



The Small Drawing Room



FAMILY: This is part of a suite of rooms extending to the dining room. The family and their guests would have entered the dining room from the ante-room at the top of the main stair. When the meal was finished the ladies could have taken tea in the adjoining room before “withdrawing” here to relax and entertain themselves with musical instruments or needlework. The work on the chairs was made by the wife of the 2nd Duke. For grander occasions with important guests, there is a larger drawing room on the 2nd floor.



CASTLE: The castle was so damaged by a siege during the Jacobite Rising of 1745-6 that the 2nd Duke almost decided to abandon it. However, he chose to repair the structure and then employed skilled craftsmen to create the Georgian interiors you see today. The work took from 1747 to 1758 to complete.



ESTATE: The view from the window to the left on entering this room shows the south wing, added in the 1740s, where the family have lived since the castle was opened to the public in 1936. The late 10th Dukes half-sister, Mrs Troughton, now head trustee of the estate, and her family are the present residents.



NATION: The Atholl family received their Dukedom in 1703 for support of the royal family during the 17th century. The portraits are a reminder of the royal favour they enjoyed.





The Small Drawing Room

No.	Piece	Artist	Date
5	Portrait of Lady Amelia Stanley	Unknown	Unknown
80	Portrait of Charles Lord Stanley	Sir Peter Lely	Unknown
82	Portrait of Lady Henrietta Stanley	Van Dyke	1637
129	Prince of Wales (later Charles II)	Sir Peter Lely	Unknown
	Set of chairs with needlework by Jean, 2nd wife of the 2nd Duke	John Gordon	1756
	Regal Organ	John Loosemore	1630
	Table of Manx bog oak, brass & marble quarried at Glen Tilt	George Bullock	1814

Full details of the pictures and furniture can be found on the family tree by the window and the lists on the table.

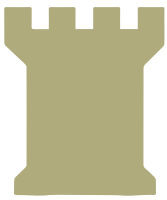




The Tea Room



FAMILY: When the ladies left the gentlemen to their port or other drinks at the end of dinner, they could drink tea in this room. In the 18th century tea was a fashionable but expensive commodity served with elaborate ceremony. The imported Sevres china and fine furniture would also have impressed ladies visiting for afternoon tea.



CASTLE: The plasterwork throughout the castle is by Thomas Clayton, a master craftsman who had worked at the royal palace of Holyrood in Edinburgh. His expertise is shown in the frieze round this room and especially in the group of musical instruments above the fireplace.



ESTATE: The expansive views from this suite of rooms look out onto part of the 145,000 acres of the Atholl Estates. Some of this northern part of the estate was acquired when Jacobite supporters forfeited their land after the 1745 Rising or when local lairds had fallen on hard times. This was then, and still is, rented to tenant farmers.



NATION: The pictures in this room are of Elizabeth of Bohemia and her family, to whom both the Atholl family and King James were related, reinforcing the impression of the family's status and importance.





The Tea Room

No.	Piece	Artist	Date
123	Queen Elizabeth of Bohemia (copy Honthorst)	L. P. Graves	1886
125	Rupert of the Rhine (copy Honthorst)	L. P. Graves	1886
126	Princess Elizabeth	G. Honthorst	1642
127	Princess Louise	G. Honthorst	1642
128	Princess Henrietta	G. Honthorst	1642
	Sevres China	Collected by Lord Glenlyon	Unknown
	Clock	James Stewart from Dunkeld	1774
	Set of Chairs	John Gordon	1753

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The Dining Room



FAMILY: The family and their guests arrived for dinner by the main stair and gathered in the ante room, before being seated with their partners. The presentation of the meal had to be well organised by the butler and cook as the kitchens were at the far end of the castle; the food arrived through 100 metres of passages and a lift, before being served by footmen.



CASTLE: The 3rd Earl of Atholl built this room as his great hall in the 1530s. It was transformed into this dining room by the 2nd Duke in the 1750s when Thomas Carter was employed to make the elaborate fireplace. In 1985 half the ceiling collapsed, due to woodworm in the supports, but there are still skilled Scottish craftsmen who could repair the damage without trace.



ESTATE: The Dukes authority was based on his extensive landholding. The large pictures are all of places on the Duke's estate, some to the north at Bruar, some to the south at Dunkeld. They were painted by a local artist Charles Steuart, whose brother, an architect, designed a London house for the 3rd Duke.



NATION: Many important guests have been entertained in this room, from Queen Victoria to Princess Anne. The season of 1921, after the austerity of the 1st World War, was especially notable with Queen Mary, Prime Minister Lloyd George and Hirohito, Crown Prince of Japan all being entertained.





The Dining Room

No.	Piece	Artist	Date
161	Falls on the River Braan	Charles Steuart	1766
162	Dunkeld Cathedral	Charles Steuart	1767
163	Craig y Barns Dunkeld	Charles Steuart	1768
164/5	Falls of Bruar	Charles Steuart	1768/77
	Dining Table	Gillow of Lancaster	1805
	Pair of Marbled Side Tables	John Hodson	1738
	Table with Hercules Face	Lock	George II
	Two circular larch tables	George Bullock	1819
	Two dumbwaiters	William Masters	1749
	Marble cistern	Thomas Carter	1740



The Ante Room



FAMILY: This room would have been used as a gathering place before dinner. It now displays memorabilia of the 10th Duke (1931 – 1996) and pictures of other recent family members, including one of the 11th Duke, who died in 2012. His son, the present 12th Duke, can be seen in the case next to the exit to the blue bedroom. The most recent acquisition is the full length portrait of Annie, Lady Cowdray, great grandmother of both the 10th Duke and present trustee Sarah Troughton.



The Ante Room

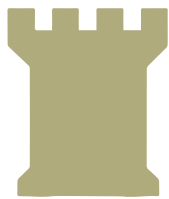
No.	Piece	Artist	Date
234	8th Duke of Atholl	G.F. Watts	1921
237	Katharine, wife of 8th Duke	Sir James Guthrie	1924
233	Lady Helen Todd	Sir John Lavery	Unknown
235	Lord James Stewart Murray	D. N. Ingles	Unknown
239	George Anthony Murray	9th Duke	Unknown
	Mrs Campbell Preston	Bryan Organ	1980
242	10th Duke of Atholl	Carlos Sancha	1982
	11th Duke of Atholl	Brendan Kelly	1998
	Lady Cowdray	William Nicholson	Unknown



The Blue Bedroom



FAMILY: The 7th Duke's family provide an impression of Victorian aristocratic family life. The full length portrait of Duchess Louisa, considered a society beauty, shows her wearing the jewels on display. Their 6 surviving children, 3 girls followed by 3 boys, were all painted by Otto Leyde when they each reached a similar age. However none had any children and on the death of the youngest in 1957 the Dukedom passed to a distant cousin.



CASTLE: This room is in Comyns tower, the oldest part of the castle built in 1269. It is difficult to make a castle comfortable but the 7th Duke and Louisa did try, for example by adding piped water and bathrooms, rather than servants having to carry water to a bath in front of an open fire.



ESTATE: The Duke had installed gas lights but in 1907 decided to produce his own electricity from a hydro scheme: water was channelled from a pond over a mile up the hill to a power house with turbines at the south end of the castle. This also supplied the village houses and streets with power and light. In 2014, the pond and water supply ditches were restored and new turbines were installed in the power house to supply the castle. There are also new schemes elsewhere on the estate.



NATION: The family would be invited to all the great state occasions. Unfortunately, after the death of Queen Victoria, Duchess Louisa also died shortly before the coronation of Edward VII. However her robes, shown here, were used by Duchess Katharine at the coronation of George VI in 1937. Her husband the 8th Duke was able to bring home the chairs they used as a momento.





The Blue Bedroom

No.	Piece	Artist	Date
65	Louisa, wife of the 7th Duke	R. Bruckner	1868
193-8	Children of the 7th Duke & Louisa	Otto Leyde	1876-84
	Four-poster bed Hepplewhite Style		1820's
	Dressing Table Coromandel wood		1842
	Clock	Thomas Barclay of Montrose	Unknown

Full details of the pictures and furniture can be found on the family tree by the window and the lists on the table.





The Blue Dressing Room



FAMILY: The Dressing room would be used by family and guests when preparing to show themselves to best advantage. They would be assisted with elaborate dresses, wigs and makeup by maids and valets, as incorrect presentation would be a social disaster.

The engravings of Victoria and Albert's children were a present from the Queen.

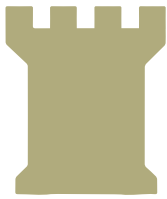




The 4th Duke's Corridor



FAMILY: The 4th Duke was only 19 when he inherited the title, due to the early death of his father. For 30 years he had to support his widowed mother, Charlotte, seen here in a double portrait with her sister Jean as young girls. Jean had eloped in 1746 but died shortly after in France. The Duke also assisted his 10 younger brothers & sisters until they got jobs in the army or church or got married.



CASTLE: The 4th Duke made few changes to the castle, completed by his grandfather only 20 years before.



ESTATE: The 4th Duke's main interest was the development of his estate and he implemented many agricultural improvements, introducing new crops, better rotations and larger farms. He was known as the "planting Duke" as he was a pioneer of commercial forestry; he hoped to increase the estate's income by selling millions of larch trees for ship building but the navy used iron ships before the larch was mature.



NATION: The 4th Duke's time was one of political upheaval when Britain was at war with Napoleon's France. The showcase contains items made by French prisoners of war in Perth prison. During the American War of Independence, a regular army regiment was raised and called the Atholl Highlanders. They were stationed in Ireland between 1777 and 1783 for training, but the war ended and they were disbanded, before they could leave for America.





The 4th Duke's Corridor

No.	Piece	Artist	Date
30	2nd Duke of Atholl	J. Davison	1738
36	Ladies Jean & Charlotte Murray	J. Davison (copy)	Unknown
44	4th Duke of Atholl	Unknown	Unknown
45	Majory Forbes, wife of 4th Duke	W. Owen	Unknown
	Busts of Wellington, Blucher & Platoff Commandors of troops opposing Napoleon at Battle of Waterloo	Tournelli	Unknown

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The Study



FAMILY: The Study displays a recently donated collection of snuff mulls.



The Study

No.	Piece	Artist	Date
	Dunkeld Cathedral	Charles Steuart	1760's
	West Ferry, Inver	Charles Steuart	1760's
	Dunkeld from East	Charles Steuart	1760's
	Falls on the River Braan	Charles Steuart	1760's
	Cabinet with model of Castle Rushen, Isle of Man	Unknown	Unknown
	Desk, wedding present to 8th Duke	Unknown	1899

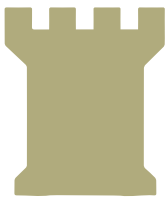




The Derby Dressing Room



FAMILY: John Murray was the son of Lord George Murray, Jacobite brother of the 2nd Duke. As the 2nd Duke had two daughters and only a male could inherit the Dukedom, his daughter Charlotte married John, who was then confirmed as 3rd Duke.



CASTLE: In 1757 John Murray commissioned the unique broom wood furniture in this room from George Sandeman of Perth. As broom is a small shrub the structural part is made of other wood, then the narrow stems of broom applied on the surface. The temple has narrow drawers for his collection of coins.



ESTATE: After John Murray's marriage he and Charlotte spent much of their time at Dunkeld at the southern end of the estate. He created walks and follies such as Lady Charlotte's cave on the slopes of Craig-y-Barns above the town.



NATION: The pictures in this room are of the Isle of Man (between England and Ireland). The 2nd Duke had inherited the island and its sovereignty in 1736 through his grandmother Amelia Stanley, daughter of the Earl of Derby. As the island could pass through the female line the 2nd Duke's daughter Charlotte inherited it on his death.





The Derby Dressing Room

No.	Piece	Artist	Date
89-93	Views on Isle of Man (Owned by Dukes of Atholl)	G.W. Carnington	1822
	Broomwood Furniture	G. Sandeman of Perth	1758

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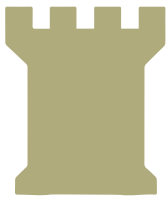




The Derby Room



FAMILY: Although the marriage of 3rd Duke and Charlotte had been expedient to unite the family it was also very happy. His account book shows him buying dresses for her and taking the children on outings. She was devastated when he drowned in the river Tay adjacent to their house at Dunkeld, aged only 45.



CASTLE: The 3rd Duke's young son married shortly after becoming 4th Duke in 1774. The family picture by David Allan in this room shows him with his wife Jane Cathcart and their young children. It is of interest as it shows how Blair Castle and grounds looked in about 1780. The bed curtains were made by John and Charlotte's great-great grandmother, Charlotte de la Tremouille.



ESTATE: Early in his marriage the 3rd Duke had built the Hermitage near Dunkeld, a small room at the end of woodland walk overlooking a waterfall. It was furnished with elaborate mirrors and the green cane furniture in this room. It is now owned and has been carefully restored by the National Trust for Scotland.



NATION: The British government forced the 3rd Duke to renounce the sovereignty of the Isle of Man, as they felt this was a threat to their authority and revenues. The 4th Duke negotiated compensation for this and sold the remaining land and privileges, which provided a useful income from outwith his Scottish estates.





The Derby Room

No.	Piece	Artist	Date
38	3rd Duke of Atholl	T. Bardwell	1755
39	Charlotte Murray Wife of the 3rd Duke	T. Bardwell	1755
41	4th Duke of Atholl & family at Blair Castle	David Allan	1780
	Setee & Chairs	Chipchase	1783
	Carlton House Desk		Late 18th Century
	Piedmontese Cabinet		18th Century
	Redhangings	Charlotte de la Tremouille (Great-great grand- mother of 3rd Duke)	1640

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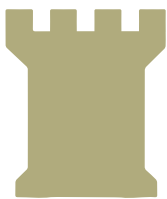




The Red Bedroom



FAMILY: The 2nd Duke, whose bust is in this room, maintained the family estate by staying loyal to the government during the Jacobite Rising in 1745. This is emphasised by the portraits, which are all of his friends who were also government supporters. However his family life could not have been easy as he had no male heirs and when he sent his two daughters to Edinburgh for safety during the Rising, the eldest Jean, eloped to France where she died shortly afterwards.



CASTLE: As well as renovating the castle after the 1745 rising, the 2nd Duke also purchased much of the 18th century furniture from London. The bed and chairs seen here are part of a larger set, bought from William Masters and sent, with many other items, by sea to Scotland.



ESTATE: The bust of the 2nd Duke is the only item by John Cheere inside the castle. The 2nd Duke purchased many statues from Cheere that can still be seen in the gardens such as Hercules, the Seasons, cherubs and Father Time.



NATION: This room was used by Hirohito, Crown Prince of Japan when he stayed at Blair in 1921, as part of a state visit to Britain. Duchess Katharine, wife of the 8th Duke, arranged the Japanese national anthem for the bagpipes and the highlight of the visit was his catching a fish in the river Tilt.





The Red Bedroom

No.	Piece	Artist	Date
100	3rd Duke of Argyll	A. Ramsay	Unknown
101	Duncan Forbes of Culloden	J. Davison	Unknown
102	Sir William Murray of Octertyre	J. Davison	1738
103	John Murray of Octertyre	J. Davison	1738
104	Sir James Murray of Hillhead	J. Davison	Unknown
105	Patrick Lindsay	A. Ramsay	1739
106	Baron Maule of Inverkeilor	A. Ramsay	1745
	Bed, chairs & table	William Masters	1750
	Bust of 2nd Duke	John Cheere	1748

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The Drawing Room



FAMILY: The centrepiece of this magnificent room is the picture over the fireplace by Zoffany of the 3rd Duke and his family by the river Tay at Dunkeld, at the south of the estate. They were a devoted family and the oldest boy became the 4th Duke, whose full length portrait is to the right.



CASTLE: This room has the most elaborate of the ceilings created by Thomas Clayton in the 1750s. It is based on designs from Palmyra in Syria that were circulated in the fashionable journals of the day. Although the furniture was made by some of the most famous makers of the time, such as Chippendale, the needlework on the chairs and sofa was homemade by the Duchess and her daughters.



ESTATE: The 4th Duke commissioned furniture to be specially made using material from his own estates. The cabinets under his portrait were designed Mr Bullock, using larch trees the Duke had planted and marble from Glen Tilt. This was cut and polished in a mill he had built in the estate village of Inver, near Dunkeld.



NATION: This whole room reflects the power and influence of the Atholl family. This could result in enabling relations be elected to parliament, having friends selected as militia officers, placing supporters in official positions or promoting economic development, such as building Dunkeld bridge over the river Tay.





The Drawing Room

No.	Piece	Artist	Date
40	3rd Duke of Atholl & family	J. Zottany	1767
28	2nd Duke of Atholl	J. Davison	Unknown
29	Jean, wife of 2nd Duke	J. Davison	Unknown
42	4th Duke of Atholl	J. Hoppner	1804
43	Marjory, wife of 4th Duke	J. Hoppner	1804
86	Marquis of Hamilton	Van Dyke (after)	Unknown
132	Queen Mary	N. de Largilliere	Unknown
133	Queen Ann	E. Lilly	Unknown
	Pier Glasses	Cole	1763
	Setee & chairs	Chipchase	1783
	Two cabinets of larch & Glen Tilt marble	George Bullock	1819
	Inlaid Desk	George Bullock	1828
	Two pairs Torcheres	Chippendale & Thompson	1760
	Marble Busts of 4th Duke & wife	Laurence Macdonald	1817

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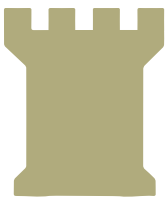




The Tullibardine Room



FAMILY: At the time of the Jacobite risings of 1715 and 1745 the sons of the 1st Duke of Atholl were divided. The eldest William had participated in 1715, then remained in exile until landing with Prince Charles Edward Steuart in 1745. The 2nd son James supported the government and became Duke. The two younger sons George and Charles were Jacobites, George being their most effective and charismatic commander.



CASTLE: Prince Charles Edward Steuart, the Jacobite leader, stayed at Blair on his way to Edinburgh in 1745. After he left, the castle was garrisoned by government troops. Lord George then besieged his own family home in an attempt to remove them, before being called away to defeat at the battle of Culloden.



ESTATE: Inhabitants on the estate were also divided, some keen to join the Jacobites, other preferring to stay at home and await results. As the 1st and 2nd Dukes were government supporters the estates were little damaged and remained in the family.



NATION: In 1745 the Jacobites had some early success in Scotland but received little support on their march through England and turned back at Derby. They were pursued by government troops until the final defeat at Culloden in April 1746.





The Tullibardine Room

No.	Piece	Artist	Date
34	Lord George Murray	J. Davison	Unknown
	Amelia, wife of Lord George	J. Davison	Unknown
35	Lord George Murray and followers	Unknown	Unknown
	Tent Bed with mid-18th century Tullibardine Tartan	Unknown	19th Century

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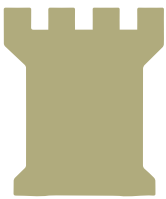




The Tapestry Room



FAMILY: When the 1st Duke married Katherine Hamilton he had allied himself with one of the most powerful families in Scotland but their relationship was also one of deep mutual affection. Their letters report not only political intrigue but also a loving concern for each other and their regret when apart.



CASTLE: This room is in the oldest part of the castle, Comyn's tower. The tapestries were made at Mortlake near London for King Charles I, sold by Cromwell and purchased in France by the 1st Duke. The bed was in the 1st Duke's apartments in Holyrood Palace, Edinburgh then brought to Blair on a haycart, by the ferry over the Firth of Forth.



ESTATE: At the time of the 1st Duke the 350,000 acre Atholl Estate covered a much larger area than today with detached portions at Huntingtower, Glenalmond, Balquidder and Tullibardine to the west of Perth.



NATION: The 1st Duke had held political office in Scotland as Lord Privy Seal. He felt the proposed Union of the parliament with England in 1707 would result in Scottish interests being ignored. His opposition led to him losing his job, all influence and finally being placed under house arrest at Blair in 1708.





The Tapestry Room

No.	Piece	Artist	Date
	Tapestries made at Mortlake for Charles I, sold by Cromwell	Purchased by John Murray (later 1st Duke)	Unknown
	William and Mary bed from 1st Duke's suite at Holyrood Palace, Edinburgh	Unknown	Unknown



The Tapestry Dressing Room



FAMILY: The Dressing Room would be used by family and guests preparing to look their best. They would be assisted with elaborate dresses, makeup and wigs by maids and valets, as incorrect presentation would be a social disaster.

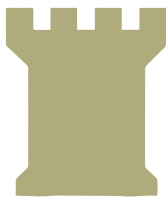




The Banvie Suite



FAMILY: Duchess Anne, wife of the 6th Duke, was a close friend of Queen Victoria. Anne was part of the royal household when Prince Albert died in 1861 and the two become closer when Anne was also widowed in 1864. Over the following years the Queen paid many informal visits to Duchess Anne's house at Dunkeld, often travelling by pony over the hills from Balmoral.



CASTLE: This furniture was specially purchased for the visit of Queen Victoria to the castle in 1844, which needed extensive preparations. She slept in the Derby room as this room was not built until 1872. Over the years the Atholl family received many of royal gifts on show here.



ESTATE: On both her visits to Dunkeld in 1842 and Blair in 1844 the Queen was guarded by men from the estate. She was so impressed by their devotion that she granted them her colours and thus the right to bear arms (carry weapons). They are known as the Atholl Highlanders and this unique privilege continues today.



NATION: Victoria and Albert's appreciation of Scotland, first experienced in Atholl and culminating in the purchase of their own estate at Balmoral, changed the perception of Scotland in Britain. It became the fashionable place to visit, which brought economic benefits, as the rich and famous followed the royal example.





The Banvie Suite

No.	Piece	Artist	Date
53	Atholl Highlanders at Dunkeld	J. Barclay	1844
55	6th Duke of Atholl	Stewart Watson	1846
57	Duchess Anne, wife of 6th Duke	L.P. Graves (copy)	1895
58	Duchess Anne & her son 7th Duke	Stewart Watson	1844
	Suite of oak furniture (purchased for Queen Victoria's visit)	Webb	1844

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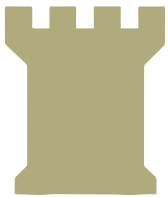




Main Stairs



FAMILY: Lord Glenlyon, later 6th Duke, was invited to attend a re-enactment of a medieval tournament in Eglinton, Ayrshire in 1839. He purchased the suit of armour displayed here from a dealer in London, who had collected the pieces from all over Europe. The helmet is mid 16th Century German, the leg and arm parts Italian. The glove that was presented by his fiancée, Anne Home Drummond, can be seen in the Atholl Highlanders room.



CASTLE: This stair was built as part of the 2nd Duke's renovation of the castle after the Jacobite Rising of 1745. It was designed by Abraham Swan and replaced a stone stair. John Stevenson was the carpenter in charge and in 1758 he reports that a carver had been sent from Edinburgh to finish the stair.



ESTATE: When Lord Glenlyon, later 6th Duke, was invited to attend the tournament at Eglinton, he gathered over 60 men and 4 pipers from his estate and equipped them with a uniform of kilt and jacket. They then travelled by sea to Edinburgh, canal to Glasgow and sea to Eglinton. They took part in the grand parade before the tournament and paraded again at the conclusion. On the return journey they marched from near Edinburgh all the way back to Blair.



NATION: The Eglinton tournament was so important that thousands of people travelled to Ayrshire on foot or by coach, creating chaos on the roads. The trophy awarded stands about 2 metres high and can be seen in Kilmarnock Museum. The whole event was extensively reported in national newspapers of the time. The shield with the family crest is the only one on show in the home of the original owner.



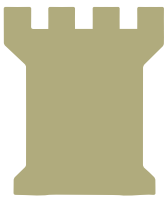




The Ballroom



FAMILY: In the Victorian era the social highlight of the year at Blair was the Gathering week in September, when the Atholl Highlanders held their annual parade to commemorate the granting of colours by Queen Victoria. The castle would be full of guests and this room was added by 7th Duke in 1876 as a fitting setting for the Atholl Highlanders ball. It is still used today for weddings, functions and estate events



CASTLE: The ballroom was the second phase of the 7th Duke's alterations using Edinburgh architect David Bryce. In 1872 he had added the entrance hall and transformed the roofline with the addition of turrets and gables in baronial style. When first built the ballroom walls were of plaster and were wood panelled in 1900.



ESTATE: The collection of antlers here and through the castle shows the importance of deer stalking to the estate. As no natural predators remain it is necessary to cull the deer to maintain a sustainable ecological balance and this helps the estate economy.



NATION: Lord Tullibardine, later 8th Duke, fought in the Sudan in 1896-7 with Kitchener and as aide to the commander, Broadwood. As was the custom at that time, he brought back as souvenirs the many weapons and costumes (Jibbahs) displayed. His wife became Scotland's first woman MP in 1923.





The Ballroom

No.	Piece	Artist	Date
52	4th Duke of Atholl & Hillmen	E. Landseer	1828
56	6th Duke of Atholl	J. Barclay	1862
64	7th Duke of Atholl	J. Barclay	1877
66	8th Duke of Atholl	J. Guthrie	1904
67	Katharine, wife of 8th Duke	G. Henry	1903
114	Neil Gow Fiddler to 3rd & 4th Dukes (His fiddle and chair are below his portrait)	Raeburn	

Full details of the pictures and furniture can be found on the family tree by the window and the lists on the table.





The China Room



FAMILY: This collection has pieces from many famous factories including Coalport, Derby, Wedgewood, Delft and Meissan. Some have a particular family connection: the Dresden dinner service on top of the cases was presented to Anne, Duchess of Atholl by her father on her marriage in 1839.

The Chinese armorial service in the case in the centre of the room has the arms of the 2nd Duke of Atholl and the dessert service with flowers, to the left of the exit, was painted by Amelia daughter of the 4th Duke

The needlework was collected and worked by Lady Evelyn Stewart Murray, daughter of the 7th Duke of Atholl, during her time in Belgium at the end of the 19th and early 20th centuries. She presented it to the castle when it first opened to the public in 1936.

