death in 1709⁶. To light the aisle, a single square-headed and margined window was inserted at the same time in either flank, and some time afterwards, probably still in the 18th century, the eastern of those windows was converted to form the present doorway. The aisle is built of polished ashlar, while the later work is mainly rubble, roughly-coursed and roughly-faced, probably to provide a key for render which would dramatically alter the appearance of the building.

Prior to construction of the new church the old church was demolished leaving the newly built aisle which in duplicated form determined the design of the new (illus 3 & 4). Some interesting details are provided by the surviving building accounts at Drumlanrig, although Smith’s name is nowhere mentioned (NRA(S) 1275). These accounts show building commencing in 1716 with the foundations being dug, and much building activity taking place in the three years following, but they give no indication of when the church first opened for worship. Rae qualifies his statement that it was ‘finished Anno 1720’ by declaring that some parts of the interior were not immediately completed. The accounts show that the tower remained unfinished until 1729 when it was floored, the circular windows were glazed, and two bells, made by Richard Wilson, founder, Roucan, were hung⁷. Among those involved in building whose names are mentioned in the accounts, that of John Fair, mason, is already known (Girouard 1960); he was employed as Master of Works, and the foreman was one James Anderson, while the wright work was undertaken by Robert Heslop and John Hills, ‘wrights at Drumlanrig’.

James Brown of Boatford was employed to ‘cast down’ the old Castlehill house nearby, and a cartway was built between there and the church to transport the materials for reuse⁸. Much of the stonework used in building the church, however, must have come from Enoch quarry which was certainly providing stone for Thornhill at this time⁹. Local timber from the ‘Parks of Drumlanrig’ was used, although one bill dated 1717 is for two carters and eight carthorses bringing ‘dails’ (deals) from Dumfries.

The present church (illus 5 & 6), excluding the ducal west wing, is T-plan, aligned to the aisle to



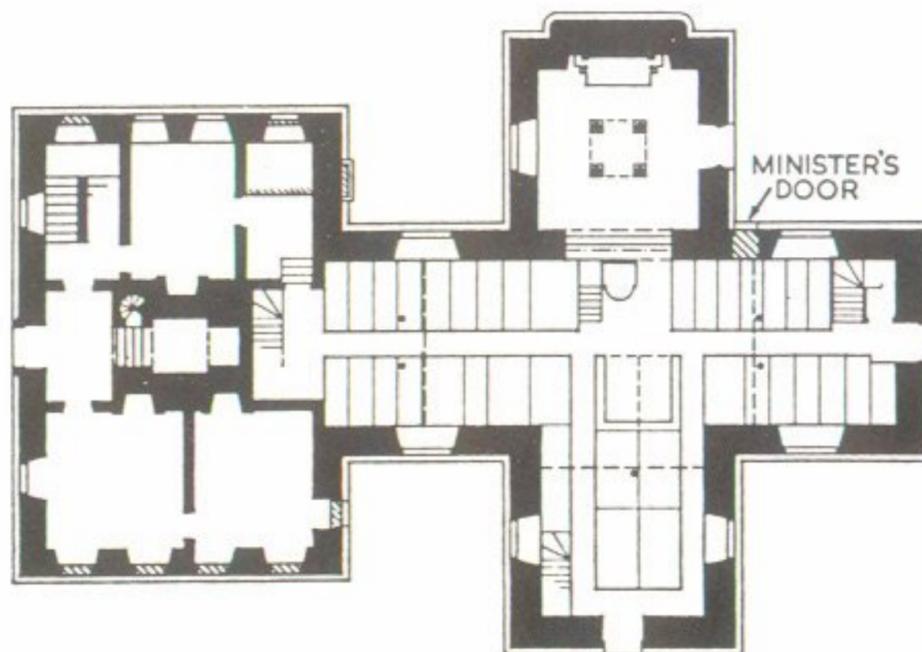
ILLUS 3 Reconstructed view of Durisdeer by David M Walker; south elevation (compare with illus 6)

form an exactly cruciform-plan building, a plan-form used in some 17th-century Scottish churches, notably Bruce's Lauder church of 1673–4 – also a ducal church¹⁰. To fully integrate the Queensberry Aisle with the new work, the south jamb of the T-plan church was given the same external features as the aisle; not only are its flank windows margined and square-headed, while the other church windows are all round-headed and in bolection-moulded architraves, but the roof of the jamb was 'finished above with a bell cast pavilion roof covered with lead like the Tomb', achieving the splendid symmetrical composition shown in Clerk's sketch¹¹. The use of individual roofs over the individual elements of a composition is popular in French architecture and in du Cerceau's patterns (1582), but at Durisdeer this roof form was suggested by the retention of the domed aisle, a continuous roof being impossible without a major and costly reconstruction of the aisle roof.

On a smaller scale Durisdeer reflected the obsession with symmetry seen at Holyrood where not only was James V's tower duplicated but also the Abbey church – with a huge gothic-windowed kitchen block designed for the corresponding position at the south east. The roof over the body of the church was not simply treated either; the 'pavilion roof' would have been swept over the eaves and the 'plates of lead' described by Rae must have been the scalloped flashings favoured by Smith and used on projects for such as Hamilton Palace and Melville House, and seen on many of the drawings attributed to him now held in the RIBA drawings' collection (Colvin 1974). This last detail (also illustrated by du Cerceau (1582)), together with Smith's earlier documented authorship of the aisle,



ILLUS 4 Reconstructed view of Durisdeer by David M Walker; east elevation



ILLUS 5 Ground plan, as existing



ILLUS 6 Durisdeer Church today

reinforces the attribution to Smith. The integrity of the composition was lost in 1784, in the time of William, fourth duke of Queensberry ('Old Q'), when the church was economically re-roofed in a simplified form by Andrew Watson, 'joiner in and late deacon of the Squaremen in Dumfries' (CH2/289/8, 93). Had not its vault dictated a domical roof the Queensberry Aisle would probably have received the same treatment. The church was also re-glazed with sashes then, losing the original leaded glazing pattern which may have included tracery like that found on the façade of Smith's better known baroque church in the Canongate¹². Inside the church, other changes have taken place since Rae's time; the west gallery was built by Watson in 1784 but the present internal arrangement probably dates largely from the c 1870 renovation (Ramage 1876, 121), when the floor level was raised and the pulpit either rebuilt or renewed in the course of its removal to a position more commonly found in 19th-century T-plan churches, effectively blocking the 'fine iron ravel' separating the aisle from the body of the church. It may also have been then that the minister's door, on the north wall, opposite the original site of the pulpit at the eastern angle of the 'T' was blocked. In Clerk's sketch, the most prominent element of the composition is the ducal wing which is much closer in resemblance to a contemporary town-house than to part of a traditional church building, while the aisle and south jambs are treated in a manner comparable with the bold ogee-roofed angle towers at Caroline Park, the turrets at House of Gray and Panmure as well as to Heriot's hospital which originally had huge leaded ogees over its corner towers. Significantly the tower is not above or adjoining the body of the church, but rises centrally through the platform roof of the ducal wing further emphasizing its prominence. The Y-traceried belfry openings of the tower show that, like Wren, Smith felt it might be desirable for the tower of even a baroque church to retain a gothic element to satisfy the lingering medieval tradition (probably shared by the client) of how a tower ought to look¹³.

Rae noticed that the west wing rooms were not immediately completed, and it may be that some of these rooms were never properly finished, given that some walls remain unplastered and given the

perfect condition of the chimney piece in the room recently made into a tea room. The stairs in the wing are a puzzle; they are made of stone, but they are excessively worn for a building which was seldom used, except for a time, as a school. One explanation, quoted by Hewison, for their condition is that they were reused from the Old Castlehill house; they are unusual in that they are not cantilevered or even built into the main structure and simply rest in their place. Furthermore, it has been shown above that stone was quarried from the old house. But even if they are reused the wear still seems excessive; a more bizarre explanation for their condition is that they were used by a family of dykers called Laidlaw to grind curling stones¹⁴. The treatment of the engaged newel is almost identical to that at Auchendinny and on the service stairs of Smith's Melville house, and although this detailing recurs in the 18th century, it none the less reinforces the likelihood of the present stair being original.

The Durisdeer wing is comparable with the roughly contemporary though much smaller Hopetoun Aisle at Abercorn, built for the first earl of Hopetoun, another of the country's wealthiest patrons. Both these wings are essentially non-ecclesiastical in character irrespective of the function of the buildings which they adjoin, and both are two-storeyed, with three-bay entrance elevations. Although Clerk's sketch of Durisdeer is drawn from an unusual viewpoint (now an impossible view because of the trees to the W of the church), the approach to the church from Drumlanrig at that date would none the less give an impression like that on his sketch. Similarly, at Abercorn, the approach from Hopetoun House focused on the ducal aisle, not on the church, and the churchyard walls were turned inwards to connect with the aisle, resembling quadrants, with rusticated piers and openings. Inside Abercorn church, the wealth of the Hopes is displayed by the ornate family gallery which is immediately seen on entering the church; there is no show-piece monument. On the other hand, at Durisdeer the Queensberry monuments are immediately seen on entering the church through the 'most patent door', and the ornament of the family gallery was evidently not thought to be as important.

In contrast with Abercorn and Durisdeer, MacGill's 1708 proposals for enlarging Alloa Church, which also includes Laird's retiring-rooms, is quite different in conception (RHP 13258). Only the ground plan survives, but the design is clearly intended to give the impression of a single unified composition, the long walls both having five identical bays (the inner advanced) with two-light windows throughout, and the square tower on the gable furthest from the retiring rooms. This plan shows four fireplaces, but care was taken to prevent any suggestion of domesticity, as is shown by MacGill's note on the plan, 'The vents of the chimneys may be carried up to ye voided pyramids a. a. in ye elevation which will not disfigure ye outward fabrick'. Another unexecuted proposal for Alloa provides a closer comparison with Durisdeer in one respect, at least (*ibid*). This is John Erskine, earl of Mar's design, where the almost square plan vestibule was to be transformed into a screened-off area, much narrower than the rest of the church and set aside for the use of the Erskine family, with an elaborate obelisk monument erected behind the screen, a burial vault below, and the family gallery above.

Other features of the Durisdeer design more readily suggest the Smith attribution, most obviously the manner chosen to emphasize the windows of the west wing. These bays combine the popular use of plain shallow aprons with the device of making each feature link with or break into the feature directly above, in effect, connecting base to eaves by means of shallow vertical strips, an arrangement illustrated in many of du Cerceau's published designs (1582)¹⁵. This arrangement is virtually identical to that used by Smith some 20 years earlier at Hamilton Palace, a detail known still to have been popular in Smith's circle about the time when Durisdeer was being built; it occurs on designs dated 1716 for Mount Stuart (National Monuments Record) and on designs for an addition to the Duke of Montrose's house in Glasgow which is shown with the date 1718 carved over the main

door (RHP 6285). These last two designs are in Alexander MacGill's hand, and initialled 'A M delin'; drawn by MacGill, though perhaps not entirely his own designs. For a time, Smith and MacGill worked in partnership, but the precise nature of their relationship is not yet clear (Colvin 1978, 530). They maintained at least some contact till about the time of Smith's death in 1731 and so it may be that both men worked on the above two designs as they had earlier at Yester and Cullen; they might also have collaborated at Durisdeer, but all the available evidence points to Durisdeer being essentially Smith's design, he being the dominant figure of the two. But the circumstantial evidence in favour of Durisdeer being Smith's design is also substantial. Firstly, it seems that Smith's appointment to the premier position of Surveyor of the Royal Works in Scotland was achieved largely through the duke of Queensberry's influence¹⁶ (*ibid*, 755; Hist Mss Comm 1903, 21). So far as the Queensberry family's documented building projects are concerned, Smith's name first appears about 1680 in connection with the remodelling of Drumlanrig¹⁷ (although his precise role there is not yet clear: certainly the semi-literate design cannot be his). The subsequent documented works, alterations to the duke's house in Edinburgh¹⁸ (SRO NRA(S) 1275, bundle 497), the Durisdeer aisle (1695) and the urns and ogee-roofed pavilions at Drumlanrig (1697–8) were all by him (Girouard 1960) and this association with the Queensberrys perhaps lasted till as late as 1728 when he may have designed Ross Mains near Dumfries¹⁹.

NOTES

- 1 Original sketch at Drumlanrig. It is one of several sketches by Clerk found in 1966 behind a cupboard in the office of Craig & Geddes, writers, Dumfries.
- 2 For further on Rae see *Fasti*, 2, pp 318–20; *Dict Nat Biogr*; G W Shirley, *Trans Dumfriesshire Galloway Natur Hist Antiq Soc*, 18 (1934) and in a letter published in the *Dumfries Courier & Herald*, 20 December 1927; ms notes by Shirley & R C Reid in Ewart Library, Dumfries. Rae's portrait is in the Gracefield Arts Centre, Dumfries, and an astronomical clock constructed by him can be seen at Drumlanrig.
- 3 At least three transcripts of Rae's ms are known to have existed in the 19th century, and these were sought of by Shirley without success; the Barjarg transcript (made by 1827) was later discovered by Hugh Gladstone of Capenoch who observed the similarity between it and the Shirley transcript (see his notes filed along with Shirley's transcript). In 1926 Hewison also transcribed extracts from the ms for publication, and these appeared with accompanying notes in the *Dumfries & Galloway Standard and Advertiser* in a series commencing 1 December 1926. The similarity of these three transcripts (the first two, at least, undertaken quite independently) combined with the fact that Shirley was an able scholar and antiquarian all give added validity to the Shirley transcript.
- 4 This early layout of Thornhill is shown on Vernon's map of 1742 (copy in SRO, RHP 37535). It may be that Smith was responsible for all these buildings; at any rate, the market cross is particularly fine.
- 5 Date from Rev J W Scott, minister of Durisdeer.
- 6 The Sculptor's model for this is at Drumlanrig.
- 7 Roucan is near Collin, E of Dumfries. Ramage (1876, 121) states that one of these bells was inscribed *Ex dono Caroli Ducis de Queensberrie et Dover Parochae Dursdear, 1729*. The present church bell was installed in 1895. Hewison in his *notes* (see note 3 supra) states that the steeple fell in 1825 and one of the bells was broken then. The weather vane was then (1926) at Carroncroft house, but there is no trace of it there now, though the cock may well be that now at Hayfield farmhouse.
- 8 Rae mentions this also on page 10 of Shirley's transcript: 'One of these houses [ie of the old Castlehill], on the North West End of the Closs was standing entire, till Anno 1718, when the Stones of it were taken to help to Rebuild the Church of Durisdeer: And the place was still inhabited notwithstanding, till within these few years . . .'. Some of the stones of the church are clearly reused.
- 9 This quarry is long disused; it lies in a wooded area, some 100 m N of Drumlanrig Bridge, above the east bank of the Nith. Some discarded carved fragments bear mouldings comparable to some of those at Durisdeer.
- 10 The original internal layout is not known, and there is nothing to indicate that one of its arms was intended for the use of the Lauderdales.

- 11 A coincidentally related design was prepared c 1694 by Hawksmoor for St Mary's church, Warwick.
 12 Glazier's account (CH2/298/8) includes 'to woodwork, glass and painting 768 feet in the windows in
 the Kirk and jam and the west wing all to be made with standing sashes at 2^s2^d per foot £83:4/-'; to
 cutting the checks of the windows in the body of the Kirk where the lead and glass formerly were half
 an inch deeper £1:4/-'. For Canongate see Elphinstone's view, 1760 (NMRS).
- 13 Rae names the clients as the 'Honourable Curators of his Grace Charles Duke of Queensberry and
 Dover', the Honourable Charles having succeeded in 1711 when aged only 13. An application made
 to the NRA(S) to examine some Queensberry estate material in the Kelburn archive which covers
 this period was submitted too late for use in this article.
- 14 See Hewison's *notes* referred to in note 3 supra; the second tradition was passed by Billy MacMichael
 of Thornhill to RH Gladstone of Capenoch.
- 15 Cf in particular design xxx in Book I with Smith's design for the 'West quarter of the palice of
 Hamiltone' (NMRS LAD/18/24). This bay construction also appears in Jean Marot's published
 engravings, and in England, on houses such as Cobham, Clevedon and Stoke Park. Compare also
 Pierre le Muet's *The Art of Fair Building* (1670) a copy of which (that now in the National Library of
 Scotland) belonged to the younger James Smith.
- 16 Perhaps the heart in the tracery of the Canongate church apse is an allusion to the Queensberry crest.
 17 Both Bruce's and Mylne's names are associated at an early stage with the remodelling of Drumlanrig
 (which design seems inspired in part by du Cerceau's books (1582)), and Smith must have been called
 only after the design or designer was already decided upon. It is said that the duke was so disgusted
 with his new house and with the amount it had cost that he spent only one night there before
 returning to live at Sanquhar castle. Significantly, of these three above-named architects, Smith is the
 only one known to have done further work for the Queensberrys.
- 18 Queensberry House was designed by James Smith for Lord Hatton; it was sold to the duke of
 Queensberry in 1686, only five years after building began.
- 19 Although the Ross Mains door is closely related to the 1729 west door of William Adam's Craigdar-
 roch, this similarity should not be interpreted as evidence that both houses are by the one architect;
 more probably it is an indication that the drawings and specifications sent from Edinburgh did not
 include full profiles and allowed scope for one master mason coincidentally working at both houses
 to cut the architraves of these doorways largely to his own profiles; the use of a traditional roll
 moulded depressed ogee rather than the more modern lugged architrave and flat fasciae suggests the
 hand of a provincial mason, following the traditional patterns more familiar to him.

APPENDIX

RAE'S DESCRIPTION OF THE VAN NOST MONUMENT

'In the lower part of this Concave there is a Bed of Marable, Five foot and eight Inches Long, about
 three foot broad: Its foreside is four foot and an Inch high, and its backside is Nine Inches Higher. This Bed
 hath a Base and Cornice, both on the foreside and Ends of it. The lower part of the Base is of Black Marble,
 nine inches and a half high; but the upper part of the Base is of White Marble with blew veins (which, for
 brevity I call Mixed Marble) six Inches high. And ye Cornice is of the same, and four Inches in hight. There
 is above the Base, and below the Cornice a Moulding of Black Marble two Inches and a half broad; which
 goes also along the Corners of this Bed, betwixt the Base and Cornice, and within these Mouldings is
 inclosed a large white Marble Stone upon qch in Roman Characters is the following Inscription in memory
 of ye Dutchess.

P. M.

*Marie Ducisse Queensberrie, et Doverni, Etc. Que paterna stirpe
 e Burlingtonii*

*Et Cumbrie, materna vero Somerseti et Essexie Familiis pre-
 lustribus oriunda*

*Generis Splendorem morum suavitate temperavit, Animi Magnitude-
 ine auxit;*

*Et severiorem virtutem honestis Ingenii et forme Illecebris
 Jucundam reddidit et benignam; Marito amantissimo, dum varia*

*Rerum vite exerceretur; In secundis decus, in Dubiis stabil-
 imen in asperis Solamen.
 Curarum Thalami et Consiliorum Sanctissimum Depositum.
 Conjugi incomparabili Jacobus Dux Queensberrie et Doaverni
 Ea spe, et hoc unico solatio, quod sub eodem Marmore ubi hos
 Caros Deposuit Cineres
 Suos depositurus sit, Hoc Monumentum extrui jussit.
 Obiit Londoni, Octobris 2. 1709*

The Ends of this Bed are finish'd and adorned the same way with the foreside save only that they have no Letters upon them. The Effigies of the Dutchess lyes upon the foreside of this Bed, in the Coronation Dress, with a pillow of white Marble (hewn as if it were rolled together, with a pendent of the same at the end of it) beneath her Head; Upon the Backside thereof is the Effigies of the Duke leaning upon his Right Elbow, upon a square pillow of the same, with his hand under his head, as it were, looking Mournfully at Her. He is dress'd in the Habit of the Knights of the Garter, with a long Wig on his Head, the Garter about him, and the George on his Breast: His Left Leg lyes over the Right, His left knee a little drawn up and his Hand lying upon it; Both these Effigies are in full Stature, out in Solid Marble or Alabaster.

From this Bed to the Top of the Concave, the wall is lyn'd up with black Marble. And at each end of the said Bed, Eighteen Inches from the foreside yrof, there is a Pedestal of Mixed Marble, eleven Inches broad on the foreside and Nine on the Ends: These are of the same hight with the Bed and have Base and Cornice exactly like it, and Joyned into it. They are hew'n as it were with pannels; these on the foreside are of White Marble, with Shank Bones and oyr emblems of Mortality cut upon them; but the Mouldings about them are of Mixed. Upon the Top of each of these Pedestals there is a piece of White Marble about an Inch thick, and some More than Nine Inches Square; And upon these are pieces of white and Blew Marble about two Inches thick, cut round like the Ends of the pillars above them: For upon these stand channel'd pillars of Dark Gray Marble, next to the black, eight Inches and One third Diameter (growing gradually smaller towards the Top) with Corinthian Capitals of White Marble. They are five foot and a half high, beside ye Capitals. Upon the back wall opposite to them, and at eight Inches distace are flat Channell'd Pilasters of the said Dark Marble, about six Inches Broad, And on the Top of each pillar and its Pilaster, there is a Frize and Cornice of Mixed Marble, 18 Inches High, And a Cornice of the same goes a cross upon the back wall betwixt them, as high as the up-side of the said Frize and Cornice. Under this Cornice, on the Back Wall, is a large plain Arch of Mixed Marble; the Sides qrof are five Inches and a half broad, and it's three foot Wide within. The Ends of this Arch come as far down as the said Bed. Upon the out sides of this Arch hang down Festoons of White Marble resembling Flowers and Clusters, as it were hanging on Ropes of the same, with gilded pendants at the ends thereof; but some of these Flowers are Independent of them. Within this Arch, not far from the Top of it, is an Escroll of White Marble, supported by four Cherubs, viz. one above, one beneath, and one upon each side; Upon which Escroll is an Inscription in Memory of ye Duke as follows.

*Hic
 In eodem Tumulo
 Cum charissime Conjugis Cineribus
 Misii voluit suos
 Jacobus Dux Queensberrie et Doaverni
 Qui
 Ad tot et tanta Honoris
 Et Negotiorum Fastigia
 Que Nullis antea Subditus
 Allegit, evectus; Londoni
 Fatit cessit, sexto Die
 Julii Anno Cristi Redemptoris
 1711*

Upon the top of all is a Canopy of State with pendants of Guilded Marble hanging arround it. Under this Canopy are the arms of the Duke and Dutchess quartered, in their Colours, upon white Marble, with their Supporters of the same, viz. a Flying Horse on the Right side, and a Lyon Rampant on the Left: And

out of this Canopy, on each side, Issues forth a Mantling also of White Marble; Bending somewhat Inward, towards the Arms, and then turns outward over the Frize and Cornice; Thereafter it appears narrow, and hangs down in several Foldings and its Fringes are gilded, as are also its pendants.

To the outward of these pedestals on which the pillars stand, and closs to the Back-wall, are other two pedestals of the Same Dimensions with the former. Their Bases are like the Bases of the former, and so are their Cornices. The Inmost Corner of the Foreside of these Joyn with the outmost Corner of the Back-side of those, and their Cornices are also Joyned to the Cornices of the former, as those are with the Cornice of the Bed. On these stand the Mourners, each on a square piece of White Marble, which, methinks, is of the same with the Statues that stand upon them. That at the head resembles a Boy with his left foot on a Morts Head and a Taper in his Right hand, which he seems to be extinguishing, by turning down the head of it, upon the pedestal whereon he stands. He has a vail over the hind part of his head, hanging down his back, furled togyr on his left side, and, as it were, a string fastned to it (as low as the Middle of his Body) and lying a cross his breast over his Right Shoulder and fastned to the other part of it. And finally, his left fist is shut, lying on his Cheek near his left Eye. That at the Feet resembles a Woman (with Wings on her back) and a Cloath wraped about her Middle; expressing the passion of Mourning, by having her hands Joyn'd together and throwing about her head towards the Bed, and holding up her face like one Weeping and lifting up her voice aloud.'

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