The Landmark Trust

COLLEGEHILL HOUSE

History Album

Researched and written by
Clayre Percy, 2002

Re-presented in 2015

The Landmark Trust Shottesbrooke Maidenhead Berkshire SL6 3SW
Charity registered in England & Wales 243312 *and Scotland* SC039205

Bookings 01628 825925 *Office* 01628 825920 *Facsimile* 01628 825417
Website www.landmarktrust.org.uk

Basic Details

Date:	**c.1660**
Listed:	**Category B, Grounds Scheduled**
Ownership:	**Earl of Rosslyn**
Opened as a Landmark:	**2002**
Architects:	**Simpson & Brown of Edinburgh**
Building Archaeologists:	**Addyman Associates of Paisley**
Contractor:	**Campbell & Smith Construction Group Ltd, Ormiston, East Lothian**

Acknowledgements

Landmark would like to thank the following people for their help in compiling this album:

Helen Rosslyn, Evelyn Russell (especially for photos), Robert Cooper (Curator, Grand Lodge of Scotland Museum & Library).

Contents

Summary

Many famous travellers have found rest at Collegehill House, formerly Roslin Inn. The name 'Collegehill' refers to the fact that the chapel was built as a collegiate chapel, whose priests were to pray for the soul of its founder. Thanks to this position hard by Rosslyn Chapel, the keepers of the inn were, through the centuries, de facto curators of the chapel, which represents one of the finest expositions of the work of Renaissance stonemasons in Europe. Begun in 1446, the chapel was a picturesque ruin for much of its life: desecrated during the Reformation, Cromwellians stabled their horses there in 1650 and it was again attacked by a mob in upsurge of antipathy towards Catholics in 1688. None of this prevented the Roslin glen and its surrounds from gaining a reputation as a romantic and picturesque destination for tourists and the Roslin Inn seems to have been built expressly as an inn, in 1660 according to its datestone. While not a grand building, it is well-built, to a standard that might be expected of a minor laird's house and in keeping with the pedigree of the St Clair estate on which it stood. Its walls include carefully dressed sandstone blocks, which may well have come from Rosslyn Castle, sleighted by the Parliamentarians in 1650.

Visitors to Collegehill House and Rosslyn Chapel today have some eminent predecessors. Ben Johnson visited the chapel on foot in 1618, to find William Drummond of Hawthornden resting under a tree: 'Welcome, welcome, ye royal Ben', said Drummond, to which Johnson replied with quicker wit than style, 'Thank ye, thank ye, Hawthornden.' After an all-night session in Edinburgh in 1787, Robbie Burns walked out to watch the dawn at Rosslyn with his friend James Nasmyth and then found a welcome breakfast at the Inn. He left his thanks in the form of a ditty scratched on a pewter plate. (When Queen Victoria visited with her seventeen year old son in 1859, he left his mark on the Inn by scratching his name on a window pane – his writing verified by his son, George V, who visited ninety years later). And James Boswell and Dr. Johnson lingered so long that they were late for their next appointment when they visited during their Tour of Scotland in 1773. Francis Grose, J M W Turner and the Wordsworths – all came to pay homage to this romantic spot.

The innkeepers who also acted as gatekeepers and curators of the Chapel were in some instances hardly less colourful than their visitors. Annie Wilson holds a particular place, having kept house at the inn first with her husband and then as a widow for some forty years. She had a set patter that she never varied, as she showed visitors around the chapel, pointing out features of interest with a long stick. A reporter from The Gentleman's Magazine immortalised her nutcracker profile and purposeful demeanour in a sketch published in 1817.

The building ceased to be an inn in 1863, when the name Roslin Inn passed to an establishment in the village. It became known instead by the grander name of Collegehill House, in keeping with its new role as home for the Earl of Rosslyn's factor, John Thomson. He was a Freemason and during his tenure and beyond, the Roslin Lodge met in the first floor sitting room at Collegehill. In the twentieth

century, the Taylor family took over as chapel custodians for three generations. In the 1940s and 50s, Collegehill House again opened its doors to guests, becoming a tearoom famed for its cakes under Dorothy Taylor, helped by her daughters Evelyn and Dorothy. The last curator, Judith Fiskin, left the house after fifteen years there in 1996. When the Rosslyn Chapel Trust was founded in 1997, the position of curator was largely superseded by the Visitor Centre there, and the appointment ceased.

The structure of Collegehill House evolved through three main phases. The original T-plan is primary, probably contemporary with the 1660 datestone above the front door. After minor modifications in the early eighteenth century, major remodelling then followed c.1760-70 when a new rear wing was constructed and the interiors reorganised. This perhaps reflects increased trade as tourist interest heightened in such picturesque sites. Then around 1790 –1810 the east wing was added. Minor works seem to have taken place when it became the factor's house, with the front entrance remodelled and some windows replaced.

In 1986, the south wall of the room at the east end of the house (now the Landmark kitchen) collapsed, probably due to a local earth tremor, and the north wall also had to be shored up. Repairs were undertaken then by the architects Simpson & Brown of Edinburgh, who have also had a long involvement with the chapel. With the foundation of the Chapel Trust, the estate was keen to ensure that Collegehill House not only had assured maintenance for the future, but also that its very special setting should be enjoyed by as many as possible. To this end, Landmark agreed to take the building on and its conversion and refurbishment were once more handled on the Rosslyns' behalf by Simpson and Brown.

Throughout its history, Collegehill House has been owned by the Earls of Rosslyn, on whose behalf the Landmark Trust also lets Rosslyn Castle. It seems fitting that this honest, welcoming building is once more offering hospitality to visitors. Since its appropriation for the fictitious climax of the Da Vinci Code, Rosslyn Chapel's fame has increased still further and it has become a thriving tourist attraction. In the lovely first floor sitting room at the rear of Collegehill House, however, you can enjoy a private, grandstand view of this glorious flowering of the mason's craft over the garden wall.

Collegehill House

Collegehill House is an unpretentious, small-scale building situated between two great monuments, Rosslyn Chapel and Rosslyn Castle. It was built in or about 1660, not it seems replacing an earlier building. For a small Scottish house of that date is unusually well built. The well-dressed sandstone blocks incorporated into its walls may well have been brought from Rosslyn Castle, which was badly damaged by the Parliamentarians in 1650. Because of its position next to the chapel, the building gains an extra layer of interest due to the people who have stayed or dined there.

So far as we know, it was built as an inn by Sir John St Clare whose family had lived in the Castle since the early 14th century and who also owned the Chapel and the surrounding land. But Sir John was on the King's side in the Civil War. In 1650 the Royalists were defeated by Cromwell's troops, led by General Monk, at the Battle of Dunbar and the Parliamentarians then marched twenty five miles west to Rosslyn Castle and ransacked it.

Collegehill House was built ten years later and it is likely that stone was quarried from the ruins of the Castle to build it. There is an unusually large amount of well-dressed stone built into the walls of Collegehill House, the Visitor Centre and in the garden walls. The Castle was again pillaged and burnt in December 1688 by an anti-Papist mob from Edinburgh, who then entered the Chapel and destroyed the church furniture, but they did not harm the inn.

By the mid-eighteenth century the St Clair family still owned the Rosslyn estate but they lived at Dysart in Fife, another Rosslyn property.

The Roslin Inn, or Collegehill House as it has been called since 1870, was a posting inn and the only one in Roslin. Situated so close to the Chapel and not on the main Edinburgh-Peebles road (where you might expect a posting inn to be), most of the visitors were probably sightseers. A succession of innkeepers at the Roslin Inn were able to profit from their dual role as custodians to the Chapel, to which sole access was through the Inn.

Repairs to Collegehill House in 1988

In 1986 the south wall of the room at the east end of the house (today's kitchen) collapsed, probably due to earth tremors along a local fault. Judy Fiskin, who was curator of Rosslyn Chapel at the time, used that first floor room as her bedroom and had a narrow escape. The whole of the east end was destabilised and the north wall had to be shored up. The east end of the building was re-roofed and harled against the elements in traditional style. Some photos of this phase of work follow.

When the roof at the east end was removed for re-building, an earlier turf roof was revealed beneath the pan-tiles. Judy Fiskin got in touch with Eric Caulton at the Scottish Centre for Pollen Studies at Napier University. He came out and collected material from the turf and from hay and cobwebs attached to it and took it back to his laboratories. He then conducted a pollen analysis. The result, listed below, reveals countryside with a wide variety of trees, especially birch. There were surprisingly few pine trees. There was also, as you would expect, a greater area of moorland than there is at present. The lilies of the valley would have come from cottage gardens nearby. Eric Caulton's paper is appended.

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Collegehill House in 1988

Not surprisingly, when the south wall of the east end collapsed in 1986, the whole of the east end was destabilised and the north wall had to be shored up.

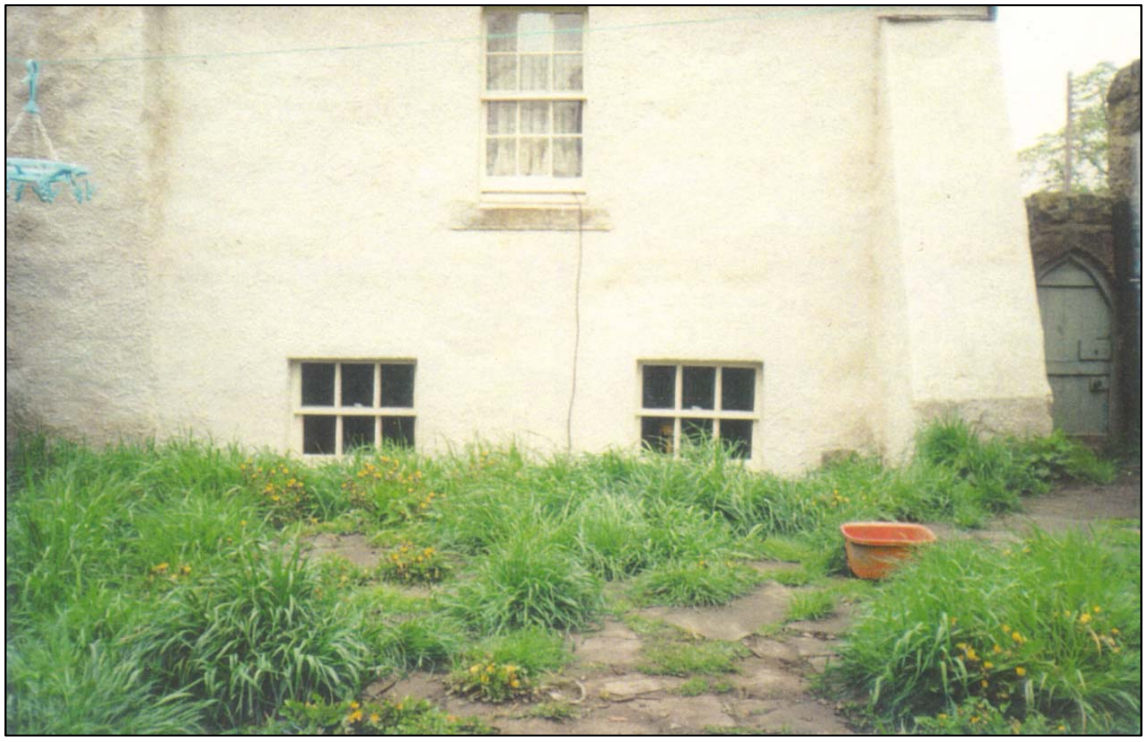
South wall of kitchen before rebuilding.

.Looking towards the street through the first floor bedroom at east end.

The house before harling, August 1988

North east corner

Working nearing completion, the east end now harled.



Ground levels at the rear had risen considerably over the years. In 1993 they were lowered by some 400mm shown here before the work.

Poor pointing to the exterior of the south gable of the large sitting room prior to repointing

The fireplace in the large sitting room in 1996. The timber chimney piece came from Rosebank, the dower house. The original has now been reinstated.the work.

Refurbishment in 2002

When the Rosslyn Chapel Visitor Centre opened in 1997, there was no longer any need for a separate curator's house. The Rosslyns approached Landmark to ask if we could help out, as we do for Rosslyn Castle. As the house had received little attention since Judy Fiskin's departure in 1997, it required a thorough refurbishment prior to letting. For this, the Rosslyns commissioned Simpson & Brown, the Edinburgh practice who have had a long association with the Chapel (and indeed the Rosslyn estate as a whole) and who were then working for Landmark at Auchinleck House.

Work was carried out at Collegehill in 2002, with Landmark keeping a watching eye. This estate building had been through many uses and phases; not all of the changes had enhanced it. It was decided that an ugly modern rear extension against the east elevation of the west range should be demolished. This allowed two doors to be returned to their previous purpose as two windows, thus reinstating the lovely view of the chapel from the first floor drawing room. Externally, it was decided after much consideration to harl the building, using a carefully chosen traditional ochre pigment which echoes tones in the stones of the chapel wall. The harling will help to protect the building from the elements as well as dignifying and unifying its appearance. The little front garden has been enclosed to provide a sense of domestic curtilage and distinguish the building from the chapel complex. At the same time, in the back garden views have been opened up to reconnect the site with its valley setting. Mown access will be kept to emphasise the former entrance through the garden wall to the chapel grounds, as shown in many early depictions.

Inside, subtle steps were taken to enhance the house's original character as an eighteenth-century Scottish inn. Floors have been painted black. The gracious yet communal proportions of the first floor drawing room have been restored by removing a partition wall and taking out the dry lining from the north wall. This wall was found to have suffered quite serious structural movement and was

RESTORATION AND REFURBISHMENT, 2002:

Collegehill House before work began

Work underway in July 2002. The temporary roof to Rosslyn Chapel can be seen in the background.

stabilised. By contrast to this generous room, the bedrooms are relatively modest in scale, as befitted a hostel. For the same reason, bathrooms and kitchen have been kept simple and the basement store has been left as a service room for the entertainment room upstairs.

A building analysis was conducted (and is appended) and we know the building has more to reveal. For example, we know there is a big fireplace in the downstairs shower room yet to be investigated. The question of external ground levels remains somewhat unresolved, given so many changes over the years and the plundering of material from the chapel. But meanwhile, it gives both Landmark and the Rosslyn estate great satisfaction that Collegehill House is once more continuing its long-standing tradition of welcoming visitors to Rosslyn Chapel.

The building from the rear, before work began. The rather ugly kitchen and bathroom annex on the east elevation at the rear was then demolished.

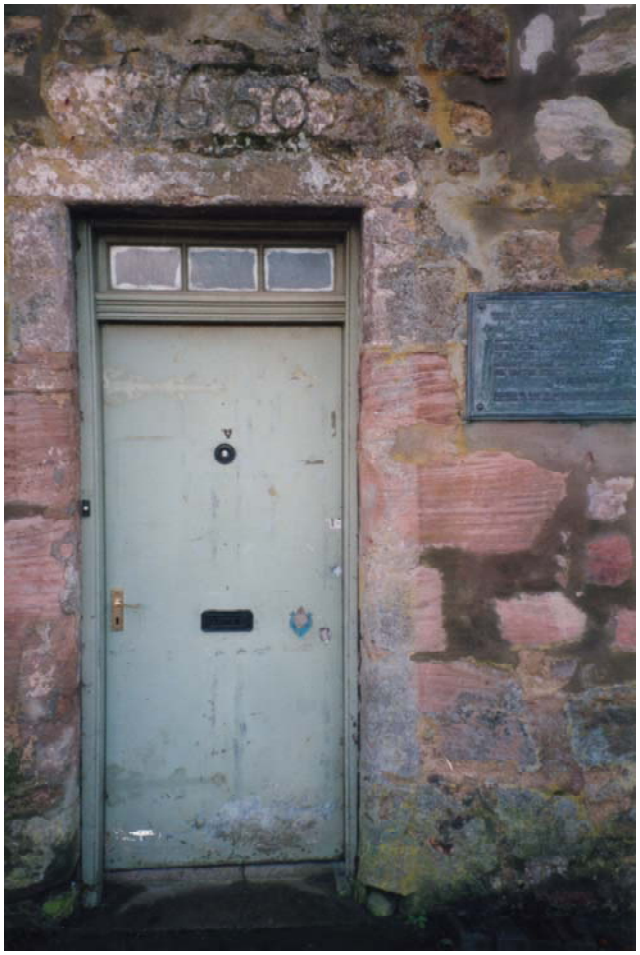
The two doors were turned into windows.

The whole was then harled and limewashed.

The sitting room with chimney piece from Rosebank.

Stripping back the stone fireplace to reveal the stone original (below)

Cellar window in SW corner. Blocked remains of similar windows were found on the east side too.



The front door in 1999

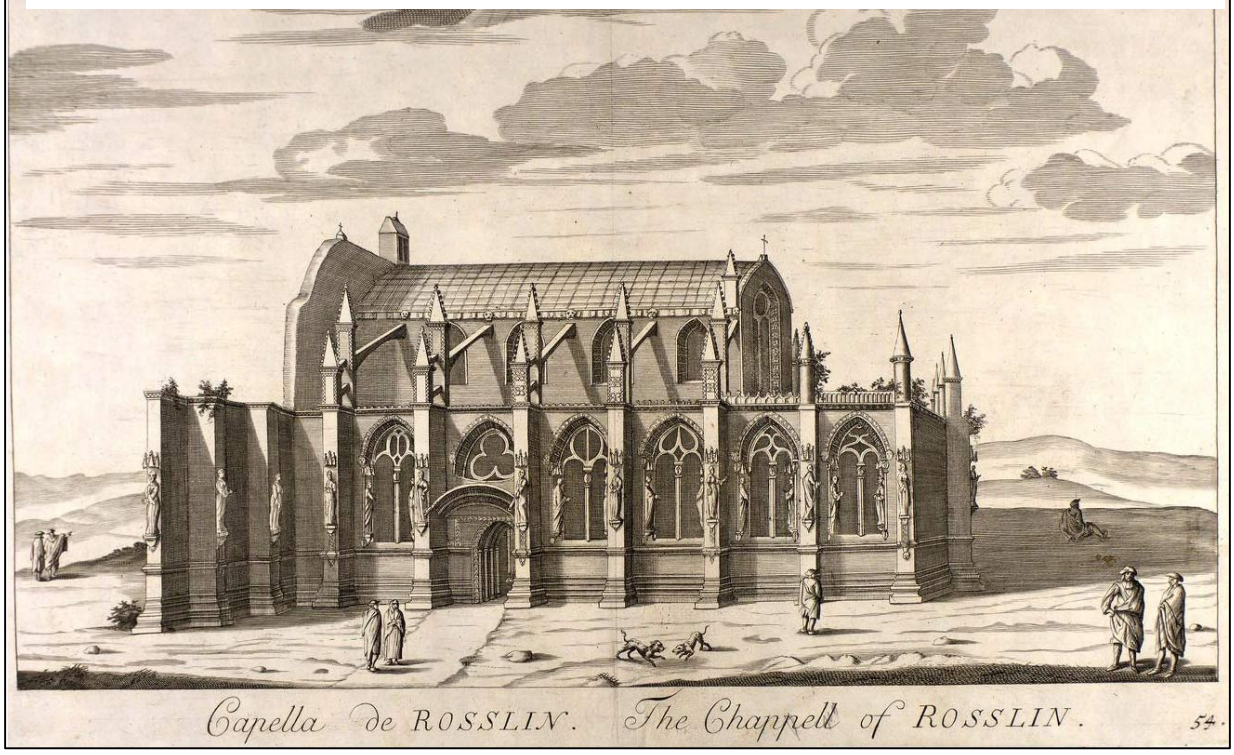
The first floor landing before work began.

North west entrance to the sitting room on the first floor. The pillars from the Prince's Theatre, Edinburgh flank the doorway.

Rosslyn Chapel

The Chapel was built in 1446 by William St Clair, 3rd Prince of Orkney – a grand title he had acquired by marriage: he never lived there. The Chapel was intended to be three times as big. Although known as Rosslyn Chapel it was built as a Collegiate Church, where monks would pray for the soul of its founder and spread spiritual knowledge. Come the Reformation its endowments were removed by force, the altars were demolished and the Chapel deconsecrated. In 1650, the Cromwellian cavalry stabled their horses there. In 1688 an anti-Papist mob from Edinburgh and from Roslin entered the Chapel and destroyed the church furniture. It was left to moulder until 1736 when James St Clair repaired the roof and re-glazed the windows. (It was about that time that the windows of the Rosslyn Inn were glazed.) In 1861 the Chapel was repaired by David Bryce and in 1880 the west end was rebuilt, attracting much criticism.

The exterior of Rosslyn Chapel by John Slezer in about 1693



Inns in Scotland

Collegehill House was a cut above the ordinary Scottish country inn. These had a bad name. H. G. Graham in his Social Life in Scotland in the 18th Century writes that in the mid-seventeenth century inns in Scotland 'were mean hovels with dirty rooms, dirty food and dirty attendants... The Englishman as he saw the servants without shoes or stockings, as he looked at the greasy tables without a cover and saw the butter thick with cow's hairs and his own clasp knife, the one glass or tin can handed round from mouth to mouth, his gorge rose.'

Sir William Burrell went on a Northern Tour in 1758 and the first Scottish inn he stayed in was at Newton Stewart. He was 'thrust into a vile room remarkable for nothing but its dirt and the antiquity of its furniture. It was our dining room and bed-chamber and probably at other times performed the office of stables and hogsty conjointly.' He went to sleep in his clothes for fear of fleas.

But the Roslin Inn was different. Even after the Chapel had fallen into disrepair visitors came to marvel at the extraordinary interior encrusted with stone. The Inn had a ready made and discerning clientele.

Visitors and Innkeepers

At Roslin the combination of deserted chapel, ruined castle and leafy glen, all conveniently near to Edinburgh, proved irresistible to the growing school of water-colourists and landscape painters. All the great names came: Turner, Alexander and James Nasmyth, Ibbetson, Paul Sandby, David Roberts, Ruskin and many others; but the only picture to include Collegehill House is the Prospect of Roslin Castle and Chapel from the South East painted by William Delacours in 1750. Collegehill can just be seen through some trees on the left-hand side.

William Delacour, Prospect of Rosslyn Castle and Chapel from the South-East, 1761 (British Library Board, London)

The glen had a literary connection since the early seventeenth century, when the poet William Drummond lived at Hawthornden, his castle two miles from Roslin. Ben Jonson is said to have walked all the way from London to pay homage to him. He found the poet sitting beneath a tree. 'Welcome, welcome, honest Ben,' said Hawthornden. Not to be outfaced, Jonson is said to have replied, 'Thank ye, thank ye, Hawthornden.'

Robert Burns 'rapt in speechless admiration' beneath the Norman arch at Rosslyn Castle, while his friend James Nasmyth sketches in the foreground.

James Nasmyth Robert Burns and James Nasmyth at Rosslyn Castle (Royal Scottish Academy, Edinburgh)

The Roslin Inn first appears on the literary scene in November 1773. James Boswell and Dr Johnson were in Edinburgh having completed their tour of the Highlands and having booked places on the coach to London. Meanwhile, Sir John Dalrymple asked them to dine and to spend two nights with him at Cranston, his house south of Dalkeith. Neither Johnson nor Boswell much liked Sir John, as he had been less than polite about their northern tour; nevertheless, as his house was twelve miles in the right direction, they accepted. They planned to visit Rosslyn on the way, but they left late, the romantic scene of the Chapel detained them, and in the end, while Sir John fumed, they happily sat down to dinner and tea at the Roslin Inn. The landlord of the Inn was probably David Wilson, the gardener at Rosslyn Castle.

His son, another David, succeeded David Wilson. Among the Rosslyn family papers is a lease dated 1783 between David Wilson and James St Clair-Erskine, owner of the property, for the rent of Lands and Houses at Rosslyn for 19 years. David Wilson ran the Inn with his wife Ann from the 1780s. It was during their tenancy that Robert Burns and the painter Alexander Nasmyth paid their famous visit to the Inn in 1787. Alexander's son James, who was also a painter, describes the visit in his autobiography:

'My father and a few choice friends had been spending a "nicht wi' Burns". The place of resort was a tavern in the High Street, Edinburgh. As Burns was a brilliant talker, full of spirit and humour, time fled until the "wee sma' hours ayont the twal" arrived. The party broke up at about three o'clock. At that time of the year (the 13th of June) the night is very short and morning comes early... Burns was so much struck by the beauty of the morning that he put his hand n my father's arm and said, "It'll never do to go to bed on such a lovely morning as this, let's awa' to Roslin Castle." No sooner said than done. The poet and the painter set off. After an 8 mile walk they reached the Castle at Roslin. Burns went down under the great Norman arch where he stood rapt in speechless admiration of the scene... while Alexander took out his pencil and a scrap of paper and made a sketch of the subject' [This sketch is now in the National Gallery of Scotland. The oil painting by James Nasmyth is based on this sketch.]

The expedition ended with a welcome Scottish breakfast at the Roslin Inn of tea, eggs and whisky. As a thank you, Burns scratched this verse on a pewter plate:

At Roslin Inn
'My blessings on ye, honest wife!
I ne'er was here before;
Ye've wealth o' gear for spoon and knife:
Heart could not wish for more.
Heav'n keep ye clear o' sturt and strife
Till far ayont fourscore,
And by the Lord o' death and life
I'll ne'er gae past your door.'

We next hear of the Inn, or rather of the innkeeper, in 1798. Lockhart, Sir Walter Scott's biographer and son-in-law, tells how in the summer of this year Scott, who was recently married and was working as a lawyer in Edinburgh, had hired a pretty cottage at Lasswade, on the Esk, about six miles from Edinburgh, and later known as the Barony House. It was

> 'a small house but with one room of good dimensions, which Mrs Scott's taste set off to advantage at a very humble cost – a paddock or two – and a garden (commanding a most beautiful view) on which Scott delighted to train his flowers and creepers. Never, I have heard him say, was he prouder of his handiwork than when he had completed the fashioning of a rustic archway, now overgrown with hoary ivy, by way of ornament to the entrance from the Edinburgh road.'

'One day he and a friend, Erskine, went for a walk and when they drew near the famous chapel of Rosslyn, Erskine expressed the hope that they might, as habitual visitors, escape the usual endless stories of the silly old woman that showed the ruins. Scott's answer explains a little why he was so much loved:' There is a pleasure in the song which none but the songstress knows, and by telling her we know it already, we should make the poor devil unhappy.'

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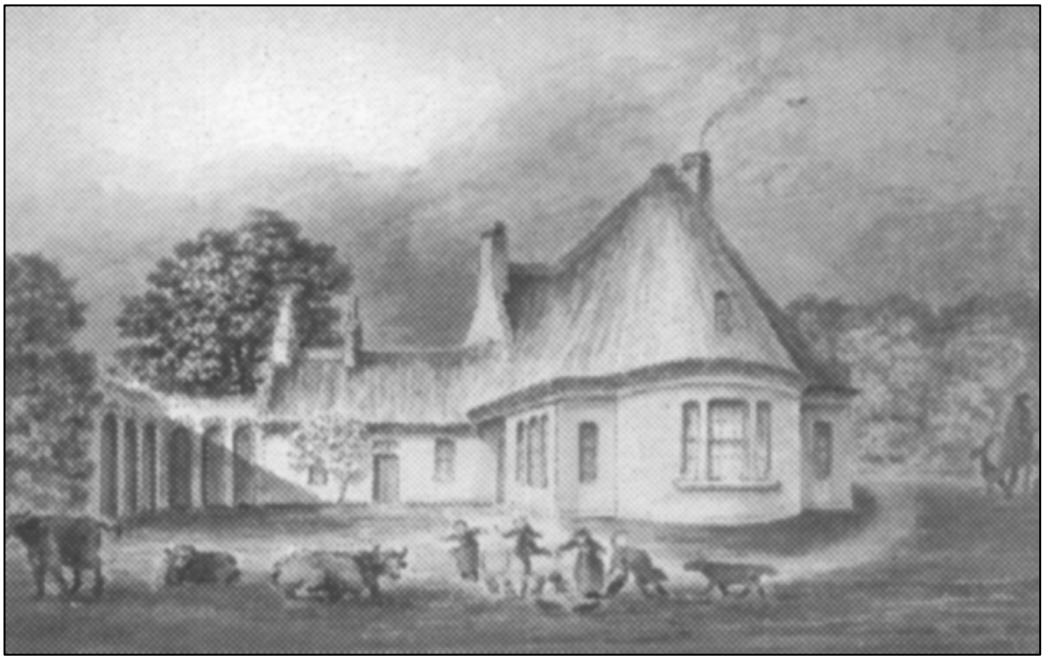


Lasswade Cottage, a romantic 'rustic hut' designed by John Clerk of Eldin for his nephew, c. 1781. Walter Scott lived here with his wife 1798-1804

The hospitality offered at the inn was not to all tastes: Joseph Farringdon, antiquarian and London socialite, visited Rosslyn in 1801 and wrote in his diary, 'We dined at ½ past 4 at an inn kept by Wilson, a gardener, a very shabby house, dirty and uncomfortable.'

David Wilson died in the early 1800s, but arrangements were made for Annie Wilson to remain and run the Inn and show people round, delighting some and boring others.

In August 1803, William and Dorothy Wordsworth set out with their friend Coleridge in a jaunting car for a tour of Scotland. On 17th September, when they arrived at the Roslin Inn, Coleridge had already left them and they were on their way home. Dorothy wrote in her diary:

'We rose early and walked through the glen of Roslin, past Hawthornden and considerably further, to the house of Mr Walter Scott at Lasswade. Roslin Castle stands upon a woody bank above a stream... we looked down upon the ruin from higher ground. Next it stands the Chapel, a most elegant building, a ruin though the walls and roof are entire. I never passed through a more delicious dell than the glen at Roslin.... Arrived at Lasswade before Mr and Mrs Scott had risen and waited some time in a large sitting room. Breakfasted with them and stayed till 2 o'clock, and Mr Scott accompanied us back almost to Roslin, having given us directions respecting our future journey and promised to meet us at Melrose.

'We ordered dinner on our return to the inn, and went to view the inside of the Chapel of Roslin, which is kept locked up and so preserved from idle boys; but as nothing is done to keep it together, it must in the end fall. The architecture within is exquisitely beautiful.'

Dorothy Wordsworth in her mid-thirties, c. 1806.
Anonymous silhouette.(Wordsworth Trust, Dove Cottage)

Lockhart in his biography tells us that Scott recited four cantos of the Lay of the Last Minstrel to the Wordsworths during their morning at Lasswade. In it Scott refers to the legend of the St Clairs of Roslin according to which a death in the family was foretold by flames in the Chapel:

> 'Seem'd all on fire that chapel proud,
> Where Roslin's chiefs uncoffined lie,
> Each Baron, for a sable shroud
> Sheathed in his iron panoply.'

We get an amusing picture of Annie Wilson from an article in The Gentleman's Magazine in 1817. 'Mr. Urban' who was visiting Roslin writes:

> 'The Chapel is one of the most beautiful and perfect specimens of Gothic Architecture existing at this side of the Tweed... and old woman takes care of it and shows each crypt and buttress to those who are led by curiosity to gaze on the beauties that mark this Pile.
>
> 'Annie Wilson recites the Latin Epitaphs with apparent facility; but her pronunciation is so harsh and discordant that to an English ear it is quite unintelligible: - if anything in the way of interruption comes across her, she commences once more her elegant demonstration, her narrative of the Apprentice's Pillar with "his head bearing the scar just abound the brow that his master made upon it, his mother's head represented as if bewailing the death of her son and the apprentice's master's head just before he was hangit" and finishes with her reiteration of the Latin Epitaphs. This venerable damsel, of Caledonian nativity, at first sight struck me as a curiosity; she has held this office a great number of years, and during this period, to use her own words, "ha puttit three gude men anunder the yearth." Impelled by some degree of enthusiasm to rend from oblivion curiosities of whatsoever description, I made a sketch of her, which my companions pronounced with great emphasis "an admirable likeness." From this drawing I attempted the etching which I send.'

'Mr Urban's' sketch of Annie Wilson, innkeeper and guardian of Rosslyn Chapel for many years. *Gentleman's Magazine*, 1817.

When Annie Wilson died, her daughter Margaret took over the tenancy of the Inn. She was married to James Oughton, a farmer, and they seem to have kept a good house. Dr. Anthony Todd Thomson who visited the Inn in 1823 wrote: 'By nine we were seated in the little inn at Roslin, eating a true Scotch breakfast. The table groaned beneath hung beef, tongue, cold fowls, hot beef steaks, rolls, toast, jelly and marmalade... after breakfast we proceeded to the Chapel of Roslin, which is now shown by the landlord of the Inn, since the old lady who for so many years used to repeat the story of its faded glory, has since been gathered to her fathers.'

James Oughton died young. On the valuation roll for 1851, Margaret Oughton, widow, is described as head of household, innkeeper and farmer of 100 acres. She employed five labourers and one house-servant, and had her widowed daughter, two unmarried sons and two granddaughters living with her. The arrangement seems to have been that the innkeeper rented the farm, the inn, the Chapel and the Castle from the Rosslyn estate and made what they could out of them. They did well: Margaret Oughton died in 1862 leaving £1056 – a huge sum for the time.

The next innkeeper was David Neil, Margaret's son-in-law, an ostler. Around 1863, the Inn closed down and the name was transferred to the inn in Roslin High Street, which holds it still.

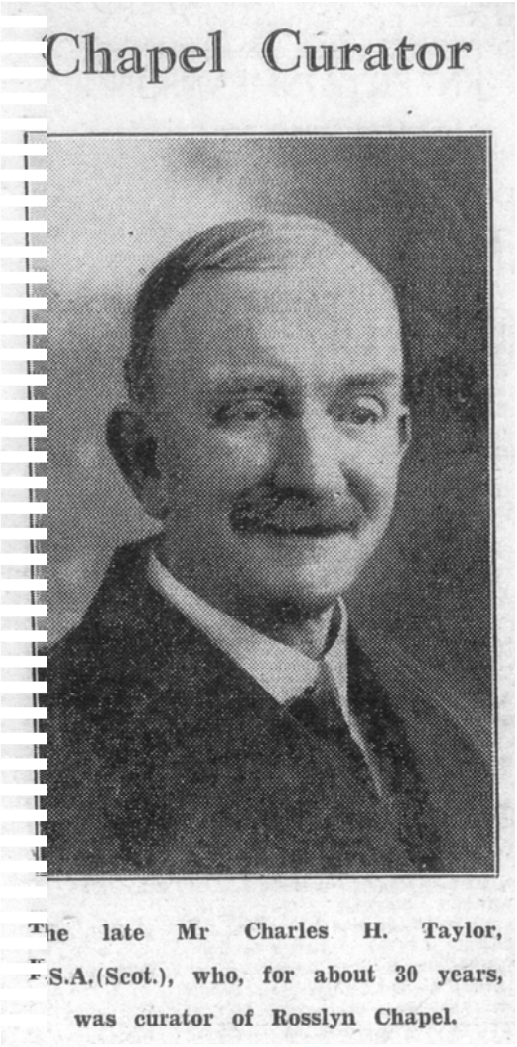
An early photo of Collegehill House. **(Loanhead Local History Museum)**

Factors and Curators

Our Roslin Inn was re-named Collegehill House soon after 1865, in reference to the Chapel's original designation as a Collegiate Church. At this time it was occupied by the Earl of Rosslyn's factor, John Thomson, who was also curator of the Chapel. The remodelling of the entrance and replacement of windows in the 1860s may relate to the relative elevation in status when the Inn became a factor's house. There is extensive correspondence between Mr. Thomson and the Earl, who lived at Dysart House in Fife. In 1870, for example, he wrote of a record number of visitors to the Chapel and of a visit by a party of Indian Princes. In the valuation roll of 1870, John Thomson is described as photographer and it may have been he who took the late nineteenth-century photographs of Collegehill House.

John Thomson was also a Freemason and on 16th April 1877, the Freemasons met in the Royal Hotel in Roslin and decided 'that in the interest of the Craft and for the advantage of the Freemasons resident in the locality that a new Masonic Lodge be established.... It was further resolved that it should bear the name and title Rosslyn St Clair.' Brother Francis Robert, 4th Earl of Rosslyn (who had been Grand Master Mason 1870-3) granting the new Lodge temporary use of the Hall at the Chapel (Collegehill House). 'This was the home of Brother Thomson.' The Lodge used the large sitting room on the first floor and met there until1911. (The Visitor Centre for Rosslyn Chapel has an extensive exhibition on Freemasonry and its connections with Rosslyn.)

John Thomson died in 1881 and was succeeded by 'Thomas Thomson the Builder' who was no relation.



Chapel Curator

The late Mr Charles H. Taylor, F.S.A.(Scot.), who, for about 30 years, was curator of Rosslyn Chapel.

MR CHARLES H. TAYLOR

DEATH OF CURATOR OF ROSSLYN CHAPEL

The death has taken place after a short illness of Mr Charles H. Taylor, F.S.A.Scot., who had been curator of Rosslyn Chapel for about 30 years. During that period Mr Taylor met notable visitors to the Chapel from all parts of the world, many of whom kept up a correspondence with him concerning art and antiquities and the St Clair family and Rosslyn Chapel, concerning which Mr Taylor had unrivalled knowledge.

On one occasion when the Chapel was visited by the late King George and Queen Mary, her Majesty also visited the curator's home, College Hill House, Roslin, to inspect his collection of antiques and *objets d'art*.

Many of the curator's correspondents gave evidence of their continued friendship at Christmas time, and as a result his post included numerous Christmas cards bearing the names of famous personages.

Mr Taylor is survived by his wife, two sons (who are in the R.A.F.), and three daughters.

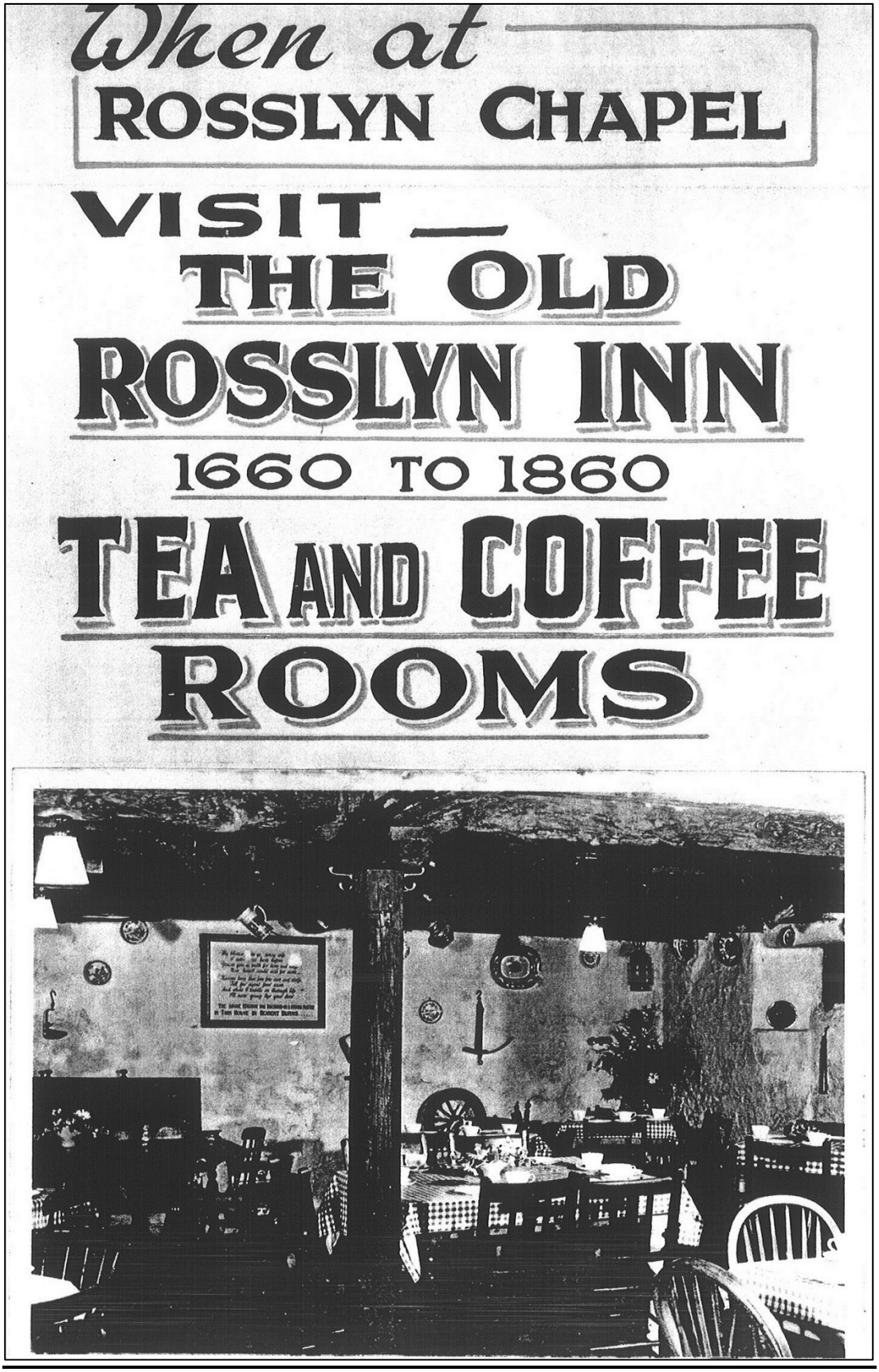
John & Dorothy Taylor on their engagement in 1940. John took over the curatorship of the Chapel from his father, Charles.

After that there were two generations of Taylors, Charles Taylor who was custodian for thirty years and then John. Both lived with their families in Collegehill House and both were Fellows of the Society of Antiquaries of Scotland. John's daughter Evelyn Russell has been a great help to us in our researches and with illustrations. She says that her father, who was a keen collector of antiques and of anything out of the ordinary, was given the pillars that separated the dining area from the rest of the big sitting room by Robin Stark, Director of the Prince's Theatre in Edinburgh, from which the pillars came. The partition has since been removed.

John Taylor's wife, Dorothy, ran a tea room, famous for its cakes, in the taproom under the big sitting room. While the Collegiate Church was being cleaned and was full of scaffolding in the 1950s, this taproom was used as a church.

The last person to live at Collegehill House was Judy Fiskin who was curator for 15 years, from 1981-96. The appointment of Chapel custodian ceased with the foundation of the Rosslyn Chapel Trust in 1997.

Dorothy and Evelyn Taylor, the third generation of Taylors to live at Collegehill House (daughters of John and Dorothy). They are sitting in the dining room, which was off the upstairs sitting room, now one room. Note the pillars from the Prince's Theatre and painting of the Apprentice's Pillar from the Chapel!


When at
ROSSLYN CHAPEL
VISIT —
THE OLD
ROSSLYN INN
1660 TO 1860
TEA AND COFFEE
ROOMS

CAPITAL COLUMN

Tea-room in Tradition

by NAN HERIOT

SHADES of Samuel Johnson and Boswell! I had my "elevenses" the other morning in an inn outside Edinburgh where those redoubtable coffee-takers had halted on their journey through Scotland.

When I reflected further that I was within a few yards of a window where Burns had scratched his initials, then inscribed an epigram on a pewter plate, and that William and Dorothy Wordsworth had spent a night at the inn on their way to Lasswade to meet Sir Walter Scott, my coffee acquired an even stronger literary flavour.

My hostess, Mrs John Taylor, and her husband and two daughters, Dorothy (12), and Evelyn (10), live in the old Roslin Inn, where Burns and other literary figures and Royalty dined and wined. King Edward VII, when Prince Edward Albert, recorded on a window pane the fact that he had dined there "on the anniversary of his mother's birthday 1859," and in later years King George V and Queen Mary and the Duke and Duchess of York visited the Inn.

Mrs Taylor and daughter Evelyn.

In The Cellar . . .

Mr Taylor is the curator of the beautiful Roslin Chapel near-by, the inn having been built, in the fashion of ancient times, near the church so that travellers could refresh themselves spiritually and physically.

The lovely old house—about 1660—in which the Taylors now reside is no longer used as an inn, but the pleasant custom of providing refreshment for travellers has been revived in that Mrs Taylor serves teas and coffees for chapel visitors in the wine cellar.

Being an artistic couple—Mr Taylor studied at Edinburgh College of Art and his wife at the Dublin college — they have furnished the cellar delightfully in period. A crusie hangs on the wall, and a grey hen hangs from an oak beam, still retaining, I noticed, the meat hooks of former days.

There is even an iron treasure chest, with no fewer than five locks, not to mention a fake fastening to bamboozle the highwayman!

Not So Keen

WHEN I met Mr J. B. Frizell, Edinburgh's Director of Education, at a party for teachers from overseas the other afternoon, he told me that America is anxious for Scottish teachers on an exchange basis, and yet they are reluctant to go.

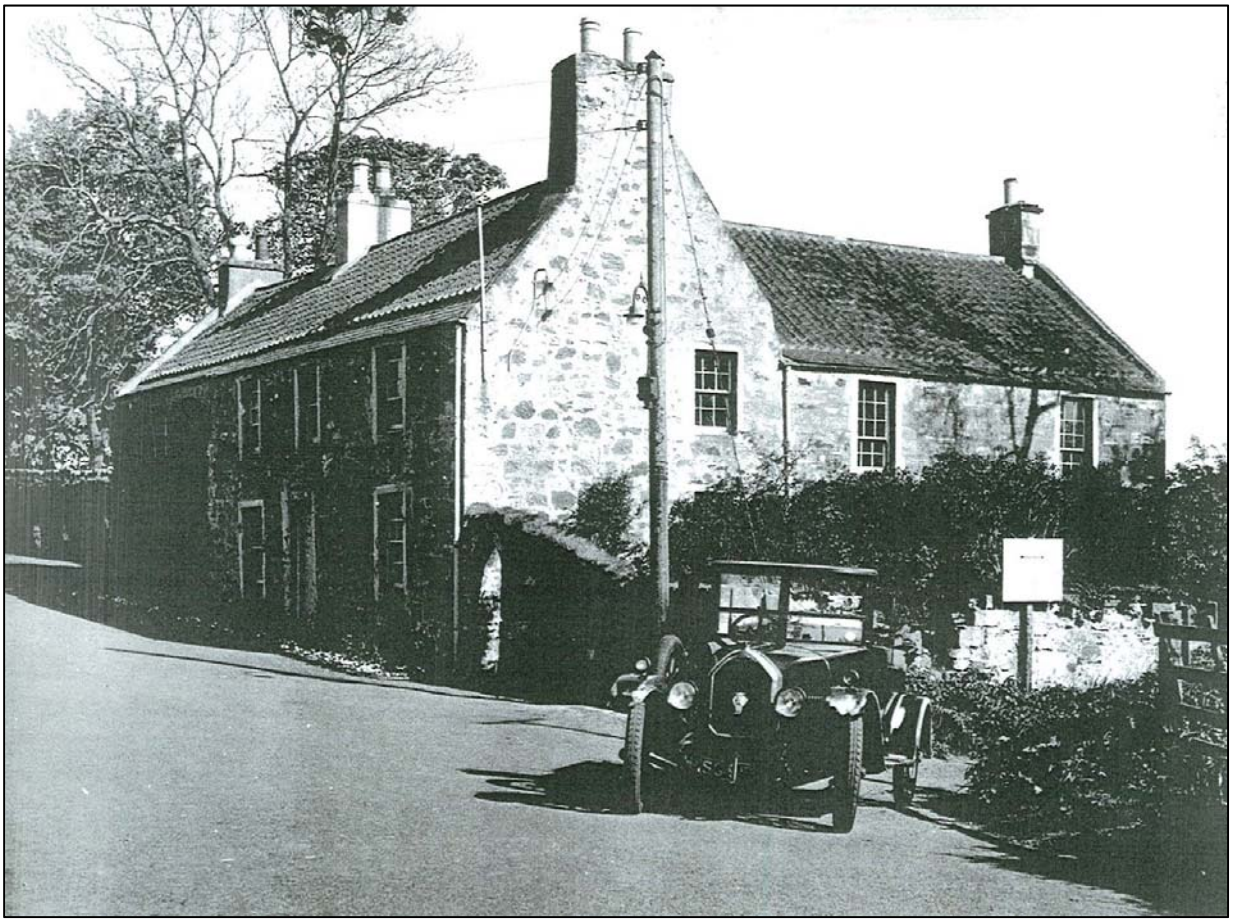
"There has been a steady fall in applications in the past five years," Mr Frizell said.

Although teachers going to the United States had their passage assisted and received a dollar allowance, it was still difficult to live over there for a year.

I met Miss A. E. Brown, the indefatigable president of the Edinburgh Lothians and Fife Exchange Teachers' Club, who told me she would be setting off for Oregon, U.S.A., in August, on a year's exchange visit.

Even though she had to drop her responsibility payment as an infant mistress in Edinburgh, and go to the States as an ordinary infant teacher, she thought it was all tremendously worth while:—"I like meeting the children in other countries."

She's had plenty of experience, for she has taught children of many nationalities, including Chinese and Japanese.



Collegehill House (in the 1950s?)

Royal Visitors to Collegehill House

Rosslyn Collegiate Church has had several royal visits, all of them well-documented and illustrated with photographs in the Visitors' Centre.

The first was in 1842 when Queen Victoria came over from Dalkeith Palace and, as she describes in her journal, drove through the Loanhead colliery to get to Roslin.

On 24th May 1859 she came with her son the Prince of Wales, then aged seventeen. He wrote on a pane of glass 'Albert Edward dined here on the anniversary of his mother's birthday 1859.'

On 13th July 1931 King George V and Queen Mary came and we have a photo of her emerging from Collegehill House. Asked whether the signature on the pane of glass was really his father's, the King replied 'Yes, that's my father's writing.' The Duke and Duchess of York, later George VI and Queen Elizabeth came with them.

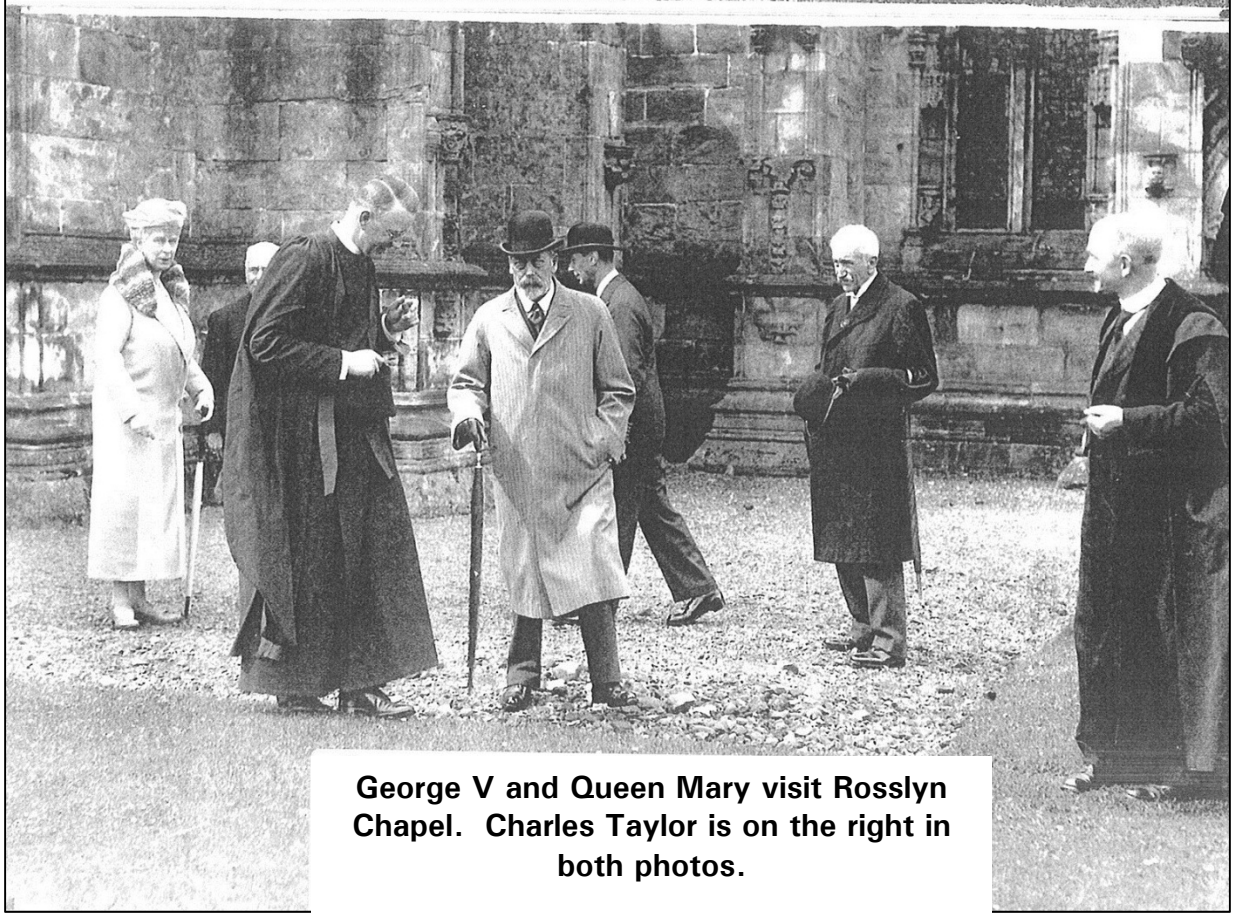
The present Queen and Prince Philip came in 1961.

Prince Charles opened the Visitors' Centre in 1998.

The visit of George V and Queen Mary in 1931

Queen Mary accompanied by Bessie Taylor, daughter of Charles Taylor, the first Taylor to be curator of the Chapel.

Queen Mary leaving Collegehill House.



George V and Queen Mary visit Rosslyn Chapel. Charles Taylor is on the right in both photos.

The Collegehill House Garden

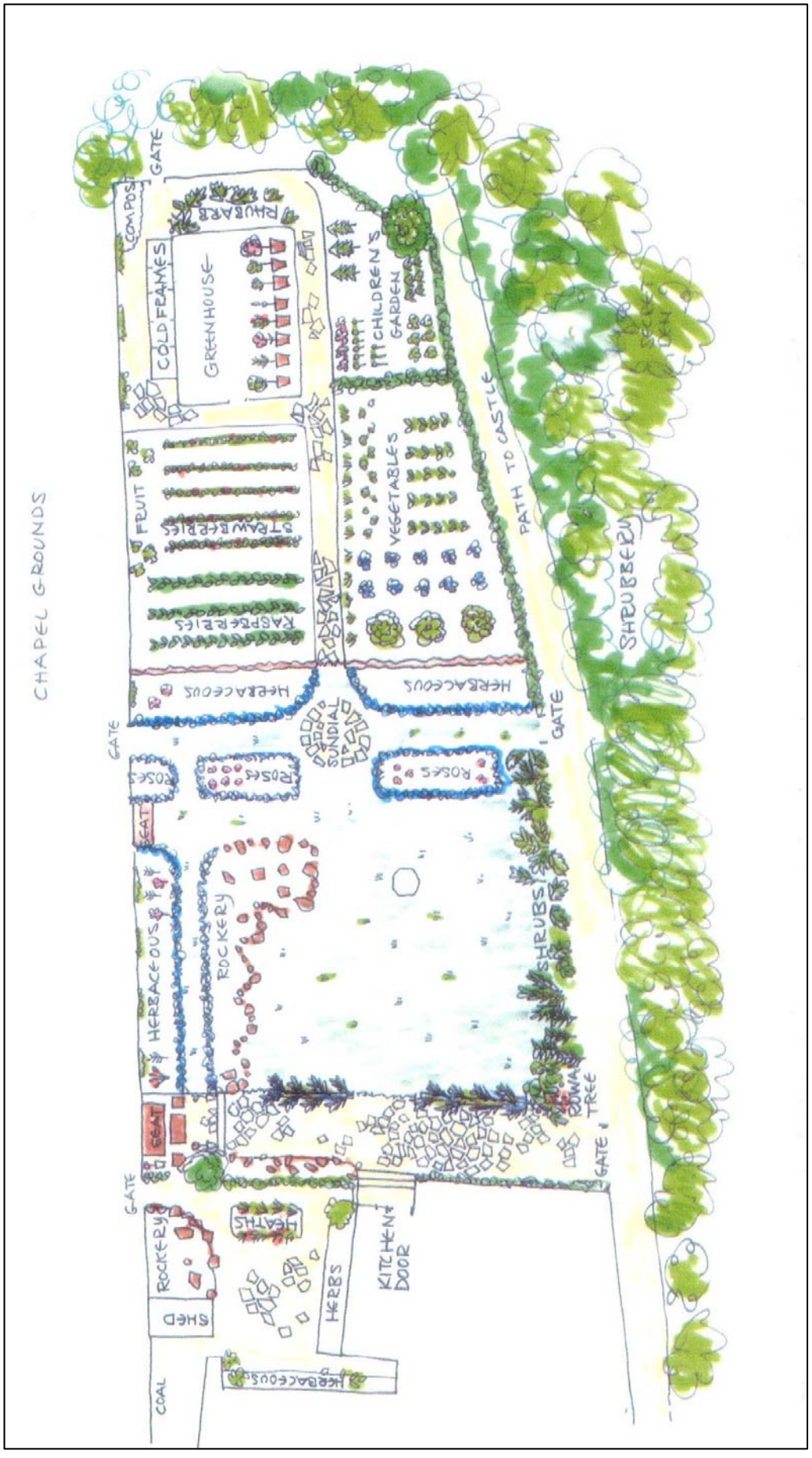
We are fortunate at Collegehill in having several quite early maps of the area. According to R Kirkwood's map of 1817 there seems to have been no garden south of the house, just a wood. This is shown on the estate map of 1862, although in a map dated 1851 the trees are in tidy lines and it looks like an orchard, which seems likely.

The map of 1893 shows the lines of excavations which were carried out at that date, when the west end of the Chapel was being rebuilt. The foundations of the nave extended right through the centre of the Collegehill garden.

John Taylor, curator in the 1950s, was a keen gardener as well as an antiquarian. He built the mock well-head that you can see in the garden out of stone from Rosebank, the dower house, when it was pulled down. The sundial now in the churchyard stood in the centre of the garden.

Evelyn Russell, John Taylor's daughter, who was brought up at Collegehill House, has given us a delightful plan of the garden as she knew it.

In the early photographs the road came right up to the north wall of the house.

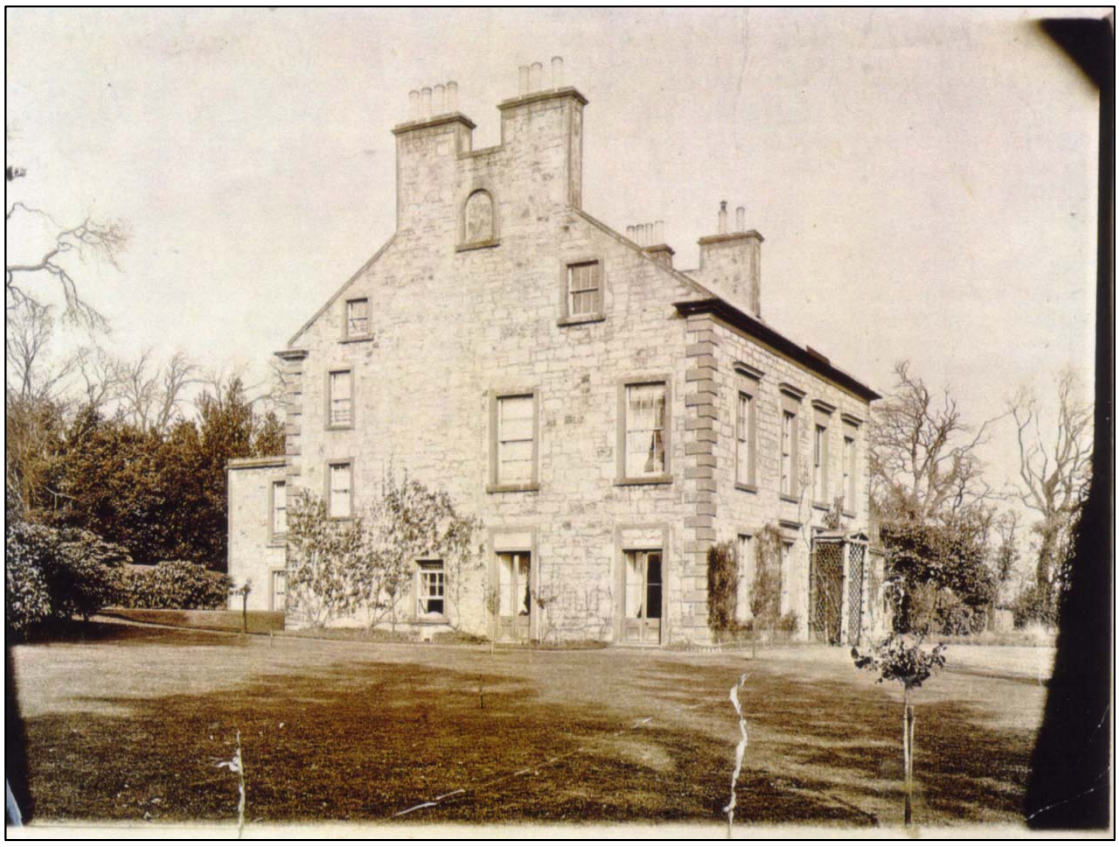


The garden at College Hill, started in the 1940s by John and Dorrothy Taylor, was open to visitors to the Chapel. It was much photographed and admired.

Houses nearby

According to Kirkwood's map of1817 and the estate map of 1862 the Inn was at the end of a row of buildings between it and the Visitors' Centre. Perhaps they were farm cottages or bothies housing Margaret Oughton's farm workers; she had five labourers as well as her own family of seven.

In the estate map of 1892 the Inn and the building that is now the Visitors' Centre are quite separate and the buildings in between have gone.



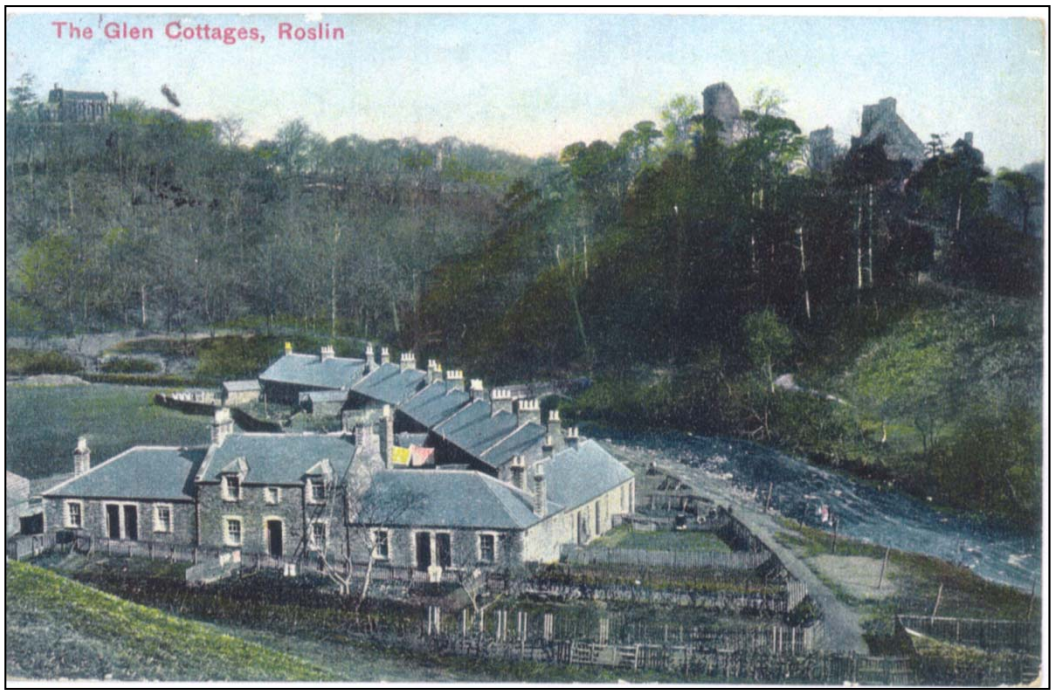
Rosebank, the Rosslyn dower house. Demolished in the 1950s.

Rosebank, now demolished with only the stables still standing, was about a quarter of a mile north east of today's Visitors' Centre. It was the dower house and the Countess of Rosslyn, widow of the 4th Earl, lived there with her daughter Angela after the Earl's death in 1890.

Angela had a rackety private life, but during the 1914-18 war showed herself to be a brilliant administrator. Before the NAAFI was thought of, she provided much-needed canteens for the troops in French railway stations, when they returned from the front.

Lady Rosslyn had two daughters by her first marriage to Lord Maynard, both of whom were great beauties: the Duchess of Sutherland and the Countess of Warwick, socialist mistress of Edward VII.

The rather grand brass door furniture at Collegehill House comes from Rosebank.



Cottages near Rosslyn Castle, for workers in the nearby carpet factory, demolished in the late 1950s. The residents moved to the village and Penicuik,for better housing with toilets and baths!

Local Industry

Had Dorothy Wordsworth walked up the River Esk instead of down to Hawthornden in 1803, she would have had a nasty shock. In 1801 a gunpowder factory was built about a mile up-river from Rosslyn Castle. Powder was needed for the Napoleonic Wars and continued to be needed both for war and coal-mining long afterwards. By 1850 the Roslin Gunpowder Mill was the biggest in Britain and employed 60 men. During the Second World War fewer men were employed but three hundred women worked there. The mill was bought by ICI and closed down in 1954.

Even nearer the Castle but on the other side of the river was Widnell and Stewart's carpet factory, on the site of the old Bleach Works which they bought in 1868. The carpet factory specialised in velvet pile covers for parlour tables and prayer mats, both exported to the Middle East where the table covers were used as wall hangings. The company closed in 1940.

The Knights Templar and Rosslyn Chapel

The Knights Templar, or Poor Knights of Christ and of the Temple of Solomon, were the product of the First Crusade. In 1099 when Jerusalem was won from Islam, pilgrims began to pour into the Holy Land and were preyed upon by thieves and highway robbers. The Knights Templar, who were an odd cross between priests and warriors, protected them. They were called Knights Templar because King Baldwin of Jerusalem gave them part of his royal palace which was situated near the Temple of Solomon, formerly the Mosque of al-Aska. The Jews' Temple of Solomon had been demolished a thousand years earlier. The Knights were a mixed bunch. Many of them were excommunicated knights who were given absolution by a bishop and were then invulnerable since they could not be excommunicated again.

In 1128 the first Knights Templar came to England, rather as recruiting officers and fund-raisers for the later crusades. Soon afterwards they arrived in Scotland, and one of their centres was at Balantrodoch near Newbattle, six miles from Roslin. They provided services like banking and they became rich and powerful in a surprisingly short time.

Then in 1291 the Christian armies withdrew from the Holy Land and the Templars were no longer needed. They had also made themselves unpopular: they owed allegiance only to the Pope so the bishops were powerless against them and they paid no tithes on their great possessions. In 1312 they were disbanded, and many of them were brutally tortured, particularly in France where Philip IV sent many to the stake. In Scotland, just two were arrested and sent to a Cistercian monastery.

And that was the end of them until Sir Walter Scott came along and in his hugely successful novel, Ivanhoe, made Sir Brian de Bois-Guilbert, a Knight Templar and a most glamorous villain. A history was then discovered, or a myth invented, linking the last of the Knights Templar with Rosslyn Chapel and with the first of the Freemasons. A possible, though not very convincing, connection between the Knights Templar and Rosslyn is that Hugh de Payns who was Grand Master when the Knights Templar first came to Scotland, was supposedly married to Kathleen St Clair, a possible ancestress of the present Lord Rosslyn. The facts that the Knights Templar were disbanded in 1312 and that the Rosslyn Chapel was only built in 1450 were ignored.

Anyone wishing to know more about the history and legends of the Knights Templar will find plenty to read on the bookshelves at the Visitors' Centre. The most enthusiastic and also the best written book on the subject is Andrew Sinclair's The Sword and the Grail; it is also on the bookshelf at Collegehill House.

The Freemasons and Rosslyn

The connection between the Freemasons and the St Clair family rests on a firmer basis than that of the Knights Templar with the Chapel, though again dates present a problem.

A Freemason in the fourteenth century meant a craftsman working with an axe, mallet and chisel on freestone, as opposed to a rough mason, bricklayer or alabasterer. Later the word changed its meaning to free mason, or a skilled craftsman who could hire himself out.

The free masons were itinerant craftsmen, working on the great abbeys and castles of the Middle Ages, often in remote areas where the guilds, which were town-based, did not function. Instead of a guild the masons had a Lodge, which to begin with was no more than a room in the building where they were working, where they could rest and talk.

The idea that there was something secret about Freemasons originated in Scotland where the Mason's word and hand grip is first mentioned. It was a sort of certificate of craftsmanship. Those who knew the secret signs were genuine 'entered apprentices' as opposed to 'cowans' who were common unapprenticed workmen. Of necessity the meeting when the apprentices were initiated into these rites had to be held in secret.

Records have it that the first non-operative mason, i.e. a mason who was not a working craftsman, was John Boswell, Laird of Auchinleck, who attended the Edinburgh Lodge in 1600 and was writer James Boswell's forbear. This date, which seems accurate, makes it unlikely that the Prince of Orkney, who built Rosslyn Chapel from 1450 could have been a mason. By the time the Edinburgh Grand Lodge was founded in 1736 the non-operative masons out-numbered the mason craftsmen and the highest officials were nearly all aristocrats, frequently

of royal blood and, in Scotland, frequently St Clairs. A St Clair was Grand Master in 1736 and two more were Grand Masters in the nineteenth century. Today's Grand Lodge of Scotland has provided the following account of the formation of the Lodge at Roslin.

Masonic Meetings in College Hill House.

On Monday, 16th April 1877 five Freemasons met in the Royal Hotel, Roslin, in order to discuss the desirability of forming a Masonic Lodge in the village. Those in attendance were:

Edward S. M^{c}Dougal, Esq., Chairman;
John Thomson, [Costodian, Rosslyn Chapel],
James McGeachin,
Charles S. France, acting secretary, and
Mr. M^{ac}Intosh

Apologies were received on behalf of:

Sir George D. Clerk, Bart.,
William Merricks, and
Rev. A. T. Grant.

It was considered that there were insufficient present to advance the formation of a Lodge and another meeting was arranged for Friday, 27th April. However, the group did table the following resolution:

> *That in the interest of the Craft and for the advantage of the Freemasons resident in the locality that a new Masonic Lodge be established on an elevated basis and that the meeting binds itself to support the same.*

The second meeting was attended by Brother Sir George Clerk, a local landowner whose family's association with Freemasonry had commenced more than 150 years earlier, together with six other Brethren. The 'magic' number seven necessary to form a Masonic Lodge had been reached.

The minute of the previous meeting held on 16th April 1877 was approved and those present expressed the wish for a new Masonic Lodge to be instituted. It was further resolved that it should bear the name and title: ROSSLYN ST CLAIR. Plans were already well underway as evidenced by the fact that Brother John Thomson then read a letter from Brother Francis Robert, 4th Earl of Rosslyn, (who had been Grand Master Mason 1870 – 1873) granting the new Lodge '*tempory use of the Hall at the Chapel*' (College Hill House). This was the home of Brother Thomson who lived at College Hill House by virtue of holding the position of Custodian of Rosslyn Chapel. On Thursday, 7th May the Grand Lodge of Antient Free and Accepted Masons of Scotland granted a Charter for the formation of a Lodge under the name and title aforementioned with the number 606 on the Roll of its Daughter Lodges.

The first meeting of the Lodge in College Hill House was held on Friday, 21st December 1877 when two men were proposed for membership:

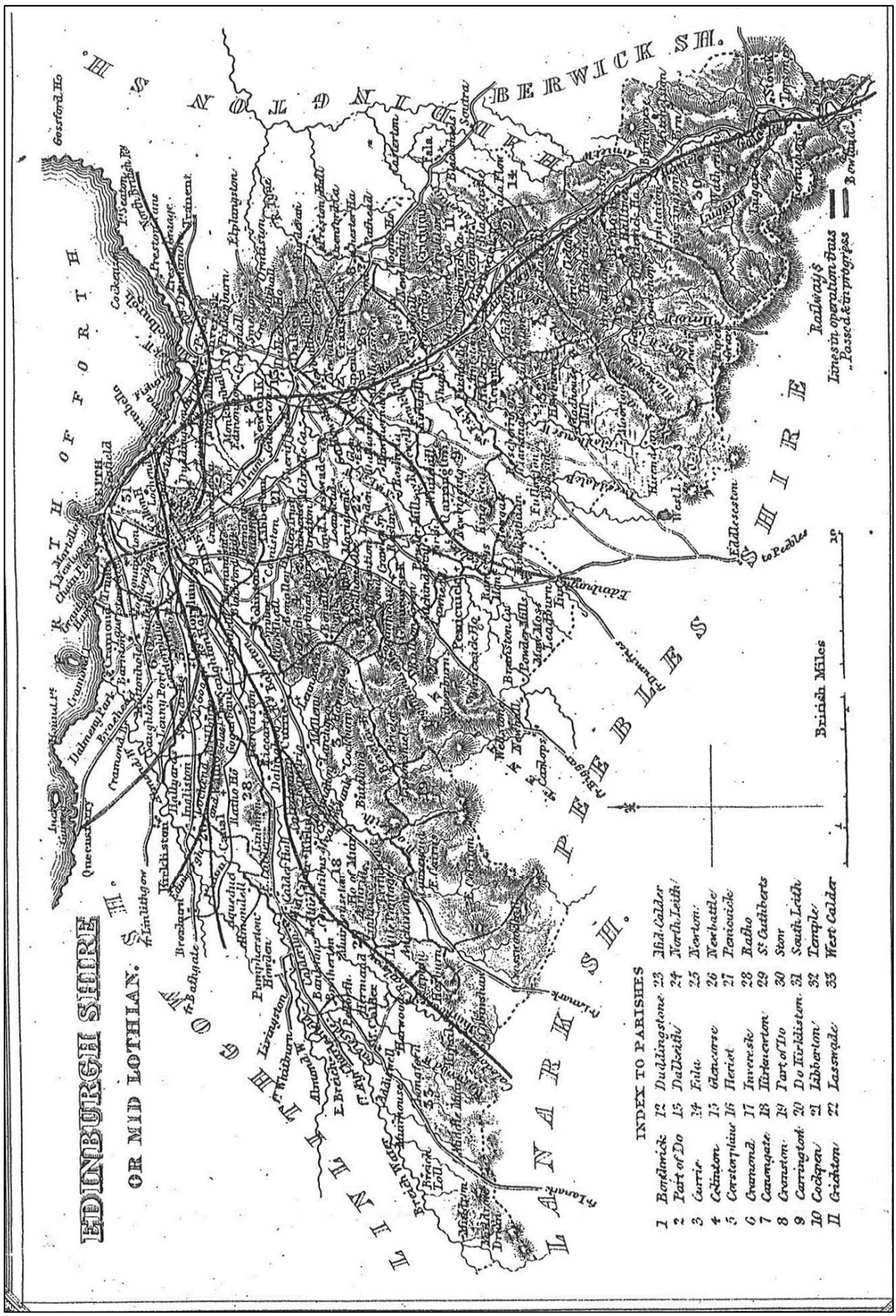
Dr. Thomas Anderson, M.D., and
Mr Thomas Tudhope.

The Consecration (a ceremony to formally create the Lodge) took place on Tuesday, 21st January 1879. A Deputation of 14 from the Grand Lodge of Scotland headed by the Grand Master Mason, Brother Sir Robert Shaw-Stewart, Bart., (1873 – 1882) attended the ceremony with the Grand Master Mason presiding. Brother Sir George Clerk was Installed in the Chair of the Lodge. He had served as Master from 1877 and did so until December 1879.

In February 1911 the Custodian of the Chapel, Brother Thomas Thomson, (son of John the previous Custodian?) intimated that the Lodge would require to quit the premises after May. The Lodge held its last meeting in College Hill House on 8th March 1911.

The Lodge met for a short time in the hall within Rosslyn Castle and at 2 Manse Road. In December 1920 the Lodge took possession of property at 21 Main Street, Roslin, where it continues to meet, and thrive, to this day.

Robert L. D. Cooper
Curator,
the Grand Lodge of Scotland Museum and Library.


EDINBURGH SHIRE
OR MID LOTHIAN.
SCOTLAND
BERWICK SH.
ROXBURGH SHIRE
PEEBLES SHIRE
LANARK SH.
HADDINGTON SH.
Railways
Lines in operation thus
Passed & in progress
British Miles
INDEX TO PARISHES
1 Borthwick
2 Part of Do
3 Currie
4 Colinton
5 Corstorphine
6 Cramond
7 Canongate
8 Cranston
9 Carrington
10 Cockpen
11 Crichton
12 Dudlingstone
13 Dalkeith
14 Fala
15 Glencorse
16 Heriot
17 Inveresk
18 Liberton
19 Part of Do
20 Do Kirkliston
21 Libberton
22 Lasswade
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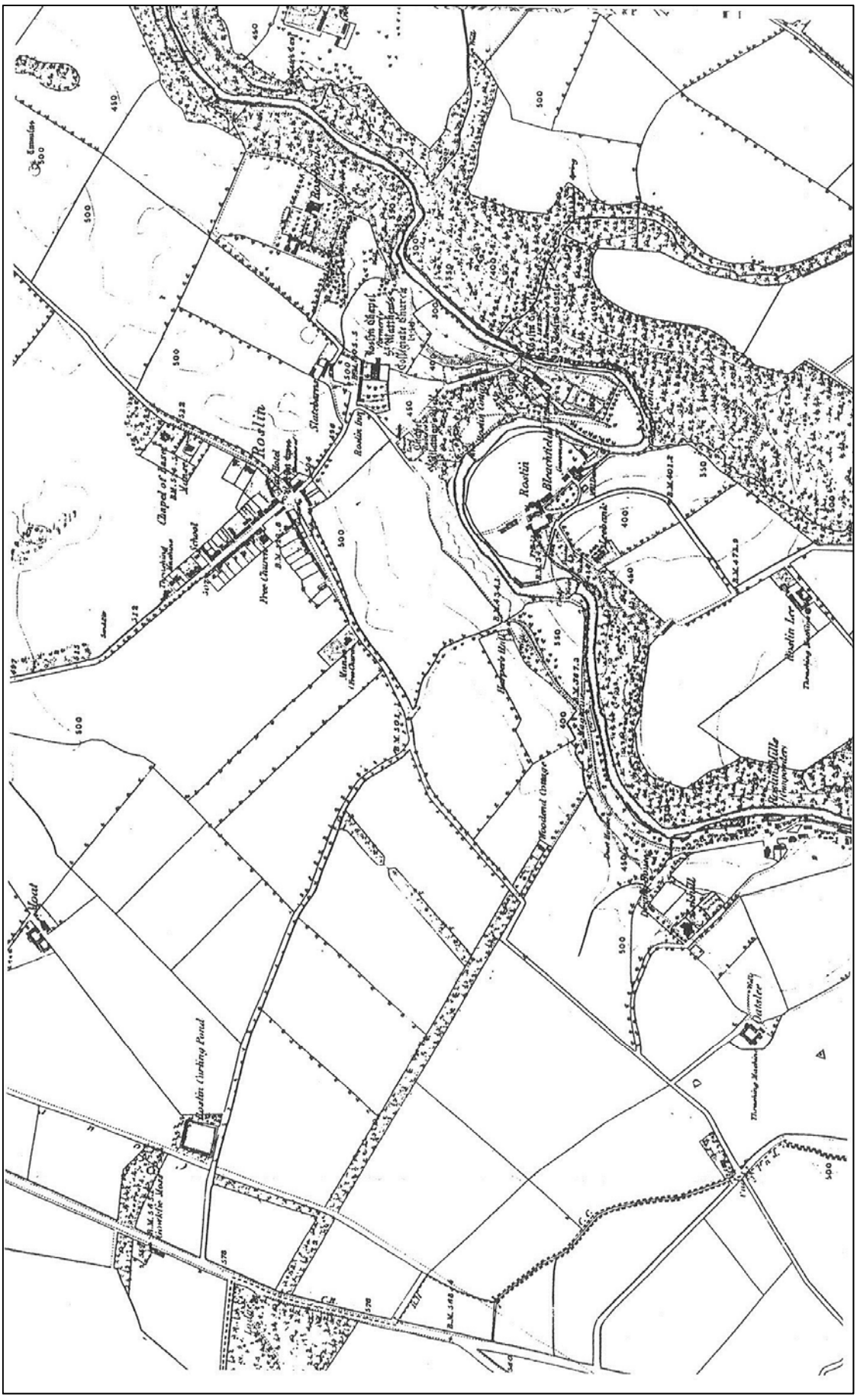
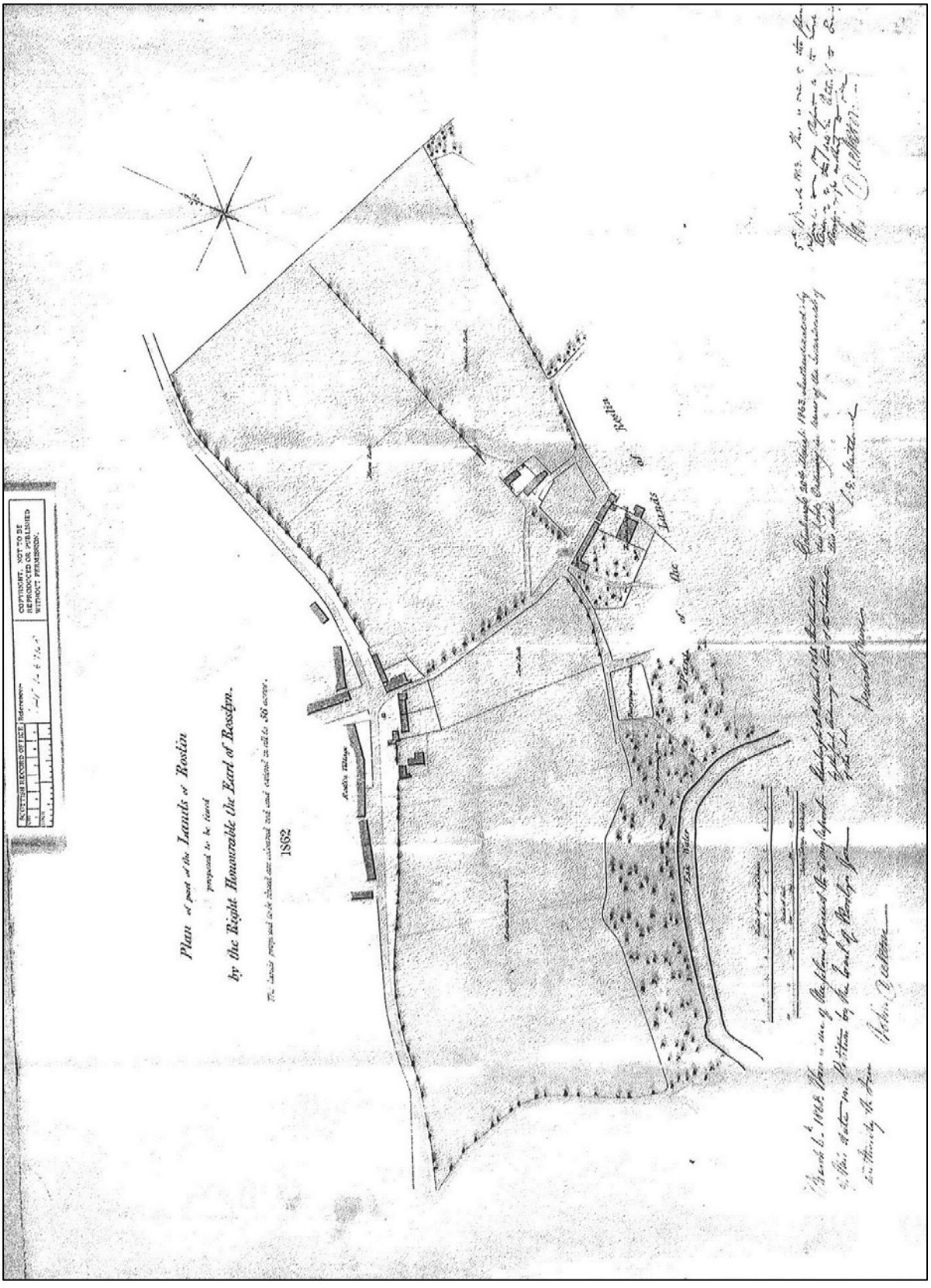
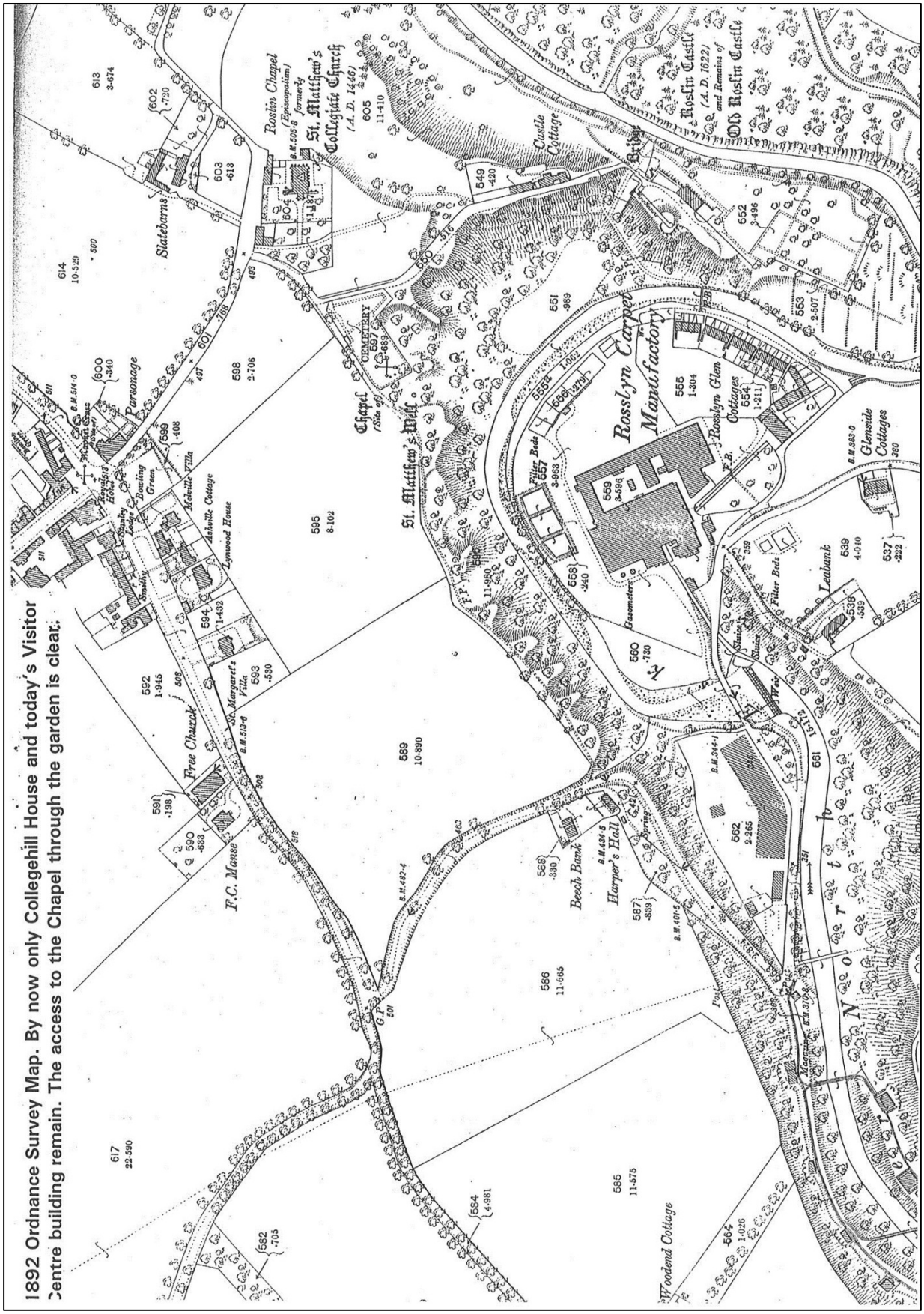
30 Stow
31 South Leith
32 Temple
33 West Calder



1852 Ordnance Survey map. At this date Collegehill House is part of a continuous range of buildings.



'Plan fo the Lands at Roslin proposed to be fenced..' 1862


1892 Ordnance Survey Map. By now only Collegehill House and today's Visitor Centre building remain. The access to the Chapel through the garden is clear.
Roslin Chapel (Episcopalian) formerly
St. Matthew's Collegiate Church (A. D. 1446)
Old Roslin Castle (A. D. 1622) and Remains of
Roslin Castle
Castle Cottage
Slatebarns
Parsonage
Chapel (Site of)
St. Matthew's Well
CEMETERY
Rosslyn Carpet Manufactory
Rosslyn Glen Cottages
Glenside Cottages
Filter Beds
Basement
Leabank
Free Church
St. Margaret's Villa
Lynwood House
Ashville Cottage
Melville Villa
Bowling Green
F.C. Manse
Beech Bank
Harper's Hall
Woodend Cottage
North Esk R.

College Hill, by Rosslyn Chapel, Roslin, Midlothian

Rosslyn : College Hill : Ground floor plan showing: suggested phasing

Analytical Assessment : September 2002

Addyman Associates for The Landmark Trust

College Hill, by Rosslyn Chapel

Roslin, Midlothian

An Analytical Assessment

September 2002

for

The Landmark Trust

Addyman Associates

Archaeology and Historic Building Services

Studio 103
Abbey Mill Business Centre
Anchor Mills
Paisley, PA1 1TJ

Tel & Fax: 0141 561 0268
E-mail: addyman_kay1@hotmail.com

Company No: SC178907 / VAT Reg: 694178785

College Hill, by Rosslyn Chapel

Roslin, Midlothian

An Analytical Assessment

1. Introduction

i. General

This report was commissioned by The Landmark Trust (contact Lady Clayre Percy) in advance of the completion of their renovation of College Hill in 2002. The site assessment was carried out for Addyman Associates by Thomas Addyman on September 18 2002.

The limited budget for this study did not permit a thorough analytical survey and drawn record during the general progress of the 2001-2002 building works. However this account benefits from various observations made periodically by Addyman Associates while undertaking an archaeological watching brief for below-ground works such as services installations around the building. By the time of this study the exterior of the building had been re-harled, and many of the interior wall areas re-lined.

ii. The site

College Hill lies just to the NW of Rosslyn Chapel. It sits at the junction of the main approach to the Chapel from Roslin village, College Loan, and Castle Brae, the lane that leads down to the cemetery to the SW and on to Rosslyn Castle beyond to the S. The building forms an integral part of the existing Chapel 'precinct'.

As it presently exists the structure comprises three basic structure elements: the principal frontage range - a building of 2 stories and 3 bays whose N (entrance) elevation fronts on to College Loan; a 2-storied rear wing at the back of this; and a single bay 2-storied eastwards extension to the frontage range.

College Hill is a structure of 3 general phases (1, 3 and 4) and a number of sub-phases, the latter consisting of relatively minor modifications – see phased plan. In summary the identified stages in the evolution of the structure are as follows:

Phase 1	c.1660 - ?	Original T-plan structure
Phase 2	e.18th century	minor modifications (windows)
Phase 3	c.1760-70	major remodelling; new rear wing; recasting of interiors
Phase 4	c.1790-1810	addition of the E wing; some window replacement
Phase 5	c.1860	remodelling of entrance; window replacement
Phase 6	c.1988	S&B original repairs to roof and exterior
Phase 7	2002	S&B renovation of structure for the Landmark Trust

2. Phase 1

i. Origins

One of the principal archaeological issues concerning College Hill was the possibility that it might incorporate structural remains of the prebendal housing associated with the pre-Reformation use of Rosslyn Chapel as a collegiate church. It was common for related accommodation to be located within reasonable proximity of the church it served – Seton Collegiate Church, East Lothian, being an example where remains of such domestic structures survive.

Despite the obvious presence of dressed medieval stonework within the masonry fabric of the earlier parts of College Hill, including a stone displaying a carved face visible within the 1st floor chamber of the E extension, these proved to have been reused. Thus the Phase 1 structure seems to have been built anew on its site. There are as yet no identified archaeological factors that may have influenced its form or siting.

If the date stone of 1660 is to be accepted for the erection of the Phase 1 building, then it certainly comes as little surprise that it incorporates reused medieval masonry. The Civil War siege of Rosslyn Castle of 1650 devastated that monument and apparently caused damage to Rosslyn Chapel itself. A rebuilding project at the Restoration would thus have an immediate and extensive source of available stone (most of the castle has ever since remained a ruin).

The original College Hill building is depicted in a watercolour view by William Delacour in1761. While the details are imprecise the illustration clearly shows the W gable of the frontage range, which is of more or less the same form as today, and also provides the only known illustration of the original rear range. This is represented as a 1½ storied structure running northwards from the rear of the principal range.

ii. The surviving fabric

General

The principal range contains the major parts of the original 3-bay, 2-storied building whose character is consistent with a mid-late 17th century date (although this form could also extend into the earlier 18th century). It is built of mortared random sandstone rubblework with cut sandstone dressings. As already stated many individual blocks of sandstone are tooled and are clearly reused. The masonry of the E gable wall, for example, as seen within the roof space, was constructed with a number of finely dressed reused medieval stones. One of these bears a mason's mark in the form of a simple cross.

The 3-bay N facing frontage contains the principal entrance, which is somewhat offset to the E. On either side of this are single windows. At 1st floor level each bay is provided with a window; perhaps curiously the central window is not aligned on the axis of the entrance below but is off-set to the W. It is perhaps possible that the façade has seen some rearrangement although any evidence for this now lies beneath the new coat of harl. Where original stones survive, the arises of the entrance and windows are rounded.

Roof and wall heads

Some parts of the original roof structure still remain. These consist of the lower parts of a number of pine rafters that generally retain bark/waney edge, but have also been adzed in areas. They survive in the central part of the rear (S) pitch and in the eastern 3/5 of the N pitch. From these it is apparent that the roof was formerly more steeply inclined than at present, and that the exterior wall heads were originally at a lower level - between 0.5m and 1.0m below the existing eaves. This in turn would suggest that the first floor windows formerly broke the eaves line to form either gabled or cat-slide dormers.

No evidence survives for collars – the rafters are cut below this level – or tie-beams, which must have been at a lower level than any of the existing ceilings (i.e. all of the present 1st floor ceilings have been raised).

Planning

The internal planning of the principal range broadly reflects the existing arrangements, namely a central hall and stairwell that provided access to single chambers on either side at each level, and to the chambers within the rear wing. However few Phase 1 interior details are presently visible if, indeed, many have survived at all.

Existing stair

One possibility for a surviving Phase 1 feature is the existing stair. This is not firmly datable, it being of very vernacular character. It is simply constructed with balustrades detailed with *splat balusters* (balusters formed of planks that have been cut to a decorative profile rather than turned). This type of detail is common to the later 17th century but extends well into the earlier 18th. The sophistication of the baluster profile might suggest an earlier 18th century date (Phase 2?) while the logic of the addition of the rear wing might suggest an even later period (Phase 3?). However, with its half-landing, it may well have provided access to the half-story room in the original rear wing in much the way as it does for its replacement today.

Kitchen

From the thickness of the walling of the original the E gable it is apparent that this contains a major chimneybreast and flue, most likely belonging to a very substantial kitchen fireplace at ground floor level. Unfortunately the ground floor room to the E is presently fully lined out. However a limited inspection hole was opened in the E wall about 1.5m above floor level. This permitted the identification of dressed masonry above and much more recent cemented brick infill below. The masonry may well form part of a broad, low fireplace arch and as such would be typical of its period. The width of the chimneybreast at ground floor level was not defined and it is certain that later slappings-through to the E will have caused much damage. The original flagstone floor of the kitchen was exposed, some 0.35m below the existing.

Rear range

The evidence for the rear range is now confined to remains seen on the S side of the rear wall of the principal range. At cellar level the stump of the original W wall of the rear range can still be seen, a plastered face embedded within the walling indicating an entrance from the W ground floor room of the principal range. During building works the silhouette of the walls of the rear range was also visible on the floor above. Here the edge of an area of limewashed

wall face begins to angle up to the apex, thus defining the line of the original lower roof. The limewashed wall face also demonstrates that the upper chamber within the rear range was much more than just a simple loft area, rather one of the principal chambers within the Phase 1 building – perhaps bedroom space.

iii. Setting

Phase 1 College Hill did not exit in isolation. Apart from the empty chapel itself there were other surrounding and associated structures. The analytical assessment of the existing visitors' centre in 1999, during its conversion, identified its earliest parts as being of possible late 17th century date – apparently a range of stables detailed with crow-stepped gables. Like College Hill this structure contained many reused medieval cut stones. It is possible that these structures formerly extended further to the W, towards College Hill.

A further demonstrably early structure, quite possibly contemporary with College Hill, existed along the E side of the field directly opposite on the other side of Castle Brae (the present car park). Excavation in 2000 revealed this to have been a probable barn, partly constructed of medieval cut stones and probably demolished by the 19th century.

iv. Overview

The Phase 1 building is a considerably altered example of a small, well-built late 17th century masonry building of some pretension. In a more rural setting such a building would have been typical of the smaller laird's houses and tacksman's dwellings of the period, an excellent surviving example being Old Auchentroig in West Stirlingshire with which College Hill has many features in common, particularly its planning. In the context of Rosslyn however its construction seems to have been for the purposes of an inn from the beginning. Again this would have been consistent with the form of the original building.

Phase 2 early 18th century

This 'phase' is solely represented by a number of early windows whose astragals (glazing bars) are of a very broad *fillet and ovolo* form that can probably be dated to the beginning of the 18th century. From these it would seem either that the 17th century structure was modernised in line with the times – re-fenestrated with new sash and case windows, or that they are original and that the structure itself dates to the early 18th century (despite the date stone). Two of these windows still survive, one on the ground floor (W end of the N elevation) and one on the floor above (central window on the N elevation). Other windows of similar detail elsewhere are later replacements.

Phase 3 c.1760-70s

General

If the Phase 1 building as seen from the N and W determines the visual character of the exterior of College Hill then the very extensive subsequent remodelling of the building at Phase 3 determined the general character of the interior as it survives today. This was in very much the character of a rural 18th century inn.

In summary the frontage range was re-roofed, its internal arrangements were wholly recast, and a major new rear extension was erected on the site of its predecessor. This work can be dated to after Delacour's 1761 view, which does not show the rear range, and by the details of newly inserted fireplaces and other features, which are mid-18th century in character. Thus a broad dating of c.1760 to the 1770s is proposed.

Roof

The existing roof structure of both the main range and its rear wing are largely of a single phase (excepting later modifications). The timber used is rectangular section sawn pine, with high tie beams (to which the ceilings are affixed), collars and ridge pieces. This structure is well preserved over the rear wing and the W parts of the main range (above the upstairs chamber to the W).

This roof structure is clearly associated with the Phase 3 reconstruction of the rear wing and remodelling of the principal range. The latter also involved the raising of the wall head to the N by about 0.75m. The pitch of the roof was lowered as can be seen by the discrepancy between the present pitch and the copings of the W gable head. The upper parts of the original roof structure were simply cut down with the remainder left *in situ*.

Interiors

Clearly seen within the roof space is the addition of the second flue that serves the fireplace in the ground floor, built against the N side of the original chimneybreast, and also visible externally before harling. The fireplace itself is one of the most notable contemporary features that survives within College Hill, albeit badly damaged. The cheeks of the fireplace were lined with delftware (tin-glazed) tiles, hand painted in blue with finely executed pastoral scenes (see plate). The surround itself is formed of 3 main stones, a lintel and 2 jambs, all of which were detailed with an incised panel that in turn contains a roundel. The heads of the jambs terminated at narrow moulded capitals and the underside of the lintel itself met these at quarter-round corners.

A similar fireplace was installed in the room directly above at this time, doubtless in the place of its predecessor. This upper room also retains its original plastered wall linings, partly coved newly raised ceiling and cornice. The door to this room (as well as other Phase 3 doors within College Hill) was detailed with 4 raised and fielded panels that are bordered by an *ovolo* moulding.

Surviving windows of this phase display a characteristic mid-late 18th century narrow *fillet and ovolo* astragal profile that is in tune with the Phase 3 door mouldings. The staircase, which might conceivably be of this period, has already been discussed.

Rear wing

The principal Phase 3 addition is the rear wing. Following the demolition of its predecessor a much larger replacement was built and, excepting the E wall on the upper level (windows reinstated in 2001), is largely complete as first built. The lower level functioned as cellars as evidenced by the small bared windows. Here the large beer barrels and wine casks must have been stored along with other provisions required by the inn.

The principal set piece of the interior of College Hill today is the stairwell and upstairs room within the rear extension. At the half landing, visible from the entrance, one is met by a panelled door and door case. These are all detailed with *ovolo* mouldings and the door itself with raised and fielded panels facing into the stair. This provides access to the spacious upper chamber – the principal public room within the Phase 3 building (a space now reinstated to its original form following the removal of later partitions). The room was plaster-lined and provided with a run cornice. Its principal feature is a substantial fireplace central to the S wall. While again very badly damaged enough of this still survived to demonstrate that it had been of similar form to the other Phase 3 fireplaces already described although considerably larger. It had most probably also been decorated on its face, and the fireplace within lined with delftware tiles. The windows of the room to the N and NW are original and display narrow *fillet and ovolo* astragals as elsewhere.

Phase 4 c.1780 – 1790

i. E extension

Phase 4 consists of the erection of the eastern extension against the original E gable wall of the Phase 1 principal range. This addition provided the inn with two additional rooms, one on each level, both of which were accessed by internal entrances in the W wall. The ground floor room was also accessed from the exterior.

While the lower room was wholly relined and substantially modified in the late 20th century (1980's) the upper room retains some original features. These include an original window to the S and shutter boxes to the N. The former was detailed with astragals of *lambs-tongue* profile and still contains graffitied window panes. One of these bears the date '*1821*'. The shutters within the N window have *ovolo* mouldings around their raised and fielded panels, in common with the 4-paneled door within the entrance to the room from the W.

A painting of Rosslyn Chapel and the surrounding landscape from the SE by Alexander Naysmith of c.1792 provides a *terminus ante quem* for the construction of the wing, which is illustrated in its present form. Dating is suggested at c.1780-90.

ii. Associated works

It seems that the addition of the eastern extension correlated with the refurbishment of a number of windows elsewhere within College Hill as suggested by their identical astragal profile.

Phase 5 c.1850

The principal entrance was remodelled at Phase 5. Its lintel was raised by about 0.50m and new upper jamb stones inserted. The latter were apparently reused, detailed with chamfered arises opposed to the originals, which were rounded. The purpose of this intervention was evidently to provide additional light to the hall within – with the provision of an upper 3-light window with astragals of *Victorian gothic* profile. The 6-paneled door within the entrance below is of typical mid-19th century character, with planted mouldings set around raised and fielded panels.

Phase 5 makes its appearance elsewhere in the form of further window replacements – all detailed with *Victorian gothic* astragals. The earliest graffiti upon these dates to the 1860's.

Within the roof structure 19th century repairs are seen over the E part of the principal range.

Graffiti

One of the principal glories of College Hill is the wealth of contemporary graffiti on windowpanes throughout. While the earliest dates to the 1820s most belong to the period 1850 – 1870, with a few later additions. The graffiti correlates well with the later decades of the use of the building as an inn – The Rosslyn Inn (Old Rosslyn Inn as it was subsequently known), until its closure in c.1866.

After 1866 College Hill became the residence of the Chapel Curators, a function that continued until the 1990's.

Phases 6 and 7

College Hill has been subject to two recent phases of repair and alteration. The first occurred in the 1980's during the tenure of the Friends of Rosslyn. This saw major repair works to the eastern parts of the roof structure and the refurbishment of parts of the interior, most notably the eastern wing and the re-harling of the exterior of the latter.

The current repair and refurbishment programme, undertaken under the auspices of Simpson & Brown Architects, Edinburgh, sees the building converted for letting by the Landmark Trust. The repairs have been extensive. Externally cement work has been removed from the masonry and, following a conservative programme of stone indenting, re-pointed in lime mortar before being lime harled and limewashed.

Other notable aspects of the current works are the restoration and careful repair of surviving contemporary features such as the three Phase 3 fireplaces, two of whose surrounds were re-formed with plaster where elements were missing. The third fireplace, within the rear wing, was reinstated with new stonework. The original form of the chamber within the rear wing has

also been restored and the damaged cornice carefully reinstated, along with new windows to match the originals in the E wall. Elsewhere interiors have seen some modernisation, installation of new services, bathrooms, etc. Where budgetary constraints dictated, the existing wall linings were retained, the original fabric simply being left undisturbed behind.

With the author's Compliments

POLLEN DIAGRAMS FROM ORIGINAL 17TH CENTURY TURF ROOF DURING RESTORATION OF COLLEGEHILL HOUSE, ROSSLYN CHAPEL, MIDLOTHIAN, SCOTLAND

ERIC CAULTON
Scottish Centre for Pollen Studies, Department of Biological Sciences, Napier University, Edinburgh

and JUDITH FISKIN
Curator, Rosslyn Chapel, Midlothian.

Introduction

Turf was once widely used as a material for roofing throughout Scotland and continued to be so in northern parts until recent times. The close knit nature of turf makes it an effective trap for airborne pollen, which, in due course, falls down under gravity or is washed down on to the turf during rainfall (= pollen rain). Thus analysis of the pollen spectrum at any one time will give a picture of the regional and local vegetation producing it. Search of the literature has failed to reveal any published accounts of similar investigations, though analyses of pollen occurring in moss polsters on roofs have appeared from time to time, e.g. Potzger *et al.* (1956), Turner (1964), Corbett and Lan (1974), Cundill (1985) and Bloomer (1985).

This paper is based on the pollen analysis of a turf roof constructed in the early 17th century on workmen's cottages, which subsequently came to be overlain with pantiles during a later conversion incorporating an inn adjacent to Rosslyn Chapel. As a consequence of earth tremors along a local fault line during 1986-87, a split occurred in the north east wall of the inn. Repair and reconstruction work that ensued revealed a previous turf roof underlying the pan tiles of the present-day roof constructed in 1660. The turf roof, when exposed to the air prior to the construction of the later overlying pan tiles, would be the recipient of a descending rain of particles – organic and inorganic – extant in the mid-17th century. The pollen component of this rain would be efficiently trapped in the dense turf comprising the roof.

The original inn, now known as Collegehill House, is a private dwelling house for the Curators of the adjacent Rosslyn Chapel, long recognised as an important part of Scotland's heritage. Rosslyn Chapel and the adjacent Collegehill House are close to the village of Roslin (Grid Ref. NT 280632) and are between 140 and 150m. a.s.l. The area surrounding the site is farmland and mixed woodland. The Roslin area was visited by a number of naturalists and botanists during the last century, including Davies (1852) and Balfour (1874), but their interest centred exclusively on Roslin Glen, the wooded valley of the River North Esk in a deeply descending slope about 0.5km to the east of the Chapel site. Heather moor, with scattered clumps of *Quercus*, *Fraxinus*, *Alnus*, *Corylus* and/or *Myrica*, *Salix*, *Ulmus*, *Betula* and *Pinus* with some cultivated areas, is thought to have characterised the landscape in the late 17th century (McKean, pers. comm.). The area to the north of the River Esk, where Roslin village lies, was described in the First Statistical account of Scotland (1791) as 'covered partly with heath and partly with fine green pasture . . . About one sixth of the arable ground in the parish is kept in pasture . . . Gardening is carried on to a considerable extent, and south of the Esk there is 'extensive track of moor and wet moss . . . About 1,000 acres are planted with natural timber, oak, ash, elm, Scotch fir (i.e. pine), spruce and larch. The rest of the parish is arable land'.

Materials and Methods

Samples of Turf and underlying Hay and Cobweb-dust threads were collected on site and taken to the laboratory for analysis. Pollen analysis followed standard treatment (Faegri & Iversen 1975). Identification of less common pollens was achieved with the aid of Moore and Webb (1978). 1 gram of each of the samples was treated.

The turf itself which comprised the roof is predominantly fescue grass. Any other herbaceous plants present at the time the turf was cut have long since rotted away, leaving the dense wiry mat of *Festuca* with its underlying mineral soil.

Results

Table 1 details the three samples submitted to treatment and pollen analysis, and Figures 1-3 detail the taxa and percentages recorded within each sample: Turf, Cobweb-dust threads and Hay, respectively.

Twenty-nine taxa were recorded, six of which occurred at levels of over 10% of total pollens counted; ten taxa occurred at between 1 and 10%; nine taxa occurred at between 0.1 and 1% and four taxa occurred at less than 0.1% of the sample. In both Turf and Cobweb-dust threads a low percentage of pine was observed. The Hay sample yielded a smaller number of taxa (12) than either Turf or Cobweb dust threads (20 each), but nevertheless still a wide representative range. *Sinapis* (Cruciferae) was represented in this sample at a relatively higher percentage than in either of the other two samples.

The analyses were based on a total pollen count of 2,712 grains, the majority 2,342 (86%) of which occurred in the Turf sample (Fig. 1); 259 (9.5%) in the Cobweb-dust thread sample (Fig. 2) and 111 (4.5%) in the Hay sample (Fig. 3).

TABLE I
Summary of pollen analyses of samples

Sample	Artifact	No. Pollen Grains Counted	No. Pollen Grains Per gm. Sample
01	Turf	2,342	243,635
02	Cobweb-Dust Threads	259	10,373
03	Hay	111	4,440
		2,712	258,448

Of the twenty-nine taxa recorded, 12 (60%) were arboreal pollens (AP) and 17 (40%) were non-arboreal (NP). *Betula* was represented with 35, the highest percentage for AP, whilst, as expected, Gramineae scored between 45-60%, the highest percentages for NAP. 406 grains (15%) overall were damaged or unidentifiable.

Only seven of the 29 taxa recorded overall, Ericoid, Gramineae, Compositae, *Quercus*, *Ulmus*, *Plantago* and *Pinus* occurred in all three samples (Figures 1-3). Four of the seven taxa's percentages were consistently low, whilst *Ulmus* had a markedly higher percentage in the Hay sample than in either of the two other samples. Ericoid pollen was significantly higher in the Turf than in either Cobweb-dust thread or Hay samples. Gramineae scored progressively higher percentages as recorded in Turf, Cobweb-dust thread and Hay samples respectively.

Nine taxa occurred in two of the three samples, *Betula*, *Alnus*, Coryloid, *Urtica*, Cruciferae, *Rumex*, *Salix*, *Tilia* and *Acer*. Of these only *Acer* was recorded from the Hay sample. *Betula* was the dominant taxon in the Turf sample.

The remaining thirteen taxa appeared only once in a given sample: *Fraxinus*, *Linum*, *Taxus*, Caryophyllaceae and *Castanea* type occurred in the Turf sample; Papilionaceae, *Ilex*, Umbelliferae and *Convallaria* occurred in the Cobweb-dust thread sample; *Sinapis*, *Hypericum* type, *Populus* and *Ulex* type occurred in the underlying Hay sample.

Discussion

The exposed roof Turf (Fig. 1) and the Cobweb-dust threads (Fig. 2) furnished the richest source of pollen in both number of taxa and pollen grains. The Turf yielded a pollen spectrum which numerically clearly divided into four sections. The integral pollen of the turf comprised the pollen pertaining to its original plant composition plus the

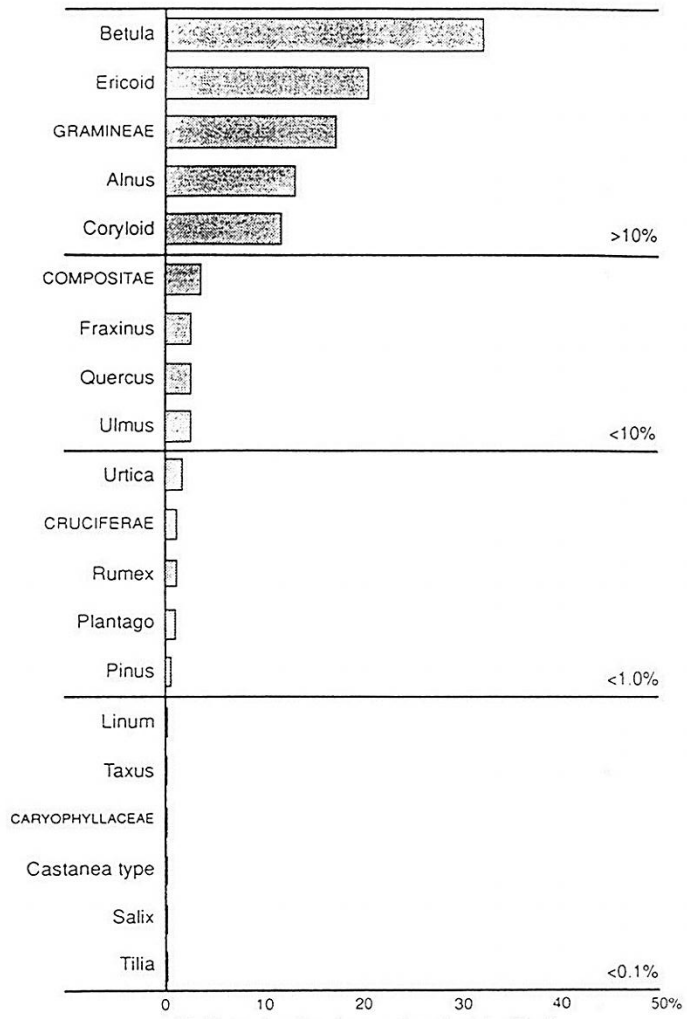
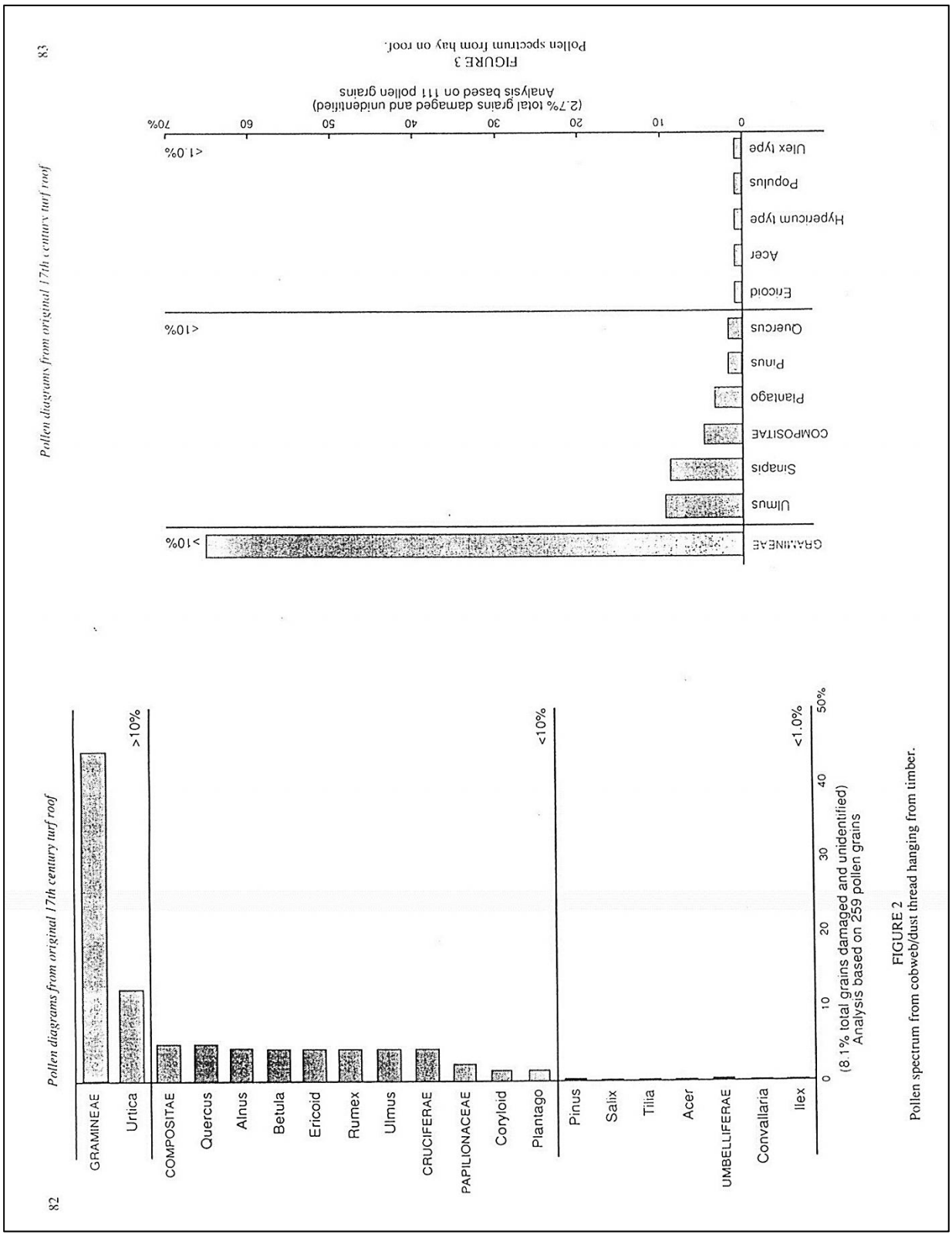


FIGURE 1
Pollen spectrum from exposed Mediaeval turf roof.


82
Pollen diagrams from original 17th century turf roof
GRAMINEAE
Urtica
>10%
COMPOSITAE
Quercus
Alnus
Betula
Ericoid
Rumex
Ulmus
CRUCIFERAE
PAPILIONACEAE
Coryloid
Plantago
<10%
Pinus
Salix
Tilia
Acer
UMBELLIFERAE
Convallaria
Ilex
<1.0%
0
10
20
30
40
50%
(8.1% total grains damaged and unidentified)
Analysis based on 259 pollen grains
FIGURE 2
Pollen spectrum from cobweb/dust thread hanging from timber.
83
Pollen diagrams from original 17th century turf roof
GRAMINEAE
Ulmus
Sinapis
COMPOSITAE
Plantago
Pinus
Quercus
<10%
Ericoid
Acer
Hypericum type
Populus
Ulex type
<1.0%
0
10
20
30
40
50
60
70%
(2.7% total grains damaged and unidentified)
Analysis based on 111 pollen grains
FIGURE 3
Pollen spectrum from hay on roof.

accumulated pollen rain to which the roof was exposed. The analysis indicated a landscape dominated by a moorland community with mixed heather scrub, moorland grasses and scattered clumps of *Betula*. Upland burns fringed with *Alnus glutinosa* and areas of boggy/marshy ground supported by *Myrica gale* would seem to be a reasonable interpretation of the five dominant pollen types present. It is possible that *Corylus avellana* may have comprised a significant component of the "coryloid" pollen type, occupying drier habitats in the locality. The remaining three percentage sections (10, 1.0 and 0.1) indicate a spectrum reflecting a range of habitats especially broad-leaved woodland of *Ulmus*, *Quercus* and *Fraxinus*. Grains of *Castanea*, *Tilia* and *Taxus* were also observed but in very low numbers suggesting few and scattered trees of these species in the area. A quotation in the Introduction refers to the existence of a market garden. The presence of *Plantago*, *Rumex*, Caryophyllaceae and Cruciferae pollen are all indicators of cultivation, the latter two families contributing to the weed flora with a number of species, e.g. *Stellaria*, *Sagina*, *Capsella*, and *Thlaspi*. *Urtica* (probably *U. dioica*) is a common weed of loose stony soil characteristic at the base of walls, which are not compacted by trampling. Chestnut, flax (*Linum*) and nettle were all plants of either culinary or economic value - flax and nettle providing fibres for weaving, chestnuts and young leaves of nettle as food. The presence of both *Acer* and *Convallaria* pollen (Figure 2) is interesting – the latter a woodland plant with fragrant flowers may have been grown in the garden nearby. Figure 2 (Cobweb-dust threads) yielded a pollen spectrum similar in range of taxa to that of Figure 1, but being internal did not reflect the pollen rain and therefore the external environment to quite the same degree. The dominance of graminaceous grains in this spectrum might well reflect the movement of fodder, straw, hay in or near the house. The relatively higher percentage of *Urtica* might well reflect the growth of this species around the house itself and adjacent walls. The presence of lily of the valley (*Convallaria*) suggests the plant may have been gathered locally or cultivated for its decorative qualities and perfume. *Acer* pollen occurred in both Cobweb-dust thread and Hay samples but not in the Turf. Sprigs of sycamore may have been gathered for decorative purposes around the house at the time of flowering.

Figure 3 (Hay) yielded twelve taxa, the most interesting of which were *Sinapis*, *Hypericum* and *Ulex*, none of which occurred in the Turf and Cobweb-dust thread samples. *Sinapis* is a common cruciferan weed of cultivation, *Hypericum*, probably St John's wort, is a frequent wild plant growing around wooded areas, and *Ulex* commonly occurs wild on heathland. It is likely that the hay used for the packing would be cut in fields around the house adjacent to woodland. Its most likely use as packing below the roof would be for insulation, but this would also have been a convenient storage place for fodder for customers' horses visiting the inn.

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Acknowledgements

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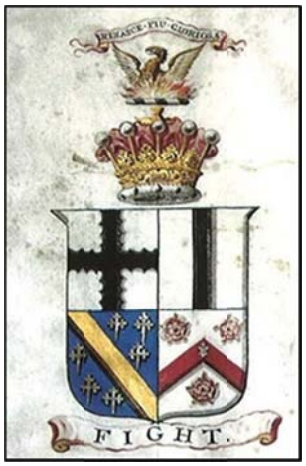
ROSSLYN CASTLE

Notes on its History and Restoration



Compiled by
the Earl and Countess of Rosslyn,
2000

BASIC DETAILS

Built: c.1300 if not earlier

Keep added: c.1400

Enlarged: 1580-1622

Largely destroyed: 1650

Listed: Scheduled Ancient Monument

Restored by the 7th Earl Rosslyn: 1983-84

Architect: James Simpson, Simpson & Brown, Edinburgh

Consultant engineer: Tony Sykes, Wren and Bell

Quantity Surveyor: Alan Miller, Gibson & Simpson

Contractor: Local tradesmen

First Landmarkers: Summer 1985

Rosslyn Castle

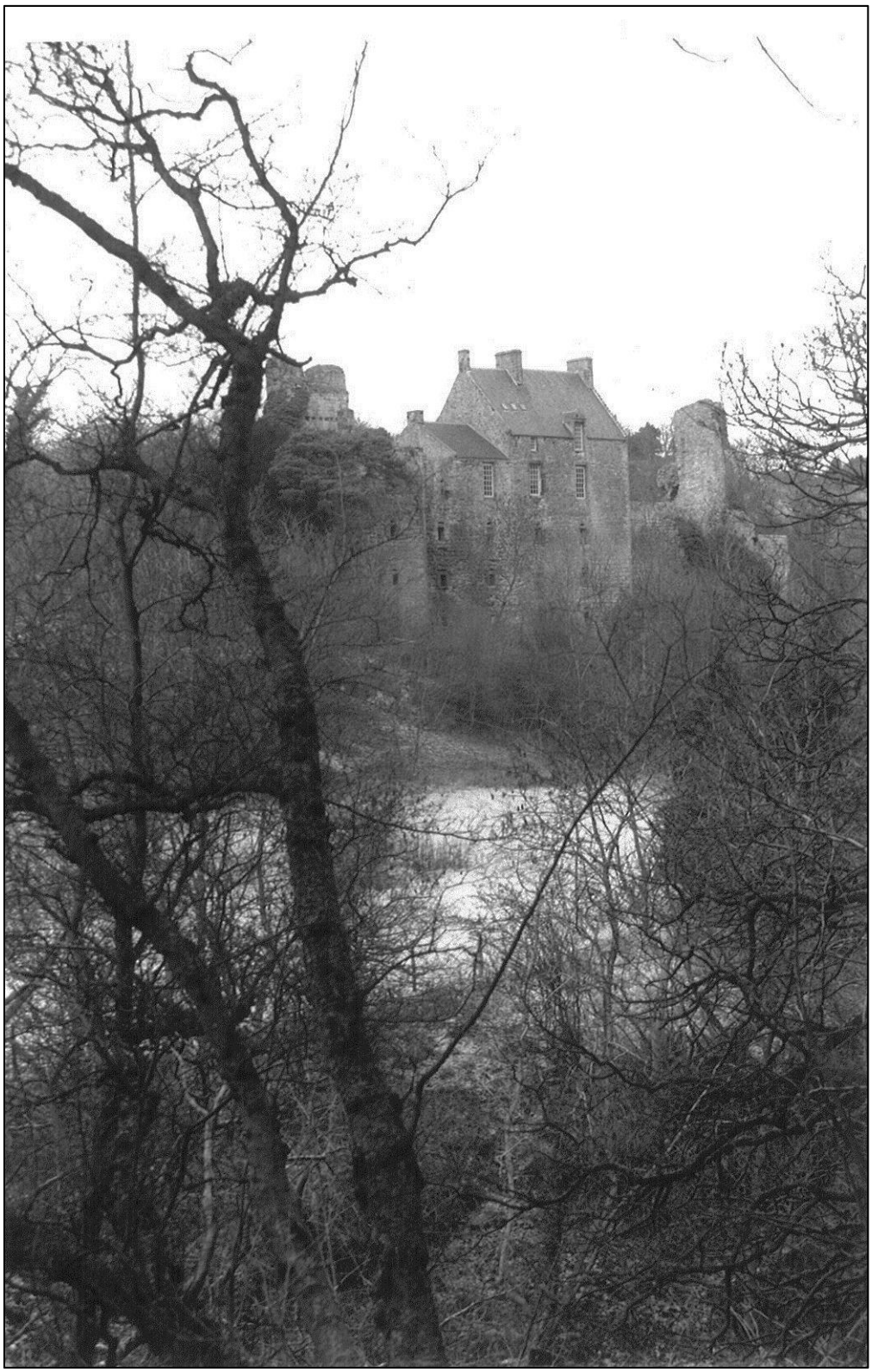
Rosslyn (the village is spelt Roslin) is famous for three things - an ancient castle, its extraordinary chapel and a valley full of scenic romance. In the words of Sir Walter Scott, "A morning of leisure can scarcely be anywhere more delightfully spent than in the woods of Rosslyn". There has probably always been some form of fortification on the site of Rosslyn Castle, an almost insular rock overhanging the glen of the Esk - certainly since at least the beginning of the 14th century, and maybe much earlier. William de St Clair, who came from Normandy with William the Conqueror, obtained from Malcolm Canmore a great part of the lands of the barony of Roslin, and he may well have built some sort of edifice on his new possessions.

The present castle dates from various periods having suffered a chequered history, but the earliest standing part is the remains of the tower by the present bridge. This was probably built shortly after the Battle of Rosslyn in 1302. This crushing defeat of the English involved a small Scottish army fighting three battles against different English forces all on the same day; the first contest took place on the Bilston Burn, and the second and third between Dryden and Hawthornden. Local names perpetuate the sites: Shin-bones Field, where bones have been found when ploughing; the 'Hewings', where there was great slaughter; and the 'Killburn', a stream that ran red for three days.

The only access to the castle was then, as it is now, along a single span bridge across a deep gully. Originally the gap would have been crossed by a drawbridge between ashlar piers of which only the one to the south remains. The entrance was defended by a gate of great strength, the remains of which are just visible today; it is shown in the pre-1700 drawings. In fact, as the Imperial Gazetteer of Scotland (1871) points out, "though highly pleasant and romantic, (the site) is very ill chosen for a fortalice; for while it finely overlooks the sylvan stream below, it is itself commanded by heights which press closely on its precincts, and look almost right down upon the tops of its chimneys".

The rounded keep on the south west corner was added about 1400 by Henry St Clair, the second Prince of Orkney. His son, Sir William, considerably enlarged and strengthened the castle. It was this Sir William who had travelled extensively in France and this probably explains the strong French influence in the design, such as the curious round buttresses which are similar to the Chateau of Guillard on the Seine. Sir William was also responsible for the justly famous Rosslyn Chapel, begun in 1446, and described as a 'Bible in stone', renowned for its richly carved interior. The chapel is also often compared with the Sainte-Marie-Madeleine Basilica at Vézelay in France, an earlier but similarly impressive exposition of the mason's craft, which Sir William perhaps also visited. At this time, the St Clair family was wealthy enough to dine from gold and silver ware, and Sir William was so rich and powerful that he could even mint his own coins.

No sooner had Sir William's works to the castle been completed than a fire destroyed part of them in 1447, caused by a lady in waiting looking for a dog under a bed and setting the bedclothes alight with her candle. The fire spread rapidly, ravaging a large part of the castle. According to legend, this event was heralded by a mysterious



warning. Edward St Clair of Dryden, riding hounds to meet Sir William, met a great company of rats. Amongst these, being led by the rest, was an old blind rat with a straw in its mouth.

This damage was repaired, and remained intact for nearly a century, until in 1544, the castle was set on fire again, this time by the English under the Earl of Hertford, instructed by Henry VIII to "put all to fire and sword" in Scotland. Edinburgh, Leith and Craigmillar castles all suffered the same fate as Rosslyn. The castle was repaired again and from 1580 more buildings along the south east side of the courtyard were erected by another Sir William. These included the clock tower and the great hall, underneath which three lower floors go down a further 50 feet to the solid rock. The fine moulded fireplace in the now ruinous hall bears a shield with the arms and initials of Sir William and his wife, Jean Edmonston and the date 1597.

The vaults below the present Landmark, provided the kitchens, bakery and store rooms for Sir William's more domestic quarters. They are described in the Gazetteer - "a descent of a great number of stone-stairs conducts through part of the existing structure to the bottom, and leads into a large kitchen, whence a door opens into a once famous garden". These "lower apartments are ill-lighted and confined, and possess far more of the coldness and gloom of a prison than the comfort and convenience of a modern residence".

In 1622, the date over the front door and on the sitting room ceiling, Sir William's son, yet another William, completed the castle by finishing the range his father had begun, adding confident Renaissance detailing and fine plaster ceilings. Alas this was to be short lived. In 1650, after the disaster at the Battle of Dunbar, Cromwell's troops under the command of General Monk, besieged the castle with four cannon, a mortar, and 600 troops. The walls were battered down and the castle sacked and slighted, leaving only what stands today. Monk displayed his contempt for idolatry and pomp by stabling his horses in the chapel.

The castle never recovered, and by 1788 the remains were described as "haggard and utterly dilapidated". The Gazetteer described them thus in 1871 - "the mere wreck of a great pile riding on a little sea of forest, and not far from contact with commanding rocks, - a rueful apology for the once grand fabric". The combination of decayed castle, ornate chapel and dramatic scenery fired the romantic imagination throughout the 19th century, and Rosslyn became an essential stop on any Scottish itinerary. Turner came here to paint, and Dorothy Wordsworth was to write "I never passed through a more delicious dell than the glen of Rosslyn".

For much of the 20th century the castle was occupied by a tenant, but when Miss Leech died in 1980 it fell victim to vandals who used the panelling for firewood. When the current 7th Earl of Rosslyn inherited it on his father's death in 1977, a rescue package was drawn up. The restoration was completed in 1984, and Landmark undertook to let the castle on behalf of the Earl, the first Landmarkers moving in in summer 1985. It proved a very popular building, and in 2002 Collegehill House, built as an inn next to the chapel and also owned by the Rosslyns, became a Landmark in its own right.

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