



Seal of the Abbey of Scone.

Scots' history, where the visitor mingles with the many legends of Scotland's past. Here Macbeth, King of Scots bled to death on the floor of Scone (Berchan's Prophecy). Macduff, who was not 'of woman born' (Shakespeare), was his slayer, and Malcolm, his successor, invited all his adherents 'to see us crowned at Scone' (Shakespeare). Of the many king-making Inaugurations and Coronations here, King Robert the Bruce's was the most dramatic. Having slain his rival, the Red Cummin, he rode to Scone to be crowned by the Bishop of St. Andrews. Bruce was crowned with a golden

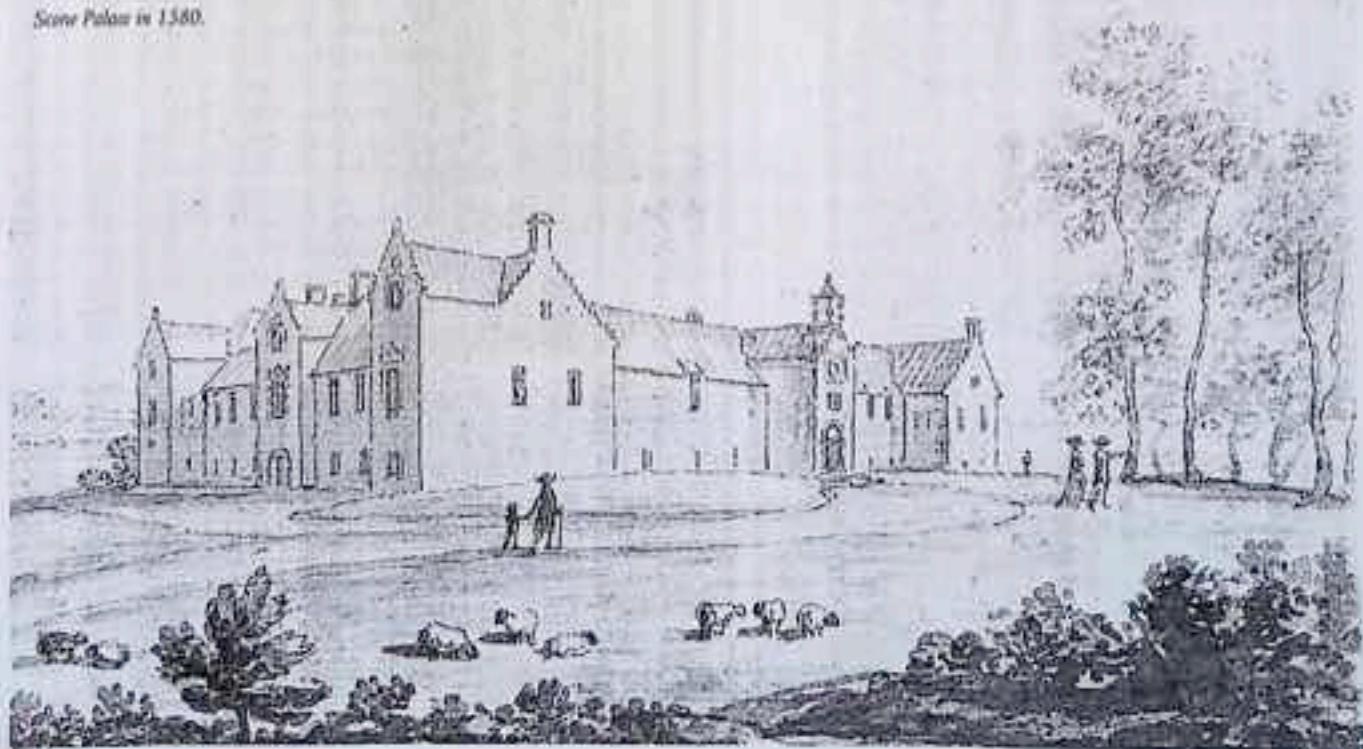
circlet, but his son David II was anointed King, with sacred oil, the first King of Scots to be so. Kings have been anointed right back to the ancient Egyptians and into the mists of time. At first the anointing ceremony was performed with blood of sacrifice, then later, less messily, with oil. In 1651 the last Coronation in Scotland took place at Scone Palace. King Charles II was crowned by the Scots on the Moot Hill. The present Lord Mansfield's predecessor Lord Stormont was present for the placing of the Crown. Part of the church where this took place still remains on the Moot Hill.

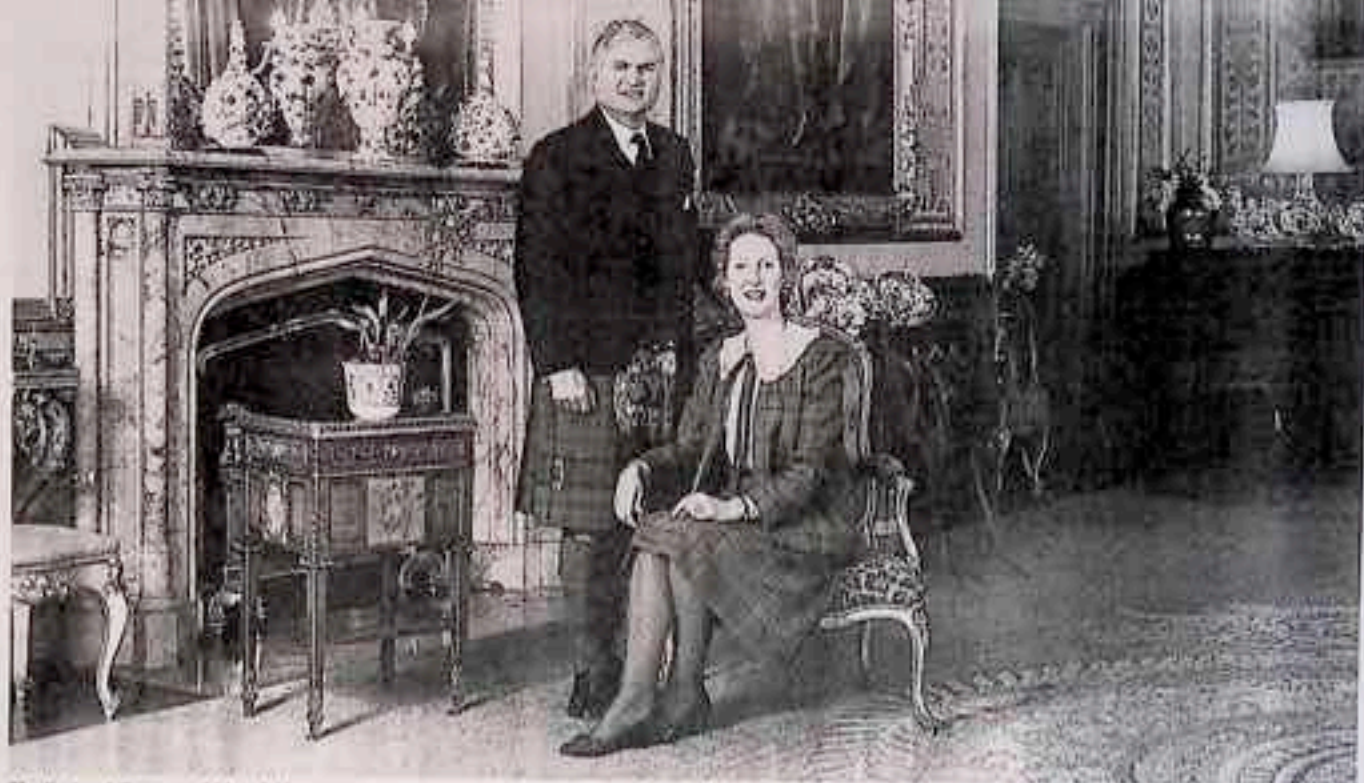
- SCONE IN ESSENCE

Scone is at the centre of Scotland geographically, and its centre historically. Here, at Scone, in the heartland of Scotland lies also the heart of Scotland's history. The chroniclers tell us of Druids, of Romans, of fantastic glimpses of kings and king-making; of the high kings of the Picts in their 'Kingdom of Scone', of Scotland's legendary kings like Macbeth and Robert the Bruce, of the Stone of Scone, the Stone of Destiny on which our monarchs are still crowned. At Scone also were the first recorded Councils or Parliaments of Scotland.



Scone Palace in 1580.





The Earl and Countess of Mansfield.

**A MESSAGE OF WELCOME
FROM
THE EARL OF MANSFIELD**

Scone Palace has been the home of my family for nearly 400 years. During this time the house has seen many changes, but each generation has cared for it and cherished the treasured possessions within it. In these days of heavy expense and taxation it would be impossible to maintain the house and grounds in the manner which they deserve were it not for your contributions — so that by your presence at Scone you are helping to preserve part of Scotland's priceless heritage.

But it is not only because of this that you are welcome. It gives me pleasure to share with you in the beauty of this place. When you look at the splendid examples of French furniture, or the ivories or some of the collections of porcelain you will appreciate that every piece reflects the taste of some member of this family during its long history.

I hope that you will spend a few minutes in the Estate Exhibition Room, where we try to show you how the Estate which surrounds the house also plays its part in the preservation of Scone. Because although my home is old I hope that you will agree that the Estate is run on thoroughly modern lines with the object of providing a secure livelihood for as many people as possible, for maintaining intact and unspoiled a piece of beautiful Scottish countryside, and with your help, to generate enough money to keep Scone as it is today in the years ahead.

Mansfield



King David I and his grandson Malcolm, depicted at Scone upon the throne which encloses the Stone of Destiny. (Illumination from the Charter of Kelso.)

THE STONE OF SCONE

The stone of Scone was kept here for nearly 500 years, possibly brought here from Dunstaffnage in A.D. 838. Kings of Scotland have been made upon this Stone for more than a thousand years, our present Monarchs included. The Queen fulfils, through her ancestor James VI of Scotland – I of Britain – (1603) that ancient prophecy:

*Except old seers do feign
And wizard wits be blind
The Scots in place must reign
Where they this stone shall find.*

This fabled Stone has an obscure history. Traditionally it is said to have been 'Jacob's Pillow' or it may have been the Royal Stone of the Belgic Kings brought from Antrim to Argyll, possibly it may have been the Royal Stone of the Picts, or an altar stone to some awesome but long forgotten god. We know the Stone was taken by King Edward I from Scone Abbey to Westminster Abbey in 1296. Some say that the Stone there is the Stone of Destiny, others that it is not Scone's famed Stone, but one quickly hacked out by the monks and palmed off on the King, the real and greatly treasured Stone being hastily hidden in an underground chamber. A tantalising mystery it may always remain.



The Coronation Chair and Stone of Scone at Westminster Abbey.

Our British Queen, Elizabeth II, was crowned on the Stone in 1953. So the Stone of Scone still performs its ancient

duty, and to far greater effect, making not only the Monarch of the Scots but of all Britain, Canada, Australia and New Zealand. In 1298 the famous Wallace rode into Scone and routed Edward I's Justiciar who was holding his court here.

Again a succession of kings were crowned at Scone but no longer on the Stone. The heroic Bruce became King of Scots here in 1306. Slowly without the Stone of Destiny the glory of ancient Scone began to fade, until, on 27th June 1559 soon after an inflammatory speech by John Knox, the Abbey was destroyed by the crowd.

The remnants of the Royal City and monastery were given to the powerful Gowrie family. Their mysterious part in the 'Gowrie Conspiracy' (when the life of King James VI was threatened but was quickly saved by Sir David Murray and his family), led to their downfall. So this is where the history of the Murray family joins with the history, and the House, of Scone. Thus, Sir David Murray in 1604, the King's Ceremonial Cup-bearer, Master of the Horse, Comptroller of Scotland (and later, Captain of the King's Guard) was given the Palace and the lands of Scone in reward. He was also created Lord Scone and later Viscount Stormont.

THE PALACE

The First Earl was too busy to visit Scone and when his town house in Bloomsbury, London was burnt in the Gordon Riots he made his marvellous out-of-town house, Kenwood in Hampstead, his home.

The Second Earl found Scone too damp (the walls literally ran with water) for comfort, but it was the Third Earl, aged 19, having inherited Scone Palace, who gave us the Scone we now enjoy.

On entering by the State Door (situated on the east front and facing down towards the ancient gateway) one is now in a house carefully Gothicized, adapted and enlarged in 1802 by William Atkinson, the architect (a pupil of Wyatt). The monastic history of Scone makes this restrained Gothic style a most suitable one. For some one thousand years Scone had been the site of the monastery of the Culdees, then a Priory and Abbey of Augustinian Canons.

The Abbey of Scone and Bishop's House were sacked and burned in 1559 by a wild mob who had been greatly inflamed by John Knox's sermon in Perth. The 'Palace of Scone', residence of the Abbot, and where the Kings of Scots lodged for their Coronations and peregrinations, got off lightly and still forms the main structure of the present-day house.



The dining-room, over the King's Chamber, now houses the collection of ivories.

THE DINING-ROOM

In order to make a tour of the State Rooms it is most convenient for the visitor to see first — the dining-room. This very fine south-facing room with its unique collection of large European ivories, quite takes the breath away. Here there are no less than seventy pieces.

The dining-room table is sometimes spread with a damask cloth specially woven to incorporate the Mansfield coat of arms with Murray Stars and Crescents. It is laid with three large Monteith bowls which were given to Lord Mansfield by his maternal grandmother, Lady Carnegie, for his coming-of-age. A rich but enchanting dessert service of Chamberlain Worcester is painted with a profusion of beautifully executed fruit and flowers contained within a deep blue border overpainted with a gilded design. The crystal glasses were made in the 1840s.

The Empire clock on the mantelpiece is by Ledure of Paris, showing Psyche crowning Apollo. On either side are representations of the Chevaux de Marly, French nineteenth-century bronzes after

Coustou. Another fine clock standing on a bouille pedestal is by Alexandre Becket of Paris (between the windows). These two clocks form a small part of the collection of interesting and unusual clocks from the eighteenth and nineteenth centuries spread throughout the Palace.

The Chippendale design chairs, the Gothic cabinets and tables in oak are by Ballingals of Perth. Between the windows are two very intricately carved ivory mirrors bearing the monogram 'CR'.

An Old Master *The Denial of St. Peter* by Gerard Seghers (1591–1651) hangs over the Gothic sideboard as one enters. Salomon Koninck's (1619–88) *The Philosopher* hangs over the fireplace. On its right is a portrait of the First Earl of Mansfield, while still the Hon. William Murray, by Hudson (1701–79). This is the first of several portraits in the Palace of this famous man, lawyer and politician.

The Emperor of Japan kindly planted the *Acer worked* seen from the window in 1976, and the Crown Prince an oak in 1991.

Venus and Cupid.

Eighteenth-century Rococoian furniture.

THE IVORIES

This fabulous collection came from Bavaria, Flanders, Italy and France. They were carved in the seventeenth, eighteenth and nineteenth centuries in elephant and walrus tusk, and collected mostly by the Fourth Earl of Mansfield. They make an amazing sight and great pleasure can be derived from each one. Truly beautiful is the Holy Family (French seventeenth



century), between the far windows. In another group Venus balances in a graceful if unlikely way on the shoulder of Cupid. This group is carved from one tusk. A standing cup and cover (Italian) carved with its date, 1624, is one of the earlier ivories.

The Holy family.

THE ANTE-ROOM

This enchantingly pretty little Gothic room painted in white, silver and gold contains, in its niches, four vases of the Chien Lung Period (1736-95). There is also eighteenth-century Ambassador's



table and a magnificent nineteenth-century Bureau Plat with its unique chair, both in boule work.

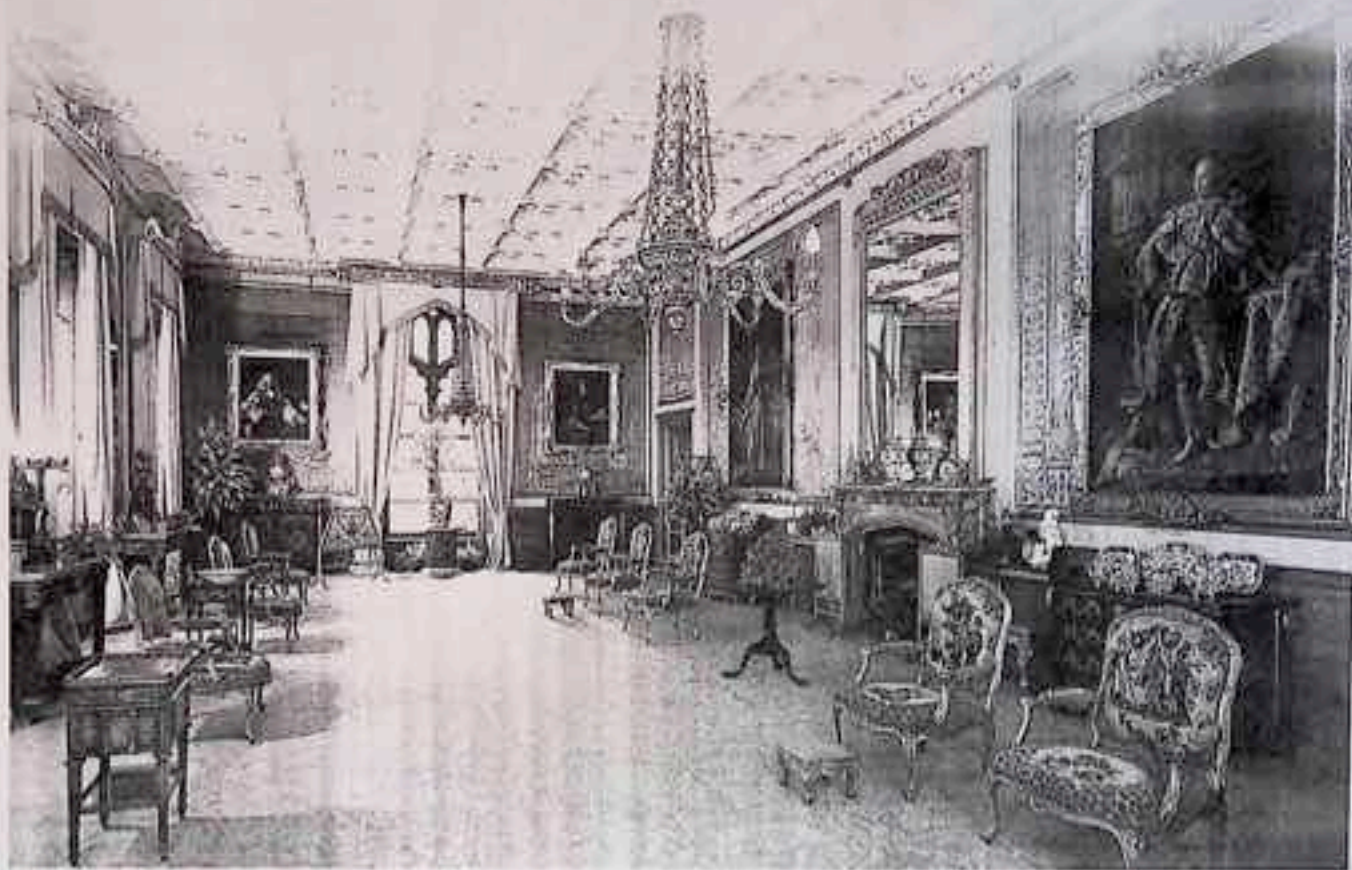
The Chinese Chippendale chairs are made in padouk wood (this is a very hard wood). The contemporary oil on wood portrait is of Sir David Murray who was created First Lord Scone, then Viscount Stormont, having been Cup-bearer, and Master of the Horse and Captain of the Guard to James VI of Scotland. He later accompanied the King (who had become James I of Britain) to London; having saved

the King's life in the Gowrie Conspiracy. This intelligent and redoubtable man was awarded with the lands and the Palace of Scone, which had been Gowrie property, and the Murrays have been here ever since.



The Ante-Room.

Sir David Murray who was given Scone by James VI.



THE DRAWING-ROOM

In the eighteenth century this beautiful room was the dining-room. The walls are clad in early nineteenth-century Lyons silk and hung with a huge pair of Royal portraits by Allan Ramsay (1765) of King



Writing table made for Queen Marie Antoinette of France by Riesner.

George III and Queen Charlotte. A gilded fire screen frames Queen Charlotte's 'Apron', an exquisitely embroidered and totally non-utility accessory.

At the far end is hung the First Earl of Mansfield (by Reynolds, 1776) and his Countess. He is dressed in the robes and wig of Lord Chief Justice of England. This high position he held for the record period of thirty-two years. Having been born the Hon. William Murray (son of the Fifth Viscount Stormont) he rose to being a man of enormous power, respected as the greatest lawyer of all time. He virtually created the commercial law of Great Britain and of the United States of America. He was successively Solicitor General, Attorney General and Lord Chief Justice of England. He is the only man to have been twice Lord Chief Justice and Chancellor of the Exchequer at the same time! He personified the well-known 'Wind of the Murrys', his elegant and magnetic eloquence earning him the name of 'Silver-tongued Murray'. While he was still an M.P. a normally noisy House of Commons would listen to him 'with such attention that one might have heard a pin fall'. Lord Mansfield shattered convention by his courageous decision in the still

famous case where he freed a Negro slave called James Somerset having stated that he considered slavery to be 'odious' and that any man setting foot on British soil must become a free man, thus opening the



William Murray, First Earl of Mansfield, by Reynolds.

...the First Earl's father, the Fifth Viscount Stormont during the 1715 Jacobite Rising, entertained the exiled Old Chevalier James Stuart for three weeks at Scone palace and the Sixth Viscount Stormont's sisters had received the Young Chevalier Prince Charles Edward Stuart (Bonnie Prince Charlie) at Scone Palace during the 1745 Rising. So he came from a family used to being in the thick of things.

Suitably presided over by King George III and Queen Charlotte is a large and very important set of French fauteuils by Pierre

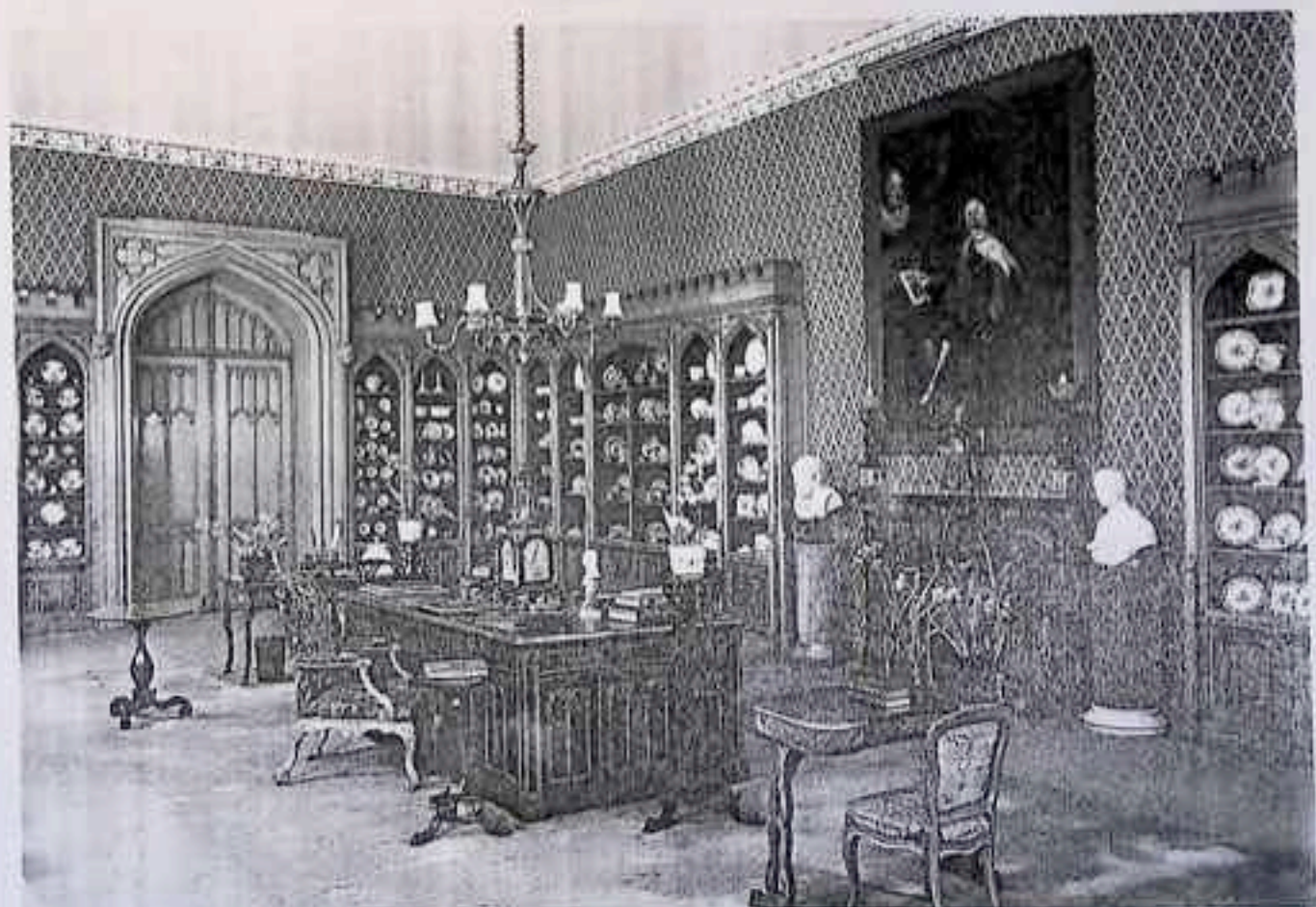
...stamped with the cypher. These are covered in superb and very fine needlework almost certainly from the workshop of the tapisserie Plaque at St. Cyr. The reserves show medieval, mythological and oriental scenes on a yellow ground. An exquisite little Royal writing-table is the work of one of the greatest *ébénistes* of the eighteenth century, Jean-Henri Riesener (1734-1806). This is one of a suite of three pieces ordered and delivered to the Queen of France at her Château de Marly in 1781 (No. 3077 in the Garde Meuble). It is stamped with Queen Marie Antoinette's own cypher.

A pair of eighteenth-century gilded ormolu clock cases have different

...celebrated horologist Charles Thomas Viner of London. Against the same Smith mirrors stand a magnificent pair of *sang de bœuf* vases of the Kang Hsi period (1662-1723) mounted as ewers in ormolu, engraved with the French Royal coat of arms. Two sumptuous *boulle* commodes flank the fireplace. Three tables *en suite*, in the *buhl* manner, are by Pierre Levasseur.

A collection of paperweights, that enchants those with good eyes, is displayed in two glass topped tables. A glass cabinet as you leave, holds some *famille rose* porcelain and a charming Meissen cabaret set. This is but an appetiser before the real feast of fabulous porcelain to come.

THE LIBRARY



The library now holds a fabulous collection of eighteenth- and nineteenth-century porcelain.

This spacious room has glimpses over parkland pastures of the silvery Tay, perhaps the greatest salmon river in the world. This library now has fewer books but a breathtaking array of extremely fine quality (and some very rare) porcelain pieces. The glazed bookcases show

porcelain in greater variety and profusion of excellence than in any other home. Meissen, Sèvres, Ludwigsburg, Chelsea, Derby, and Worcester are some of the manufacturers well represented.

The First Earl's set of heraldic porcelain (made for him while still a Baron, i.e. pre

1776) painted in China, bears his motto 'Uni Aquus Virtute' (Faithful unto Virtue Alone).

The family no longer use any of these enchanting but irreplaceable pieces, which were collected mostly by the First and Second Earls for their everyday use!



William Murray, First Earl of Mansfield by Martin.

The room is dominated magnificently but benignly by Martin's portrait of the First Earl, showing his prized bust of Homer by the young Bernini. This fine piece of sculpture and another, Rysbrack's bust of the First Earl, can be seen nearby. On his great desk stands an unusual three-faced, four-sided clock by Viner of London.

The embroidered gilt wood chair is particularly fine, its carved design proudly confident.

From the windows may be seen the fenced oak planted by King James VI before 1603.

On the terrace slopes, left is the *Acer platanoides* planted by Her Majesty the Queen in 1967 and on the right is a *Sorbus intermedia* planted by the King of Sweden.

Beyond the trees and over the river may be seen (on a good day) the mountains around Ben Vorlich.

The visitor should not miss seeing the Ambassador's Room before leaving the library.



Some pieces from the collection including a gilt mounted Meissen jarhead by Herold.



The Ambassador's Room with its eighteenth-century Royal Bed.

THE AMBASSADOR'S ROOM

Here one finds a portrait of the Second Earl (when still the Seventh Viscount Stormont) by Allan Ramsay. Beside Lord Stormont is his splendid and regal bed. It would be difficult for the observer to miss the fact that this is a Royal piece as it is covered in three vast and magnificently worked coats of arms of King George III, and the Royal Cypher. This canopy and bed were presented to Lord Stormont while Ambassador to the French Court.

The Second Earl, by whom many of the things in this house were bought when Ambassador and still Lord Stormont, was a highly intelligent and motivated man, of considerable charm, wit and taste. He was Britain's Envoy in Dresden, in 1756, then our Envoy-Extraordinary to the Imperial Court of Vienna where he was much in the confidence of the Empress Maria Theresa. He then became our Ambassador to France, 1772-8 where he and his pretty wife both enchanted King Louis XVI and Queen Marie Antoinette, becoming their close confidantes. Lord Stormont

later became Lord Justice General of Scotland and in the British Cabinet Lord President of the Council. He was the only man trusted by King George III to take notes on the secret proceedings of the Cabinet. The great Winckelmann described Lord Stormont as 'the most talented person of his rank I have yet known'.

Worthy of a second look is the most pleasing Zoffany (1733-1810) portrait of Lady Elizabeth Murray (daughter of the Ambassador by his lovely first wife Countess Bunau, who died). She is shown in the grounds of Kenwood, their Hampstead house, with Dido, daughter of the First Earl's housekeeper, whom he freed from slavery. According to contemporary onlookers, Dido he treated with the same honour as his own nieces. St. Paul's Cathedral can be glimpsed in the distance.

A pair of graceful serpentine shaped tables, enormously elegant, are embellished with intricate marquetry

designs and have been variously attributed to great cabinet-makers such as William Gates (Tradesman to the Great Wardrobe of the Crown), or to Pierre Langlois, a Frenchman working in London.

The very pretty *poudreuse* (or *table de toilette*) is Louis XV. The little writing table is a *secrétaire à mécanique* by Charles Topin (Maire 1773). He specialized in the finest pictorial marquetry; unstamped, this will have been a Royal Commission, probably for the Palace of Fontainebleau. An elegant little *bureau de dame* is stamped Nicholas Petit.

The mantelpiece clock has an unusual pendulum movement, disguised as a child on a swing.

The greatly admired portrait of the Dowager Countess of Mansfield is by her godson Douglas Anderson, an internationally sought-after painter.



The Lady Elizabeth Murray (daughter of the Ambassador, later the Second Earl) with Dido, by Zoffany.



Eighteenth-century French secretaire or pendreuse by Charles Tupino.

INNER HALL



This spacious hall has north facing windows and two seventeenth-century carved oak fireplaces. The pictures above these are by David Teniers, one of dromedaries in a stable, the other, of wilful looking monkeys. (Provenance 1775, Lord Seaforth, then sold to the Hon. Charles Grenville 1810. These were bought for Lord Mansfield by William Seguer, first keeper of the National Gallery.)

The vast Brown European Bears (6 feet 4 inches or approximately 2 metres high), looking deceptively confidential which belies their savage temperaments, were shot by the Hon. Sir Lancelot Carnegie, grandfather of the present Earl, father of Dorothea, Countess of Mansfield, when he was Secretary at the British Embassy in Russia. A particularly marvellous pair of giltwood console tables have a disputed history. Their swagged garlands are richly

carved and very similar in execution and design to a table made for the Royal Palace in Warsaw.

A pair of marriage coffers in buhl work, on stands in the same medium, are stamped Bèfort Père. The seventeenth-century giltwood table has a scagliola top with a floral polychrome design. There is a most rare spherical clock by Pierre Thomire (1751-1843) with its movement by Louis Moinet (1768-1853).

As this house is a family home, and not a museum, the family do move their things about from time to time, in pursuit of a more pleasing arrangement, so if a piece is no longer where the guide book says it is, it will be found somewhere else in the house. Sometimes one or two pieces are temporarily removed for restoration purposes or because they have been lent to museums for temporary exhibitions.



Father Time clock is by Thomire.

THE OCTAGON

This charming little hall with its vaulted roof-light, gives from its gilded mirror a glimpse of the glories to come of the Royal Long Gallery.

The Venetian richly carved lime-wood torchères are sixteenth century (from the collection of the Dukes of Buckingham). This hall affords an excellent idea of the calm, spacious and simple grandeur of Atkinson's designs.

extravagant historical associations. The luxurious length is a most unusual feature for a Scottish home; its floor, of Scottish oak inset with bog oak, is where many kings have walked. From 1580 to 1800 the ceiling here was of painted beams, and scenes of James VI of Scotland hunting with his courtiers covered the walls. However, by the eighteenth century these came to be considered naïve and were erased in favour of Atkinson's quiet Gothic grandeur.

It was the Third Earl who was largely responsible for carrying through the finishing touches of Gothic Scone and who continued the now established family habit of collecting. He moved the east door

now entrance being taken by the old Old Chevalier, James Stuart, and Charles II walked down this then mural painted gallery (for Charles II, it was to his Coronation on the Moot Hill, which can be seen from the windows). When, in 1842 Queen Victoria and Prince Albert were given a demonstration of the principles of curling, using the polished floor along which to slide the stone (in place of the unseasonable ice), the gallery then looked much the same as it does now.

Many family portraits are hung here and pagoda topped Chinese Chippendale chairs abound. There are two lovely seventeenth-century standing chests, one is decorated with 'sea-weed' marquetry, the other with 'oyster' veneer.

THE VERNIS MARTIN

This fabulous collection of papier mâché objets d'art was made mostly by the Martin family, whose work was directed largely to making decorative panels for carriages, sedan-chairs, furniture and the panelling of entire rooms in eighteenth-century France. In the reign of Louis XV the four Martin brothers patented a process for painted decorative objects with coloured varnishes (1730).

Lord Mansfield's collection numbers some seventy pieces and appears to be unique, as the other half of the King of France's collection was bought by the Tsar of Russia and housed at the Hermitage, from whence it disappeared in about 1916. These exquisitely painted objects are mounted mostly by goldsmiths in London.

THE SLIP GALLERY

The Slip Gallery is off the Royal Long Gallery, and here are shown some of this family's photographs covering five generations. These were laid out by Lady Mansfield from photographs produced by herself, the Dowager Countess of Mansfield and the Duke of Fife, a family friend and a cousin through the Dowager Lady Mansfield, who, as Miss Dorothea Carnegie, brought Carnegie blood to mingle with that of the Murrays for the third time in three centuries.

On the north wall of this gallery are the seventeenth-century carved alabaster coats of arms of the Murray family. They celebrate the marriage of the First Lord Scone to Elizabeth Betoun in 1604.

On returning to the Royal Long Gallery, one sees more of the Vernis Martin collection, including a pair of unique red papier mâché vases painted in grisaille with gold mounts.

One of the large collection of Vernis Martin objets d'art



There are, also, two Louis XIV bouffe writing desks of unusually fine quality, and some interesting statuary. Two busts are by Noldekens. Perhaps the most intriguing of all is the bust of Sir Isaac Newton by Giovanni Guelfi.

Sir David Wilkie's picture of *The Village Politicians* shown here is probably the best known of all Scottish works of art.

At the far end of this gallery is an organ which was built in 1813 by Thomas Elliott, an English organ builder of considerable importance. This instrument has great beauty of tone, owing to its old-fashioned design at the time of building and the fact that it has never undergone a major overhaul or modernization, and has thus kept its original character and tone. It still retains its original 'Nag's Head' swell box. It has two manuals, a short pedal board of one octave, and fifteen speaking stops.



The gallery holds many family portraits, statuary, and the Vernon Martin.

The Royal Long Gallery, which is available for private functions, set for guests to dine.



Lady Susan Murray at three months. Born 1860 and 1915.





The Duke of Lennox's Room showing Lord and Lady Mansfield's twenty-fifth wedding anniversary gold and silver dinner service set on the James VI oak table.

DUKE OF LENNOX'S ROOM

This last State Room was named after the Duke of Lennox, who was the great friend of King James VI of Scotland (James I of Britain). Here is King James VI's oak table at which he sat.

Other Royal reminders of Scottish history are the remaining pieces of once magnificent bed hangings worked by Mary Queen of Scots, mother of King James VI, and her ladies. Motifs of charmingly portrayed flowers and insects are of linen, worked in tent stitch, outlined with couched gilt metal thread, appliquéd on to a velvet ground.

Here are some interesting George I walnut embroidered chairs, and two wall

hangings which are truly fascinating. The larger and more handsome is a highly important sixteenth-century work, and depicts two female figures, representing 'Justice and Mercy', who are embracing, attended by putti, in a landscape, showing Moses with the Tablets of the Law and the Crucifixion. With its richly ornamented and highly symbolic border, this early and wonderfully preserved panel is a work of some amazement to the needle-woman. Purporting to have been in the possession of Mary Queen of Scots, this is indeed a magnificent piece with, or without, Royal patronage. The smaller panel, also sixteenth century, depicts the Biblical

story of Lot perpetuating the Race with his two daughters, Genesis chapter XIX verses 30 to 38.

The visitor may want to browse in the gift shop, then visit Lord Mansfield's Estate Exhibition Room, which is just one floor below, by the original Old Kitchen, coffee and produce shops beneath the Long Gallery. Then to cross over to the Moot Hill, and then perhaps wander in the Pleasure Grounds — the Wild Garden and the famous Pinetum, having an interest and charm apart from the fascination of such an intensely historic place.

GIFT SHOP

The gift shop offers a wide choice of gifts ranging from luxurious cashmere scarves, hand-made dolls, estate honey and the exclusive Murray of Tullibardine tartan, to postcards, tea towels, slides of the palace and novelties for children.

PRODUCE SHOP

The produce shop sells freshly-made cakes, scones and bread as well as Lady Mansfield's own range of chutneys and marmalades.

RESTAURANT

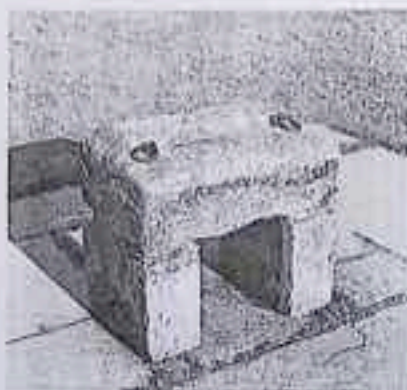
Fresh salmon salads and hot lunches are served in the Old Kitchen, with its attractive range and copper pots. Light refreshments are available all day in the coffee shop. A grand dinner served by liveried footmen in the State Rooms with the palace floodlit and a piper on the lawns will make an unforgettable evening. All the food is freshly cooked by palace staff using estate produce.



Old Kitchen Restaurant.



Moot Hill in the spring.



A replica of the stone upon which the kings of Scots were crowned on Moot Hill until 1296, when Edward I took the stone to Westminster Abbey.

CHAPEL ON THE MOOT HILL

The Moot Hill, immediately opposite on leaving the Palace, has on it a tiny Presbyterian church. This was, like the Palace, Gothicized in about 1804. The sumptuously carved monument in Italian alabaster was put up in memory of David, First Viscount of Stormont as his own memorial (he is said to have built a church on this hill in 1604). (Slezer's engraving 'Palaty et Oppidi de Scoon' plainly shows a small edifice here.) Lord Stormont is kneeling with his great friends the Marquis of Tullibardine and the Earl Marischal on either side, whose reconciliation after a long and bitter feud had been brought about by his fervent prayers.



Marischal Cross

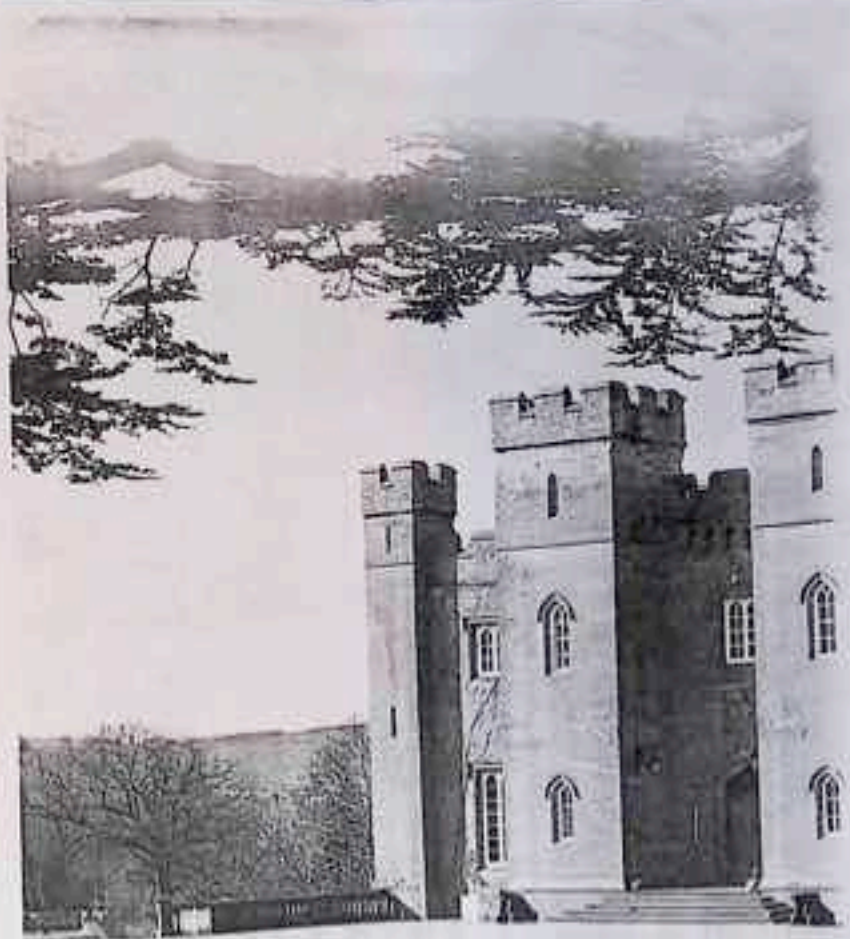
In this case, the ancient name of the hill, which is a charming tradition, stands, one which interestingly enough is exactly the same legend as for the King-making Hill at Budapest on which the Kings of Hungary (Bohemian) were made — that, in order to swear fealty, the emissaries to the ceremony wore the earth of their own lands in their foot-bindings or boots. Thus two of the Moot Hill's many names — Omnis Terra (every man's land) or Boot Hill. Another perhaps much older name is the Hill of Credulity (Hill of Belief), as it was here in 710 that the Pictish King Nectan 'embraced the customs of the Church of Rome', there having been a humble Culdee cell of holy men at Scone from the sixth century. Scone was then the capital of the Pictish Kingdom and a Royal Residence. Kenneth II, King of Scots, known as Kenneth MacAlpin, who had Pictish Royal blood through his mother, fought for and won the Kingdom of Scone in about 835, some say in a treacherous way. Legend suggests that he called the Pictish King Drostan, with all his nobles to banquet together at Scone, and taking advantage of their perhaps excessive potation and gluttony of both drink and food, they noted their opportunity and drew out the bolts, which held up the beards, and the Picts fell into the hollows of the benches, on which they were sitting, caught in a strange trap up to their knees, so that they could never get up; and the Scots immediately slaughtered them all, tumbled together everywhere and taken suddenly and unexpectedly.

It was this same determined fellow, Kenneth MacAlpin, who is supposed to have brought the sacred Stone of Destiny to Scone.

After a succession of Kings of Scots (all crowned at Scone) we find in 906 King Constantine proclaiming on the Hill of Credulity that the religious laws and customs of the Celtic Church be established.

Scone's Culdee College was superseded by a monastery in 1114, founded by Alexander I. This Augustinian Priory (pronounced Austinian) was soon upgraded into an Abbey. Meanwhile this erstwhile capital of the Picts held not only the fabled Stone of Scone but also was where the Councils or Parliaments were held, from which emanated the Laws of the Land.

The great bell of Scone was rung before the promulgation of any new law. No less than ten decisive Parliaments were held here between 1284 and 1401.





— THE PINETUM —

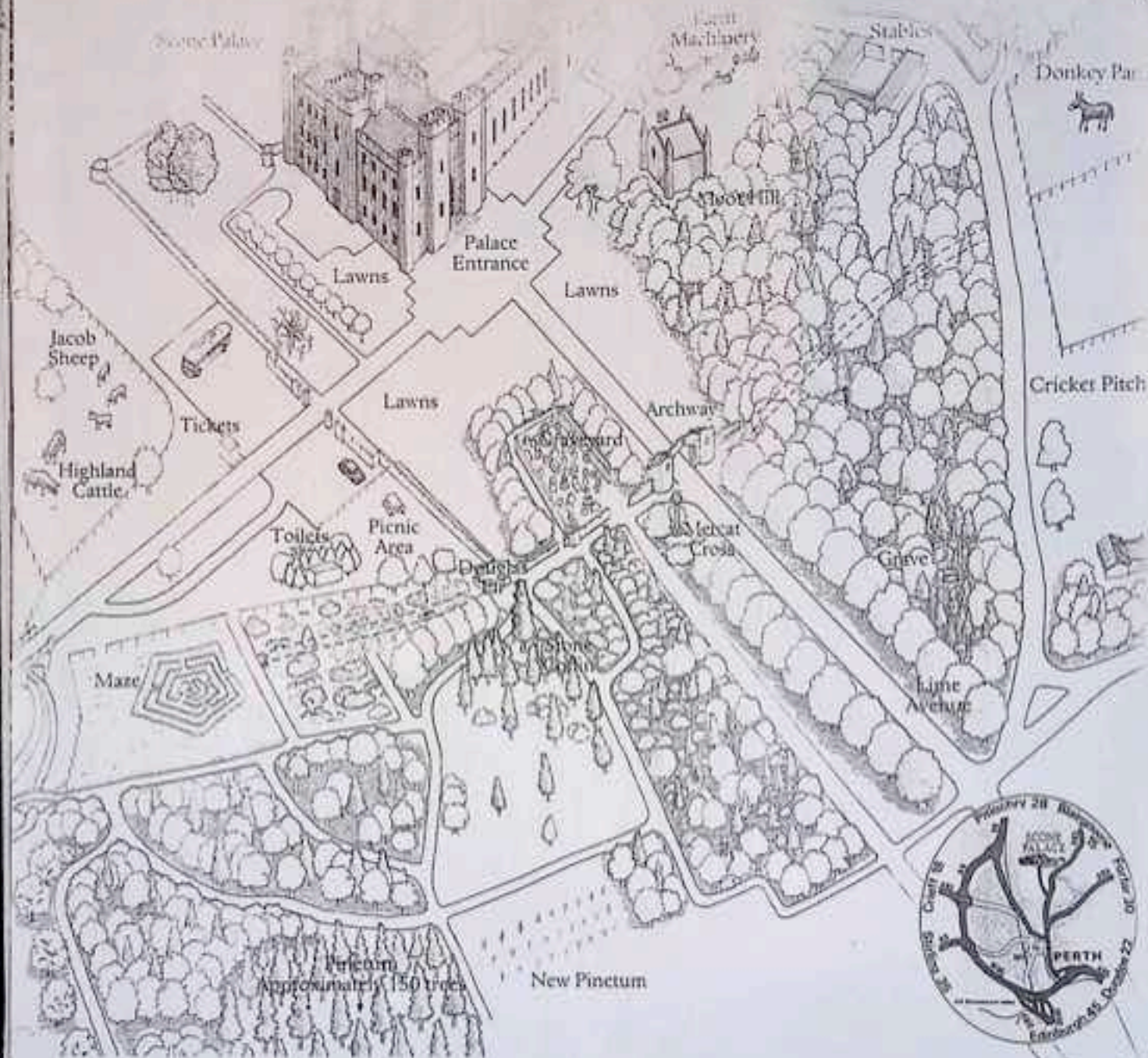
The Pinetum at Scone Palace originated with the planting of certain exotic coniferous trees in 1848, with some older trees and others added over the years.

Immediately upon passing through the gate leading to the Wild Garden and Pinetum is a collection of masonry, some pieces of which are relics of the ancient abbey and include a memorial stone with an inscription to Alexander Marr, sixteenth Abbot of Scone. Also here is a stone coffin found during a small archaeological dig in 1841.

Behind and overlooking the stones stands a vast, very special, fir. This was raised from the original seed sent to this country by a son of Scone, David Douglas, in 1826. David Douglas was born at Scone in 1798 and worked as an under-gardener here, at Scone Palace. He later went to the Botanical Gardens in Glasgow (still one of the most respected in the world). Young David attracted the attention of the famous Professor Hooker and he was sent to the United States as a collector for the Royal Horticultural Society. During one of his trips to America he discovered the 'Douglas Fir', for which he is famous. He also discovered some fifty trees and shrubs and more than a hundred herbaceous plants.

David Douglas suffered a sad end when he fell into a pit dug by natives to catch wild bison, and was gored to death by a bison bull which had also fallen into the pit.







The Countess of E.

BLACK BUN

Pastry

8 oz. plain flour
1 teaspoon baking powder
4 oz. butter or margarine
Water to mix

Filling

8 oz. plain flour
4 oz. castor sugar
½ teaspoon baking soda
½ teaspoon cream of tartar
1 lb. raisins, chopped
1½ lb. currants, chopped
4 oz. almonds, chopped
2 oz. candied orange peel, chopped
½ teaspoon ground ginger
½ teaspoon ground cinnamon
½ teaspoon cayenne pepper
½ teaspoon black pepper
½ pint of milk
Beaten egg to glaze

Method

Sift flour and baking powder into a bowl and rub in the fat. Add enough water to make a firm paste, then roll the dough into a thin sheet on a floured surface. Grease a large cake tin and line the bottom and sides with the pastry, reserving some for the top.

To make the filling: sift the flour, sugar, baking soda and cream of tartar into a bowl and stir in the raisins, currants, almonds, orange peel, ginger, cinnamon and two peppers. Mix together, then add sufficient milk to moisten the mixture. Mix with your hands until it starts to stick together, but it shouldn't be too wet. Spread the mixture over the pastry bottom, then pull the pastry over the filling and arrange a further layer of pastry to cover. Tuck the pastry edges neatly so they overlap and glaze with a beaten egg. Cook at Gas Mark 4 (350°F) for 60 minutes. Turn out when cool and leave on a wire rack to settle before cutting.

DROP SCONES

6 oz. plain flour
1 oz. castor sugar
1 teaspoon baking soda
1 teaspoon cream of tartar
Pinch of salt
1 egg
Milk to mix

Method

Sift the flour into a bowl with the sugar, baking cream of tartar and salt, and make a well in the centre. Break in the egg and add a drop of milk. Beat the mixture with the back of a wooden spoon until smooth, then add some more milk—beat continuously—until it forms a thick creamy batter. Grease a griddle and heat over the flame. Drop the mixture, a teaspoonful at a time in small rounds. When the surface rises in bubbles turn scones over with a knife and brown the other side.

VIOLET ICE

¼ lb. crystallized violets
1 to 1½ pints cream
Violet essence (to taste)
1 teaspoon violet colouring
Squeeze of orange juice and some finely grated zest to bring out the flavour of the violet.

Method

Mix orange juice and zest carefully to taste. Stir well together before putting in the mould. Freeze for two or three hours. Serve with hot, dark chocolate sauce. Can be decorated with fresh or crystallized violets, violas or pansies and primroses.

A good mixture for all ice-creams (and can be used for Violet Ice):

1 white of an egg, very stiffly whipped
½ pint cream, very little whipped

Method

Mix together without beating, and put in fridge, giving it a good stir after half an hour, then leave for two or three hours.



Wansfield's Cook Book

MALVINA'S BISCUITS

4 oz. flour
½ oz. butter or margarine
Pinch of salt
Milk to mix

Method

Sift the flour into a bowl, rub in the butter and salt. Add just enough milk to make a firm dough. Roll it out to about a quarter of an inch thick, cut out with small cutter and then roll out very thinly, prick with a fork. Place on a greased tray, bake at Gas Mark 3 (325°F) for fifteen to twenty minutes or until crisp.

TEA SCONES

8 oz. plain flour
1½ teaspoons baking powder
1 teaspoon salt
2 oz. butter or margarine
1 teaspoon sugar
1 egg
Milk to mix

Method

Sift all dry ingredients into a bowl. Rub in the fat, add the beaten egg and enough milk to make a workable dough. Bake in a hot oven—Gas Mark 5 (375°F) for ten to fifteen minutes.

OATCAKES

8 oz. fine or medium oatmeal
Pinch of salt
Pinch of baking soda
1 oz. butter or margarine
Boiling water

Method

Mix dry ingredients. Melt fat and mix with dry ingredients to a workable consistency. Roll out to a quarter of an inch thick, cut into rounds. Bake in oven at Gas Mark 4 (350°F) for thirty minutes or until crisp.

SPICED GINGER ROLL

4 oz. flour
Pinch of salt
1 teaspoon ground cinnamon
1 teaspoon ground mixed spice
1 teaspoon ground nutmeg
1 teaspoon ground ginger
2 tablespoons golden syrup
2 tablespoons black treacle
2½ oz. butter or margarine
1 egg (whisked)
½ cup (4 liquid ozs.) warm water
1 teaspoon bicarbonate of soda
Redcurrant jelly or apple purée

Method

Sieve together the dry ingredients. Melt together the syrup, treacle and butter. Mix together the egg, water and bicarbonate of soda. Add egg mixture to syrup mixture. Whisk lightly for thirty seconds. Turn into a greased, lined Swiss roll tin (11 x 9½ inches). Bake in a moderate oven for twelve to fifteen minutes. Turn out on to a paper, well dusted with castor sugar. Spread the filling, roll and trim the edges.

SHORTBREAD

8 oz. butter
4 oz. castor sugar
8 oz. plain flour
4 oz. rice flour

Method

Cream the butter and sugar together and slowly add the flours until the mixture forms a smooth dough. Roll it on a lightly floured surface to about the thickness of half an inch. Using a biscuit cutter, cut out the biscuits and place on a greased baking sheet. Prick them with a fork and bake at Gas Mark 3 (325°F) for about twenty to thirty minutes. Allow to cool before transferring to a wire rack.



Lady Georgina Murray.



*Viscount and Viscountess Stormont,
Master of Stormont, Hon. Isabella Murray
and Hon. Iona Murray.*



The Hon. James Murray.

THE MURRAY FAMILY

Sir David Murray's family were of Flemish noble origin, their forefather Freskin (de Moravia) came to Scotland in the twelfth century.

Lord Mansfield's line of Murrays branched off from Freskin's descendants the Earls of Atholl (later Dukes of Atholl) in 1498. In 1658 Scone passed to David, the First Viscount Stormont's nearest heir, who was Lord Balvaird. Thereafter the family continued to play a part in the chequered events of Scottish history.

The Third Lord Stormont of the day held the last Coronation to be enacted in Scotland, at Scone when in 1651 on New Year's Day Charles II was crowned King of Scots on the Moot Hill. It is the only purely Presbyterian Coronation that has ever taken place. Although King Charles was restored in London in 1660, while he stayed at Scone Palace both he and Scotland were in great peril from Cromwell. The Coronation here had been splendid but tedious as the Moderator of the General Assembly delivered a sermon lasting an hour and a half.

The Fourth Viscount (also David) was shortly imprisoned for his part in a friendly but fatal duel. The Fifth Viscount Stormont (also David) opposed the Treaty of Union and in the 1715 Jacobite Rising entertained the Old Chevalier at Scone Palace, for which he was imprisoned; as was his son the Sixth Viscount (also David) whose sisters received the Young Chevalier, Bonnie Prince Charlie, at Scone during the 1745 Rising.

The Sixth Viscount's brother, William Murray, went to the English Bar and

became one of the greatest lawyers of all time, and Lord Chief Justice. He was created Earl of Mansfield (in Nottinghamshire) and later he was given a second Earldom, the Earl of Mansfield (in Middlesex) to secure the succession. At his death he was succeeded in one Earldom by his nephew's second wife Louisa Viscountess Stormont, and by her husband David, Seventh Viscount Stormont in the other.

The Second Earl was the brilliant Ambassador and Politician. David, the Third Earl of Mansfield, K.T., P.C., with William Atkinson gave Scone its present form.

William David, Fourth Earl of Mansfield 1806-98 played a large part in public affairs, becoming 'Father of the House of Lords'.

His grandson William David, Fifth Earl of Mansfield (Order of Mercy 1902) was succeeded by his brother Alan David, Sixth Earl of Mansfield. He married Margaret Helen, daughter of Sir Malcolm MacGregor of MacGregor, Twenty-first Chief of Clan MacGregor, 'the Children of the Mist'. Their son, Mungo David, Seventh Earl of Mansfield, was M.P. for Perth. He married Dorothea, daughter of The Right Hon. Sir Lancelot Carnegie, G.C.V.O., K.C.M.G., Ambassador to Portugal. The present and Eighth Earl of Mansfield (William David) succeeded his father in 1971. He is married to Pamela, daughter of Wilfred Neill Foster, C.M.G.

Lord Mansfield is also Thirteenth Viscount Stormont and Lord Scone, Eleventh Lord Balvaird and Hereditary Keeper of Bruce's Castle of Lochmaben.

He read Law at Oxford University, became a barrister and developed an extensive Common Law practice. On the death of his father he entered politics and business, and was appointed a member of the first British delegation to the European Parliament. He became a director of a number of public companies but in his spare time was also able to help run several charities particularly those concerned with young people. He was the first President of the Scottish Association for the Care and Resettlement of Offenders.

In 1979 on the formation of the Conservative Administration by Mrs. Thatcher he became Minister of State for Scotland. In 1983 after the General Election he was appointed Minister of State for Northern Ireland.

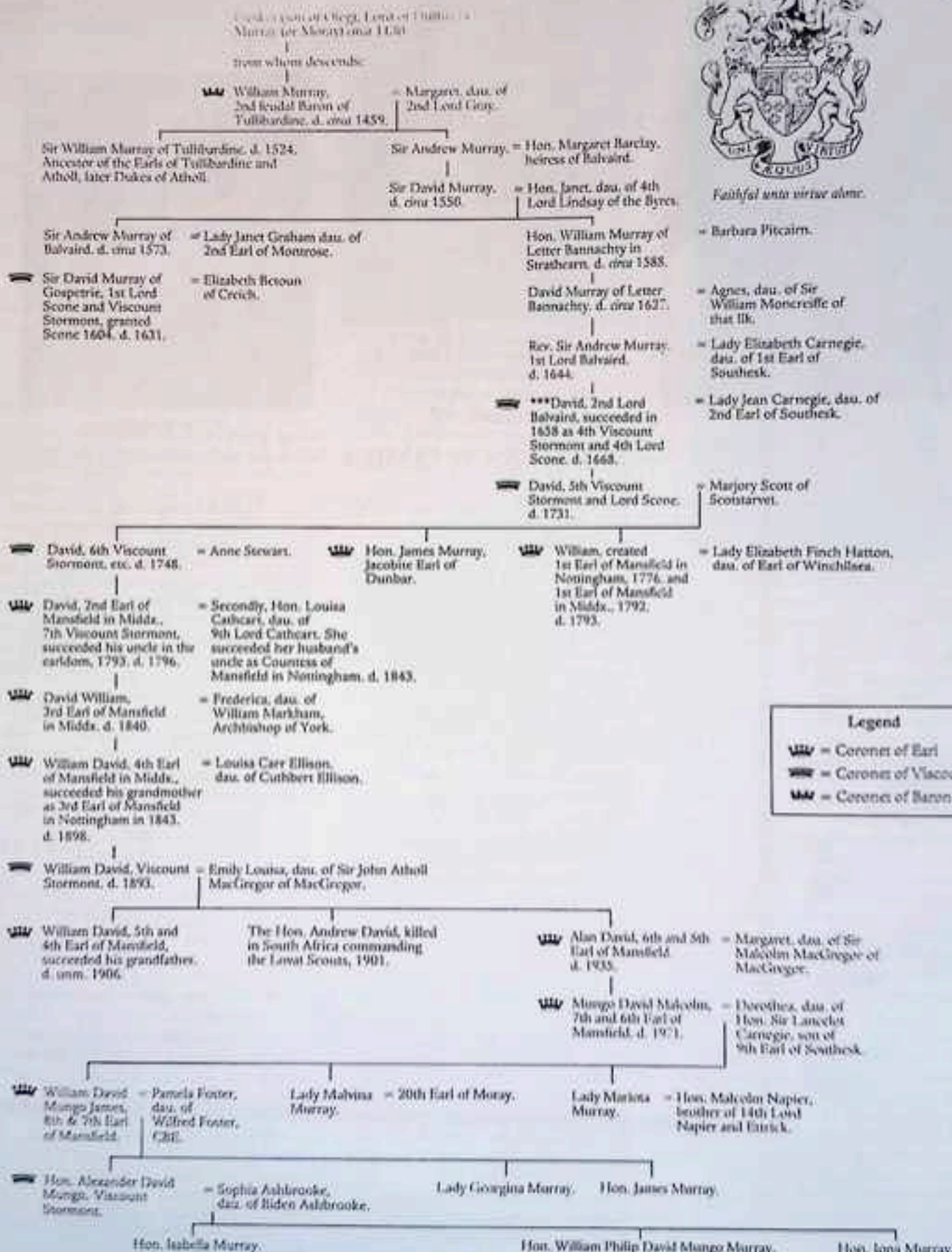
In 1985 Lord Mansfield quit active politics on being appointed by the Queen to become First Crown Estate Commissioner, and now combines the running of the hereditary lands of the Sovereign with an active interest in his family estates.

Lord and Lady Mansfield married in 1955 and have three children: Alexander (by courtesy Viscount Stormont), born in 1956, Lady Georgina Murray, born in 1967, and the Hon. James Murray, born in 1969. Lord Stormont married Sophia, daughter of Bidean Ashbrooke in 1985, and they have three children, the Hon. Isabella Murray born in 1986, the Hon. William Murray, Master of Stormont, born in 1988, and the Hon. Iona Murray, born in 1992.

THE FAMILY TREE



Faithful unto virtue alone.



Legend

- = Coronet of Earl
- = Coronet of Viscount
- = Coronet of Baron

***The late Lord Stormont, having no children, obtained a special remainder of his titles to various members of the Murray family in succession, the result being that Sir Mungo Murray of Drumcruick, brother of the 2nd Earl of Tullibardine, succeeded as 2nd Viscount, and another even more distant cousin, James Murray, 2nd Earl of Annandale, succeeded as 3rd Viscount. Both these having died childless, the peerages, following the terms of the special remainder finally went to the head of the Balvaird Murrays, who by that time was the 2nd Lord Balvaird.