

ABBOT HOUSE

DUNFERMLINE HERITAGE CENTRE



Text by Bert McEwan and John Amos



ABBOT HOUSE

THE JEWEL IN THE CROWN OF DUNFERMLINE HERITAGE

**SEN ♦ VORD ♦ IS ♦ THRALL ♦ AND ♦ THOCHT ♦ IS ♦ FRE
KEIP ♦ VEILL ♦ THY ♦ TONGE ♦ I ♦ COINSELL ♦ THE**

James I *The Kingis Quair*

Text by Bert McEwan and John Amos

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INTRODUCTION

This Guidebook is not intended to be a definitive history of Abbot House.

Since much of the history of the House remains unknown at this time, research is constantly being carried out to fill the gaps regarding prior ownership and the many alterations and additions that have been carried out over the centuries of its existence. Relevant facts will be made available to visitors as and when they have been substantiated and verified.

The Guidebook is an adjunct to and not a substitute for a tour around the rooms – preferably with one of the very knowledgeable volunteer guides who are always on duty to assist and inform visitors thereby adding to their enjoyment and insight into the history of Dunfermline and the Scottish Nation.

Descriptions of the decoration, memorabilia and artefacts in the various rooms are as they are normally laid out. However it is sometimes necessary to change the contents of individual display cases in order to commemorate special events.

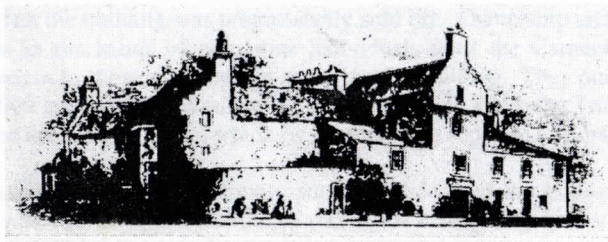
Every endeavour has been made to ensure that the information given in this Guidebook and on the various information panels throughout Abbot House is accurate. Any errors brought to the attention of the staff will be investigated and rectified as soon as possible.

The authors of the Guidebook, John Amos and Bert McEwan, both volunteer House Guides and Dunfermline Heritage Guides, wish to thank Mrs Jessie Spittal for her invaluable assistance in checking and revising the text and all those who have provided information in the preparation of this book.

All the photographs for this Guidebook were taken by Bert McEwan.

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THE HISTORY

The foundation of a special house for the Abbot of Dunfermline dates back to 1125 when David I granted three dwelling houses to the Church of the Holy Trinity in Dunfermline. One house was in Dunfermline, one in Perth and the other in Stirling. The Stirling house was still in existence in 1463 when reference was made to it and to the Abbot of Dunfermline, Richard de Bothwell, by Thomas Bully, Canon of the Cathedral Church in Glasgow.

Richard de Bothwell was responsible for both the rebuilding of the northwest tower (i.e. the clock tower) of the Abbey and the addition of the porch. He also established the Grammar School in 1468. This eventually became Dunfermline High School.

That the dwelling house of the Abbot of Dunfermline should be built in its present location makes considerable sense. It was adjacent to the Abbey yet sufficiently remote from it to afford the Abbot privacy. It formed part of the Abbey wall and access to the town and its facilities could be gained through a door in the north wall. Following Richard de Bothwell's death in 1470, ten Abbots were to rule over Dunfermline Abbey and its Benedictine monastery without any specific mention of an Abbot's House until the appointment of George Durie in 1526. In 1540 Abbot Durie decided to make part of the Royal Palace of Dunfermline his residence. There he remained until the Reformation in 1560. When Abbot Durie vacated Abbot House it was sold to John Boiswell, a sacristan, contrary to the laws of the Benedictine order which forbade ownership of property. Boiswell and his family do not appear to have made much use of the building. When it was acquired by James Murray of Perdieu it was described as *being ruinous in sundrey parts*. Murray had it rebuilt as the house and headquarters of the Commendator of the Abbey, Robert Pitcairn.

At this time, because of the destruction of the monastery's chapter house and scriptorium, Robert Pitcairn was in need of a base from which to work on his tasks of administering the Reformed Abbey and dealing with its still enormous wealth. Following the 'falling from grace' of the two subsequent Commendators, Patrick, Master of Gray, and George, Earl of Huntly, the post of Commendator was merged with that of Baillie of Regality. The appointment was to be made by the Crown and would be hereditary. The Earls of Dunfermline and the Earls of Tweeddale discharged these duties and would appear to have used Abbot House until the 18th century when the building was progressively sold off. Ownership and tenancy of the house was in the hands of numerous individuals until the Carnegie Dunfermline Trustees began to show an interest in acquiring the building. They purchased the east wing in 1909 and established an art and craft school. In 1948, the Trustees were able to purchase the main building, which by then had two separate owners.

Various tenants, including veterinary surgeons, occupied the building until, in the 1960s, it was converted into a suite of rooms for community use, a caretaker's flat

and a doctors' surgery. The library of the Presbytery of Dunfermline and Kinross was located in Abbot House and the Presbytery held its meetings there.

THE CONCEPT

Following consideration by the Carnegie Dunfermline Trust of the desirability of developing a heritage centre in the town, a public meeting was called in 1989 with a view to the formation of a Dunfermline Heritage Trust. At this meeting, attended by over 200 people, a Steering Committee was elected under the chairmanship of Andrew G. Millar. It fell to this committee to set in motion the project to transform Abbot House into a Heritage / Visitor Centre for the City and Royal Burgh of Dunfermline. The committee sought submissions from interested firms capable of providing management and implementation plans. After some consideration the firm of Gordon Lyall Associates was selected. Finance for the initial work was provided by the Carnegie Dunfermline Trust and Dunfermline District Council. These two bodies, together with the Scottish Tourist Board, were actively involved in the development stage. The plan, submitted to a further public meeting in 1990, had a projected cost of £605,000. This figure did not include the cost of Abbot House which the Carnegie Dunfermline Trustees had indicated would be made available free of charge. At this meeting the Steering Committee stood down and Dunfermline Heritage Trust was launched. A Board of Management was elected and a projected opening date set for 1992. The first Chairman of the new Trust was Mrs. Margaret Dean.

The plans submitted by Gordon Lyall Associates were for imaginative displays throughout the building but using only the main three-storey section. The east portion would house a Tourist Information Centre on the ground floor and an education / meeting room on the first floor. In 1991 Elspeth King was appointed Director of the project and she and her partner, Michael Donnelly, set about assessing the potential of Abbot House and the possible implementation of the Gordon Lyall Associates' plan. Following preliminary investigation of the areas that had survived the 1964 conversion, it was decided that Abbot House had more to offer than simply supplying the space for exhibits. Detailed investigation of the building revealed that much of the original fabric from the 15th, 16th, and 17th centuries still remained. The Board of Management took the advice of the Project Director and decided to allow Abbot House to tell its own story in parallel with the displays – displays that would illustrate the rich heritage of Dunfermline and its effect on Scotland's history.

During the initial conversion work it became obvious that several of the earlier proposals were impractical due to the construction and layout of the building. The subsequent opening of a new Tourist Information Centre by Dunfermline District Council meant that the whole building was available for use as a heritage centre.

Raising sufficient funds for the project was a major problem. Through the efforts of the Board of Management and a professional fund raiser, funds were obtained from local and national bodies. Sponsorship in kind was provided by artists and businesses from this country and from overseas. The names of the major sponsors are shown on the Monk's Window inside the Maygate entrance of Abbot House. Donations, loaned items and assistance from members of the Heritage Trust and from friends, too numerous to list, added considerably to the unique restoration and furnishing of Abbot House. Due to the vastness and complexity of the project and also the many unforeseen problems which working with a 500 year old building presented, the opening of the heritage centre was delayed until Good Friday, 15th April, 1995. The opening ceremony was carried out by Mrs. Margaret Millar JP, Provost of the City and Royal Burgh of Dunfermline, in the presence of the Earl of Elgin and Kincardine, KT, Honorary President of Dunfermline Heritage Trust, and representatives of the Carnegie Dunfermline Trust, Dunfermline District Council, Fife Council and other funding bodies.

It had been stated at the original meeting in 1989 that, whilst the conversion of Abbot House would be the main objective of the Heritage Trust, the house should not be considered in isolation. One of its main functions as a heritage centre would be to point the way to other local places of interest e.g. Dunfermline Abbey, the Monastery and Royal Palace, Saint Margaret's Cave, Pittencrieff Park and the Andrew Carnegie Birthplace Museum. Visitors would also be pointed further afield to Limekilns, Culross, Falkland and other locations which are an essential part of the heritage of the Kingdom of Fife.

The hope was expressed that the added attraction of the heritage centre would encourage visitors from Europe, America, Japan, Africa, Australia and Asia to come to Dunfermline. That hope has certainly been fulfilled, as reading through the pages of the Abbot House Visitors' Book will confirm.

Her Royal Highness, The Princess Margaret, Countess of Snowdon visited Abbot House on 4th October, 1996.

THE CONVERSION

Dunfermline Heritage Trust was fortunate in that Dunfermline District Council decided to donate the expertise of its Technical Services Department as part of its contribution to the funding of the heritage centre. The Trust was doubly fortunate in that the architect chosen for the task was Peter Ranson. It was his responsibility to carry out the preparation of the drawings and oversee the work necessary to transform a building that had undergone many changes, internally and externally, during its 500 years of existence. With imagination, foresight and careful attention to detail, Peter was responsible for changing what had been a *rough uncut stone* into the *jewel in the crown* of Dunfermline Heritage. Working hand in glove with Elspeth

King and Michael Donnelly, he was able to transform their imaginative ideas into reality. As each day the building revealed hitherto hidden secrets, these were incorporated into the design, adding constantly to the story that Abbot House would eventually tell.

After the final drawings were approved by the Planning Department of Dunfermline District Council, but before the work could commence, an archaeological investigation of the site was deemed a necessary requirement. The Scottish Urban Archaeological Trust was employed to carry out investigations in the eastern half of the garden, the area to the west of Abbot House and in Abbot House itself. The investigations were funded by Fife Regional Council, Historic Scotland, the Carnegie Dunfermline Trust and Dunfermline District Council. Grant aid was received from the European Regional Development Fund. The excavations were supervised by the Regional Archaeologist, Peter Yeoman.

Within Abbot House the ground floor was excavated and lowered by one metre. In doing so a clay bowl-shaped furnace and a number of hearths were found indicating that, in the 19th century, the ground floor had housed industrial workshops. This work disturbed and destroyed much of the earlier archaeology but enough survived to indicate a sequence of floors dating back to the 15th and 16th centuries. There was evidence that there may have been an even earlier wooden building on the site with the finding of a post hole in one of the rooms. There was further evidence of earlier buildings when two carved stone blocks were found. These had originally been used in a window but now marked a gap in the wall. A socket hole in the stones was probably for a gatepost as the gap led into an area that appeared to have been a cobbled courtyard.

Work in an upstairs room revealed the remains of a 15th century-style window, which seemed to indicate that this was the original front wall of Abbot House. Excavation of the area north of this wall, but still part of the present house, indicated that it had been a pathway or part of a medieval roadway. Among the rubbish found were oyster shells, broken pottery, bones, and bits of leather. From these finds it became apparent that it was normal to deposit rubbish in the roadway. No wonder this part of the street had once been known as Foul Vennel.

When the eastern section of the garden was excavated a number of graves were found. The burials were male, female and juvenile and included a baby. They were thought to have been local residents with no particular attachment to the Abbey. The date given for the burials was the 14th century. It is interesting to note that none of the graves encroached on to the site of Abbot House perhaps indicating that there was already a building in place. Remains of another building were found under the burials. This could have been a metal workshop or smithy dating back to before 1303. Many artefacts were found during the excavations. The finds included 14th century coins which were useful for dating evidence, broken pottery, a wax ear scoop made of bone, tweezers from the 14th or 15th century and a whet-stone with a hole for

suspending it from a worker's belt. One artefact that aroused great interest was a small copper-alloy mount from a book-cover or a casket. On it was the representation of a female figure in classical dress – possibly Saint Margaret. It is hoped that one day some of these finds will be returned to Abbot House to be included in the displays.

Building work in the upstairs rooms revealed seventeen fireplace openings. The fireplace surrounds had been cut away and used as infill before the apertures were sealed over. When the fireplaces were reopened the broken pieces of moulding were recovered and copied, allowing the fireplace surrounds to be rebuilt.

The most exciting find was the remains of the traceried window referred to above. This was uncovered in the room which already contained a portion of a wall mural that had come to light around 1962 and which had been dated as c1571. The traceried window was confirmed as belonging to an earlier period and Dr Richard Fawcett, Principal Inspector of Ancient Monuments with Historic Scotland, dated it as mid-15th century in origin. This conclusion meant that this part of the building could be dated as pre-Reformation and justified the claim that it could indeed have been the house of the Abbot of Dunfermline.

An amusing find was evidence of the Abbot's garderobe or privy (sometimes referred to as the *thunderbox*) that had been built into the corner of a room. Its position allowed the waste to drop on to the street below.

Masons' marks were found on stones throughout Abbot House and oyster shells, used as packing between the stones, were exposed in many areas. All of these finds were incorporated into the final design of the heritage centre. Elspeth King and Michael Donnelly had the responsibility of interpreting the themes for each room and the unexpected finds meant that their plans were frequently subject to alteration.

On completion, Abbot House was handed over to the Dunfermline Heritage Trust which had already assembled the considerable number of volunteer helpers needed to staff the Gift Shop and the Café and to guide visitors through Abbot House every day of the year except Christmas Day and New Year's Day. The Heritage Trust also employed a full-time manager, administration secretaries, cooks, kitchen assistants, caretakers and cleaners, willing to work on a job-share basis. Abbot House opened its doors to the public at Easter, 1995.

THE CAPITAL IN THE KINGDOM (The Archaeology of Medieval Dunfermline)
ISBN 1-872162-05-3 (1994)

This book, published by Fife Regional Council with help from Dunfermline District Council, the Carnegie Dunfermline Trust, Historic Scotland and the European Regional Development Fund, includes information on the excavations at Abbot House.

TAYSIDE AND FIFE ARCHAEOLOGICAL JOURNAL VOL II also refers.

LIST OF CONTRIBUTORS

Walter Awlson DA, ceramic artist and sculptor, was commissioned to produce the Headshrine of Saint Margaret.

John Canning, a Scottish born and trained decorator now living and working in Connecticut, USA, designed and painted the Marble Chamber.

Tim Chalk, who has a workshop in Edinburgh, produced the many figures in the rooms throughout Abbot House and also the Wallace Plaque.

Virginia Colley BA, a graduate of the Glasgow School of Art, designed and painted the Henryson mural, the staircase panels and the three 13th century style paintings in the Margaret Room.

Brian Dean, a retired orthopaedic surgeon, designed and built the model of The Great Michael. He also painted the heraldic shields in the Presence Chamber.

Dunfermline Quilters' Guild produced the Dunfermline Heritage Bannerette from the design by Shona McEwan.

Forbo-Nairn, Flooring Manufacturers, Kirkcaldy, designed and created the linoleum floors in the Fire Room, the Café Servery, the Spirit in the Stones Room, the Margaret Room, the Entertainment Room and the Sixties Room.

Alasdair Gray, author and artist, designed and painted the Historic Thistle Tree and the portraits in the Long Gallery. He was assisted by Robert Salmond.

Jim Green, a local businessman and model-maker, made the scale model of the ferryboat, The Queen Margaret.

Phil Johnson, Shona Johnson and Joyce Hunter of Ratho Byres Forge designed and fabricated the award winning wrought ironwork in the house and in the gardens: the Henryson Gate, the James I Gate, the Abbot's Gate, the pergola, the garden seat, the decorations on the café doors, the cat and mouse balustrade and the stair handrails.

Marianna Lines MA, an American born artist now living in Fife, created the wall hanging of the Collessie Man.

Shona McEwan BA, a local graduate of Duncan of Jordanstone College of Art, carried out the restoration of the A.I. Ronald mural in the War Room. Shona also

designed the Dunfermline Heritage Bannerette and the decoration for the blind arcades in the Margaret Room.

Colin Hunter McQueen, a local professional model maker, designed and created the teaching model of Abbot House.

Sandy Parker, Phoenix Glass, Edinburgh, restored the Saint Margaret and the Sir Patrick Spens glass panels.

Leslie Alan Reid, a sculptor based in Strathmiglo, Fife, carved the half-sized replica of the Inverkeithing Stone and the garden sundial.

Adam Russell, a local artist, recreated the original sketch of the portrait of Malcolm and Margaret.

Derek Seymour, a retired art teacher, designed and painted the Maygate mural in the Café Servery.

Andrew D. Smith MA, a graduate of Edinburgh College of Art, painted the portrait of James I of Scotland.

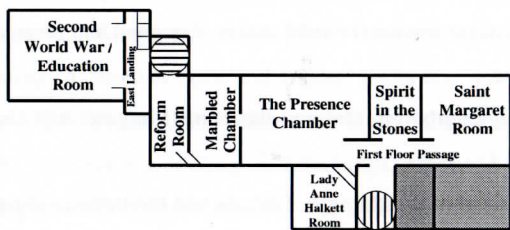
Franco Toffolo, a glass artist at Caithness Glass, Perth, created the representation of the Pitfirrane Goblet from the original which is housed in the new Museum of Scotland, Edinburgh.

Watson and Co. Stonemasons, St. Andrews, carved the fountain 'The Spirit of Eternity'.

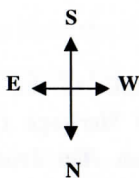
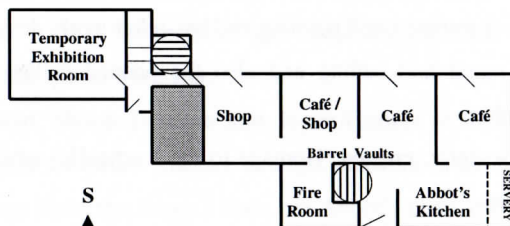
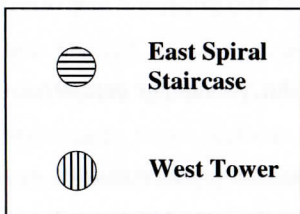
David Wilkinson, a specialist in trompe l'oeil painting and bas-relief work, designed and painted the Fire Room mural and ceiling and also the painted ceiling and fireplace in the Presence Chamber.

George Wylie, the Glasgow sculptor, created 'Homage to the Lochgelly' which is displayed in the Industrial Room.

Dunfermline Heritage Trust would like to record its thanks to the above contributors for making Abbot House such a wonderful Heritage Centre whether through sponsorship or the fulfilment of a commission. The Trust also wishes to record its very special thanks to Elspeth King and Michael Donnelly for their vision and commitment. It acknowledges its debt of gratitude to them for realising the potential of 'The Pink Hoose'.

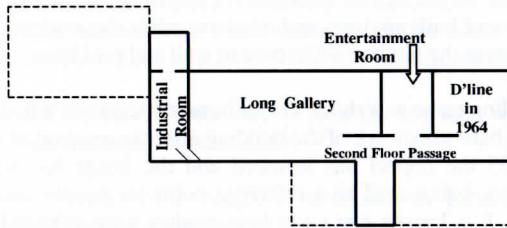


First Floor

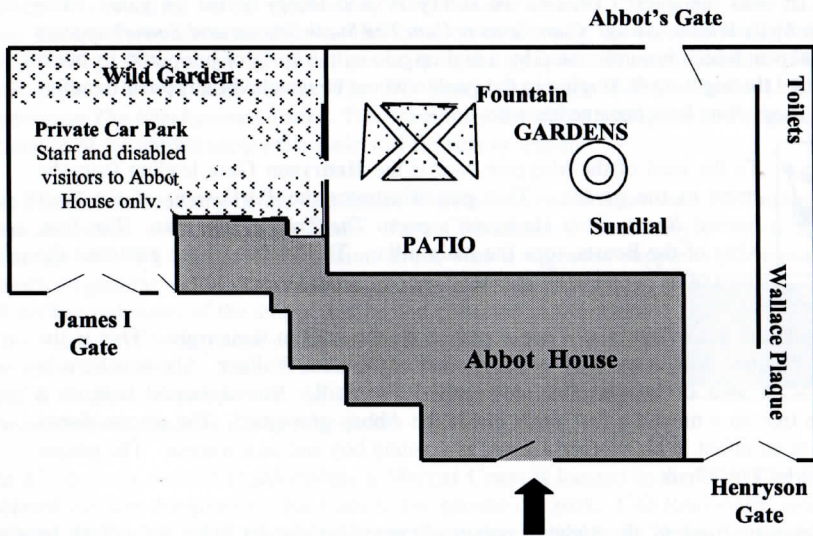


MAYGATE ENTRANCE

Ground Floor



Second Floor



Outside Area

ABBOT HOUSE (OUTSIDE)

The external appearance of Abbot House allows the observer to see something of its past. Still to be seen are the ghosts of built up doors and windows while the evidence of the many extensions and alterations is the obvious difference in wall and roof lines.

The colour of the lime mortar harling came as a shock to Dunfermline residents who had become accustomed to seeing the bare stonework of the building after the removal of the old harling in 1954. Since 1995 the impact has lessened and the image has been accepted with the *Pink House* now being used as a reference point for people asking directions from the town centre. It is known that early lime washes were coloured to show the standing of the residents. The pink pigment used here imitates the bulls' blood used in past centuries. Over the Maygate entrance to the house is a warning to all who enter. (See *West Tower* for more details.) The iron railings at the door are in the form of croziers. (A crozier is the pastoral staff or crook of a bishop or an abbot.)

At the entrance to the private car park to the east of the Maygate door is the **James I Gate**. The gate illustrates a love poem written by James when he was living in Windsor Castle. He was the guest / prisoner of Henry IV and Henry V for 18 years. The quotation *Away Winter, Away! Cum, Somer, Cum The Suede Sesoun and Sonne!* appears on the gatepost which is surmounted by a nightingale with a sprig of juniper in its beak. James heard the nightingale singing in the garden where he watched Lady Joan Beaufort walking. Lady Joan later became his wife.



To the west of the Maygate door is the **Henryson Gate** leading from the street to the garden. This gate illustrates the *Parliament of the Four Footed Beasts* from Henryson's poem *The Trial of the Fox*. The lion, King of the Beasts, tops the main pillar. The latches of the gate take the form of an Angel and the Devil.

Once inside the gate visitors will see a plaque on the wall to their right. This is the **Wallace Plaque**. It is in memory of the mother of William Wallace. She was born in Moncur – an area of Dunfermline now called Townhill. She is buried beneath a hawthorn tree on a mound a few yards inside the Abbey graveyard. The plaque shows Wallace as an infant in his mother's arms, as a young boy and as a warrior. The plaque was made by Tim Chalk.

The railings in front of the toilets contain chevrons similar to those on pillars on columns in the nave of the Abbey and are surmounted by bishops' mitres. **The Abbot's Gate**, adorned with a mitre, gives access to the Abbey graveyard.

The Fountain built into the Abbey wall is called **The Spirit of Eternity**. It is based on a design drawn by the Scottish artist, John Duncan, for Sir Patrick Geddes, the noted botanist and town-planner, and was included in the Geddes Plan for Pittencrieff Park and the adjacent area. These plans, prepared in 1903 at the request of the Carnegie

Dunfermline Trust, were never implemented. (Note the serpent with its tail in its mouth – the symbol of eternity.)

The Plaque on the east wall is in memory of the people, male and female, adults and children, whose remains were found under the garden when the excavation was carried out prior to the conversion of Abbot House to a heritage centre.

At the base of the **East Tower** can be seen the spy-hole which allowed a clear view along the south frontage of the building.

Near here is a recess that is thought to have been the location of a beehive or skip – a ready source of honey for the residents of Abbot House.

At the west end of the south frontage is the imposing **Coat of Arms** of Robert Pitcairn, first Commendator of Dunfermline Abbey following the Reformation of 1560. Pitcairn's initials and the eagles and lozenges in the quarters of the shield are clearly visible.

The excavated area of the garden is now a **Herb Garden** in memory of Lady Anne Halkett who practised herbal medicine in Abbot House in the 17th century. (See *Lady Anne Halkett Room* for more details.) Information concerning the herbs is available in the Gift Shop. The remainder of the garden is in the style of a **Formal Garden** of the same period. It was laid out by *The Hit Squad* from the B.B.C. Scotland T.V. programme *The Beechgrove Garden*. The beautifully decorated wrought iron **Pergola** in the centre of the garden supports a variety of flowers in season.

The Sundial, in memory of the late James Marshall, is made from slabs of Caithness stone decorated with Pictish symbols. James Marshall, a local lawyer and a past Chairman of the Carnegie Dunfermline Trust, was a vigorous supporter of heritage projects in general and of Abbot House in particular. He was a keen hill-walker and many of the stones that he had collected in the course of his walks have been placed under the sundial. The motto round the rim reads *Tak Tent o' Time Ere Time Be Tint* meaning 'use time carefully'. (For information on the Picts see *First Floor Passage*.)
The sundial was made by Leslie Alan Reid.



The 17th century shaft of **Dunfermline's Mercat Cross** is located in the **Wild Garden** accessed through the gateway that leads to the private car park. Fife Regional Council replaced the shaft in 1992 when the Mercat Cross was moved to its present position in the High Street and later gifted the earlier shaft to the Heritage Trust for display in the garden.

When the weather is fine tables and chairs are set out on the patio and patrons of the **Abbot's Kitchen** can enjoy a meal or a snack in the calm and pleasant surroundings of the **Abbot's Garden** in the company of peacocks, squirrels and a variety of wild birds.

THE BARREL VAULTS

During the reconstruction of Abbot House in the 16th century, the barrel vaulting in the four ground floor rooms was built behind the original front wall of the 15th century building. This type of construction gives the building great strength as it puts no strain on the outside walls. The method used can be seen between the two east vaults.

From east to west . . .

The first vault – presently the Gift Shop – was originally part of the kitchen. The fireplace is a replica of a 16th century fireplace in a house in Edinburgh. Above it has been inserted a lintel with a quotation from *The Kingis Quair* by James I. (See *West Tower* for more details.) The decoration on the door leading to the garden was designed and made by Ratho Byres Forge and shows kitchen implements.

The second vault is thought to have been the main kitchen and the flagstone floor and the fireplace are the 16th century originals. The flagstones were discovered during the excavations of 1992. They were numbered, lifted and relaid like a jigsaw.

The third vault, removed to allow the installation of a staircase when the house was divided into two dwellings, is thought to have been a bakery. The wrought iron decoration of the doors and the bakers' wooden peels reflect this. The fireplace lintel has a quotation from the first verse of *The Ballad of Sir Patrick Spens*.* It is through this ballad that many people first hear of Dunfermline. The stained glass panel designed by Charles Cameron Baillie and manufactured by J & W Wells Ltd. Glasgow in 1932, and restored in 1995 by the Phoenix Glass Company of Edinburgh, illustrates another part of the story. The Seal of Patrick, 5th Abbot of Dunfermline (1201–1223) is displayed on the wall opposite the fireplace. This seal has become the emblem of Abbot House and can be seen on the sign hanging above the Maygate entrance and on souvenirs in the Gift Shop. On the wall above the Monk's Window is an old school bell to remind visitors of the time when Lady Halkett taught the sons of Jacobite followers in Abbot House in the 17th century.



*Copies of one of the many versions of this ballad are available for sale in the Gift Shop.

The fourth vault was thought to have been a bakery too. Further investigation of what had been thought to be a bread oven and the finding of the waste products of iron workings led the archaeologist to conclude that this vault had been an iron forge. The decorative ironwork on the doors shows hammers, pincers and blacksmiths' aprons. In Scots these aprons are known as *daidlies*. (Thought to be a reference to Daedalus, Patron of Blacksmiths.) In the fireplace hangs a *swey* used for suspending a pot over a fire. The pot could be raised or lowered by means of a bolt through a hole in the projecting arm.

The **Temporary Exhibition Room**, at the east end of the building behind the shop, is the ground floor of the 18th/19th century extension which may have been built on the site of the Abbot's private chapel. This room is used for temporary exhibitions.



THE FIRE ROOM

This room is outside the original 15th century front wall of Abbot House. When it was built c1660 it may have replaced a gallery that was thought to have run along the north wall at first floor level. This gallery was possibly damaged or destroyed during the **Great Fire of Dunfermline in 1624**. The scenes around the room, painted by David Wilkinson, depict the view from Abbot House on the day of the fire. The ceiling is how the artist visualised the decoration on the underside of the gallery.

The fire occurred on *Wapinschaw Day* (Weapon Show Day). This event is said to have been started by King Robert the Bruce so that those citizens who had been supplied with weapons by the authorities for the defence of the town could prove that they still had their weapons and could still use them.

On 24th May 1624, a young lad fired his father's musket at pigeons on the roof of a house in Rotten Row – now the west end of Queen Anne Street. The burning cotton wad used to retain the shot and charge fell on to the straw thatching and set the roof alight. A strong north east wind was blowing and soon many of the timber houses were burning. Around two thirds of the houses in the town were destroyed but there is no record of any loss of life. Abbot House and Dunfermline Abbey, being built of stone with stone or slate roofs, survived the fire. Many towns gave aid to assist with the rebuilding and Charles I gave £500 Sterling to *his ain town*. (Charles I was born in Dunfermline in 1600.)

Masons' marks can be seen on the stone surround of the door. (For further information on masons' marks see *First Floor Passage* and also page 38.) To the right of the entrance to the room is a representation of the passageway known as *between the wa's*. This passageway which contains a well, ran east along the front of what is now the St. Margaret's Hotel. Remains of the passageway can still be seen in the hotel cellar.

On the north wall the artist has included a marriage lintel, a mason's mark, entwined serpents (i.e. the sign of a doctor or apothecary) and a quotation. The quotation is from Romans chapter 12, verse 21. Written in Scots it reads *Binna Waured Wi Ill – Waur Ill Wi Guid*. (Do not be troubled by ill, counter ill with good.)

The linoleum depicts many of the artefacts found during the lowering of the floor to its c1571 level.



THE ABBOT'S KITCHEN

The Abbot's Kitchen servery is also outside the 15th century front wall of Abbot House. It was built c1660 and may also have replaced part of a gallery at first floor level. The north wall, designed and painted by Derek Seymour, depicts an evening view of the Maygate from Abbot House – the fibre-optic stars in the ceiling add to the illusion. The Forbo-Nairm floor covering again shows many of the artefacts that were found when the floor level was lowered to that existing c1571. Some of the original artefacts are displayed in the small showcase beneath the lantern.

The excavation of this area unearthed a large number of oyster shells. These were a common part of the diet at that time. The oysters would have been harvested from the River Forth. The shells were used as packing between the blocks of sandstone when the house was built. Many such shells can be seen in the joints in the south wall which dates back to the 15th century. Oyster shells were thought to ward off witches but whether the Abbots of Dunfermline would have resorted to such means is left to the visitor's imagination.



THE WEST TOWER

This **Tower** and the spiral staircase were probably constructed when Abbot House was being rebuilt in 1571 to provide a new front entrance to the house. Set above the doorway is a fireplace lintel on which has been carved a phrase from *The Kingis Quair* – a 15th century work by James I of Scotland. The quotation, in Old Scots, reads:

SEN ♦ VORD ♦ IS ♦ THRALL ♦ AND ♦ THOCHT ♦ IS ♦ FRE
KEIP ♦ VEILL ♦ THY ♦ TONGE ♦ I ♦ COINSELL ♦ THE

This translates as *Since Word Is Binding But Thought Is Transient, Think What You Like But Don't Say It*. It is thought that the stone was located there on the instructions of Robert Pitcairn, first Commendator (i.e. administrator) of Dunfermline Abbey after the Reformation in 1560, as a reminder to visitors that matters discussed within the walls of his house were private and secret. It was also

sound advice to all the residents of the town in the post-Reformation period when the words of a Second World War slogan "Careless Words Costs Lives" would have been equally pertinent.

The **Tirling Pin** on the front door is the Scottish version of a door knocker. The pin consists of an iron ring that can be rubbed up and down on the twisted iron handle. The resulting noise is transmitted throughout the building – a very efficient system that requires no batteries!

The **Monk's Window** (or Sponsors' Window) lists the names of the main sponsors who contributed to the conversion of the building into a heritage centre.

The **Spiral Staircase** provides access to the upper floors. The walls of the staircase are decorated with panels designed and painted by Virginia Colley. The panels depict people and scenes associated with the history of Dunfermline. The relevance of their selection is explained in the displays throughout the house.

The **Display Cabinet** on the first floor landing contains artefacts and memorabilia relating to Saint Margaret. Margaret was born in Hungary and came to England c1057 with her mother (Agatha), brother (Edgar), sister (Catherine), and father (Edward Atheling) who had been exiled to Hungary but was now returning as heir to the throne of Edward the Confessor. Shortly after Margaret's arrival in England, her father died. On the death of Edward the Confessor in 1066, Harold, son of Godwin, assumed the throne that many believed had been promised to Prince William of Normandy. The Norman Conquest followed and, after the initial years of William's rule, Margaret and her family decided to leave England. There is speculation as to their intended destination and also as to when and where Margaret first met Malcolm Canmore. However there is no doubting the fact that Margaret and her family did arrive in Dunfermline. Here she forsook her avowed intention to enter Holy Orders and married Malcolm Canmore – King Malcolm III. Margaret bore him six sons, three of whom became Kings of Scotland, and two daughters. One daughter, Matilda, became the wife of Henry I of England and was known as Good Queen Maud.

To Margaret is attributed the civilisation of the Scottish Royal Court and the introduction of the 'Loving Cup' which was drunk at the end of a meal thus ensuring that everyone remained seated at the dining table throughout the meal. The Royal Palace became a place filled with colour. Members of the Royal Court began to wear jewellery and colourful clothing. To Malcolm is attributed the introduction of fixed surnames or descriptive names and the creation of the first Earls in Scotland.

Margaret never deserted her religion. Under her guidance, the clergy of the Culdee (i.e. Celtic) Church in Scotland adopted the laws and practices of the Church of Rome. A larger stone building more suitable for the community that was settling in

Dunfermline replaced their humble church. Monks came from Canterbury between 1070 and 1089 to establish the monastery of Dunfermline.

Margaret died in 1093, three days after Malcolm had been killed near Alnwick in Northumberland. She was buried in front of the high altar of Dunfermline Abbey. (This became the nave of the Abbey built by her son, David I.) Some twenty years later, after the recovery of his body from Tynemouth, Malcolm was buried beside her.

In 1245, Pope Innocent IV instructed the Bishops of Dunkeld and Dunblane *to investigate the life, merits and miracles of Queen Margaret*. Further investigations took place in 1246 and three years later she was canonised. Saint Margaret's Day is celebrated on the 16th November. In 1250, Margaret's body was translated with great ceremony to the new shrine behind the high altar of the Abbey.

The story of the Saint and her legacy continues in the **Saint Margaret Room** on the first floor.

A *Holy-bluid Altar* existed in Dunfermline Abbey until the Reformation of 1560. Funds for this altar were derived from the rent and income of Holy-bluid Acres, a portion of land located approximately on the site of the present day Police Station.



THE FIRST FLOOR PASSAGE

Here the displays inform visitors about Fife in the time of the Picts. The Picts were an amalgamation of Iron Age tribes whose lands extended north from the Scotswater, now the River Forth. The Scots ruled the west of Scotland, having come from Ireland in the 5th century. The two kingdoms were united under Kenneth mac Alpin in AD 843 to become Alba and ultimately Scotland.

The first pre-historic King of the Picts was Cruithne, a name sometimes used for the Picts. A geographical treatise *De Situ Albanie*, written in the 12th century by Andrew, a monk of Dunfermline and Bishop of Caithness, describes Cruithne as having lived for over 100 years and his seven sons as having ruled as kings in the seven portions of the kingdom after their father's death. One son, Fib, ruled the portion now known as Fife, which was the most important area, being the first part of Pictland that travellers entered having crossed the Scotswater from North Britain. Fife has very strict boundaries, the River Tay to the north, the North Sea to the east, the River Forth to the south and, as a result, it has remained very much a separate unit throughout history. This could be why it has proudly retained the title: **THE KINGDOM OF FIFE**. In the *Lynton Chronykil* of 1380 Fife is styled as a *Kingrick* (Kingdom).

Fife has the greatest number of Pictish place names in Scotland. Some of these names are indicated by the use of the prefix *Pit-* which means *estate* or *place of, portion of* or *belonging to*.

- e.g. Pittencrieff . . . estate of the trees
- Pitcorthie estate of the standing stone
- Pitbauchlie . . . estate of the crozier
- Pittenweem . . . place of the caves

Other Pictish place name elements such as *carden* (Cardenden or Kincardine), *aber* (Aberdour) and *pren* (Primrose, Rosyth) can be found around Fife.

The sculptured stone, carved by Leslie Alan Reid, is a half-size replica of the Inverkeithing Stone. This standing stone existed at Inverkeithing, 4 miles south of Dunfermline, until the 19th century. It is a typical pictorial stone which may have commemorated an event or a burial. It shows a hunting party on horseback with a man making the kill. Beneath is a carving of a mythological or heraldic beast with a bird's beak, six legs and two tails. One theory for such a beast is that it is similar to the merging of the two heraldic signs as can be found on modern Coats of Arms where the emblems of the husband and wife have been integrated. An elaborate Celtic cross would have been carved on the reverse side.

An adjacent panel gives information regarding the various classes of Pictish sculptured stones which can be found around Fife.

The wall hanging by Marianna Lines is of the Collessie Man. Ms Lines, who has a studio at Collessie, has developed a technique for producing artwork from Pictish stones by covering them with fabric and then making rubbings using vegetable dyes. The standing stone is located in a field near the village of Collessie in north Fife and it is thought that the carving of the Pictish man was possibly added to an existing Bronze Age stone in the 4th or 5th century AD. The warrior is naked and carries a square shield and a spear with a weighted end.

Several masons' marks can be seen on the carved stones which form the doorway to the Spirit in the Stones Room. Many masons would have been employed to carve the stones necessary for the building of the Abbey, Monastery, Royal Palace and Abbot House. As each stone was completed the mason would carve, on the face of the stone, his unique mark which he would have already registered with the master mason. This showed that he was proud of his workmanship and ensured that he received payment for every stone that he carved. Many of these marks are derived from the Runic Alphabet which came to Britain with the Anglo-Saxons c AD 400.

Above the doorway of the Saint Margaret Room is a portion of stained glass dedicated to Saint Margaret.



THE SPIRIT IN THE STONES

This room may have been the bedchamber of Lady Anne Halkett, a resident of the house in the 17th century. Her contribution to the history of Abbot House is told in the *Lady Halkett Room* (see below). In her diaries, Lady Halkett makes reference to a night when a chimney fell down during a great storm. She notes that: *she was covered with soot and dust and was rescued by the boys who were attending the residential school which she ran and who revived her with the nearest thing to hand.* We do not know whether this was brandy, good claret or simply water! When, during the restoration works, the fireplaces in Abbot House were being opened up, the fireplace in this room was found to be full of rubble from a collapsed chimney. The chimney and the rubble can be seen through the viewing window in the wall.

Dunfermline Heritage Trust commissioned Andrew Smith to paint the portrait of James I of Scotland. James I was born in Dunfermline in 1394 and was king from 1406–1437. He married Joan Beaufort, daughter of the Earl of Somerset. James died at the hands of assassins in Perth. (NB *James I Gate* to the east of Abbot House.)

The linoleum floor, designed and created by Forbo-Nairn, is a negative image of the floor in the adjoining room which is dedicated to Saint Margaret.



The fascinating and exciting audio-visual presentation '**The Spirit in the Stones**' is narrated by the spirit himself, a Benedictine monk who once lived in the nearby monastery. He tells of life in the Abbey, the monastery and Abbot House. The presentation takes approximately 8 minutes and can be viewed either at the start or at the finish of a tour of the heritage centre. Look out for the special effects!



THE SAINT MARGARET ROOM

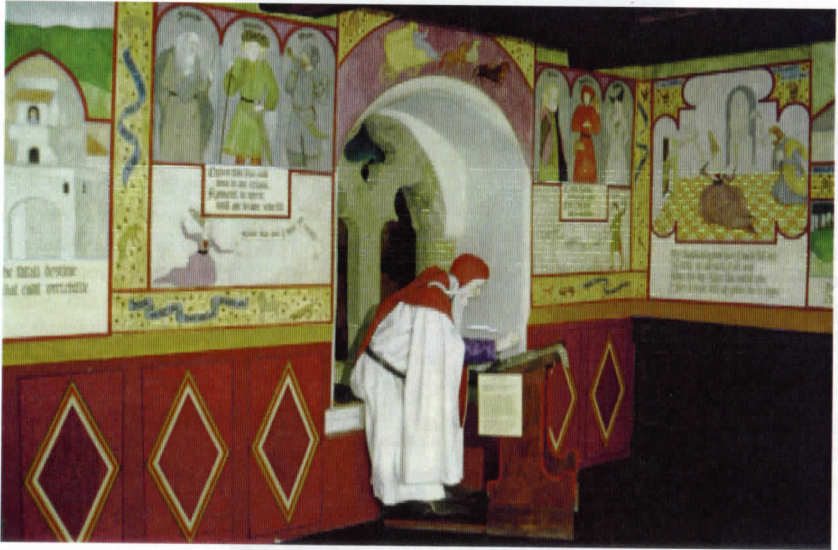
This room is a representation of how Dunfermline Abbey might have looked before the Reformation. Certainly everywhere would have been bright and cheerful to compensate for the lack of large windows. Stonework would have been plastered and a painted and the floor would have been covered with tiles set out in elaborate pattern. Following the overthrow of the Catholic Church and the establishment of the Reformed Protestant Church in 1560, supporters of the Reformation, known as *Lords of the Congregation*, were instructed to cleanse places of worship of their 'Altars and Papish Imagery'. Paintings were generally removed by stripping the plaster from the walls and this resulted in the bare stone of the Scottish Abbeys. One piece of pre-Reformation decoration that survives – and is well worth going to see – can be found on the ceiling of the north aisle of the nave in Dunfermline Abbey.



SAINT MARGARET HEADSHRINE
(REPRESENTATION)



SAINT MARGARET ROOM



PRESENCE CHAMBER



**PRESENCE CHAMBER
(DETAIL OF DECORATION)**



THE MARBLED CHAMBER



THE INDUSTRIAL ROOM

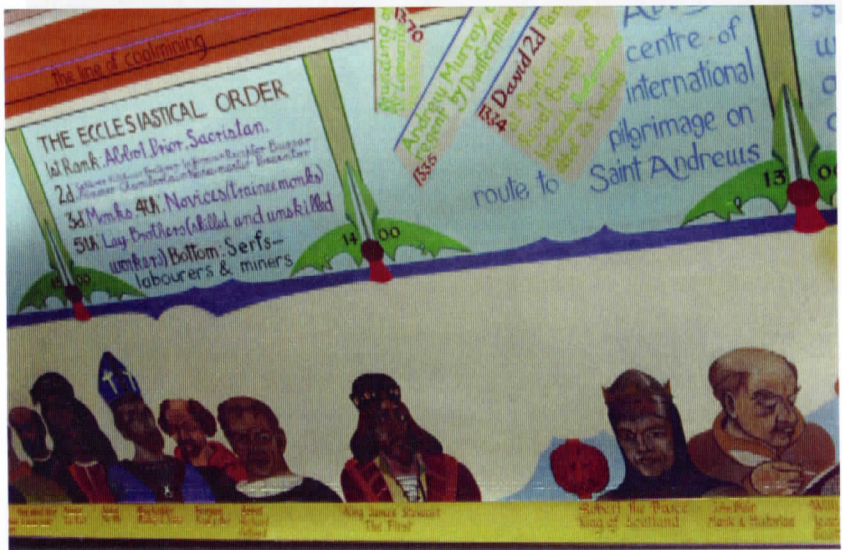
LADY ANNE HALKETT



JOHN BOISWELL



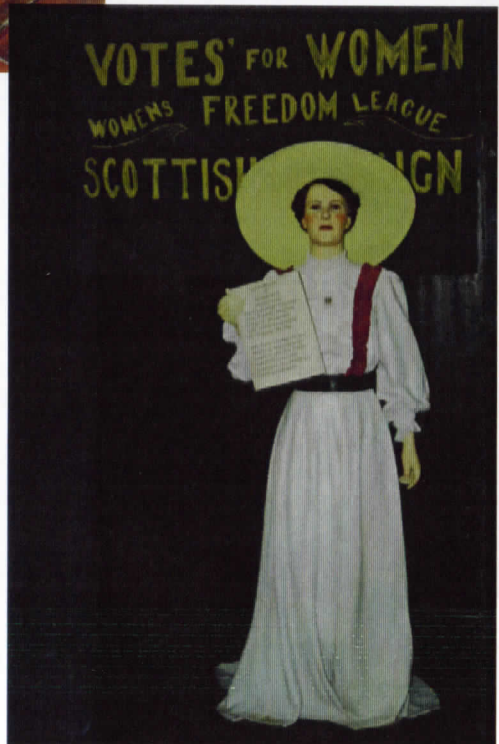
THE ANNUNCIATION STONE



THE LONG GALLERY
 (DETAIL OF DECORATION)



ANDREW CARNEGIE



ANNA MUNRO



WAR ROOM



**'DUNFERMLINE IN 1964'
ROOM**



WALLACE PLAQUE



**SPIRIT OF ETERNITY
FOUNTAIN**

In this room the blind arcades have been painted in the style of the 12th century and the mouldings were taken from the nave of the Abbey. The decoration does not include blue because the pigment required was obtained from lapis lazuli found only in Afghanistan and therefore very rare and very expensive.

The three paintings in the recesses of the arcades are the work of Virginia Colley and are in the style of c1250. These paintings do include blue to indicate that Dunfermline Abbey now had considerable wealth and income from its properties around Scotland.

The painting of Saint Margaret shows her holding her *Gospel Book* in her left hand. One of the early miracles attributed to Saint Margaret concerns this book. On one of Margaret's many journeys around the countryside a servant lost the precious book. It was found some days later in a stream with the pages being wafted by the running water. Despite its immersion the book was found to be undamaged. This event was later accepted as a miracle. The *Gospel Book* is now in the Bodleian Library in Oxford. (A facsimile copy can be viewed in the Local History Room of Dunfermline Carnegie Library.) In Saint Margaret's right hand is *The Holy Rood Cross* which, it is thought, Margaret herself brought from Hungary. The Cross is described as *black, encrusted with diamonds and hinged to reveal a piece of the True Cross inside*. Artistic licence shows it as longer than its true length of an ell. (An ell is a Scottish cloth measure of approximately 37 inches.) The Cross was an important symbol of the power of the Church in Scotland. It was seized, along with the Coronation Stone of Scone, by Edward I in 1291. King Robert the Bruce successfully negotiated the return of the *Holy Rood Cross* in the Treaty of Northampton (1328). David II had the Cross in his possession in 1346 when he was captured at the Battle of Neville's Cross, in County Durham, and the captured Cross was displayed in Durham Cathedral until the Reformation in 1560 when all trace of it was lost.

The centre painting is of the Holy Trinity: Father, Son and Holy Ghost, to whom Dunfermline Abbey was dedicated.

The left-hand painting is of Saint Andrew. Relics of the Saint had been brought to Scotland by Saint Regulus (Saint Rule) and the Shrine at Kilrymont, as St. Andrews was then called, had become a place of pilgrimage to which pilgrims travelled from all over Europe. The final part of the journey, the crossing of the Forth Estuary by ferry from North Berwick in East Lothian to Earlsferry in Fife was particularly hazardous. To make the journey easier, Margaret initiated a free ferry, crossing the river further up at a narrower point, and had hostels built at each landfall. This crossing became known as the Queen's Ferry or Queensferry Passage and it continued in use until the opening of the Forth Road Bridge in 1964.

Queen Margaret became Saint Margaret when she was canonised in 1249. In 1250 the Saint's body was translated from its original place of burial in the nave of the Abbey to the new shrine that had been created behind the high altar. The shrine was built on a base of Frosterley 'marble' brought from County Durham. The translation was carried out amid great pomp and ceremony in the presence of King Alexander III and many nobles and church dignitaries. A commentary on the events of the day, narrated by the broadcaster Tom Fleming, can be heard on the handsets around the room.

A portable reliquary would be made to contain the most important relic of a saint. In Saint Margaret's case this was a headshrine containing her skull. The whereabouts of the original are unknown. However there existed sufficient written evidence of its appearance to allow Walter Awlson to create the beautiful representation that is on show here. The headshrine was described as being of silver with a gold



crown, indicating that Margaret had been Queen, and it was encrusted with jewels and pearls. The name Margaret means pearl. On the breast was a crystal, through which the hair of the saint could be seen. The headshrine was a talisman which, together with the saint's sark (nightdress), was called for by Scottish Queens when in childbirth to ensure the safe delivery of the all important son and heir. There is a record in the Royal Accounts, of Mary Queen of Scots arranging for the headshrine to be brought to her in Edinburgh in 1566 for the birth of James VI. That the reliquary was available after the Reformation was only because George Durie, the last Abbot of Dunfermline, had removed it to his Castle of Craigluscar for safe keeping. It remained with Durie until 1597 when it was smuggled to France by a youth who was travelling to the Scots Jesuit College at Douai. The authenticity of the headshrine was verified en route when it was put on show in Antwerp. However by the end of the 18th century, after the French Revolution, it had disappeared. It may have been broken up for its jewels and precious metals or it may have been taken to Escorial, the Royal Palace near Madrid, where there was already a large collection of reliquaries which had been rescued and taken into protective custody by Philip II of Spain in the 16th century. The collection remains but the existence of the headshrine of Saint Margaret cannot be established. It has been reported that, shortly after the Reformation, there existed in Escorial two urns labelled Saint Malcolm of Scotland and Saint Margaret of Scotland. It is possible that the urns had been sent to Escorial by Mary of Guise, mother of Mary Queen of Scots, who was said to have rescued the relics from the shrine in Dunfermline. It has also been stated that one of the chapels in the Cathedral there was dedicated to the King and Queen and decorated with their portraits. In the 19th century a small relic was located and given to the Convent of Saint Margaret in Edinburgh for its 50th anniversary. In 1874 an authenticated relic was given by the Pope to Lord Bute and a relic of a tooth has since been located.

Abbeys were noted for their libraries and their contents. Dunfermline Abbey Library contained 43 volumes. Books were a very precious commodity and scribes were employed to make copies as required. Writing and illuminating the manuscripts was

a task that could take many months to complete. To prevent the books from being stolen they were chained to the shelves. A representation of a Chain Library is shown here. These volumes give details of the life of Saint Margaret, Abbey Libraries and the Ruskin Bible. This 13th century Bible was formerly the property of the Dunfermline Abbey Library. Since 1769 it has been in the possession of the Advocates' Library, now the National Library of Scotland, in Edinburgh. It is so called because John Ruskin used it in his studies in the 19th century.

The kneeling monk is John Boiswell, sacristan in Dunfermline Abbey who, contrary to the Laws of his Order, purchased Abbot House in 1540 after Abbot Durie had vacated it to live in apartments in the Royal Palace of Dunfermline. The figure was made by Tim Chalk.

The panels around the walls give details relative to the Royal Burgh of Dunfermline, Saint Margaret, reliquaries and Abbey life.

The window is a transparency of a 12th century stained glass window in an Austrian church and depicts Mary Magdalene.

The plaster heads are typical examples of church and memorial decoration. The plaster cast of the head of King Robert the Bruce is a copy of that created by C. Pilkington Jackson ARSA FRBS. The sculptor worked from a cast of the King's skull to produce the original.

The special floor panels show the names of some of the Scottish royal personages buried in Dunfermline Abbey while the colourful central design is similar to that used in Byland Abbey, Yorkshire, and in Newbattle Abbey, Mid Lothian. The linoleum was designed and created by Forbo-Nairn of Kirkcaldy.

A

LADY HALKETT'S ROOM

This room is decorated and furnished as the private study of Lady Anne Halkett. The room is outside the original front wall of Abbot House and experts consider it to have been built c1660 as a replacement for a gallery that existed at first floor level. This gallery may have been damaged or destroyed in the Great Fire of Dunfermline in 1624. (For more information on the Great Fire see *The Fire Room*.)



A portion of the ceiling has been removed to allow visitors to see the corbelling of the tower staircase and the wooden guttering with its original metal brackets. These provide proof that this was indeed the outside wall of the main building.

The fireplace is a 17th century original that had been plastered over. Near the window is a replica of a 17th century glass thermometer. Other artefacts in the room include a spice box and a chair that has been upholstered and embroidered in the style of the period.

Lady Anne Halkett, was born in London in 1623, daughter of Thomas Murray, Provost of Eton College and tutor to Charles I. (Charles I was born in Dunfermline on 19th November, 1600.) Lady Halkett's mother, Anne Drummond, was governess to Charles' sister, Princess Elizabeth (also born in Dunfermline) who later became the Queen of Bohemia and whose grandson was to become George I. Anne Murray was brought up at Court and as a consequence was a staunch Royalist and Jacobite supporter (i.e. she supported the Stuarts). Her loyalty and a misguided liaison with one Colonel Joseph Bampfield resulted in her involvement in a scheme to assist the Duke of York, who was later to become James VII and II, to escape from his Cromwellian guards and make his way to France in woman's clothing. This escapade meant that she was forced to abandon the Court. In 1650 she left London for Edinburgh where she resumed her Royalist activities. She also put to good use the knowledge of herbalism that she had obtained in her youth from the Court surgeon. At Cupar, in Fife, she assisted in the treatment of wounded soldiers from the Royalist Army defeated at the Battle of Dunbar (1650). Anne Murray's bravery and skill were rewarded by Charles II who granted her 50 guineas from the Royal Purse.

After staying in Aberdeenshire for a few years, Anne returned to Edinburgh where she was introduced to the recently widowed Sir James Halkett of Pitfirrane whom she later married to become Lady Anne Halkett. On the death of her husband she was forced to leave the Pitfirrane Estate by her stepson who thought that her pre-marital liaison with Bampfield and her Jacobite loyalties were an embarrassment to the family. The Seton family offered her Abbot House – vacant at that time – and there she lived for almost 30 years until her death in 1699.

In order to supplement the allowance she was given by her stepson, Lady Halkett ran a residential school in Abbot House for the sons of Jacobite supporters. She also provided a soup kitchen and conducted a herb clinic for the poor of Dunfermline. Lady Halkett spent every Saturday, the day of her husband's death, in prayer and meditation. She wrote religious tracts and kept extensive diaries. Here you can see Lady Anne Halkett writing her diaries, surrounded by portraits of her Jacobite friends. Copies of her memoirs are available in the Local History Section of Dunfermline Carnegie Library. The figure is by Tim Chalk.



THE PRESENCE CHAMBER

Important visitors to Dunfermline Abbey would have been received by the Abbot in his Presence Chamber. Here much of the business of the Abbey would have been carried out. The partition would not have existed in those days and both fireplaces would have been used to keep the room warm.

In the north wall visitors can see the quatrefoil traceried window – perhaps the most exciting find in the conversion of Abbot House. The window had never been glazed but would have been fitted with shutters. Dr Richard Fawcett, Principal Inspector of Ancient Monuments with Historic Scotland, dated both the window and the north wall of Abbot House as 1450–1460. Prior to the window's discovery, historians believed the house to have been built after the Reformation and inferred it could not have been an Abbot's house because from 1560 there was neither monastery nor Abbot. They had assumed it to be the rebuilt house of 1571 not realising that the front wall of the original house had been retained. An exciting find indeed. The wall would have existed when Richard de Bothwell was Abbot of Dunfermline. Richard de Bothwell was responsible for the rebuilding of the northwest tower of the Abbey and the porch that bears his name. Here the ordinary people of the town would wait to meet the Abbot. Richard de Bothwell is also credited with starting a school in 1468 that would later become Dunfermline High School.

In this room visitors will see the figure of Robert Henryson writing at his desk by the window. Henryson was a Notary Public (lawyer) and a schoolmaster but is best remembered as Scotland's greatest medieval poet. It is known that he lived and worked in Dunfermline in the 15th century. He wrote many works and two of his best known are represented in mural form around the room. The murals, designed and painted by Virginia Colley, illustrate the *Testament of Fair Cresseid*, Henryson's sequel to Chaucer's *Troilus and Criseyde* and his *Morall Fabillis*. The *Morall Fabillis* (*Moral Fables*) are a translation into Scots of Aesop's Fables and were used by Henryson much in the style of modern day satirists as a warning to people who were getting *abin their station*.



When Abbot House was rebuilt in 1571 murals were part of the decoration. In the 1960s, during its conversion into meeting rooms by the Carnegie Dunfermline Trust, a portion of a mural was found in this room above the west fireplace. Depicted within the mural are paintings of Greek Gods and the names of Vulcan and Neptune. A horse and a house, possibly Abbot House in its original form, are also clearly visible. Historians agree that it dates back to c1571 and accept that it is possibly based on Greek mythology. Although the mural is protected by a cover visitors are permitted to view it.

A second interesting piece of decoration found in the room during the conversion consisted of a portion of decorated plasterwork on the 'in-go' of the right hand

window. The materials that had been used were Turkey-red paint and 24 carat gold. The pattern now forms the decoration of the lower part of the walls – though obviously gold was not used this time! Similar decoration can be seen in buildings in the ancient Burgh of Culross. It is possible that the style was fashionable in the 16th century. One theory is that an itinerant Dutch or Flemish painter was making his way around Fife at that time carrying out such work as payment for food and a bed – a common practice in those days.

The striking ceiling was designed and painted by David Wilkinson. It is styled on a ceiling that existed in the now demolished 16th century house in Linlithgow of Robert Stewart, Provost of that Burgh. The heraldic shields, painted by Brian Dean, represent the various influential families linked with Abbot House.

Durie . . George Durie, the last Abbot of Dunfermline.

Seton . . The Earls of Dunfermline.

Halkett . . The owners of the Pitfirrane Estate.

Pitcairn . . Robert Pitcairn, the first Commendator of Dunfermline Abbey following the Reformation of 1560.

Murray . . Euphemia Murray married Robert Pitcairn in 1577 and her brother, James Murray of Perdieu (sometimes Predews or Perdeus), may have owned all or part of Abbot House at the time of its rebuilding in 1571.

The Royal Arms of James V, father of Mary Queen of Scots and last pre-Reformation monarch, are also included.

The figure of the monk is wearing a habit of the Benedictine Order which was gifted to Abbot House by the Abbot of Downside, Dom Richard Yeo, OSB.

The Abbot's chair, a piece of church furnishing adapted for the purpose, and the stool were upholstered by Sheila Mackay and the late Sheila Duncan.

Two bas-relief plaques of scenes from the life of Mary Queen of Scots and other royal portraits decorate the wall.

The court cabinet is 17th century and was made in Holland. Marks on the centre upper panel show that the craftsman either changed his mind during the cabinet's production or, for some reason, was unable to complete his design. The small chest and the bowl and platter are reproductions of 16th century pieces.

The teaching model of Abbot House, made by Alison and Colin Hunter McQueen, can be dismantled to show the various stages in the building of the house. The surface of the garden can be removed to reveal the location of the graves found during the dig by the Scottish Urban Archaeological Trust in 1992.

The display cases show items relating to pilgrimages.

In the Presence Chamber the background music is from a Mass written by John Carver (c1484–1548) for the launching of The Great Michael in 1511. (For more information on The Great Michael see *The Long Gallery*.)



THE MARBLED CHAMBER

Records show that at one time the Presence Chamber had been partitioned. In the conversion the partition was reinstated to provide an area to be decorated and furnished in the style of the latter part of the 17th century. As aristocrats and traders travelling on the Continent became aware of the styles and trappings of an affluent society they aspired to emulate these in their homes in Scotland. Marble itself was costly and not easy to obtain and so the form of wall decoration you see here became a very popular substitute. The effect was created by painting the walls with a base colour on to which the staining and the veins were added. A peacock's feather was used to produce the dragging effect giving rise to the term *feathering*. John Canning, who trained in Glasgow and now works in USA, was the painter. He tried using a seagull's feather but found that the filaments were too close together to allow him to create the desired effect and so he resorted to a brush.

This room covers the period following the Restoration of the Monarchy in 1660 – indicated by the Crown Chair. The embroidery on the chairs and the cushions was carried out by a group that meets under the auspices of The National Trust for Scotland in Culross. The cushions are embroidered with a mathematical pattern similar to that on a bed valance at Broomhall House, the home of the Earl of Elgin and Kincardine, the first Honorary President of the Dunfermline Heritage Trust. It is believed that the pattern honours the memory of John Napier who invented natural logarithms in 1614. The upholstered chair is covered with Kirriemuir Twill – a type of linen. It is embroidered with exotic birds and flowers typical of those seen by Scots on their journeys to foreign countries.

The small beaded tapestry on the stand would have been placed beside a lady to shield her face from the heat of an open fire.

The picture above the mantelpiece is a copy of a print from a book produced by John Slezer in 1693. The book was entitled *Theatrum Scotiae* and contained 57 prospects of the best known places in Scotland. Two prints of Dunfermline were included. By using a type of camera obscura in the production of his drawings, Slezer was able to provide very accurate representations of the buildings. These drawings were then

sent to his associates who filled in the foreground from Slezer's notes. His notes, however, were not always precise, with the result that the pictures lacked accuracy. Nevertheless the book was a success and many versions of the prints – with figures added – were, and still are, in great demand. (For more information on John Slezer and his work see *Visions of Scotland* published by H.M. Stationery Office.)



The display case to the right of the fireplace contains a replica of the sword of King Robert the Bruce. The Earl of Elgin and Kincardine, a direct descendant of Bruce, owns the original and kindly gave permission for the copy to be made. The case also contains information on the life and exploits of the King who is buried in Dunfermline Abbey.



In the display case to the left of the doorway is a replica of the Pitfirrane Goblet made by Frank Toffolo of Caithness Glass, Perth. The goblet, along with a ring, was given to Sir Robert Halkett of Pitfirrane by James VI of Scotland on the eve of his departure for London in 1603 to take over the throne following the death of Elizabeth I. (James VI of Scotland became James I of England.) The goblet was a treasured possession of the King. He had been told that not only did the goblet have the magic power of changing colour but that the coloured threads would vibrate should poison be added to its contents. The original is on display in the new Museum of Scotland, Edinburgh.

The display case to the right of the doorway contains information regarding witchcraft in Fife. The replicas of the *branks* give some idea of the pain that could be inflicted to obtain confessions from people accused of witchcraft – something that was frequently done with malicious intent. After the witch (or warlock) had been given a trial they would be taken to a river, or as happened in Dunfermline to the Witch Dub (Pool), where they would be immersed in the water. If the person survived they were said to be a witch and burned at the stake. If they drowned it was deemed that their soul had been cleansed. James VI was very interested in witchcraft and it is said that William Shakespeare added the three witches to his play *Macbeth* because of the King's interest. The *branks* were also used for scolds (i.e. nagging wives) and gossips. The example on the left was known as the *Scold's Bridle*.

The fourth cabinet displays a coat and snowshoes owned by the 8th Earl of Elgin and Kincardine. He was a great 19th century statesman and held many influential posts, among them Governor General of India, Governor of Jamaica and Governor General of Canada. In this latter capacity he was responsible for the signing of a treaty that allowed direct trading of goods and produce between Canada and America. This greatly increased Canada's prosperity.

The portraits of James VI and his wife, Anne of Denmark, are copies of originals held in the National Portrait Gallery of Scotland, Edinburgh. They are thought to be

the portraits sent one to the other before their wedding to allow each to see 'what they were getting'.

At the top of the few steps leading to the Reform Room a recess was found. The archaeologist realised that this could have been the Abbot's garderobe or privy. Investigation of the external wall revealed the location of the chute down which the waste material would have fallen on to the street below. There is evidence of a culvert that led through the building and on through the garden. So it is possible that water had been diverted along the street to carry the waste into the monastery sewage system. Maygate, the present name of the street, and Watergate are synonymous. In the olden days part of the street was known as Foul Vennel – perhaps this was more than justified!



THE REFORM ROOM

This room reflects a typical living space of the late 18th century. Here a family would cook, eat, sleep, work and play. The fireplace, furnishings and artefacts are all of the period. The lady of the house would probably have spun wool and so the tools necessary for carding and spinning are exhibited here. Because of the lack of space the bed was built into the structure of the room. It was known as a box bed or boushty, from the French word *buist* meaning box, or a kist bed, from the Norse word *kist* meaning box or chest. The bed would have been curtained off from the room. Sometimes doors were fitted. These could be closed once the children had been put to bed. Houses with box beds existed in Dunfermline until the middle of the 20th century. The length of the bed forced its occupants to sleep either propped up or sitting up. This was beneficial to people with respiratory ailments such as bronchitis or tuberculosis. It also enabled the occupants to escape more quickly in the event of fire. But the main reason for such discomfort was to allow the whole family to sleep in one bed – perhaps as many as three at the top and three at the bottom – while the baby could be suspended in a type of hammock in the corner of the recess. If there was a large number of children or if a visitor was staying overnight, a truckle bed or *hurlie* would be pulled from its storage place under the box bed. Some affluent families used this bed for their servant. The bed would be heated by a piggie hot water bottle. Pig was the Scots word for the common pottery from which the containers were made. The same material was used for savings banks, hence the name piggie banks which, being of little intrinsic value, would be broken to allow access to the contents.

The late 18th century was the time of the French Revolution. The British Government was afraid that the active Scottish and English Reform Movements would resort to violence. The *Friends of the People* was one such organisation. The figures made by Tim Chalk show William Skirving (seated) the General Secretary of the Friends and George Mealmaker, the courier who delivered the correspondence

and distributed the seditious writings of the group. Whilst the aims of the movement were peaceful, there were hotheads who wished to obtain pikes and who talked of locating a guillotine locally. This led to paranoia in Government circles and to the arrest of the leaders. They were released after paying a Bond of Surety and then broke it almost immediately. This led to them being re-arrested, tried, found guilty and, in 1793, being transported to the penal colony in Botany Bay, Australia. William Skirving left a wife and two children in Scotland. Soon after his arrival in the Colony, Skirving died of dysentery. He was buried in a graveyard that was later to become the site of Sydney Opera House. George Mealmaker was encouraged to continue his trade as a weaver and became the manager of the Female Weaving Factory at Paramatta, a Sydney suburb, where he died in 1809. Descendants of both men have visited Abbot House.

The background music was written by James Oswald, a music and dance teacher, who was born in Crail and worked in Dunfermline before travelling to London to become Chamber Music Composer to George III. The tune you hear was one chosen by Robert Burns as a suitable setting for his song that lamented Scotland being 'sold out' at the Union of Parliaments in 1707. It is called *A Parcel of Rogues in a Nation*. Burns often chose popular melodies for his songs so that people were only required to learn the words.



THE EAST SPIRAL STAIRCASE

This spiral staircase is thought to date back to the 16th century rebuilding of Abbot House.

The tower was possibly altered in the late 18th century when part of the staircase from the Queen's House, with its undercut steps, was used as access to the Tower Room. (For more information on the staircase see *The East Landing*.)

Between the Reform Room and the landing is a display cabinet exhibiting memorabilia relating to the house's more recent past.

On the landing, a stained glass window reminds visitors that Robert Boyle Watson lived and worked in the house in the 19th century. He was a glazier and an accomplished stained glass artist. Some of his work forms the border of the window that illustrates Aesop's *The Lion and the Mouse* – a tale also used by Robert Henryson in his *Moral Fables*.

From the half landing between the first and second floors, a doorway leads to the East Landing and the War Room.



THE EAST LANDING

The staircase is thought to have been rescued from the building known as the Queen's House. This house had been built by King James VI for his Queen, Anne of Denmark, and was situated between the Palace and the Abbey. The Queen's House was demolished at the end of the 18th century. At that time, Abbot House was owned and occupied by Robert Black who, as Clerk to the Admiralty, was responsible for looking after the Royal properties. The quality of the staircase with its undercut steps is too grand for a building such as Abbot House. The half landing is located above the level of the window ledge, which confirms that the staircase was neither designed nor built for its present location. Before the installation of the staircase, the East Landing was probably a preparation room for the adjacent Dining Room.

The Annunciation Stone above the staircase is a copy of a carved stone found in the ceiling of a dormer window in the Royal Palace. The room was thought to have been part of the apartments of the last Abbot of Dunfermline, George Durie, who moved from Abbot House to the Royal Palace in 1540. Ebenezer Henderson, an eminent 19th century local historian, theorised that the stone had been intended as the Tympanum or Transom Stone of the Great West Door of Dunfermline Abbey, made to mark Durie's appointment as Abbot. It is entirely possible that because of the impending Reformation, already under way in Europe, Abbot Durie felt that the stone would be safer in his apartments. It appears that the stone was plastered over when Abbot Durie vacated the Palace at the time of the Reformation and was not found again until it was uncovered by workmen in 1812. The original is in the Palace Museum, which can be accessed from the Abbey grounds. This copy is coloured in the style of the pre-Reformation period.

A portion of the wall has been left unplastered to show the harling, or roughcasting, uncovered during the conversion phase. The earlier harling had been removed by the Carnegie Dunfermline Trust in 1954. The find resulted in the decision to restore the roughcast surface to the external wall.

The display cabinets contain memorabilia and models relating to World War II. This theme is continued in the War Room which is accessed from this landing.



THE WAR ROOM

It is thought that this was the Dining Room of the extended House added in the latter part of the 18th century. The extension was possibly built on the site of the Abbot's Private Chapel. There is evidence of two windows in the north wall and it is known that an elaborate cornice existed until the room was converted into a doctors' surgery during the 1960s.

Alan I. Ronald, Head Art Teacher at Queen Anne School, was responsible for decorating the room in 1941 when it was used as the Headquarters of the 1145 Squadron of the Air Training Corps. This was an organisation for boys, aged 15-18 years, who hoped to enter the RAF on leaving school. The Duke of Hamilton opened the Headquarters. There is an accurate representation of the constellation Orion for star recognition and for navigation purposes. There is also an area of landscape studded with accurate images of both friendly and enemy aircraft for training the cadets in aircraft recognition. When it was first created the decoration continued on to the ceiling.

Alan Ronald was an accomplished water-colourist but adopted the *block printing* technique of the late 1930s and the early 1940s as being appropriate for war artistry. On the basis of this mural he applied to become a war artist but was turned down on health grounds. He was, however, given permission to enter Government Establishments in Scotland to paint pictures that were acknowledged and later purchased by the Imperial War Museum.

The mural in this room had, unfortunately, been painted on paper and it suffered substantial damage when the cornice was removed and the walls papered over with wood-chip during the 1960s renovation. The decoration on the east wall was completely destroyed. The work of redesigning and painting this wall and restoring the remainder of the mural was carried out by Shona McEwan BA, a local artist and a graduate of Duncan of Jordanstone College of Art. Her work also appears in the Margaret Room and the Industrial Room.

The display cabinets contain memorabilia relating to the effect World War II had on the ordinary citizen who had to cope with air raids and rationing. There is also an audio presentation of wartime memories. This addition to the room was inaugurated by Lord James Douglas Hamilton in 1999. The model aircraft in the room and in the cabinets on the East Landing were built and painted by Mr. Alan Morrison, a local model maker.

The lectern, purchased at the Glasgow Barras Market, was painted by Michael Donnelly and Adam Russell. It commemorates Thomas Wood of St. Andrews who wrote to musicians throughout Scotland asking them to compose tunes to which the Psalms could be sung. One of those who responded was John Angus of Dunfermline

who composed the tune *Dunfermline* – a tune still used in churches and played frequently on the Abbey carillon.

The War Room is sometimes known as *The Education Room* due to its use as the reception area for visiting school parties. It has also been the location for the very successful series of Abbot House Lectures. It has seating for 40 persons, a slide projector and an electrically operated screen.



THE INDUSTRIAL ROOM

This room, built c1660, would appear to have taken the place of a gallery at second floor level that was damaged or destroyed in the Great Fire of Dunfermline in 1624. Architectural historians can find no other explanation for the stone arch in the ceiling. (For further information on The Great Fire see *The Fire Room*.)

The room is dedicated to the 'lost' industries of the Dunfermline area. The coal industry, which once had over 40 pits in Fife, is remembered in the west display cabinet with its mining memorabilia and artefacts. There is now only one remaining pit in Fife, attached to Longannet Power Station, twelve miles west of Dunfermline.



Areas with coalmines were also the location of brick and fireclay works. Several samples of their products are on display here including bricks, edging and a bread bin. None of the local works has survived to the present day.

The time clock was an essential part of industrial life. Employees were required to 'clock in' when they entered their place of work at the start of their shift, 'clock out' and 'clock in' again at lunch time, then finally 'clock out' when their shift was over. Failure to do so meant no pay. The bell in the time clock ensured that no employee attempted to 'clock in' one of their workmates who was late for work.

The Victorian coal bunker was a regular feature in homes on the upper floors of tenement buildings. It allowed householders to have coal delivered into their homes by the coalman, saving them the hard work of having to carry buckets of coal up many flights of stairs from a ground floor coal shed. The only drawback was the covering of coal dust which lay over furniture after a delivery. Bunkers continued in use during the first half of the 20th century.

The Dunfermline Heritage Bannerette was created by the Dunfermline Quilters' Guild from a design commissioned from Shona McEwan. It shows the industrial, royal and church history of Dunfermline together with reminders of Pittencrieff Park,

the Louise Carnegie Gates, the River Forth and the hills behind the town. The gold material for the crown came from Denmark and the purple material used for the surround came from the USA.

The south east display cabinet houses exhibits relating to Friendly Societies, the church and the production of linen.

The quality of the work carried out in the thirteen linen mills and the three silk mills is shown by the samples in the Victorian chest of drawers and on the wooden rail. Winterthur Silk Mill supplied the material for the Wedding and Coronation Dresses of Queen Elizabeth. The linen mills wove tableware for shipping lines, hotel chains, palaces and embassies throughout the world. Dunfermline residents had the privilege of using 'seconds' of the same patterns in their homes. Often these only required to be hemmed on a sewing machine similar to the one exhibited in the room. There is now only one mill in Dunfermline and it weaves material for tyres.

Another industry lost to the area was the manufacture of the 'Lochgelly' – as it was known to countless Scottish teachers. The 'Lochgelly', better known to children as the strap, the tawse, the biff or the belt, was made by generations of Dicks, the Saddlers and Coachbuilders, in Lochgelly. It was administered to the hand of the offending pupil as punishment. Its use was finally banned in 1984 following an action raised in the European Court of Human Justice. On display here is George Wylie's larger than life version of the strap, entitled: *Homage to the Lochgelly*. Still on the theme of education there is a gown, a desk, a slate and slate pencils, an old school bell, and some Cuisenaire Rods – aids to counting used as recently as the 1970s.

Various LNER and British Railway posters advertising Dunfermline as a tourist attraction are mounted on the north wall. Above the posters are lemonade and beer bottles evoking memories of the extensive aerated water and beer bottling works located in Dunfermline in the 1900s.

The painting of the Heugh Mills (heugh = ravine) which were adjacent to the Royal Palace in Monastery Street, is on loan to the Dunfermline Heritage Trust from Mr. R. Watt. Over the centuries these mills are reputed to have been involved in the production of meal, flour, snuff, gunpowder and cloth.

Other items to be seen in this room include a Co-operative Women's Guild Banner from Inverkeithing, a framed copy of the accounts for the first ten years of the Dunfermline and West Fife Hospital and a top hat box – complete with top hat.

Copies of the poem *Dunfermline Linen* are available for sale in the Gift Shop.



THE LONG GALLERY

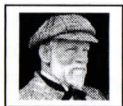
Due to the poor state of the roads and streets, many large houses had areas where residents and visitors could walk and exercise in safety. These areas were frequently in the form of long galleries which were decorated with paintings and sculptures. The Long Gallery in Abbot House as it is seen today was painted by the noted Scottish author and artist, Alasdair Gray, assisted by Robert Salmond. The ceiling decoration is described as being in the form of an *Historic Thistle Tree*. Outstanding events from AD 800 to the present day are recorded up the main trunk. Branches sprout at century intervals and time lines indicate the duration of mining, linen manufacture, church influence, etc.

The north wall contains details relevant to the commercial history of the town along with portraits of many of the people involved in the restoration and decoration of Abbot House during its conversion to a heritage centre. The south wall is concerned with the town's history: royal, church and state. This wall includes portraits of notable figures from Dunfermline's past.

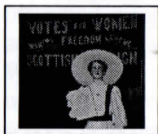
The oak wall-panelling was rescued from Dunfermline Abbey as it had been taken from its store and consigned to the bin by Historic Scotland, as a safety precaution, following the disastrous fire at Windsor Castle. The panelling had been used in the nave of the Abbey when that part was the Parish Church prior to the building of the New Abbey Church in 1818.

The fire-surround and the mantelpiece were purchased at the Glasgow Barras Market and located on the east wall to add character to the room. The adjacent display cabinet contains examples of the work of Adam Westwood who was a prolific Dunfermline artist at the beginning of the 20th century. Many Dunfermline residents own one or more of his watercolours showing life as it was in the town in those days.

The glass cabinet contains Brian Dean's model of the ship, *The Great Michael*. When James IV commissioned *The Great Michael* to be built at Newhaven near Edinburgh in 1507, it was the largest ship in Europe. It took four years to build and was 240ft long and 56ft wide. Its hull was 10-12ft thick and required the felling of all the oak trees in Fife with the exception of the Royal Forest at Falkland. It is alleged that James had the design tested by requesting that a cannon be fired point blank at the hull. The cannon ball did not penetrate it. The gun-ports were lined with leather to prevent the flash of the guns setting fire to the ship. *The Great Michael* saw very little action and was sold to France in 1514, the year after the death of James IV and many of his Earls at the Battle of Flodden. The ship is said to have died of old age at or near the Port of Brest. The name Michael was chosen because he was the Avenging Angel and James IV had intended the ship to lead a great Crusade. Saint Michael was also the Patron Saint of France – Scotland's ally in the Auld Alliance.



Andrew Carnegie (1835–1919) was born in Dunfermline, the son of a handloom weaver. In 1848, Andrew, along with his father, mother and younger brother, Tom, emigrated to America where he soon found work to help to support the family. His diligence and effort brought him to the attention of his employers who encouraged him to take an interest in stocks and shares. This led to Carnegie's involvement in, and eventual ownership of, considerable sections of the iron and steel industry and his subsequent involvement in the expanding American railroad business. Throughout his life his philosophy was 'to die rich is to die disgraced' and when, as King Steel, he sold his business interests and became the richest man in the world, he committed himself to devoting the remainder of his life to philanthropic works. His aim was to bring *Sweetness and Light* to the toiling masses. Andrew Carnegie provided funds for the building of over 2800 Free Public Libraries throughout the English speaking world. The Dunfermline Carnegie Library, situated at the junction of Abbot Street and St. Margaret's Street, was the first to be built. In 1902 Carnegie purchased Pittencrieff Park and in 1903, following the establishment of the Carnegie Dunfermline Trust, he presented the estate to the citizens of his home town. The Andrew Carnegie Birthplace Museum, in nearby Moodie Street, tells the full story of Mr. Carnegie's life and benefactions. It is open to visitors from April to October.



In 1909, Anna Munro, from Kingseathill, Dunfermline, was the Scottish Organiser of the Women's Freedom League, a branch of the suffragette movement. After serving a jail sentence for her activities in Scotland, Anna Munro moved to England where she married and subsequently became a magistrate. Activists who had been imprisoned wore a brooch depicting the Prison Service arrow superimposed on the portcullis symbol of the Palace of Westminster. Here Anna Munro is wearing just such a brooch.

Sir Joseph Noel Paton (1821–1901) was born and brought up in Dunfermline. He was the son of a damask linen designer and his interest in art was aroused when he started to learn the same trade. He went on to study art at the Royal Academy in London and acquired a reputation as a painter of religious and spiritual subjects. His talent for painting portraits came to the notice of Queen Victoria who commissioned him to paint portraits of members of the Royal Family. The Queen then appointed Noel Paton as Royal Limner (i.e. Portrait Painter) for Scotland. He subsequently received a knighthood for his outstanding achievements. Part of an artistic family (his brother and sister were also artists of note) it was Noel Paton who inherited his father's considerable collection of artefacts, much of it collected from Royal properties. He used this as the foundation of a large, eclectic collection which filled his Edinburgh home. When Noel Paton himself died the collection was sold and the items dispersed. The family grave can be found in the Abbey Graveyard. Here the figure of Sir Joseph Noel Paton is shown working on the preliminary sketch for his painting of Malcolm and Margaret which is owned by the Carnegie Dunfermline

Trust and hangs in the Dunfermline City Chambers. The sketch was painted by local artist, Adam Russell.

The figures of Andrew Carnegie, Anna Munro and Sir Joseph Noel Paton were made by Tim Chalk.

An intricate mason's mark can be seen on a stone in the recess of the most westerly window on the south wall. (For more information on masons' marks see *First Floor Passage*.)

Several brass plaques are on display here, along with paper and crayons, and children are invited to experience the pleasures of brass rubbing.



THE ENTERTAINMENT ROOM

The Entertainment Room is decorated in the art deco style of the 1920s–1940s when visits to the theatre and cinemas were the most popular form of entertainment. Visitors can enjoy a feeling of nostalgia here by sitting on a tip-up cinema seat from that era.

The story of the Dunfermline Opera House, from its opening in 1903 until its demolition in 1982, is told in words and pictures. The decorative plasterwork was rescued from the building and sold to the Asolo Centre for the Performing Arts in Sarasoto, Florida, where it was incorporated into its Mainstage Theatre.

On the walls are displayed programmes for the professional and amateur performances held in the various theatres and halls which existed in Dunfermline during the first half of the twentieth century. The sheet music displays are certain to remind some visitors of the songs and tunes that formed the 'Hit Parade' at that time. The wireless (radio) is of American manufacture and is dated from the 1930s.

The bust is of Jeannie Carson. It and the photographs of her visit to Dunfermline illustrate the early days of commercial television in Scotland when a programme called *Hey Jeannie* was screened. Her catch phrase *I'm just a wee Scots lassie from Dunfermline* became well known. Miss Carson, however, was not aware of the whereabouts or the history of the town until her visit in 1958. Many of her local fans turned out to welcome her on that occasion.

The linoleum floor, again by Forbo-Nairn, continues the art deco theme.



THE SECOND FLOOR PASSAGE

Here several portions of wall have been left without plaster to allow visitors to see how the c1660 extension to the house simply abutted the old building.

Masons' marks can also be seen on the stones. (For further information on masons' marks see *First Floor Passage*.)



DUNFERMLINE IN 1964

This room reflects the cut-off date chosen with regard to the story of Abbot House. 1964 was the year in which the Forth Road Bridge was opened by Her Majesty the Queen. This new link with Edinburgh and the Lothians opened up Fife's access to the south. People began to commute between the Kingdom and the Capital. Trade links with England and the Continent were developed and a motorway was built to accommodate the increase in traffic.

In the earlier conversion of Abbot House during the 1960s, the rooms were designed and decorated in the prevailing style of smooth walls and flat surfaces – simple to maintain and easy to clean. Consequently much of the interior of Abbot House was covered with plasterboard. This room shows the decoration of the time with its cream painted walls and linoleum covered floor. It has been furnished partly as a 1960s living room and partly as a café / coffee shop of the same period. The Beatles wallpaper was found on a wall in the east wing during the 1990s conversion. Many of the pieces of furniture and most of the artefacts were donated by local residents. Visitors often express delight at seeing again items which were an essential part of their early lives or featured in the homes of their parents or grandparents. The linoleum floor covering was designed and manufactured by Forbo-Nairn in a contemporary style.

The video, which is played periodically on the 1960s television set, shows scenes from the Dunfermline Children's Gala Day Parade of 1954 and the Industrial Heritage of Fife.

The model ship was made by local model-maker, the late Jim Green. It is a scale model of *The Queen Margaret*, one of four paddle ferries which, until 1964, plied regularly across the River Forth linking North and South Queensferry. The opening

of the Forth Road Bridge signalled the end of the ferry service – a service started by Queen Margaret in the 11th century to provide transport for pilgrims as they made their way to St. Andrews. (For further information on The Queen’s Ferry see *The Saint Margaret Room*.)



THE SECOND FLOOR LANDING

The ironwork of the balustrade was designed and manufactured by Ratho Byres Forge. It illustrates the well-known Aesop’s Fable *The Town Mouse and the Country Mouse*. Robert Henryson used the story in his *Taill of the Uponlandis Mous and the Burges Mous*. The cat is cleverly worked into the wrought iron. Can you see it?

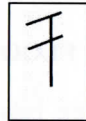
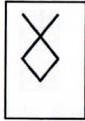
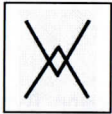
The wall panels between the second and first floor landings are the work of Virginia Colley. Visitors will have already seen the panels on the staircase between the ground and first floors. There the artist painted people and scenes associated with Dunfermline’s past. Here she challenges visitors to look to the future. Will it be blank or golden? It has been left up to **you**, the viewer, to decide.



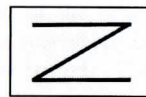
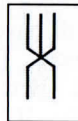
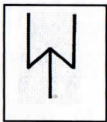
**The Masons' marks
which have been used as chapter dividers
in this Guidebook**

**can be found in the following locations
within Abbot House.**

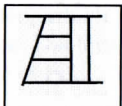
The Fire Room



The First Floor Passage



The Long Gallery



The Second Floor Passage



CONCLUSION

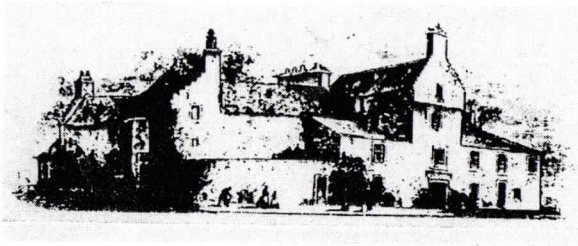
The Directors, Staff and Volunteers at Abbot House hope that you have enjoyed your visit. It is their wish that this Guidebook will serve as a reminder of the wealth of local and national history described within the walls of this historic building.

There are many more visitor attractions in and around the City and Royal Burgh of Dunfermline. These include the Andrew Carnegie Birthplace Museum, Pittencrieff Park, Saint Margaret's Cave, Dunfermline Abbey, the Monastery and the Royal Palace.

For visitors with sporting interests, Golf, Motor Racing, Football, Rugby, Cricket, Bowling and Athletics are available. The Fife Coastal Path caters for ramblers and the Kingdom's Cycleways provide opportunities for cyclists. The Carnegie Leisure Centre offers excellent facilities for indoor activities.

The Carnegie Hall (the *other* one is in New York) is the ideal venue for professional and amateur music and drama performances.

Dunfermline is well situated on an excellent road and rail network. It is an ideal base for visitors wishing to visit the many other attractive towns in Fife or cities such as Edinburgh, Glasgow, Stirling, Perth and Dundee.



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