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Dryburgh Abbey

Designed Landscape Conservation Management Plan

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Designed Landscape
Conservation Management Plan

April 2018

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Dryburgh Abbey house and parkland from near abbey grounds



Dryburgh Abbey designed landscape site location

1 Introduction

1.1 Background

This report is the result of a commission from Historic Environment Scotland (HES) to Peter McGowan Associates in October 2016 to produce a conservation management plan for the Dryburgh Abbey designed landscape dealing specifically with the Guardianship Area managed by HES. The broad aim of the CMP is to provide an informed basis for the future management of the Dryburgh Abbey grounds within the context of the wider Inventory designated site balanced with the architectural, archaeological and historical significance of the place.

1.2 Location, general description and historical outline

Dryburgh Abbey is situated north of St Boswells and east of Newtown St Boswell, approximately 1km distant from both and on the opposite bank of the river Tweed, accessed via the B6356 road from the A68(T). In this section downstream from Leaderfoot, the Tweed's general eastward course takes a series of meanders and the core of the designed landscape occupies land with one river meander on the west, south and east. The abbey is located on a south sloping ground at the north of the river's loop.

Dryburgh Abbey was founded in the 12th century by the Constable of Scotland for the Premonstratensian Canons. The abbey was frequently damaged by war during the 14th century. Although reconstructed, it appears never to have recovered and the abbey was finally reduced to ruin in the mid 16th century during the raids of the Rough Wooing and subsequent Reformation. Though most of the church is vestigial, apart from the transepts, the cloister ranges are particularly complete, owing to their being lived in for more than a century after the destruction of the abbey. Slezer's late 17th century etchings shows the abbey ruin much as it is today. In the late 18th century, David Erskine, the 11th Earl of Buchan and founder of the Society of Antiquaries of Scotland, bought and 'preserved' the ruins, built a new mansion – Dryburgh Abbey House – on the site of an adjoining tower house and laid out the surrounding landscape within the river meander and adjoining hillsides, with the ruin as a picturesque folly. This he embellished with several conspicuous monuments including a temple and giant statue of Wallace, as well as a suspension bridge across the river and a large walled orchard.

The abbey was much visited in the 19th and early 20th centuries, with added significance as the burial place of Sir Walter Scott (1832) and Field Marshall Earl Haig (1928). Lord Glenconner gave the monument and grounds to the nation in 1919. The house in its parkland and the rest of the designed landscape remain in private ownership. The abbey, its fine landscape setting and wider designed landscape survive in a well-preserved state as one of the most outstanding picturesque landscapes in Scotland and continues to be an attractive visitor destination. The whole designed landscape was added to the *Inventory of Gardens and Designed Landscapes in Scotland* in 2011.

1.3 Brief and purpose of Conservation Management Plan

A brief for the CMP was agreed at appointment, the essentials of which are incorporated in these introductory sections.

The plan will be used to inform a long-term maintenance and management strategy and identify maintenance and management resources.

The purpose of the plan is to:

identify key management policies and maintenance works that need to be carried out to safeguard the historic designed landscape and its features of all

types from loss or deterioration consider the implications for balancing natural and cultural heritage issues, including planting and archaeological / architectural conservation; and explore how greater public benefit can be gained from the policies.

Its purpose is to direct maintenance and management works within the landscape owned by Historic Environment Scotland. This excludes parts of the designed landscape in the ownership of others, although, as part of a wider composition, consideration will be given to issues and potential actions affecting the whole Inventory area. Wherever possible opportunities for HES to work with other bodies that have a shared interest in the area are identified to maximise the potential common benefits.

1.4 Approach and presentation

The methodology adopted for the study is that of the conservation plan process, including management and conservation proposals, in the following stages:

- Understanding the site, based on research and site surveys, including a Gazetteer of features.
- Assessing the significance of the site and its features
- Defining conservation and management issues, including threats to significance
- Establishing conservation policies for the retention of the significance
- Preparing an overall strategy and management policies and outline options for the conservation, restoration and management.

Research for the CMP has been limited, partly by the resources of time and fee available, partly on account of good secondary sources and previous studies by HES. Key HES information has included the Dryburgh Abbey Condition Survey and Conservation Strategy (hereafter CS&CS; Peter G Ranson & Brian J Hogg 2011), the plans and drawings archive and initial work undertaken for a CMP by Caroline Sparks as received in a 2014 draft, which included good information on Erskine's writings that has been incorporated in this report. Two specialist surveys – geophysical and tree survey – relevant to the CMP were undertaken during the report's preparation and their findings are taken in to account in the plan. (Geophysical Survey Report, Dryburgh Abbey, Kirkdale Archaeology / Rose Geophysical Consultants, February 2017; Tree hazard management report relating to Dryburgh Abbey, Chris Simpson, Informed Tree Services Ltd February 2017)

While there are no known design plans of Erskine's designed landscape, there are excellent sources of information in his essays and sketches. His published essays and a sketchbook showing all of the Dryburgh estate's most important features are invaluable sources to understand this key period in the development of the designed landscape. Due Dryburgh's attraction as tourist designation on account of its picturesque qualities and antiquarian interest and being the burial place of Sir Walter Scott, it was visited by several notable artists, including J M W Turner, and later there are good photographic records such as postcard images at different times. The most informative graphic items are included in appendices.

Survey plans are used to show boundaries, illustrate the visual assessment, identify the component features of the landscape and show policies and proposals. Historic maps and graphic works – prints, sketches, painting and photographs – are included to illustrate the text and provide sources of evidence, with a catalogue of key items provided in appendices.

1.5 Physical scope of the plan

The CMP considers primarily the area of the designed landscape under the ownership of Scottish Ministers, through HES, which is covered in most detail. This core area is considered in the context of the wider designed landscape as defined in the *Inventory of Gardens and Designed Landscapes* (as shown in Plan 1) in terms of understanding, significance and some common management issues. Management policies and proposals concentrate on the core HES area, although noting proposals of common interest or external issues which impinge on the core or other publicly accessible areas where relevant.

The wider landscape of the locality, including the relationship to other designed landscapes and cultural sites, is considered as necessary to understanding the site's setting and design.

1.6 Statutory designations

The whole designed landscape and the abbey itself are the subject of various statutory designations that are both a measure of its significance and imply certain restrictions or responsibilities in development or management.

- Scheduled monument (see Plan 2)
 - Listed buildings – the abbey, house and many other buildings and features are listed (see sections 2.7.2 and 3.3)
 - HES Guardianship site (see Plan 2)
 - Inventory of Gardens and Designed Landscapes in Scotland site (see Plan 2)
 - Dryburgh Conservation Area (see Plan 2) – so trees are in effect covered by a Tree Preservation Order
 - Eildon and Leaderfoot National Scenic Area – site lies wholly within the NSA.
-

2 Understanding the Dryburgh Abbey designed

2.1 Wider context and character

Dryburgh Abbey designed landscape lies within the Eildon & Leaderfoot National Scenic Area. This area encompasses great landscape diversity within a compact area although no single land use dominates the area. The land varies from agricultural fields and enclosed woodlands to unenclosed moorlands with the river Tweed and its strong meanders at its heart. The three heather-capped summits of the Eildon hills provide a viewpoint for the wider borders landscape and are at the centre of this scenic area with the structured farmland below. The area is rich both historically and archaeologically with remains of structures and buildings dating back from the Victorian, Medieval and Roman times to the Iron Age, including, for example, Dryburgh Abbey, Melrose Abbey, Trimontium Roman fort. The picturesque scenery has been an inspiration to artists, writers and poets, notably J M W Turner, Sir Walter Scott and James Thomson. The whole landscape is best seen from Scott's View, a vantage point near Bemersyde north of Dryburgh Abbey. (based on Scottish Natural Heritage (2010) report no. 374, Eildon & Leaderfoot National Scenic Area).

2.2 Zones of distinct landscape character

(see Plan 3)

Identification of areas of distinct landscape character is an aid to the description of the landscape and to understanding its structure. Such zones can also be useful in organising survey work and in planning management.

The main determinants of variations in character that we use are:

- landform (natural and man-modified)
- vegetation cover and pattern
- watercourses and main routes
- walls, buildings and other designed features
- land use.

The Dryburgh Abbey landscape has been divided broadly into six zones in our assessment shown in Plan 3 and described below, concentrating on their character as seen today rather than as informed by known history. All spaces, major features, routes, planting areas etc are described in more detail in section 2.5.

Zone 1 Dryburgh abbey and house parkland – house, doocot and park





Zone 1 Dryburgh abbey and house parkland – abbey and setting from west

Zone 1 Dryburgh abbey and house parkland

The zone is defined by the looping meander of the river Tweed and characterised by its enclosed nature, by woodland belts along the riverside and by walls and planting along the short north edge, and by its gently sloping to flat topography and parkland planting. Arriving along Dryburgh road the car parking area leads on to three entrances – straight ahead to the house lodge and gates and Gullet Ford drive, and to the right via a lych gate to the abbey. In the north part of the area including along house drive, north parkland and east side of the abbey ruins mature trees including cedars are a feature, a theme that continue in some other parts of the landscape. The abbey ruins lie within a small triangular part of the zone with the picturesquely grouped remains of different forms and heights on the gentle slope positioned centrally within grass and scattered trees, mainly mature but with young ornamental and mid-aged planting, particularly to the west. South of the ruins a broad dry water channel crosses, with flatter parkland beyond separated from the house park by a wire fence, allowing intervisibility, but obstructed by two plantations. One at the west boundary is a long established feature. The east boundary is a ha-ha, designed to allow free views, but here intervisibility is limited by mature trees and a conifer plantation.

The house parkland, focussed on the house at the end of a short drive, is remarkably homogeneous and well planted, both with mature broadleaves and cedars (in north) and with a good level of restocking in robust tree surrounds. The park is divided into three fields, with a cylindrical doocot and chunky sundial in the field nearest the house. North of the house is the brew-house of the abbey, that may have been used once as an ice-house (according to the Listed Buildings description). Close to the house on the north-east is the stables courtyard, that is also served by Gullet Ford drive (leading to the river, the old corn mill and fishing cabin) which forms the east boundary of the park. Despite its encirclement by the Tweed, the river is not seen from the house and park (Buchan noted this also) and, despite design intentions, trees obscure views of the abbey from the house, although it is seen from parts of the grazed parkland.



Zone 2 Dryburgh Abbey hotel, village and woodland – hotel and grounds

Zone 2 Dryburgh Abbey hotel, village and woodland

A mixed zone characterised by residential buildings (hotel, house, farm-house) within a well-wooded setting that give it a unified character despite different ownerships and probably less influenced by the Buchan’s plans for the landscape. The hotel occupies the largest part of the area and with its components of a small estate landscape, including good boundary planting and a lime avenue along its drive, contributes greatly to the settling of the abbey to its south. Other features of the hotel grounds include lawns, two small grazed parks, a walled garden and stables. The low wall between hotel and abbey ground allows some intervisibility where planting allows, and a gate facilitates easy access.

To the north Tweed cottage is set in woodland and the small loosely-planned village continues between woodland belts, with Newmains house marking the north end.



Zone 2 Dryburgh Abbey hotel, village and woodland – village



Zone 3 Dryburgh farmland, from south

Zone 3 Dryburgh farmland

A distinct area of arable and grazing land with a moderate southerly gradient and square or rectangular fields enclosed by hedgerow and trees, lying between the river, Dryburgh road on the north and west (including Dryburgh farm) and Gullet Ford drive on the south-west. Similar farmland continues eastwards. The Borders Abbays Way (BAW) long distance path runs along the north bank of the river and from here and elsewhere views are open, with good river views and views north to Bemersyde hill.

*Zone 4 Orchard field,
Dryburgh mains and Bass hill
– Orchard gate and field with
river and Eildon hills*



Zone 4 Orchard field, Dryburgh mains and Bass hill

A triangular area of fairly open nature defined by its boundaries, the river on the south and the wooded escarpment (Zone 5) on the east, with an open boundary (Inventory boundary, continued mixed farmland) on the north-west. The small area contains a range of interesting features but is characterised most of all by limited planting and views westwards to the Eildon hills. This view is notable at Orchard gate, within the Orchard field, from the riverside near Stirling cottage, and from Bass hill (where trees allow) and on the adjoining footbridge. The relationship of the suspension bridge and the hill with its temple is dramatic. The notable features include the ornate Orchard gateway, the large walled enclosure of Orchard field, Stirling cottage with its towers, the Temple of the Muses on Bass hill, and the suspension bridge. The recently restored Mains farm-house is also a significant presence.

The bridge is important in local and long-distance walks carrying the BAW and SBC Paths around Towns, and accessing the St Cuthbert's Way on the south bank of the river.



*Zone 4 Orchard field,
Dryburgh mains and Bass
hill – Temple of the Muses on
Bass hill*

Zone 5 Escarpment woodland

A belt of mainly broadleaved woodland, with some Scot pine and conifer infill, on a steep bank that rises from almost nothing at the centre of the village at the south to nearly 100m high at the hilltop just north of the Wallace statue. The path



*Zone 5 Escarpment
woodland*



Zone 6 Clint hill and Wallace statue, with Eildon hills

from the village to the statue runs along its upper east edge giving views of the attractive mature woodland and into the tree canopies, with glimpses of long views over the Tweed valley. (see also P09)

Zone 6 Clint hill and Wallace statue

Another zone of mixed pasture and arable land lying on the south slope of Clint hill south of Bemersyde, in this case with irregularly shaped fields and two areas of woodland, one mature broadleaved in the south-east corner (Bluehouses wood), the other the tree-lined track and small wood leading between Bemersyde road and a colossal Wallace statue that overlooks the valley, and joining with the Escarpment wood (Zone 5). Fine views are obtained from the hill, from the west end of the track southwards, and westwards from the statue location over the Tweed valley and to the Eildons, although here limited by growth of vegetation. (see also P10)



Zone 6 Clint hill and Wallace statue, view south from hill

2.3 Main development phases of the Dryburgh Abbey landscape

The development of the designed landscape falls into the following main phases (based on the Inventory periods).

- Phase 1 12-16th centuries, mainly 12th & 13th – Foundation and construction of Dryburgh Abbey and its associated farmed landscape; significant features added in 15th and 16th century.
- Phase 2 1786-1829 – Development of the designed landscape of Dryburgh Abbey House with the abbey ruins ‘conserved’ as a feature by Sir David Erskine, 11th Earl of Buchan.
- Phase 3 1920s-present – Clearance and enclosure of abbey ruins following state acquisition; Dryburgh Abbey House parkland and wider landscape continues in private ownership and whole survives as a well-maintained site.

2.4 Chronology of the development of Dryburgh Abbey designed landscape

- late 6th / early 7thC A medieval tradition links Dryburgh to St Modan, although there has never been any evidence to support an early Christian occupation of the site.
- 1150 The abbey was founded by Hugh de Morville, Constable of Scotland as part of the Royal patronage of church reform.
- 1206 A yew planted at Dryburgh Abbey on 11th November, the future ‘great yew’.
- 1296 Abbey swore allegiance to Edward I in 1296 thus avoiding damage during the wars of the 1290s.
- 1322 The abbey was attacked as Edward II’s army retreated south.
- 1385 The abbey was sacked again by Richard II’s army.
- 1461 Another devastating fire at the abbey.
- 1523 English attack necessitating extensive repairs.
- 1506 The abbey was led by secular commendators rather than abbots from this time.
- 1539 Thomas Erskine became the first of a succession of members of the family to hold the office of commendator.
- 1544 An English raid damaged the conventual buildings but not the church. Greater damage occurred the following year. About this time the east conventual range was extensively modified as a commendator’s residence.
- 1560s The Protestant reformation. The eight canons who were still residing at the abbey at this time were probably living in makeshift accommodation.
- 1572 A tower house belonging to the Mertoun estate built, the site of future Dryburgh Abbey House.
- 1604 The abbey became part of the temporal lordship of Cardross, held by John Erskine, Earl of Mar. Ownership of the abbey’s estates later passed successively to the Scotts of Ancrum, the Haliburtons of Newmains and the family of Tod.
- 1640 John Haliburton buried in the abbey (near Scott’s later tomb). The Haliburtons of Newmains at one time owned the abbey ruins. After the



John Slezer *The Prospect of the Town of Dryburgh* 1693

Protestant reformation, the Haliburtons took over the north transept of the abbey church as their burial ground.

- 1693 John Slezer's *Prospect and Ruines* views of the abbey (Apdx 3) provide an invaluable evidence of the structure of the ruins at that time.
- 1750 General William Roy's Military Survey of Scotland map shows Dryburgh with its abbey and a significantly different landscape of rectilinear tree-lined enclosures and a large settlement of buildings, perhaps including the old tower house at the south-west, suggesting significant clearance to form the later Buchan landscape. On the opposite bank of the river, St Bowells is named as *Alisodan* (actually Lesuden or Lessuden); St Boswell's kirk lies to the south-east.
- 1771 A&M Armstrong map of Berwickshire shows *Dryburgh – Abbey, in ruins, Tod Esqr and Dryburgh, Erskine Esqr.*
- 1784 David Erskine first sees Dryburgh old house.
- 1786 David Steuart Erskine, the 11th Earl of Buchan (1742–1829) and a founder of the Society of Antiquaries of Scotland in 1780, acquired the estate, inspired by his ancestral link with the lands. (Cruft *et al* 2006; Mackechnie 2002: 227) Demolition of much of the earlier Dryburgh tower house and remaining parts extended to form a new mansion.



General William Roy's Military Survey of Scotland c1750 showing Dryburgh area

John Blackadder map of
Berwickshire 1797



- 1787 Robert Burns visits Dryburgh.
- 1788 Buchan moved into his new house.
- 1794 Carved stone obelisk, erected near the abbey to commemorate Hugh de Morville, the Abbey's founder, to the south of the water channel and gate-house.
- 1797 J Blackadder map of Berwickshire shows Buchan's improved landscape for the first time in outline with the house set in parkland and a perimeter tree belt. The outer landscape comprises rectilinear fields with tree-lined boundaries.
- October Thomas Girtin probably visited Dryburgh on his northern tour at this time and painted a watercolour over pencil view of the ruined transepts.
- 1804 Captain George Isham Parkyns, a theorist on the Romantic landscape, visited Erskine at Dryburgh and possibly gave guidance on the layout of the landscape although Erskine is credited as the main driving force for the design.
- 1812 The Temple of the Muses built by John and Thomas Smith on Bass hill, a prominent natural hillock, commemorating the Borders poet James Thomson (1700-48) (1817 on plaque).
- Smith's mason began 'hewing of Mr Riddell's Porter lodge' at Dryburgh for Buchan. (Smith's diary). Mr (or Major) Riddell was the tenant of Buchan at Dryburgh Abbey House.
- Smith 'finished cutting the head of Homer for the Linthill [Clinthill?] Gate'.
- The Anonymous and Fugitive Essays of the Earl of Buchan, collected from various periodical works vol 1 by David Erskine published.*
- 1814 The colossal statue of Sir William Wallace completed on Clint Hill to the north overlooking Dryburgh – the first landscape monument to this national hero (Mackechnie 2002 p228). The statue, pedestal and adjacent, ornamental, inscribed urn were carved and constructed by John Smith
- 1818 Buchan opened the first chain bridge in Britain that he had commissioned, constructed in 1817 by John & Thomas Smith (Cruft *et al* 2006: 223) across the Tweed adjacent to Bass Hill and the Temple of the Muses. The present bridge is a later replacement (see 1872).



Greenwood & Fowler's map of
the County of Berwick 1826

1820-21 David Erskine records his house, grounds, the abbey and landscape features in a book of sketches, now in possession of John Dunbar (copied in RCAHMS), in total about 15 sketches plus notes of written inscriptions etc.

1826 Greenwood & Fowler's map of the County of Berwick shows more detail of the parkland landscape at *Dryburgh* with the abbey, house and stables shown, a perimeter drive, the orchard fully planted and plantations reaching northwards to Wallace and his lodge. Features noted include *Abbey Ruins*, *Iron Bridge*, *Thompson's Monument* and *Wallace's Monument*.

Thomas Agar Holland published a volume containing long fervent poems on the qualities of the landscape at Dryburgh.

1828 Dovecot built, as dated on the building with DE initials.

Annals and Antiquities of Dryburgh and other Places on the Tweed by David Erskine published.

1829 David Erskine died and was buried in the sacristy and library of the abbey.

1831 8 August Travelling from Abbotsford J M W Turner visits and sketches Dryburgh, drawing in his Abbotsford sketchbook, recording long views, views within the ruins, details of the abbey architecture, and a long view with the Temple of the Muses, in total about 18 sketches. Turner had been commissioned to supply the illustrations for a new edition of Sir Walter Scott's *Poetical Works*. A finished watercolour resulted, which was engraved by William Miller in 1833 and published as a frontispiece to volume five of the *Poetical Works*.



Etching after J M W Turner
by William Miller, *View of
Dryburgh from south-west*
1833



Crawford and Brooke's map of the Borders counties 1843

1st edition Ordnance Survey 25" map, surveyed 1858, showing south part of Dryburgh landscape

- 1832 After Buchan persuaded him to accept a burial plot within the Abbey church, on his death Sir Walter Scott was buried in the north transept of the abbey, the subject of a dramatic ceremony. His wife Charlotte, who predeceased him, was interred with Scott.
- 1838 Dryburgh bridge collapsed.
- 1839 The two storey octagonal bay and bow to the west elevation of the house were added by John Smith for Lady Buchan.
- 1842 James Morton's plan of the abbey.
- 1843 Crawford and Brooke's map of the Borders counties shows the main tree belts and parkland areas of the Dryburgh landscape, with a circular drive off the main house drive serving visitors to the abbey, all lying within a wooded belt.
- 1847 Monument in red granite to Sir Walter Scott 2nd Baronet and his wife erected at the foot of Scott's tomb.
- 1854 John Gibson Lockhart, Scott's 'son-in-law, biographer and friend', is buried alongside Scott on the right.
- 1858 Survey date for 1st edition Ordnance Survey 6" and 25" mapping that provides the first detailed record of the layout and features of the designed landscape at that time including the plan of the abbey remains, planting and statues around the ruins, Dryburgh Abbey house and stables and the planting of the park, the buildings of the village and farms, the planting of Orchard field, Buchan's monuments – the obelisk, temple and Wallace, the 'Remains' of his suspension bridge and the woods and belts of the wider landscape.
- 1872 The present footbridge across the Tweed was erected with a gift intended to allow the Dryburgh villagers to worship at the churches in St. Boswells.
- 1876 Remodelling of Mantle House (as named on 1st edition OS 1858), an existing early 19th century house to form a red-sandstone, Baronial mansion by

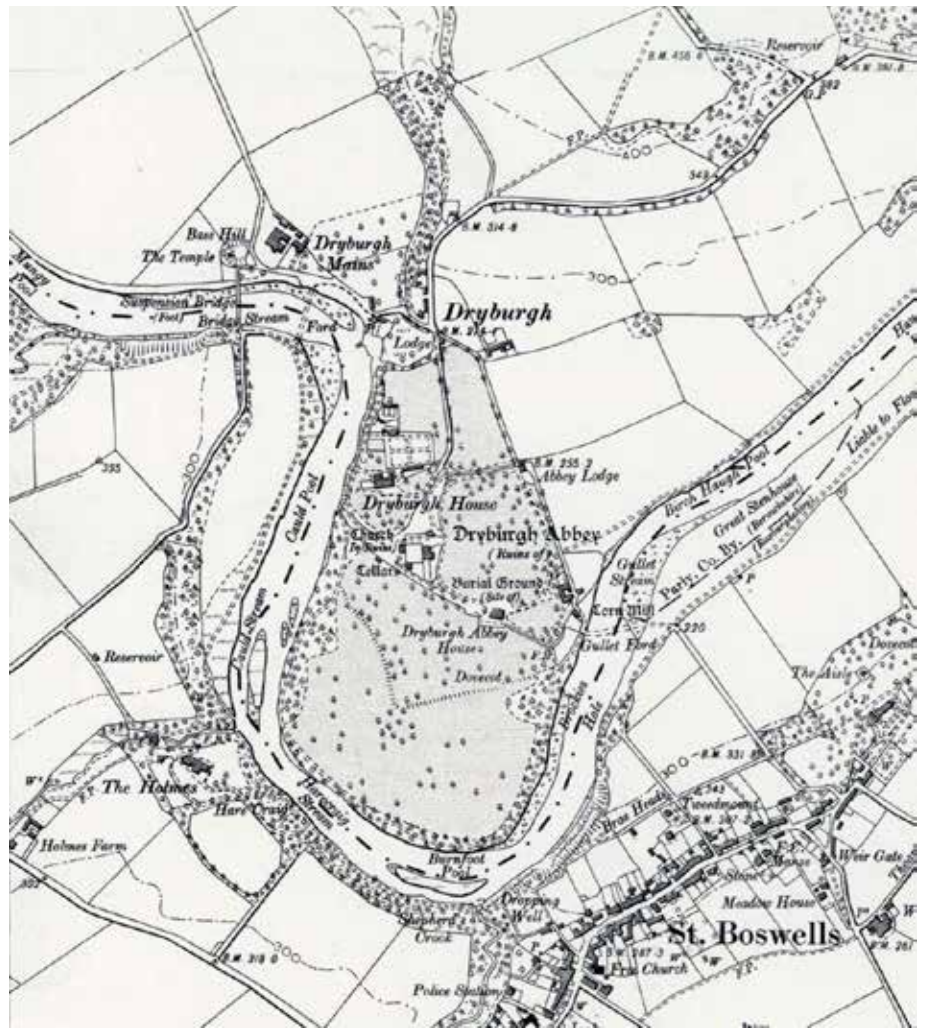




2nd edition Ordnance Survey
25" map 1892

Peddie & Kinnear for Lord Jerviswood. Shown as *Dryburgh House* on 2nd edition OS (1897) and now Dryburgh Abbey Hotel (from 1931).

- 1892 Dryburgh Abbey House had to be rebuilt following a major fire this year. The 1786 structure was largely destroyed and the current house was built for Mr Oswald Erskine by Henry Francis Kerr, 1892-94. The large stables court was previously in the park south-west of the house, an odd placement in relation to views from the house and to the abbey. The stables was moved and rebuilt to the north-east probably at this time.
- 1897 Re-survey date for 2nd edition Ordnance Survey 6" and 25" mapping showing certain changes including some apparent reduction in planting within the abbey (may be change in survey specification), relocation of Dryburgh Abbey House stables, reduced area of planting in Orchard field and fewer field boundary trees.
- 1906 Ordnance Survey 6" mapping shows little or no change.
- 1918 Lord Glenconner acquired the abbey and gave it to the nation in 1919. Under state care in the 1920s the site was subject to clearance excavations, consolidation of the ruins and levelling and turfing the ground by the Ministry of Works. The ha-ha separating the monument site from the house grounds must have been constructed at this time, together with a fence between the abbey grounds and park.
- 1928 Field Marshal Earl Haig buried in the abbey church with a simple headstone the same as those who fought for him. Close by a memorial cross was later erected 'identical with those which stand above the dead of Lord Haig's armies in France and Flanders'.
- 1931 Opening of the Dryburgh Abbey Hotel (see 1876).



1906 edition Ordnance
Survey 6" map

- 1952 Detailed conservation history of the monument recorded from this year, and of the grounds from 2000, in Dryburgh Abbey Condition Survey and Conservation Strategy 2011 (Ranson & Hogg).
- 1959-60 New public lavatories at car park, alterations / new Custodian's cottage.
- 1978-79 Replacement of oak entrance lych gate.
- 1999 Custodian's office and shop altered to present form.
- 2011 Dryburgh Abbey added to the *Inventory of Gardens and Designed Landscapes in Scotland* in 2011.

David Stuart Erskine sketch
of Dryburgh abbey seen from
the south-east 1821



2.5 Sir David Erskine, 11th Earl of Buchan and the making of the Dryburgh landscape

2.5.1 The earlier landscape

Forests would have to have been cleared for the monastery's agriculture that made them self-sustaining, so changing the landscape of the locality. Francis Grose while talking of the revenue generated by the monastery, mentions '... lands cultivated by the servants of the monastery, which consisted of about four hundred acres of the best land in the country ...' (Grose, p108). The deep rich red soil of the area is rich and fertile. As well as agricultural crops, the monastery would have grown fruit and herbs, the earliest gardens in Scotland being monastery walled enclosures that would have contained fruit trees, flowers and herbs for culinary and medicinal use, as may have been the case in the abbey cloister at Dryburgh.

Until the 17th century the Lowlands of Scotland were deforested for ship and house building, fuel, charcoal-making and for cultivation. In the 17th century 'concern about the lack of timber encouraged the government to issue a number of orders, encouraging landowners to "... plant at the least ane aker of wod" (SNH review 83, p16). This would have resulted in some reforestation of the Lowland landscape.

After the decline of the Canons, the abbey fell into the hands of Protestant noblemen. Dryburgh Abbey was the hereditary burial ground of two families, the Haigs of Bemersyde and the Haliburtons of Newmains and Mertoun, later joined by the Erskines. The famous graves here today are later descendants of these same families: Earl Haig, Sir Walter Scott and David Steuart Erskine, 11th Earl of Buchan, the man who left the most visible imprint on the abbey and the local landscape and has the most spacious tomb in it.

In 1780s David Erskine bought back the lordship of Dryburgh, from the Haliburtons, and began building and creating the designed landscape focused on the abbey.

An image of the landscape at Dryburgh Abbey several years before Erskine came to Dryburgh comes from Thomas Pennant's *A Tour In Scotland 1772* (see Apdx 3). His description of the abbey and surrounding area is as follows:

Cross the Tweed at Dryburgh boat, and re-enter the shire of Berwick. On the northern side, in the deep gloom of wood, are the remains of the abbey of Dryburgh, ... continue the ride through a fine country full



'Dryburgh Abby' etching,
Moses Griffith / Mazell from
Thomas Pennant's *A Tour In
Scotland 1772*

of gentle risings, covered with corn, and resembling Picardy. Keep still in sight of the Tweed, whose banks, adorned with hanging woods, and variety of beautiful borders, well merit the atmosphere of the old song: How sweet are the banks of the Tweed. (Pennant, p269-70).

2.5.2 David Erskine's designed landscape

David Erskine is described as a learned, vain and eccentric man who thought of himself as 'a patron of Scotland'. The ivy-clad abbey had lain in ruins since the 1540s English invasion and the Reformation in 1560 until Erskine took possession in 1784. Erskine can be seen as a Scottish nationalist who, influenced by Adam de Cardonell's *Picturesque Antiquities* (1788) and Francis Grose's *Antiquities of Scotland* (1789) (Tait, p3), was influential in the founding of the Society of Antiquaries of Scotland in 1780. He rebuilt the house adjoining the abbey in late-Medieval style and set about establishing a romantic landscape of parkland around the house, with the abbey as a focal feature, with woodland belts extending to the outer fields and functional parts of the estate. David Erskine's *Annals and Antiquities of Dryburgh and other Places on the Tweed* (1st edition of 1828 not seen, but in 2nd edition of 1836) notes '... Mr Finlison, who farmed the property before Lord Buchan had it, peeled the walls, and almost made a stone quarry of it. Out of such hands Lord Buchan rescued this fine Abbey ...' (p176).

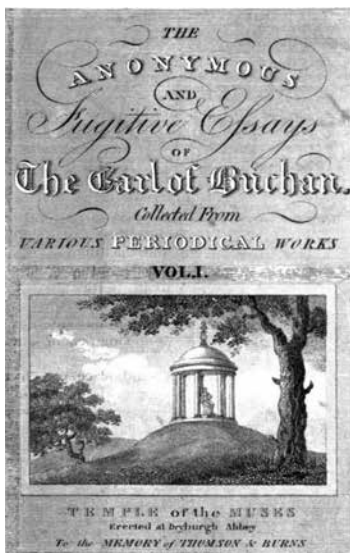
The remains of the abbey and the surrounding landscape were to be the setting of a series of monuments forming a 'Temple of Caledonian Fame'. These commemorated great Scots in history, but confusingly also included classical heroes and eminent British figures. Notable figures from Scotland's past include: William Wallace memorialised in a colossal statue of red sandstone standing high above the north bank of the Tweed looking towards England; the abbey's founder Hugh de Moreville celebrated by a stone obelisk located in the south part of Dryburgh abbey grounds; and the Borders poet James Thomson (1700-1748) commemorated by a Neo-Grecian temple next to the Tweed. Near this temple Erskine built an elegant chain bridge over the river. Some statues of classical and other non-Scots respected by Erskine have since been removed including Inigo Jones located in a flower garden in the cloisters and Seneca and Marcus Aurelius who were placed just outside the garden. (History of the Berwickshire Naturalists Club v39 p190).

There are no known plans of Erskine's designed landscape but his published essays and a wonderful sketchbook are excellent sources of information describing the landscape he created at Dryburgh.

The Anonymous and Fugitive Essays of the Earl of Buchan, collected from various periodical works Volume 1 (1812) is a collection of essays by Erskine in which there are several references to the landscape of Dryburgh Abbey. In the essay *History of a Fortunate Idler* (p13), May 1791, he talks about his transition from a self-indulgent life in London to what he refers to as resolving to 'adopt a plan of rational existence' in the country (p19). Having settled his debts in London and having 'not been bred in any profession, [he] applied [him]self with unremitting earnestness to the study of agriculture ...' and '... in the course of two years, [he] found [him]self able to direct in all [his] operations that he was independent of [his] steward, bailiffs and old experienced servants'. He 'planted a field of two hundred acres with all kinds of forest trees, suited to the soil and situation; inclosed a great part of [his] estate, and planted the fences around with hedgerows of oak, ash and elm'. He 'laid out and planted a large orchard, most of the trees having been ingrafted with [his] own hands, from the best bearers in the country' (p20), ie. the large walled orchard that survives.

In a later essay *To the Daughters of Sophia, on the dawning of Spring* (p71) Erskine refers to a letter bearing the date 1685 and written by a 'worthy gentleman in England' in which the landscape at and around Dryburgh Abbey is described. Erskine comments on it in relation to the vegetation including fruit

The Anonymous and Fugitive Essays of the Earl of Buchan, collected from various periodical works Volume 1 (1812) cover or title page



trees and plants and observes the times of growth, April 1793. A wide variety of species are mentioned including apricots, nectarines, raspberries, rhubarb, hops, walnuts, roses, sycamore, elm, birch, horse chestnut, lily of the valley, New England pines, white narcissus, black spruce, white spruce, Balm of Gilead fir, mountain ash, hawthorn, evergreen oak, laurel and lime trees.

In the third letter of August 1791 in *Letters in Imitation of the Ancients*, Erskine explains the meaning of the name Dryburgh as 'Brow of Oaks' and goes on to say if he were Roman he would call Dryburgh his 'Quercinian Villa' and that 'oaks continue to grow here with a procerity that shows they are perfectly at home'. He further describes the fertility of the region saying ...

The soil, formed by a mixture of fine river sand and rich clay is remarkably fertile, and productive both of corn and fruit. A pear tree in my orchard produced last year a crop that sold for seven guineas; and so favourable is the situation, in every respect, to orchards, that I have planted one with my own hands, from which, if I live a dozen of years, I may be able to brew a considerable quantity of cyder, after supplying the neighbourhood with dumpling fruit to qualify their bacon *Se ro facturus (at any rate) nepotilus colicam*. The climate is very temperate; for I found here the *Citisus hirsutus* standing the winters, a plant which I hold to be one of the best vegetable thermometers in this country; but from the mildness of our winters, since the 1788, I have not been able to determine how far I may venture in the introduction of delicate strangers. (p98-99)

Erskine, describing the beauty of the area, refers to the 'woody margins of the Tweed', ascent towards the adjoining hills as 'a natural terrace', and the view of the river 'through herds and flocks, intermingled with corn' (p99) and continues ...

My house though within a few hundred yards of a beautiful prospect, has no more than a partial view of the river, beyond which appear the high ruddy rocks which I mentioned; and all around me is orchard and wood, thro' which are seen the ruins of the abbey. The ruins of this monastery exhibit the spurious Roman, the Saxon and Norman, or Gothic architecture, in its different parts, erected in successive ages. In digging thereabouts, money of the Emperor Domitian, and succeeding emperors, are often found, together with fragments of Roman buildings; from whence it would appear, that where the monastery was fixed had been the praetorian residence belonging to the Trimontium of Antonius's Itinerary, which was on the Eildon hill, in the neighbourhood. All over the remains you behold the usurpation of Nature over Art, which marks the antiquity of its destruction. Here, you see trees of majestic growth flourishing on the rubbish within the walls; and there, others growing fantastically from the crevices of the overhanging walls, so that the root of the tree is immediately above your head, and being on an arch, you pass below it as you walk, to see the different parts of the building. There is no occasion here for mock hermitages or hermits, for skulls, or strings of beads in imitation of a rosary; every step you take sufficiently indicates the original repose and sanctity of the abode. Sometimes you enter into a dark and gloomy cloister: you open a door, and pass into a flower garden, which occupies what was formerly the quadrangle of the cloisters, where cypresses are planted, to mark the old foundations of the pillars of the arcades. In the centre of this little flower garden, which is 90 feet square, is a statue of Inigo Jones, lamenting the destruction of the noble edifice. On the pedestal the inscription is 'Vitruvio Britannico'. With his right hand he smites his bosom, and looks up to a beautiful circular window, which adorned the great hall or library of the abbey, and is now, with the rest of that part of the building, almost covered with ivy, whose tender, fantastic tendrils, creep along its astragal carvings, from the circumference to its centre. (p100-101)

Under the heading, *Literary Olla, No.4* (1793) Erskine refers to an 'old, decayed, fantastic chestnut tree, more beautiful in its ruin than ever was feigned by the pencil of Rosa. It was in the placid garden of Corycius, around its noble, gigantic trunk, now dead and sapless, and all around its branches, the ivy, that had clung to it while living, continued to adhere, and to live, and to flourish. "Beautiful, magnificent, and tender image" said I, "of that friendship which survives the grave! O, excellent Eugenius! Thou art now the chestnut tree, and I am thy slender ivy, that measures thy former greatness, and mantles o'er thy memory!" (p198).

He goes on to describe the famous Dryburgh Yew, saying '... and now, ever and anon, I saw the moon flashing through the dark foliage of the solitary yew tree (footnote by Erskine: A great yew at Dryburgh Abbey, planted November 11. Anno Dom. 1206), as it yielded to a briskening gale' (p199)

Talking about the death of his friend, Amadies, Mr Loveday of Caversham, Erskine reflects on his own inevitable death "My hermitage will be a proper place to think on and prepare myself for the journey. When you come this way, you may do worse than take a view of it, and a leave of me. It may be now justly told me tempus, est abire tibi; yet I find that I have not been quite useless in the creation, of which I can give a strong instance I once got some seeds from the famous old cedars of Mount Libanus, and on one of the trees sprung from them, a wood pigeon is now hatching her young, and I am very careful that she may not be disturbed in that pious office. This careful mother is probably the first that ever took up her domicil on a Scottish cedar. The tree is situated near the rudest part of my banks, well sketched in a line that lately met my eye in a modern poem 'Too sweetly wild for chance, too greatly bold for art'. To view rural scenes, Ascanius, and to refer to descriptions of their peculiarities in the best writers, adds a new beauty to the fields, and obviates the satiety of possession, or of frequent enjoyment. 'Methinks I know, charm'd with the scenes I love, Each tree a nymph, a god in every grove. Farewell.'" (p209)

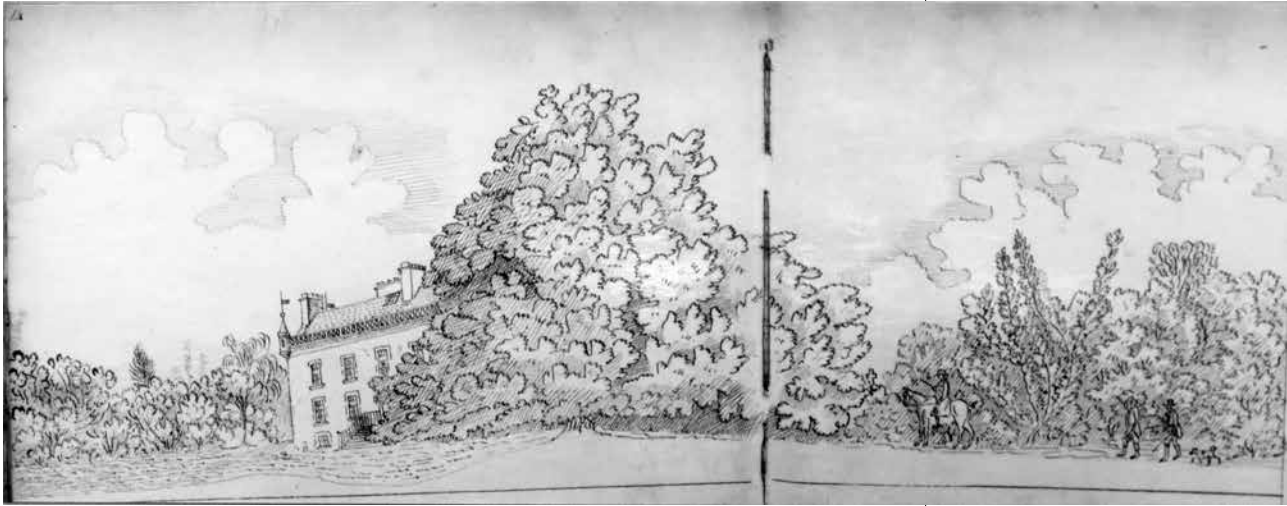
Under the heading 'Astronomical Reverie' (p352, 1791), while talking about a dream he had where he was sitting at the abbey, Erskine describes the setting and vegetation ...

All over the huge fragments of this magnificent building, I saw the usurpation of nature over art, that indicated the great antiquity of its destruction. Oak, elms, and yews of an immense bulk, grew from the rubbish within the walls. The shapes of the doors and windows seemed but little altered; some of them were quite obscured; others only partially shaded by tufts of ivy ... From the crevices of the ruin, there sprung a profusion of flowers, in the wildest, but most beautiful disorder. The gold and purple gleam of the setting sun shone thro' the doors and windows, and the open aisles of the structure, beyond which there was a beautiful meadow, sprinkled with venerable trees of various hue and shape, amid the stems of which I observed a beautiful flock of sheep ... a beautiful river that flowed through the meadow Beyond the river the horizon was bounded by a mountain ... I heard the responsive notes of the wood-lark, the thrush, and the nightingale. (p353-4)

Sir David Erskine's other work containing information on Dryburgh is his *Annals and Antiquities of Dryburgh and other Places on the Tweed*, seen as the 2nd edition of 1836 (hereafter *Annals*). Many facts on the locality and the monuments that he erected are included under entries in section 2.7. Of particular interest is *Chapter VII Trees at Dryburgh*, as follows ...

There are many fine trees at Dryburgh –

1. Close to the old Abbey there is a splendid yew tree, planted in 1150, when the cemetery was consecrated. It is at present (1836) 686 years old, and is perfectly entire; the head of it as round as a ball – I measured it in



1820, when it was 10 feet in circumference 6 feet from the ground. [It or a replacement survives]

2. There is a fine large spreading beech (some call it weeping beech) near the stables, at the beginning of Abbey Close; I measured it at the same time, and it was 11 feet 9 inches.

3. Near the mansion-house of Dryburgh there is an elegant umbrageous horse chesnut, 9 feet round the stem, 6 feet from the ground; there were two of them, one each side an old gate-way, but one killed the other. [Seen in DES's sketches]

4. Near the back gate to the house, by the river side, is a fine old Spanish chesnut; it is 10 feet 8 inches at 6 feet from the ground – it would do honour to the pencil of Mr William de la Motte, of the Pavilions, York town, Surrey, the *Silvator Rosa* of England, R. M. Coll.

5. A cedar of Lebanon, near the dining room windows, is 7 feet 2 inches in circumference, a great size for a tree of such slow growth – it is about 200 years old, and was planted by the Haliburtons. [an even larger cedar of Lebanon now stand on the opposite corner of the house]

6. An old walnut on the south side of the orchard park – it is 11 feet 8 inches; there are other large walnuts, but none so large as this. Near this tree Lord Buchan erected a sun dial, engraved by Adam Simson, clockmaker, St. Boswell's, it has D. O. M. on the north side of it.

7. Three large oaks near the walk-mill; the first, 7 feet 3 inches; also two smaller.

8. An old elm near the barn-yard, 7 feet 11 inches.

9. A wild cherry near the great yew, 8 feet 6 inches.

10. A spruce fir near the house, 7 feet 7 inches.

11. A cypress fir near the red cross well, on the way to Bemersyde, 6 feet 6 inches; it is exceedingly curious, being a Scots fir, and growing like a cypress.

12. An acacia tree by the side of Lady Haliburton's bower, 3 feet 3 in girth, at 4 feet from the ground.

On the approach to Lord Buchan's house you pass a bower of holly, called "Lady Haliburton's bower;" it is a circle of holly trees with a yew in the centre, and has been used as a place to smoke tobacco in, to keep the house free from that noxious weed." [There follows an amusing anecdote about Lady Haliburton being overpowered with the fumes of tobacco]

The 'elegant umbrageous horse chesnut' [No. 3 in list] seen in a DSE sketch of the north side of house [2.5.3 No. 7]

BELOW Portrait format sketch of same tree [2.5.3 No. 10]





DSE sketch 2 showing the east side of the abbey

2.5.3 Erskine's Dryburgh Abbey sketchbook

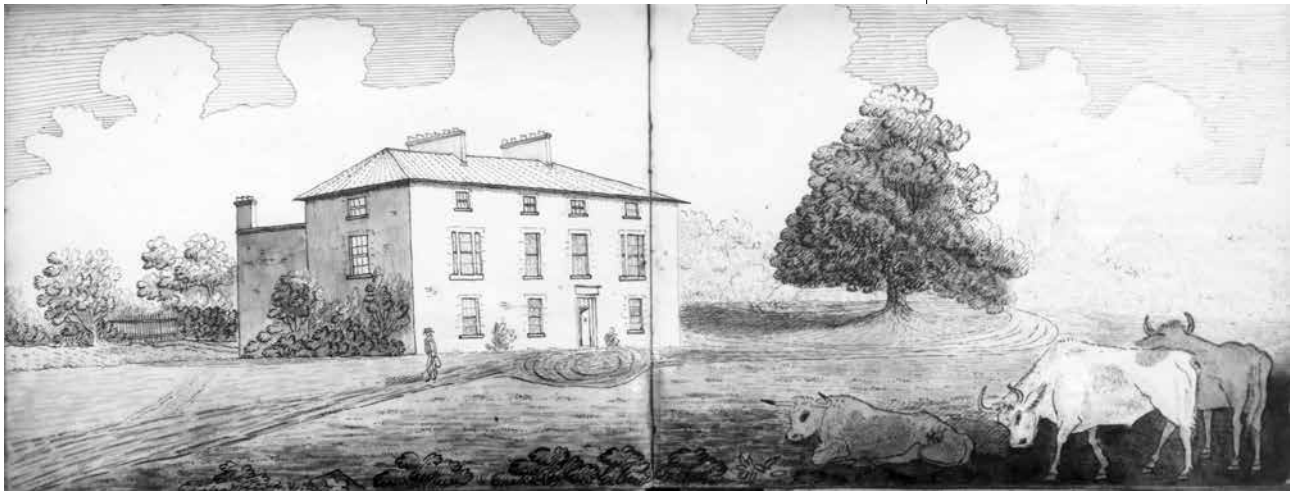
Erskine's sketchbook contains watercolour and ink images drawn in a precise, naïve and topographically convincing way of all the principal components of the landscape including ruins, buildings and large trees. This provides an unusually thorough depiction of the landscape drawn by its creator, an exceptional record. The sketches are listed here, but referred to in more depth under the relevant feature descriptions in Section 2.7. The sketchbook(s) are owned by John Dunbar, with a photographic copy of pages of book 3 held at RCAHMS (now HES) and are included here in Apdx 4. Where in quotes, the description is from notes on the drawing; numbering is for cross-reference only and does not relate to the original page sequence.

The Abbey

1. Dryburgh abbey seen from the south-east, possibly showing the 'great yew' in foreground right – two page sketch. Thought to be the original sketch for the frontispiece of Sir David Erskine's *Annals and Antiquities of Dryburgh* (1836 edition).
2. Dryburgh abbey east side; tree foreground right.
3. "Dryburgh Abbey St Modens Chapel, July 12th 1821" – round arch with wrought-iron gate and planting to the sides.

DSE sketch 5 showing Dryburgh Abbey House gates and lodge





4. "Dryburgh Abbey fm the South. June 20. 1821."

DSE sketch 6 showing the north side of the house

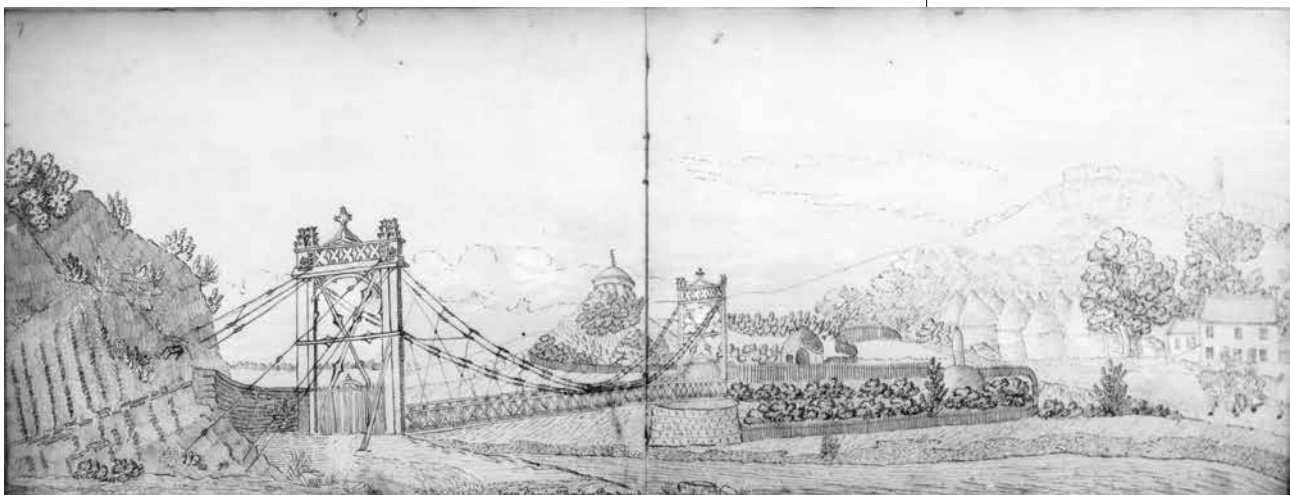
Dryburgh Abbey house

5. Dryburgh gates and lodge, including Gullet Ford drive on the left, with lush planting.
6. North side of house, from the north-east, in pastoral scene with three cows bottom right, and horse chestnut tree – two page sketch.
7. North side of house, from the north-west, amid lush planting (including horse chestnut tree) – two page sketch
8. House seen from the south-east with field gate into the park the foreground and end of east parapet wall with obelisk.
9. "Back of Dryburgh Abbey House, July 16th 1821 & great horse Chestnut tree".
10. Portrait format sketch of horse chestnut tree with parapet wall and obelisks at end of water channel, west of house.

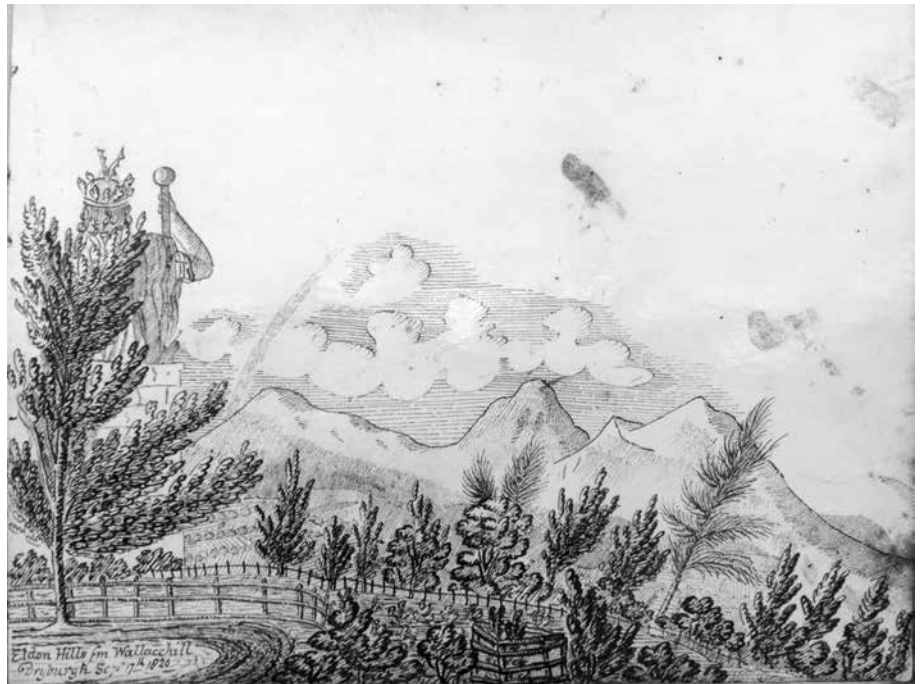
West of the designed landscape

11. Stirling cottages and tower, with corner tower of Orchard field wall on the left.
12. "Iron Chain Bridge Dryburgh" Second iteration of bridge, with Bass hill and the temple of Apollo, with young planting, a custodian's hut, hay-stacks and Mains farm – two page sketch.
13. The statue of Apollo on its circular pedestal with the nine Muses around it.

DSE sketch 12 "Iron Chain Bridge Dryburgh"



DSE sketch 18 "Eldon Hills
fm Wallacehill, Dryburgh Sept
17th 1820"



14. A page that records the 'Inscription on the facade of the Temple', described as the 'Temple of Apollo at Dryburgh', which lists the nine muses and their attributes.

Wallace statue



DSE sketch 15 "Colossal
Statue at Dryburgh Abbey, 31
feet high – Sept 14th 1821"

15. "Colossal Statue at Dryburgh Abbey, 31 feet high – Sept 14th 1821" – the Wallace statue, with fir tree.

16. "Inscription on the Funeral Urn of Wallace" – eight lines of verse (see B25).

17. A page that records the "Inscription WALLACE, GREAT HERO, ILL REQUIT'D CHIEF, Johannes Smith Sculpsit, A.D. MDCCCXIV."

18. "Eldon Hills fm Wallacehill, Dryburgh Sept 17th 1820" – includes young planting in the foreground and the back of Wallace on the left.

19. "Upper lodge Dryburgh Abbey S12th 1820" – Wallace lodge and gates with second building to the left.

See 2.6 for other graphic sources.

2.5.4 Other published sources

A contemporary description of Dryburgh in *The Imperial Gazetteer of Scotland or Dictionary of Scottish Topography* (v1 p402-4, 1803) evidently uses Erskine essays as a source ...

Dryburgh Abbey, a superb monastic edifice, now in ruins, in the parish of Merton, Berwickshire. It stands about 4 miles south-east of Melrose, on the left bank of the Tweed, in the most delightful part of the vale of that river, famed as it is for beauty along its whole extent. The abbey, overgrown with ivy, and adorned with flowers, stands amidst the gloom of the wood, on a verdant level, above the high banks of red earth which confine the course of the river, whose rapid stream here makes a bold sweep around the park and mains-farm of Dryburgh, in its passage onwards. Mr George Smith, architect, found the ruins so overgrown with the luxuriant foliage that he had great difficulty in taking accurate measurements of them. Everywhere you behold the usurpation of nature over art. In one roofless apartment a fine spruce and holly are to be seen flourishing in the rubbish; in others, the walls are completely covered with ivy, and even on top of some of

the arches, trees have sprung up to a considerable growth, and these, clustering with aspiring pinnacles, add character to the Gothic pile. These aged trees on the summit of the walls are the surest records we have of the antiquity of its destruction”.

There is also mention of the famous Dryburgh yew, ‘Near the ruins still flourishes a fine tree which there is good reason to suppose was planted seven centuries ago.’ The publication refers to the meaning of the name Dryburgh saying ‘the name Dryburgh takes its derivation from the Celtic Darach-bruach, – the bank of the grove of oaks’ indicating that the area was formerly forested with oak.

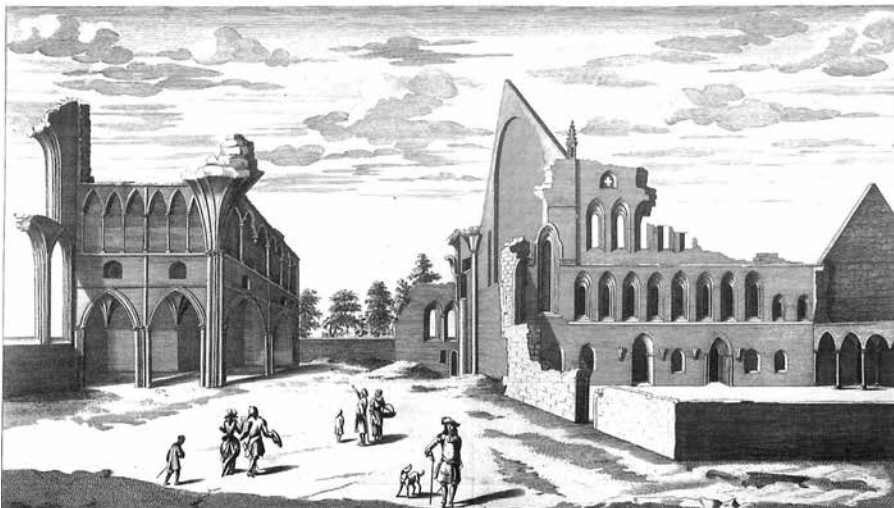
Prior to this, tourist John Stoddart (1801) had described the ruins of the abbey ruins as standing ‘... in an open pleasure ground which [was] upon the whole rather too trim and neat to accord with the character of these massy fragments ... the best general view is from the Holmes, on the opposite side of the Tweed’.

The landscape gardener whose name has been associated with the design of Dryburgh Abbey is Captain George Isham Parkyns (1749-1820). The Inventory of Gardens and Designed Landscapes in Scotland, however, questions how much involvement he had in the design, saying that ‘although some guidance may have come from Captain George Isham Parkyns in 1804, ... Erskine is credited as the main driving force for the overall design at Dryburgh’. This is reinforced by reading Erskine’s essays. One of Parkyns’ works is Millburn Tower adjacent to Edinburgh City bypass. Parkyns had been in America where he met Robert Liston, a diplomat and great admirer of America. He went to stay at Millburn in the autumn of 1804 where he was to work both as a landscape gardener and find Scottish material for his *Monastic and Baronial Remains*, which appeared in two volumes in 1816 (Tait p200). As both Liston and his wife were enthusiastic gardeners the extent to which he could exert his creative talent is questionable.

Loudon thought of Parkyns as ‘an excellent gardener’ and as looking ‘on gardens entirely with the eye of a painter and a poet’ (Tait p200n85). Although the extent Parkyns involvement at Dryburgh Abbey is not known, he was at the Earl of Buchan’s Dryburgh Abbey later in 1805, after departed from Glasgow in January (Tait, p201).

2.6 Dryburgh Abbey as recorded by artists and photographers

Before Buchan, Slezer’s two views are the most useful record of the surviving ruins and their setting, before improvement. Paintings (Turner, Girtin), sketches (Turner and others) and many prints show the place in Buchan’s day and the following decades, with planting and statues in place in the cloister and planting



Rudera Canobij de DRYBRUGH. The Ruines of the Abbey of DRYBRUGH. 33

John Slezer The Ruines of the
Abby of Dryburgh 1693



J M W Turner watercolour,
*View of Dryburgh from south-
west 1831* (Tate Britain)

and natural growth among and over the remains of the church and ranges. From the mid-19th century photographs provide a continuing record showing various degrees of plant growth among and over the abbey remains. The following are the most significant groups of graphic works.

2.6.1 John Slezer's *Theatrum Scotiae*

1693 John Slezer's *Theatrum Scotiae* of 1693 has two views: *The Prospect of the Town of DRYBURGH* and *The Ruines of the Abbey of DRYBURGH*, which are a fine record of the state of the ruins around that time

2.6.2 David Erskine sketchbook

David Erskine's record of his house, grounds, the abbey and landscape features in a book of sketches done in 1820-21 are the most valuable and informative source for his work at Dryburgh (see 2.5 above).

2.6.3 Turner at Dryburgh

1831 J M W Turner visited and sketched Dryburgh in 1831, drawing in his Abbotsford sketchbook, recording long views, views within the ruins, details of the abbey architecture, and a long view with the Temple of the Muses and Wallace statue in the distance, in total about 18 sketches. Turner produced one finished watercolour that was engraved by William Miller in 1833 and published as a frontispiece to volume five of Scott's *Poetical Works*.

The significance of Dryburgh Abbey to the Sir Tristrem volume of Scott's *Poetical Works* lies not in the setting of the poem, but in the homeland of the poet. Thomas the Rhymer, whom Scott identified as the author of the tale, was born in Earlston near Dryburgh, and Scott had even stronger links to the abbey due to his family right of burial there. The poet was particularly keen to stress his connection through the selection of the view for the frontispiece illustration, suggesting the family Mausoleum as a possible subject. Cadell (who accompanied Turner on his visits from Abbotsford) resisted the morbid association: 'I protest against the Mausoleum – Dryburgh Abbey we may have – but we will have no admission of the Mortality of the Author of the Lay!!'.

Many of Turner's sketches are very sketchy. His outstanding visual memory meant that he only recorded the barest information as a kind of shorthand or *aide memoire* in his drawing. The exception in his coverage of Dryburgh is the detail of the architecture of the north transept in two sketches (see Apdx 3).

The one painted view is a small, almost postcard-sized watercolour showing Dryburgh Abbey seen from Holmes Hill or somewhere close by, engraved by Miller in 1833. In the distance at the left are the peaks of the Eildon hills, and just to the upper right of centre is a white shape representing the Wallace statue high in the hillside. Centrally in parkland the doocot is another white shape, with the house perhaps indistinctly drawn behind. Also vague is the Temple of the Muses that is present as a small white mark, but absent from the engraving. The wide loop of the river occupies the foreground of the composition, with figures to the left and along the riverside.

Turner was a keen admirer of James Thomson and *The Seasons* and was influenced by him in his 'poetical painting' in the early part of his career, often using Thomson quotations in further explanation of the titles of paintings when allowed in catalogues. He also made a large oil painting – *Thomson's Aeolian Harp* – in homage to Thomson. But it seems that when visiting Dryburgh, Turner's focus was on Scott and he missed the opportunity to see or sketch Buchan's monument to the poet on Bass hill.

2.6.4 Etchings of East range & Scott's funeral procession at Dryburgh

W H Lizars (drawn and engraved by) etching *Dryburgh Abbey from the south* of 1831 shows luxuriant mixed planting alongside the east side of the abbey ruins, with more growth along the wall heads and ivy on vertical surfaces, with a timber rail fence (probably line shown on 1858 OS 25" map)

Sir Walter Scott's funeral procession at Dryburgh – This watercolour by Captain James Edward Alexander (on loan to SNPG), assumed to date from 1832, shows the Scott's funeral cortege walking up beside the east range with the chapter house prominent in the centre and planting similar to the Lizars view. A caption in the 2011 Quinquennial survey refers to 'windows of McNaughton's Bookshop within the chapter house' being visible.

2.6.5 Cloister and east range

One etching stands out in terms of its depiction of Buchan's legacy at the abbey, the view from the cloister looking towards the south range, with south transept behind, and featuring a central statue (that of Inigo Jones) and visiting gentlefolk – as used in site interpretation and guidebook (from *The Monastic Annals of Teviotdale*, 1832). The cloister is richly planted internally in the style of the period (1830s?) with more vegetation on the higher ruins. The walls have trained climbers and hollyhocks and sunflowers are identifiable amongst other perennials in a central box-edged bed. A very important print as it is the best image of the cloister garden near the time of its creation by Erskine. Some later small images in books appear to have been based on this print.



W H Lizars (drawn and engraved by) etching *Dryburgh Abbey (from the south-east)*, from J Morton, *The Monastic Annals of Teviotdale*, 1832 (see Apdx 3.12 for larger image)



Captain James Edward Alexander – *Sir Walter Scott's funeral at Dryburgh*, watercolour, 1832



W H Lizars (drawn and engraved by) etching *Dryburgh Abbey cloister* from J Morton, *The Monastic Annals of Teviotdale*, 1832

*Bower / Bower etching
Dryburgh Abbey burial aisle of
Sir W Scott*



2.6.6 Etchings with north transept

Views of the north transept are the most common on account of the impressive height and features of the surviving structure and due to the presence of Scott's tomb.

Bower / Bower etching Dryburgh Abbey burial aisle of Sir W Scott ... shows the two transepts framed by luxuriant tree planting (broadleaved and conifer) and naturalised vegetation on the ruins, but appears adapted for pictorial effect, missing parts of the presbytery and high altar. A small urn stands on a pile of masonry in front of the Scott tomb.

J Dobon / Picken / Day & Son Dryburgh Abbey ... shows a similar view of the two transepts framed by more mature broadleaved trees with informal tracks leading through the ruins, again missing parts of the presbytery and high altar walls, perhaps indicating later excavations and reduction in the ground level to expose the low walls in this area, or a degree of reconstruction. Pieces of stonework lie on the ground near the foreground of this and several other views.

*J Dobon / Picken / Day & Son
Dryburgh Abbey*





ABOVE North transept,
Roberts / Le Keux, after 1877

LEFT South transept and
chapter house, etching from a
drawing by S Read, from *The
Illustrated London News* 1883

A number of later views copy these two images; the north transept and Scott's tomb seen from the south or south-east being by far the most popular view. A few (eg. Roberts / Le Keux after 1877) view the north transept from the south-west in landscape or portrait format.

2.6.7 Etchings with Processional doorway

An etching from *The Architect* in 1871 records the architectural detail of the doorway, with part of the north transept beyond, with much vegetation on the walls. A watercolour by William Smith of 1904, shows a very similar view of the processional doorway and north transept, as does a 1870s photograph.

2.6.8 Views through west doorway

The axial view through the west door takes in the whole church and the two transepts making it one of the finest and most informative of all the abbey viewpoints. The earliest view may that that by Westall (1830s?) taking in the whole west end, with the north transept within, framed either side by trees and mixed planting.



Processional doorway in an
etching from *The Architect*
1871



View through west door, W
Westall / Edwd Pie? , c1830s

*View from the west with
animals c1830s*



2.6.9 Views from west

The rose window in the high gable of the south range is prominent in a lushly planted view with cows and a horse in the foreground, perhaps showing the water channel.

2.6.10 View from the park

Dryburgh Abbey PI2 from Grose's *Antiquities* of 1790 is one of the earliest views and also exists as a sketch in the Hutton Collection. A south-west view from the Dryburgh Abbey House parkland, with young tree planting around the abbey ruins and a larger tree in the right foreground that, if accurate, gives an indication of the state of planting at that date.

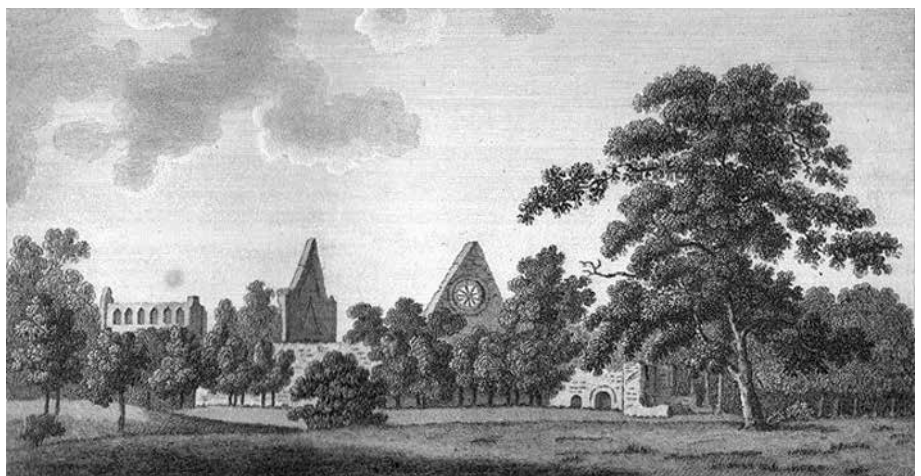
2.6.11 Other views

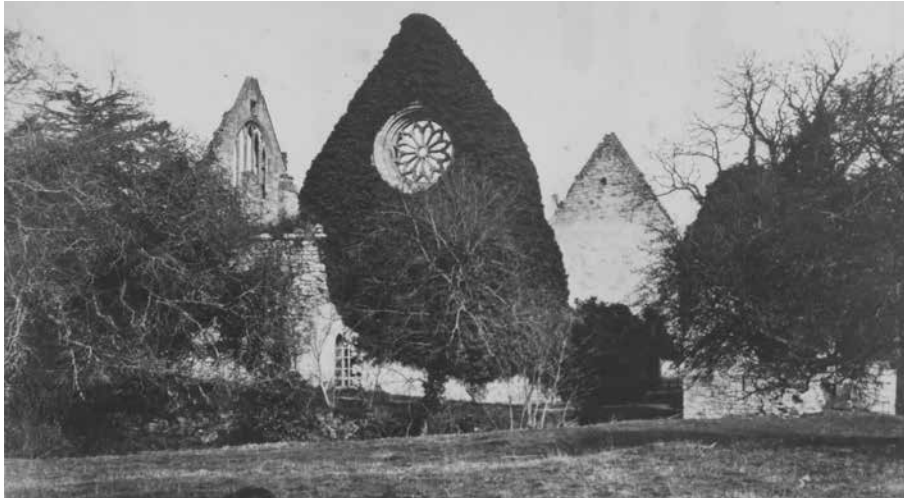
The south transept and chapter house appears in an etching from a drawing by S Read, from *The Illustrated London News* in 1883, where paths, bushes etc appear quite manicured, although ivy still clothes the walls. Other versions of this view appear to be based on this one.

A British Railways poster (1930s?) shows a view from the north of the church across the nave to the two transepts, framed by a tree.

A late 19th century etching shows a view from across the river to the west, probably from Hare Craig mentioned by Buchan in *The Annals*.

*Dryburgh Abbey PI2 from
Grose's Antiquities 1790*





George Washington Wilson, Dryburgh Abbey from west showing St Catherine's Wheel window with ivy



J Valentine & Sons 1878 showing landform and planting in refectory area

2.6.12 Historic photographs

Photographs of the abbey invariably adopt the same viewpoints favoured by the artists who drew for the etchings, with the earliest photographs overlapping these views to a degree in date and clarifying the features depicted.

1860s-70s photographs – various photographers, showing walls heavily clad in ivy and weedy grounds and pavings. Atributed the the following photographers.

J Valentine & Sons from 1870s and later – various early photographs for postcards, condition as previous, with detail of planting (in collection at University of St Andrew's and not fully assessed)

George Washington Wilson photographs from 1880s – generally showing more manicured grounds with neat paths, but bushes and trees within ruins and vegetation over lower walls and up high walls. Another GWW photograph shows a beautiful view of the river and Eildon hills from near Stirling cottage.

Alexander A Inglis photographs from 1880s to 1910s – generally similar condition to that in GWW images.

1900-20 – Photographs (source unknown) in RCAHMS from the period immediately before state ownership with much vegetation in evidence and 'rubble' areas still within the ruins. Images from the same approximate time of the Temple of the Muses with original features surviving.

1977 – Set of RCAHMS survey photographs showing the abbey and grounds much as they are today, allowing for tree growth.



George Washington Wilson, ABOVE Processional door view; BELOW West door view



Alexander A Inglis, East range and nave looking south-west



2.7 Survey of designed landscape features (Gazetteer)

2.7.1 General

This section gives summary descriptions of the main extant features of the landscape – buildings and other built structures, archaeological features, drives and paths, water courses, planted features and notable views, together with lost features.

Each individual feature in the survey has been given a reference number with a prefix letter describing its type as follows:

A = archaeological feature

B = built features (other than bridges) including estate buildings, walls etc

C = circulation feature (drives, paths, bridges and car parks)

P = planted feature, plantation or woodland compartment, gardens

W = water feature.

Survey photographs of the major features are included in the Gazetteer, together with key historical representations where they exist. To provide a comprehensive record of the landscape today, the survey includes modern features and recent buildings, which require to be considered under management as well as the historic features.

2.7.1 Built features

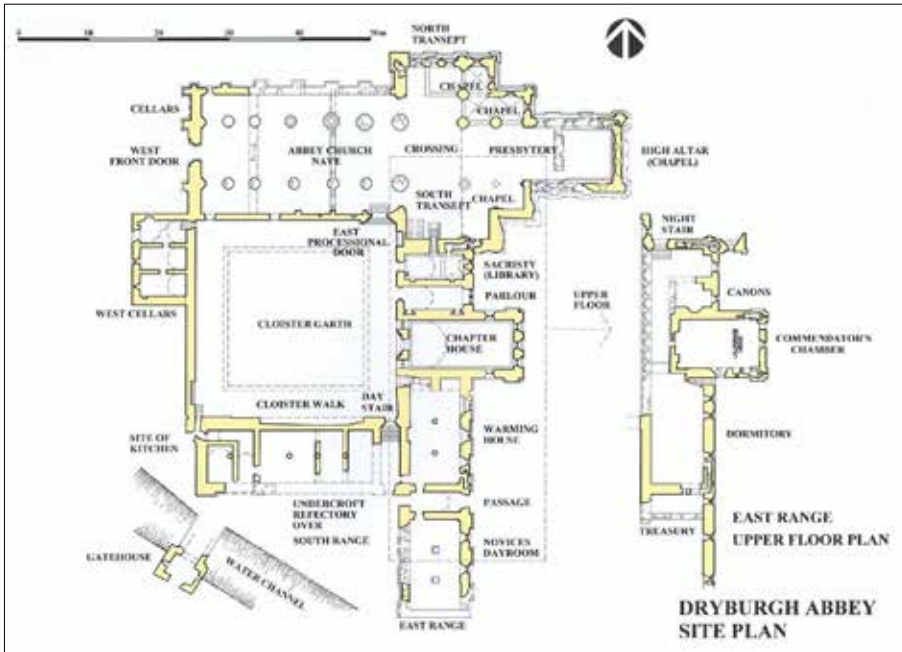
(see Plans 5 and 6)

B01 Dryburgh Abbey ruins Scheduled monument, Listed Cat. A

The monument comprises the remains of Dryburgh Abbey above the river Tweed, founded in 1150 as the first Scottish House of the Canons Regular of the Premonstratensian Order. The abbey grounds slope from the visitor entry point (B01d) to the water channel, a fall of approximately 7.5m, the buildings standing on three prepared, stepped levels on slope. The abbey church, dedicated to St Mary, is on the highest ground, the cloister on the middle level and the chapter house, principal day apartments, cellars and kitchens occupying the lowest levels of the site. Within the precincts, which extended as far as the banks of the river to the south, lay the infirmary, abbot's lodging, guest house, bakehouse, brew-house, mill, barns, orchards and yards. Of these, only the lade and tunnel associated with the lade, the brew-house and corn mill survive.



*B01 Dryburgh Abbey ruins,
nave and north and south
transepts*



B01 Dryburgh Abbey site plan

As landscape features, seen in terms of its most substantial features and spaces, the abbey remains comprise the following main elements in one contiguous group ...

- The abbey church, with much of the nave and presbytery surviving only at a low level.
- The north and south transepts that survive to a great height and are the most prominent features of the ruins. North transept also known as St Mary's aisle.
- West front with 15th-century round-headed doorway – framing fine views of the nave and north transept.
- The east range including the sacristy, chapter house and warming house at ground floor level and dormitory and commendator's chamber above. This upper level gives fine views over the grounds and park landscape.
- Cloister garth, once with walk covered by a lean-to roof, formed by the south wall of the church and the east and south range buildings, stepped above the land to the south and giving good elevated views over the parkland.
- East processional door – well-preserved (and reconstructed) doorway framing the southerly view and the crossing / north transept view.
- South range – surviving and high gables and lowers levels elsewhere – including undercroft, refectory and kitchen, and St Catherine round window in west gable.



B01 Dryburgh Abbey ruins, north transept with Scott, Haig and Haig's army memorials with graveyard (B01a) and north boundary trees (P01a) beyond

B01 Dryburgh Abbey, west door



- Gate-house and water channel – a separate 16thC feature on south side of water channel or mill lade that cuts across the river meander.
- Later monuments and tombs – including, near the gate-house, the obelisk erected by Buchan and, in the north transept, the tombs of Sir Walter Scott and Field Marshall Earl Haig (see more below).

Dryburgh Abbey was established as a daughter house of Alnwick, with the abbey church and cloister ranges set out in similar lines to the parent house, and was endowed with property in both Scotland and England. The canons set about constructing the abbey with the most important parts of the complex proceeding first. The east end of the church appears to have been started before the east range of the cloister, containing the chapter house, was constructed. The fragmentary nature of many elements of the complex, in particular the church, along with repeated episodes of military damage and repair have made the exact original building cycle difficult to define with precision. The construction work, however, continued well into the 13th century.

The abbey was frequently damaged by war during the 14th century, though reconstructed it appears never to have recovered, and the abbey was finally reduced to ruin in the mid 16th century during the raids of the Rough Wooing and subsequent Reformation. Although most of the church is vestigial, apart from the transepts, the cloister ranges are particularly complete, owing to their being lived in for more than a century after the destruction of the abbey. The late 17th century Slezer etching shows the abbey as a ruin much as it is today. In the late 18th century the Earl of Buchan bought and ‘preserved’ the monument.

B01 Dryburgh Abbey, processional door between cloister and nave



A good record of later etchings, drawings and photographs show the ruins in its planted setting, including Buchan's own sketches, with vegetation on the upstanding remains for much of the 19th century

The ruins of the abbey sit within an area of grounds well stocked with trees of various species and degrees of maturity (see P1), carefully tended by HES. The setting is further enhanced by the other neighbouring parts of the designed landscape, the parkland and trees of Dryburgh Abbey House and the shrubbery and trees of Dryburgh Abbey Hotel. Other remains of the abbey are found in the outer parts of the landscape.

Development of the abbey

The abbey was founded in 1150 by Hugh de Moreville, as part of the Royal patronage of church reform. Although there was a medieval tradition linking Dryburgh to St Modan in the late 6th or 7th centuries, there has never been any evidence to support an early Christian occupation of the site.

In comparison with other abbeys, Dryburgh's recorded history is quite poor. Although the abbey avoided damage during the wars of the 1290s by swearing allegiance to Edward I in 1296, it was attacked as Edward II's army retreated south in 1322. The abbey was sacked again by Richard II's army in 1385.

In the 16th century, the abbey became subject to commendators, who built a new house in the ruins left following an English attack of 1544. The eight canons who were still residing at the abbey at the time of the Protestant reformation in the 1560s were probably living in makeshift accommodation. By 1600 the last of the canons had died.

The abbey was purchased by the 11th Earl of Buchan in the late 18th century and transformed in the following decades as a focus within the extensive designed landscape of Dryburgh Abbey House.

The monument was first scheduled in 1917 and rescheduling to include a greater area in 1998, as shown on Plan 2. The scheduled area includes the remains of the abbey church and associated conventual buildings and an area of ground that formed part of the monastic precincts. The latter includes the burial ground, remains of the brew-house and the lade and tunnel associated with the former corn mill. The grounds of Dryburgh Abbey house are included in the scheduled area.

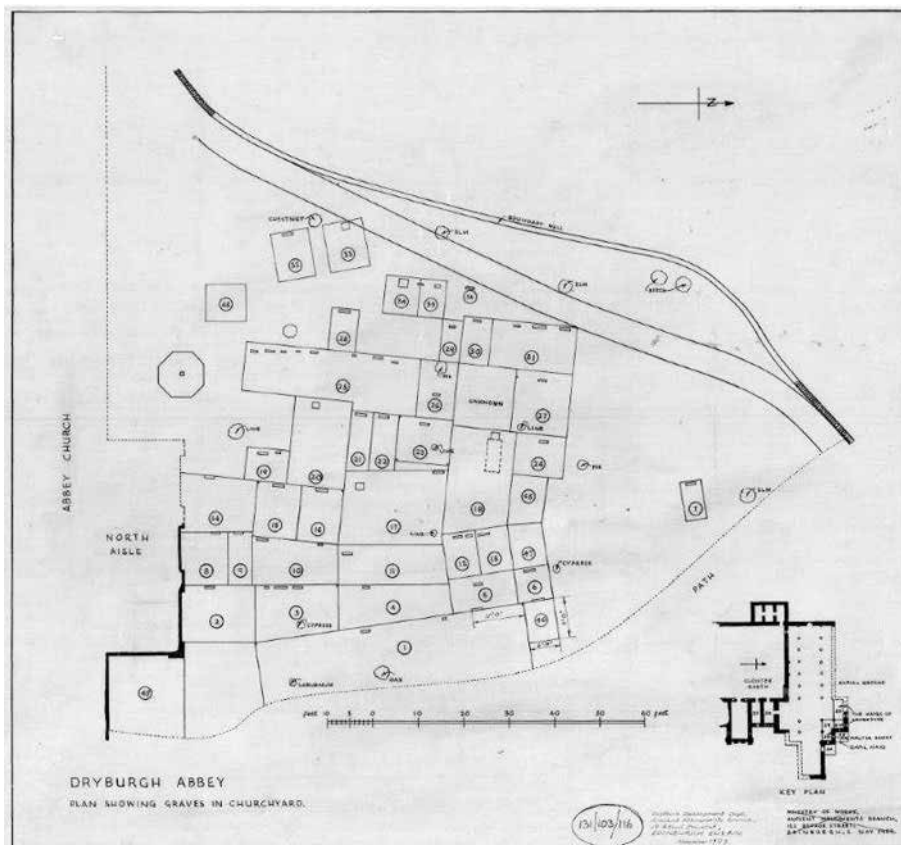
B01a Burial ground

A small graveyard north of the church with gravestones of various dates, including a group of 17thC to 19thC headstones and memorials to tenants and staff of the Dryburgh estate, with portrait figures reading books, and most with pediments in the form of winged angles' heads. One to Peter Stirling, tenant, 1847, with



B01a Burial ground

B01a Burial ground, Dryburgh Abbey Plan showing graves in churchyard (131/103/116)



B01b Memorials, North transept with tombs of Sir Walter Scott, his wife, their son, and (to right) James Gibson Lockhart



B01b Memorials, grave of Field Marshall Earl Douglas Haig and other war graves

draped female figure pointing heavenwards (possibly carved by his son, Edwin Stirling, a sculptor patronised by Sir David Erskine and trained by John Smith; see also B18); another a cadaver-shaped upright memorial to James Hood, 1799.

Plan 131/103/116 in HES archive shows the position of all the graves or lairs.

Another burial ground lay on the north side of house, shown as 'Site of ...' on 19thC OS maps.

B01b Memorials

The north transept of the church is the site of a number of tombs of nationally prominent people, all descendants of the old families associated with Dryburgh or their close relatives. Firstly a group of red marble memorials gravestones to Sir Walter Scott and his wife, with that of their son, Lieutenant Colonel Sir Walter Scott at its foot and his son-in-law and biographer, James Gibson Lockhart, to the right. Scott is there by the right of his grandmother, a Haliburton. Nearby in open ground a simple gravestone marking the burial place of Field Marshall Earl Douglas Haig (of Bemersyde north of Dryburgh), matching those of his soldiers, with memorial cross linking with similar 'Crosses of Sacrifice ... which stand above the dead of Lord Haig's armies in France and Flanders'.

The table tomb of David Stuart Erskine, 11th Earl of Buchan, 1829, the man who left the most visible imprint on the abbey and the local landscape, has the most spacious tomb within it, lying in the Sacristy and Library. There is a separate memorial to his wife, Margaret Fraser, and later Buchan memorials. Many other memorials to the estate owner's family members and other significant local people are found on the abbey walls.

B01c Obelisk

Red sandstone obelisk approx 3m high erected by Earl of Buchan in 1894 to commemorate Hugh de Moreville, represented in low relief on the side towards the abbey. In the *Annals* (2nd ed 1836) Buchan refers to it being 'beautifully sculptured by Burnett of Newstead' and 'It is in the character used in ancient times by the old Romans'. In deeper relief on opposite sides are figures of James I and James II, apparently later additions. An inscription says the figures were carved by George Burnet and the lettering cut by D Forson, for Sir David Erskine, (the illegitimate son of the Earl of Buchan who inherited the estate).

B01d Custodian's office and shop

Single storey L-plan timber faced building housing reception / ticketing, shop, display area, steward's office, toilet and store; comprised of two linked flat roofed pavilions. Altered to present form c1987-89. Also referred to here as the visitor reception building (VRB).

B01e Lych gate

The oak lych-gated entrance to the abbey grounds lies immediately adjacent to the house lodge and gates, at right angles on the west, with smaller gatepiers in the same style as the lodge gatepiers, the north one a modern addition; open timber framed gate with exposed pitched roof timbers, roof weather boarded; lych gate replaced c1979?.

B01f Former statuary

The Earl of Buchan's 'improvements' included statuary within the abbey remains that extended well beyond the theme of his *Temple of Caledonian Fame* linking his major monuments elsewhere. In the cloister he erected 'a statue of Inigo Jones in the centre of the quadrangle which will have a fine effect in one of the views'. The *Annals* has an entry on this 'very handsome monument in the centre of the Cloisters, to Inigo Jones ... this celebrated British architect' (p190). The statue was acquired in 1819 and is seen in at least two etchings amid rich planting. The 1st edition OS 25" shows a central statue and others in the two south corners of the cloister. Seneca and Marcus Aurelius were placed just outside the cloister garden. (History of Berwickshire Naturalists Club v39 p190).

John Smith's diary refers to him making a number of other statues or heads for Dryburgh, in addition to the huge Wallace ...

21 August 1812 Smith 'finished cutting the head of Homer for the Linthill [Clinthill?] Gate'.

18 March 1818 Smith 'met the Earl. Looked at Sir Isaac Newton, he appeared to be a good statue'. Sir Isaac may have been a separate purchase; next day the Earl gave orders to set up the statue.

Buchan also restored and re-slatted the chapter house and within it were 'busts placed about the hall, such as Copernicus, Chaucer, Virgil as a youth, Ferguson, Smellie and many others. ... Marcus Aurelius and Seneca are on the outside of this building. None can enter that are not true Scots ...' (*Annals* p51, quoted in Mackechnie 2002). It is not known when the statuary was removed or if it has survived.

B01g Former fences and gates

The 1st edition 25" OS map shows a fence along the edge of the former circular path (C04), enclosing the east side of the abbey ruins and continuing around the south side. Another short length of fence closes off the gap in the ruins on the west side of the north transept. Other fences enclose the *Burial Ground* to the north. The fences are likely to have served to restrict grazing from the park, to supervise entry to the abbey remains and keep people away from unsafe masonry or unconsolidated low remains. Another fence line ran alongside the

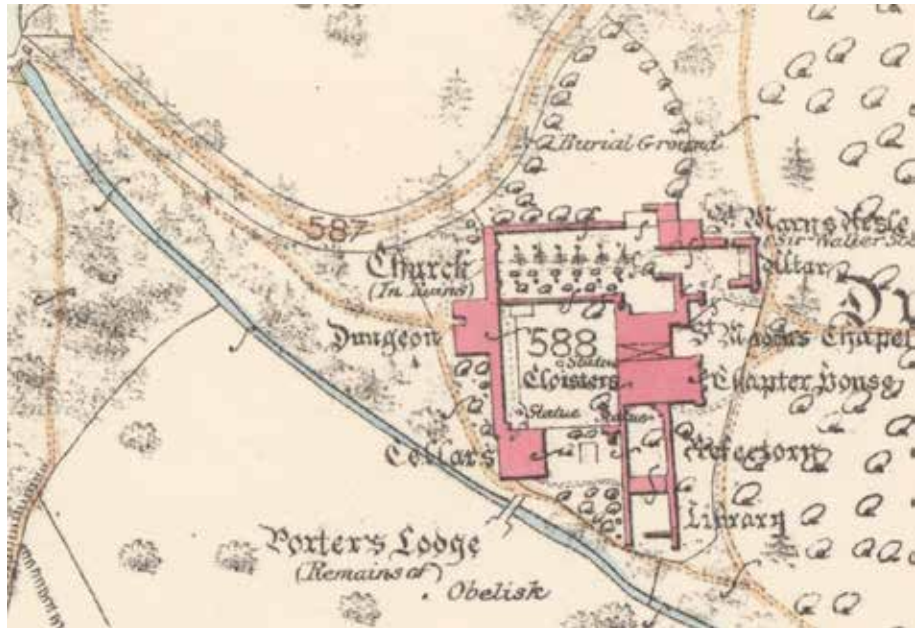


B01c Obelisk, east face



B01d Custodian's office and shop

1858 OS 25" map showing
abbey, internal features and
former fence line



B01h Ha-ha and steps in ha-ha

path along the north boundary, parallel with the boundary wall on the north of the path. This path terminated at a gate in the wall into Mantle House grounds near the river.

The fence is seen as timber post and rail on Lizars 1831 print of the east side of the abbey and a chespale-type fence on various photographs from the 1870-80s.

Mackechnie (2002) refers to a "fine wooden Gothic gate" ... placed in the cloisters, and a decorative cast-iron gate, also Gothic, ... set within the cloister doorway", as seen on Buchan sketch No. 3, the gate to 'St Modens Chapel'.

B01h Ha-ha

Retaining wall in red sandstone ashlar and ditch along east boundary with house, in three sections with fence (B01j) in between (on account of trees); presumably built in 1920s following state acquisition of the abbey and grounds (not evident on 1908 OS map). Bends westward before steps down to a small gate, with steps up ditch face leading to the house, and then crossing the water channel



B01g Former fences and
gates, DSE sketch 3,
Dryburgh Abbey St Modens
Chapel (July 12th 1821)
showing former gate

line. Finished at ground level with a flush cope; topped with fence as B01j for some of its length.

B01i Boundary wall

Random rubble wall along north boundary with hotel grounds, approx 1.2m high. A pedestrian gate near the office and shop gives direct access between the hotel and abbey; probably former estate / Mantle house boundary, pre-dating state ownership.

B01j Boundary fence

Strained-wire boundary fence with I-section iron posts and straining posts with ball finials; six line wires with added rabbit netting. Forms boundary between abbey grounds and house parkland and allows a high degree of intervisibility.

B02 Steward's house

Harled single storey building with pantile roof, built 1960.

B03 Public toilets

Rectangular plan block with slate pitched roof at the north end of Gullet Ford drive opposite the house lodge.

B04 Dryburgh Abbey House Listed Cat. B with sundial

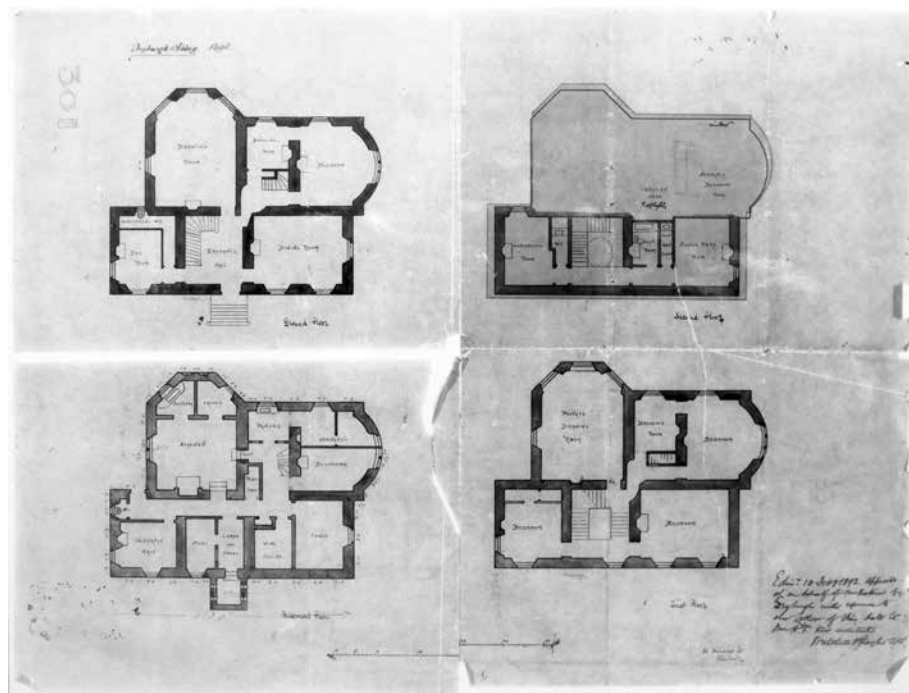
Late 18th century built on parts of original mid-16th century tower house, with additions by John Smith, 1839; rebuilt after fire by Henry Francis Kerr, 1892-94. 2-storey with basement and attic, 5-bay symmetrical principal north elevation with central entrance and later 3-bay gabled section to rear with bowed and canted bays.

A tower house belonging to the Mertoun estate had been on the site since 1572. This was demolished in 1786 by David Erskine who then extended and repaired the remaining parts. The 1786-88 structure was largely destroyed by fire in 1892 at which point the current house was built for Mr Oswald Erskine by Kerr.

It is believed the rectangular pitched roof entrance block to the north may date from before 1786-88 and have originally been the rear elevation; the south front thought to date from 1786-88 covering over the former south entrance. As Mackechnie (2002) notes, Buchan 'added a parapet, thin Adam-inspired corner



B01j Boundary fence



B04 Dryburgh Abbey House
plans 1892

B04 Dryburgh Abbey House,
south front with cedar of
Lebanon



bartizans, and two (unequal) rear wings, one three-ended, enabling viewing of the ruins. More remarkably, the parapet continued on the flanks, enclosing the gables, in the same way as a mediaeval tower house. The allusion to Scottish antiquity was unambiguous, but set upon what remained an evidently modern, flat-fronted classical house.'

The two storey octagonal bay and bow to the west elevation were added by John Smith in 1839 for Lady Buchan.

The house is set in parkland to the south-east of the medieval abbey complex. The present structure was largely rebuilt in 1892-4 following a fire. Around the same time, the stables courtyard was relocated from a position close to the house on the south-west, where it blocked views of the park, to its present position beside Gullet Ford drive.

Buchan describes the former house as it was when he first saw it in 1784 in *The Annals* (p90-91) ...

'it was a very old-fashioned house, with an ancient tower at the east end of it, and looked as if it had been built 234 years; it had an old-fashioned turnpike stair; the house was hung with ancient tapestry, and had very small windows. There was an addition to the west of it, but it also had a great cast of antiquity, having small windows, high peaked gables, with pigeon or crow steps. When the tower was pulled down, it was so solidly built (its walls being ten feet thick) that when blasted with gunpowder it came down in masses almost entire; the rest of the house has been gutted and modernized'.

B04 Dryburgh Abbey House,
north front with Abbey Brew-
house (B06) in foreground





B05 Dryburgh Abbey House stables, west side

B05 Dryburgh Abbey House stables Listed Cat. B

John Smith of Darnick, c1820; moved and rebuilt c1892. Single storey and attic, 5-bay, courtyard-plan, Gothick stable block with very ornate crenelated front elevation comprising arched gateway, blind arcaded walls and cross-finaled gabled outer bays with pointed-arch recesses; rear entrance through plain gateway in east range. Accommodation includes stables, coach houses, tack room and groom's quarters in gabled ranges. Squared, snecked sandstone with polished red sandstone ashlar dressings. Base course and corbelled, crenelated parapet to front elevation.

The stable block forms a striking termination to the view to the east from the main house. The front elevation is a fine example of the Gothick castellated style that was popular in the late 18th and early 19th centuries. Map evidence shows that the stables were rebuilt in a new location in the late 19th century and this in itself adds to their interest. It is not immediately clear what changes were made when the building was repositioned. Several good Victorian interiors survive.

The attribution to John Smith is based on evidence in the Buchan family papers. We know that John Smith worked for the Earl of Buchan at a slightly later date he was discussing a new house for Lady Buchan in 1839 (wife of the 12th Earl) and although this did not come to fruition, additions to the house were made at that time by Smith. The crest over the pend ' a hand brandishing a club and the motto *Judge Nought* is that of the Erskines, Earls of Buchan. The estate of Dryburgh passed from the 11th Earl to a granddaughter as heiress of entail. She married the Rev George Eden Biber Erskine, the family name thereafter became Biber-Erskine. The repositioning and rebuilding of the stable block was probably carried out for Oswald Erskine-Biber when the main house was being rebuilt after the fire in 1892.



B08 Sundial and B07 Dovecot (RCAHMS 1975-76)



B07 Dovecot, with house

B06 Brew-house Listed Cat. B (not an ice-house)

An underground chamber with wing walls under a large mound to the north-east of the house; described as 'Tunnel-type ice house' in Cruft *et al* 2001. In the *Annals*, Buchan writes "On the other side of the approach to the house is the old brew-house, or malt-house of the Abbey; it stood by the side of one of the Abbey orchards. At present it has the appearance of a tumulus covered with trees and evergreens, but in the inside of it is two fine large vaulted cellars; it is often taken for an ice-house, and strangers repeatedly ask if it is not used for that purpose, but it is only used as a cellar."

Shown as 'Brew House, Remains of' on 19th century OS maps.

B07 Dovecot Listed Cat. B

Cylindrical rubble-built, pink-harled, dated 1828 with the initials DE.

B08 Sundial Listed Cat. B with house

Large, square, stone base and circular dial, by Adam Simson of Lessudden. The sundial is unusual and a curiosity as it is about 5 feet tall and is situated on a small knoll, which makes the dial hard to read even from the top of the knoll. Its inscriptions are, on the north face, 'I make the time' and the letters DOM; on the east face: 'A shadow too art thou'; on the south face: 'I am a shade'; and on the west face 'Save gossip dost thou so'.

B09 Old corn-mill Listed Cat. B

Reconstructed remains of the abbey's medieval corn mill, converted to a fishing house, in riverside building group near Dryburgh Abbey House stables and Gullet ford, served by the lade that crossed the meander south of the abbey and house. In the gable facing the river is a fine cusped quatrefoil window similar to that in the south wall of the north transept of the abbey.



B10 House kitchen garden, with Colin Kennedy the gardener

B10 House kitchen garden

Triangular enclosure of rubble walls c1.5-1.8m high located on the east side of Gullet Ford drive opposite the stables, with a brick-built lean-to conservatory / potting shed on north side, with cold frames to its south. Appears to have been laid out in present form in the early 20th century. See also P04.

B11 Lodge and gatepiers

Appear to incorporate what remains of the Lower lodge to the abbey, dating from c1817, and the Porter's lodge, a single storey octagon re-roofed c1840 when a two-storey addition was made, probably by Smith. The heavy square gatepiers are original but missing their finials. Buchan shows (sketch No. 5) only the main piers but pedestrian gate-piers have been added at some time.



B11 Lodge and gatepiers from south



B11 Lodge and gatepiers with B01e Lych gate to Abbey grounds

B13 Dryburgh Abbey hotel



B12 Gate in estate wall

B12 Estate wall and gate, Gullet Ford drive

Squared rubble wall c1.0m high at north rising to c1.5-1.8m high near stables the forming estate wall along west side of Gullet Ford drive. A pedestrian door level with the house is arched with sections of moulded stone, likely to be from the abbey ruins. A similar wall lines the opposite side of the drive for part of its length.

B13 Dryburgh Abbey hotel

A red-sandstone, Baronial remodelling of an existing early 19th century house by Peddie & Kinnear for Lord Jerviswood in 1876, named *Mantle House* on 1st edition OS map (1858) and *Dryburgh House* on 2nd edition OS (1897). Converted to a hotel c1931 by the Scottish Motor Traction Co. A ballroom was added to the crow-stepped and turreted tower in 1937 with other additions in matching style and materials during this period. Further extensions in 1997-98 in artificial stone in matching colour.

B14, B14a Hotel walled garden and stables

With central pedimented entrance built early 19th century, extended 1876. Lies on the south side of a walled garden enclosure.

B15 Dryburgh Abbey hotel lodge

Crow-stepped with wide gabled porch and Tudorish arched entrance, probably by John Smith c1840, at north end of lime avened drive.

B15 Dryburgh Abbey hotel lodge and gates





B16, B16a Orchard gate with part of Orchard Field walls

B16, B16a Orchard gate Listed Cat. B, **Orchard Field walls**

A grand, heavily-ornamented, pink sandstone Gothic arch flanked by round turret-like piers with incised crosses, built around 1820, and bearing the inscription; *Hoc pomarium sua manu satum parentibus suis optimis sac D S Buchanae comes* ('D S, Earl of Buchan, dedicated this orchard, planted with his own hands, to the best of parents.'). The fine early-20th century wrought iron double gates beneath the arch are based on the Bear gates at Traquair (q.v. *Inventory*) and were presented by Lord Glenconner.

Orchard Field, a vast walled enclosure commissioned by Erskine to establish fruit trees on a sheltered site. Walled on three sides; walls survive in good to fair condition and are actively maintained. See also P07.

B17 Tweed cottage

Opposite Orchard gate, built c1960 in red sandstone and incorporating 18th century Quarry cottage, extended in style c1990.

B18 Stirling tower and cottage

A crenelated corner tower with corbel course and turret roof forming part of the white and blue painted Stirling cottage, which is named after a former resident, the sculptor Edwin Stirling, who was patronised by Sir David Erskine, the illegitimate son of the 11th Earl. The building is shown in Buchan sketch No. 11



B18 Stirling tower and cottage

DSE sketch 11 of Stirling cottages and tower, with corner tower of Orchard field wall on the left



c1821 with the second crenelated round tower in the wall on the north, without its later conical roof, and a picket fence enclosing a garden area.

B19 Telephone kiosk Listed Cat. B

In the village outside the former post-office, a standard K6 type kiosk, as designed by Sir Giles Gilbert Scott in 1935.

B20 Dryburgh village

As section 2.2, Zone 2. Note that, for clarity and to avoid confusion, in the Local Development Plan, Dryburgh is termed a building group, and not a village with a village boundary.

B21 Dryburgh Mains

Late 18th century two-storey three-bay farmhouse in squared ashlar, with various functional farm buildings of various ages and types adjoining, lying east of Bass hill and west of the walled Orchard field; farmhouse recently comprehensively restored.



B21 Dryburgh Mains house

B22 Temple of the Muses Listed Cat. B

A circular, neo-classical temple which sits on the summit of a distinctive natural mound named Bass hill, and which was dedicated to the Borders poet James



B22 Temple of the Muses on Bass hill

Thomson in 1812 through an elaborate Masonic ceremony (Murray Lyon 1900: 455-6). It features 9 Ionic columns, a shallow domed roof topped by a finial of a lyre carrying a bust of Thomson (replacement of the original). Built by John Smith, who was 'working on Thomson's head' in January and March 1812 and discussed with Buchan 'a statue of Burns in the Temple' in February (Smith's diary), which he was working at in November. The temple features on the cover of the *Fugitive Essays* (1812), erected to 'the memory of Thomson and Burns'. The temple contained originally a Coade stone statue of the Apollo Belvedere showing nine Muses with laurel wreaths in bas relief on a circular pedestal, as seen in Buchan sketch No. 13. The *Annals* mentions, before a summary of Thomson's life, 'a bust [of Thomson] on top of the Temple' (p186).

A sketch by Sir David Erskine c1821 shows the figure of Apollo and its pedestal. Bronze figures of the Four Seasons (on account of Thomson's most famous poem *The Seasons*) by Siobhan O'Hehir were installed in 2002 to replace the original statue.

B23 Dryburgh suspension bridge (not listed)

Cable suspension bridge with timber deck between ironwork towers; painted green; steps up at either end. Provides a route between Newtown and Dryburgh and carries the Borders Abbeys Way.

On the site of the first chain bridge in Britain with a span of 79.6m, built in 1817 by John & Thomas Smith, with a wooden platform suspended from iron chains. Twice reconstructed. First after a gale in 1818 as Smith's diary records on 15 January 'High wind increasing to perfect hurricane, it carried off chain bridge, leaving only the fastenings and supports, the work of half a year, demolished in an hour. So much for new experiments. In April Buchan 'ordered the bridge to be set agoing again'... 'on a new and more elegant plan' as a cable-stayed bridge. Again rebuilt in 1872 as a suspension bridge, when 'firm posts were placed along the walkway, with a strong wire rope attached to each post and fixed in the centre of the bridge'. Shown as 'Remains of' on 1858 OS map.

The bridge aligns with Bass hill at its north end, with the Temple of the Muses visible among cedars and other trees to the left.

The *Annals* contains a long description of the structure of the bridge, its construction by Smith and its replacement, at an additional cost of £220 (original cost is given as 'cost his lordship 7201. sterling' but must be an error, perhaps £201). As well as interesting detail, a poem on the subject of the bridge by the 'self taught bard of Bowden, Andrew Scott' is given and among the advantages of the bridge has brought to the locality is stated the saving of lives previous lost on the ferry, giving rise to a list of ten drowned souls.



B22 Temple of the Muses,
DSE sketch of Apollo figure



B22 Temple of the Muses,
bronze figures of the Four
Seasons by Siobhan O'Hehir
installed in 2002



B23 Dryburgh suspension
bridge and Bass hill



B25 Wallace statue



B2 DSE sketch of the
"Colossal statue"



B25 Wallace urn

B24 Newmains

At the north end of the village on a steep site, with the path to the Wallace statue on its north side. A colonial-style bungalow with a veranda and decorative cast-iron railings, by L Ingleby Wood c1900, extended by Lorne Brown Assocs in 1998.

B25 Wallace statue Listed Cat. B

A colossal red sandstone statue of William Wallace that overlooks the designed landscape and Tweed valley from Clint Hill to the north. Constructed in 1814 by local builder / building designer / sculptor John Smith of Darnick on an appropriately large pedestal with an adjacent, ornamental, inscribed 'cinerary' urn, intended to have a burning flame and set within mature woodland. Wallace's status as a *giant* of history is emphasised by the scale of the statue and its prominence – originally painted white – complete with saltire shield (brightly-painted in Inventory description, now clean stone) and mighty double-handed sword. His gaze is towards England, the enemy of his time.

Erskine sketchbook contains a sketch of the "Colossal statue" and record of the inscriptions on the statue base and 'Funeral urn' (see Apdx XX) that are still evident. The *Annals* notes 'This whole is 31 feet high – the Pedestal is 10 feet, and the Giant of Dryburgh is 21 feet from the heel to the dragon wing on the helmet' (p181). The *Annals* contains an image of the 'Funeral Urn of Wallace' (p166).

Statue

WALLACE, GREAT PATRIOT HERO, ILL REQUIT'D CHIEF, Johannes Smith Sculpsit, A.D. MDCCCXIV.

('Great Patriot Hero, ill-requited Chief', quotation from Thomson; attributed to Thomson in the *Annals*)

Urn

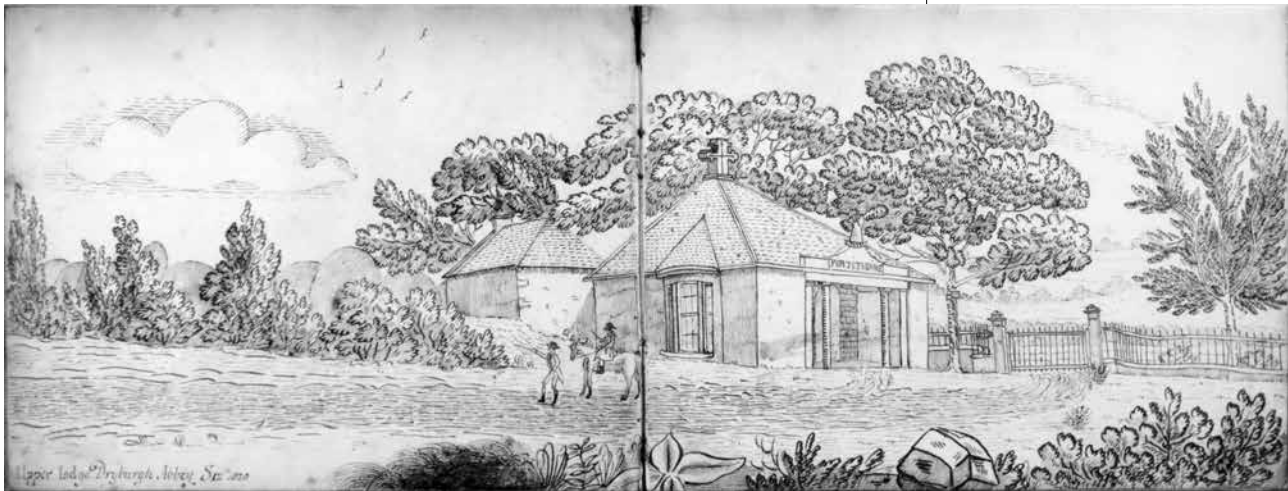
Sacred to the memory of Wallace ...
The peerless Knight of Elderslie
Who wav'd on Ayr's Romantic shore
The beamy torch of Liberty
And roaming round from Sea to Sea
From Glade obscure of gloomy Rock
His bold companions call'd to free
The Realm from Edwards Iron yoke

The statue was unveiled on 22 September 1814, the anniversary of Wallace's victory at the battle of Stirling bridge in 1297. It is thought to be the earliest monument to Wallace.

Smith's diary refers to its fabrication and erection during 1814 ... eg. 26 July, 'Wallace's head finished, began the legs'; 6 August, 'Foundation stone at Wallace's statue laid. Lady Buchan performed the ceremony'.

Monument repaired by Bob Heath and Graciela Ainsworth in 1991.

Location in list description given as 'in policies of Bemersyde house', but accessible from path leading uphill from Dryburgh village through P09 Escarpment woods belt and from the B6356 Bemersyde road where there is a small car park. Smith also designed a lodge (demolished) for the monument keeper (B26).



B26 Former Wallace lodge

A lodge formerly stood at the end of the drive leading to the Wallace statue on the B6356 Bemersyde road, seen on 19thC OS maps as Wallace lodge with a second larger building to its north. Illustrated by Sir David Erskine in his sketchbook (Ref. No. 19) in a drawing dated *S12th 1820* and named *Upper lodge Dryburgh Abbey*.

Smith designed the lodge here for the monument keeper, according to Cruft et al 2006. The gate-piers survive, but the railings were replaced in 1992. A small parking space, with interpretation board, lies within the gates with a track leading through a tree belt (P10) to the statue.

The *Annals* contains four pages (pp167-170) on 'James Barrie, the old man of the hill, who has the care of Wallace', an interesting and cultivated character. This includes ...

Lord Buchan gave him the charge of the colossal statue of Wallace since 1814, when it was erected, now 14 years, he has been attending upon the Great Patriot Hero,' and keeps a register of visitors, which generally amounts from 16 to 1800 every season; amongst whom, with his books and spruce beer, he picks up a tolerable livelihood. I will give three years as an average, – in 1816, there were 1800; in 1817, 1655; in 1818, 1630 ...

B27 Former fog house

In a footnote about the death of Jamie Barrie in 1829 (see B26), the *Annals* throws in 'Sir David Erskine put a camera obscura in the Fog House, which answers well.' No other mention or evidence of a fog house (a summerhouse lined with moss) has been found (eg. on 1st edition 25" OS maps), which of their nature could be short-lived features. Presumably it was on the hill near Wallace; perhaps it is a circular structure on the edge of Wallace woods, eastern corner, shown only on 1st edition 6" map (not on 25" version, perhaps because at join of sheets).



DSE sketch 19 "Upper lodge Dryburgh Abbey S12th 1820"

B26 Former Wallace lodge, entrance gates and railings

B28 Proposed pillar

The *Annals* (p176) records that ...

“Lord Buchan proposed to erect a Pillar on the top of the hill to the south of the house of Dryburgh Abbey, but was dissuaded from it, and in its place erected the Statue of Wallace. [the proposed inscription of verses from Virgil, Milton and Lord Lansdown then follows]

“This Pillar was to have stood on the height contiguous to the junction of St. Boswell’s north burn and the Tweed, close to the green and the town of Lessudden, near the spot the Duke of Buccleuch has built a kennel for his hounds”.

2.7.3 Archaeological features

The whole of the abbey, its grounds and the rest of the scheduled area are archaeologically significant and have potential for hidden remains, whether of building or other past land uses. The listed and other buildings, including former buildings, described in the previous section, have archaeological as well as architectural interest but are not covered further here. Parts of the site may have particular interest for garden archaeology, and associated market gardening, orchard and agricultural land uses, either from the period of the abbey or Buchan’s work depending on the degree of subsequent disturbance.

Excavations and clearance of ‘rubble’ by the Earl of Buchan are largely unrecorded. His new planting is likely have impacted upon underlying archaeology, particularly in the cloister.

Similarly the clearance work on the ruins carried out by the Ministry of Works in the 1920s was cursory in its record keeping; ‘rubble’ piles seen in 19th century prints and photographs are now missing.

Recent archaeological work has shown that the site still has significant archaeological deposits close to the surface. Excavations in 2002-06 identified a stone culvert, running around three sides of the chapter house and the corner of a building possibly associated with the abbey cemetery, possibly representing an infirmary.

There have since been a number of small scale investigations associated with conservation works and improvements to existing services, the majority of which have been focussed on the east range of the abbey complex:

Structural remains were recorded in 1998. The features comprised a hearth and ruined chimney breast likely built in the 16thC, atop a flaggy surface levelling over the top of the chapter house below.

A series of excavations were undertaken from 2002-08. In 2002, trial trenching demonstrated the survival of medieval and post-medieval archaeological deposits immediately below the turf, and revealed construction trenches for the abbey walls, and evidence of landscaping. Larger scale excavations in 2006 exposed an early stone-lined and capped drain running around the footprint of the chapter house and likely a late monastic feature. Numerous graves within part of a monastic cemetery were also encountered, plus an earlier structure east of the chapter house, and evidence for post-Reformation industrial activity. As a continuation of these works, further excavation in 2008 revealed traces of late 18th to early 19th century landscaping on the north side of the water channel.

The works in the vicinity of the east range were important in demonstrating that significant archaeological deposits survive close to the surface. Elsewhere, traces of notable structural remains were encountered relating to various phases of the abbey’s use and development (only works separate from standing structures are included here) :

A stone-capped drain aligned east-west was observed during the installation of an access ramp just west of the custodian's hut in 2006, and was recorded in situ without full excavation.

Traces of an early 'night stair' connecting the monastic dormitory and church were recorded by watching brief in 2007 during works to replace a wooden stair connecting the upper floor of the east range with the church.

In 2011 a watching brief during signage installation immediately south of the southern abbey path revealed a compacted stone gravel and pebble surface probably represent post-monastic levelling associated with Buchan-period landscape works to the monastic ruin.

Previously disturbed human remains and other evidence of inhumations have also been found and recorded during works and new interment in the nave and north transept.

No finds or features of archaeological significance were recorded during watching briefs elsewhere on site. These included works associated with the removal and replacement of a laburnum tree directly against the North boundary wall in 2007, the relocation of a bench at the far west of the abbey grounds near the river Tweed in 2008, and the installation of new signage in 2011 to the south of the present shop.

Most recently a geophysical survey of the grounds west of the abbey and south of the water channel has been undertaken (Geophysical Survey Report, Dryburgh Abbey, Kirkdale Archaeology / Rose Geophysical Consultants, February 2017), including gradiometer, resistance and ground penetrating radar (GPR) surveys. Gradiometer survey is ideally suited to locating ditches, pits, areas of settlement, midden deposits, and kilns/fired areas. Resistance survey is ideally suited to locating walls, foundations and rubble spreads. It can also identify ditches and pits in areas with little magnetic enhancement. GPR survey is the best technique for providing information of the depth and stratigraphy of a site and is required if archaeological deposits may extend to a depth greater than circa 0.75m. Unlike gradiometry and resistance surveys it can also be used on paved/tarmac areas.

The survey report concluded (Section 7) ...

The gradiometer data are dominated by strong ferrous / fired type responses throughout the survey area and zones of increased response, the majority of which are thought to have a modern or natural origin. Some pit type anomalies and linear trends have also been noted in the gradiometry data, but the majority are likely to have a natural origin.

The resistance data shows a wide variety of responses across the site, with many thought to be due to natural variations in the subsoil due to alluvial deposits and past agricultural activity.

Within the resistance data there are a series of high and low resistance anomalies suggesting a possible ditch or track type feature running parallel to and some 15m to the south of the existing boundary ditch. Although the gradiometer data does not support interpretation of a boundary ditch, the resistance data could indicate a possible track or drove way. However, the resistance response is confusing as it appears to suggest a 'crossing point' some 30m to the north-west of the gatehouse. However, the topography of the area would suggest this is unlikely. It is assumed, that the existing boundary ditch in this area broadly follows an old river terrace, hence the height variation to the north and south. This might suggest that the anomalies detected are indicating natural variations associated with a former stream bed, with an agricultural origin for some of the anomalies eg. former field divisions.

Within the GPR data numerous anomalies have been identified. The majority of these are amorphous and thought to reflect variations in the

W01 River Tweed at the
abbey grounds



underlying sands and gravels with some more discrete responses possibly indicating more clearly defined palaeochannels.

A possible drainage feature has been detected in the south of the survey area leading to the gatehouse, although interpretation is cautious.

Based on the results of the GPR survey, it seems probable that many of the anomalies recorded in the various geophysical data sets are due to a combination of natural sands and gravels and subsequent ridge and furrow cultivation.

The abbey, abbey grounds and much of the rest of the scheduled area has a high archaeological potential and all ground disturbances should be accompanied by archaeological involvement.

2.7.4 Water features

(see Plan 5)

W01 River Tweed

The river Tweed forms the west, south and east boundaries of the core part of the site and is likely to have been a key factor in the selection of the site for the abbey – good water supply for consumption, irrigation and power, supply of fish and relatively defensible.

The Scottish Borders is a distinct region largely defined by the catchment of the river Tweed. The Tweed and its tributaries dominate the geography of the region and provide the setting for a majority of its designed landscapes.

Two fishing pools are shown on the river in the 1858 and 1897 OS maps – upstream and west of the abbey is Cauld Pool, due south of the house is Burnfoot Pool, and downstream from the mill is Birchhaugh Pool, with named streams between them. Two fords are also shown – Dryburgh Ford downstream from the suspension bridge and Gullet Ford near the mill.

The whole of the Tweed and its tributaries are designated a Special Area of Conservation (SAC), giving it international (European) importance, and as a Site of Special Scientific Interest (SSSI) by virtue of its biological and habitat value.

W02 Water channel / mill lade

A 2.0m deep grassy ditch or channel runs across the Abbey grounds on the south from a bridge-like structure at the river end on the west. It continues into the house parkland and is culverted near the house. Although it is referred to simply as a 'main water channel' in the guide book, suggesting its main function as a water supply to the Abbey, it was a mill lade serving the abbey's corn mill on the opposite side of the meander, as clearly seen on the '1st edition 25"



W02 Water channel / mill lade,
west end

OS map. *Cauld Pool* on the OS map indicates a missing weir and reduced present river level at the lade intake end. The *Annals* refers to water supply for the abbey coming from the south and crossing the river by lead pipes found during excavations on either side.

W03 Ponds

One small pond in the central tree clump in the house parkland is shown on modern OS digital mapping; two small ponds in Tweed cottage grounds. Neither are shown on 19th century OS maps.

2.7.5 Circulation features

(see Plan 7)

C01 Abbey access path

Main visitor access to the abbey ground for visitors, a 100m long path from the car park to the visitor reception building; 1.5m wide in concrete slabs with round-top pin kerbs with rubble stone wall approx. 1.2m high on the north, and hotel park beyond; a planting bed (P01f) and timber post, top rail and wire fence along the south side with the house park beyond. Widens to insitu concrete path near visitor reception building. All in good condition.

The 1st edition OS maps show that a path previously ran along the north side of the wall.



C01 Abbey access path

C03 Dryburgh Abbey House
drive



C02 Abbey paths

A path running from the visitor reception building close to the north boundary, then beside or close to church wall and west and south ranges, with branch continuing to the west end of the water channel: insitu concrete of different ages, with concrete slab ramp from VRB exit, then for the most part drybound gravel with timber edging; width varies 1.7 to 2.9m, fair condition. Same surface in parts of abbey, with stone flag path central in nave, at north transept tombs and along east side of cloister.

The 1st edition OS 25" map shows a broad path along the north side of the boundary wall with a fenced plantation boundary to its north. A path from the house forks to paths on the east and south sides of the abbey ruins, with south one continuing west to terminate at a gate into Mantle House grounds near the end of the water channel. The latter is now part of the modern path layout.

C03 House drive

Short curving drive from Abbey lodge descending to north side of house, approx 300m long, close to east boundary wall and passing brew-house on right. Features two fine cedars on west side in north part, as well as other cedars and limes; tarmac surface, good condition.

C04 Former drive, tracks and paths

The 19th century OS maps show that the main drive to have been part of a circular route that is of interest since it runs close to the abbey remains (across the line of the later ha-ha) and demonstrates that the abbey was visited from the house either by carriage or on foot. Another path crosses the north park from the east (from the surviving gate, near the location of later stables) to the abbey, presumably for people crossing the river at the ford to reach the abbey.

In the south park a more utilitarian track is shown from the corn mill to the junction of the three fields.

Crawford and Brooke's map (1843) shows a circular drive off the main house drive apparently serving visitors to the abbey without going past the house, all lying within a wooded belt.



C04 Former drives etc, detail
of Crawford and Brooke 1843
map

C05 Park tracks and paths

A short path leads from the gate in the east boundary wall to the main drive; formerly linked with the path across north park. Another track leads from the south side of the house to the former corn mill (shown on digital OS map, but not present as surfaced route); gate at west end shown in foreground of Buchan's sketch No.8 of the house seen from the south-east (no gate here now).

C06 Riverside path

Path shown on digital OS map and thought to survive as fishing path, accessed from Gullet ford end; no access from abbey end. Shown on 1st edition OS and later maps.

C07 Gullet Ford drive

Straight drive from east side of the lodge to river at Gullet ford along east boundary of the park, serving the stables court, former corn mill and gardener's cottage; gated before stables. Name adopted for this study; may be the route Lord Buchan refers to as *Abbey Close*; drybound surface, fair condition. Route of Borders Abbays Way.

C08 Dryburgh Farm tracks

Main track leading east from Dryburgh farm and others from Abbey lodge and along other field divisions in east part of designated designed landscape; agricultural use.

C09 Hotel drive

Straight drive leading south from village crossroads to hotel, prominently landmarked by lodge with a fine lime avenue along it; bends to hotel service court and parking areas at south end; tarmac surface, good condition.

C10 Path to abbey gate

A short path from the hotel drive and through a gap in the boundary wall to the abbey grounds at the VRB, providing direct access for hotel guests.

C11 Former paths, Mantle house

A made-up path runs within Mantle house grounds beside the abbey grounds boundary on the 19thC OS maps, running between the boundary wall and a fence line to the north. This continues as a riverside path curving around the north side of the hotel's west park to join the drive near the lodge, with side paths linking to it and with twin paths on the 2nd edition; paths do not survive as surfaced routes.

C12 Wallace statue path

Path from road at the north end of the village beside Newmains leading uphill on the edge of the wooded escarpment to the Wallace statue, via a final zigzag; a fine path with glimpses out over valley through the tree canopy; drybound surface, well drained, fair condition. (Right of Way BE80)

C13 Former path and Orchard gate track

The 1st and 2nd edition OS maps shows a number of paths and tracks leading from Orchard gate, along east and north of Orchard park, across the south part of the park, through the lower end of the Escarpment wood where it backs onto the village, and a short link to the village road. No paths remain in Orchard field; the status of the other paths has not been investigated.

C14 Wallace statue track

Track leading from former Wallace lodge to the Wallace statue and path C12 through the woodland belt, with parking space and information board at the road end; drybound surface, fair condition. (Right of Way BE80)

C15 Dryburgh Mains track to Monk's ford

Farm track and occasional footpath leading north from the Mains; drybound surface, fair condition for type of use, rutted at south. (Right of Way BE200)

C16 Dryburgh ford

Historic river crossing downstream from suspension bridge that was also the location for a ferry; Buchan records 10 drownings in his *Annals* before he built his bridge.

C17 Gullet ford

Historic river crossing on the east side of the river meander providing a route to Lessudden or St Boswells.

C18 Dryburgh suspension bridge

See B23.

C19 Car park

Car park for 20 cars including two disabled spaces; tarmac surfaced area at the end of Dryburgh road; holly hedge up to 2.5m high on west; old close-boarded fence opposite. Provision for coach parking to the south between the custodian's house and toilet block.

C20 Dryburgh Road

A quiet no-through-road serving the village, abbey and Dryburgh Abbey house, approx 1km off the B6356 Bemersyde road, running between woods and high hedges through the village to the car park.

C21 Dryburgh Mains road

A short road from the village crossroads to Dryburgh mains and Bass hill, passing Orchard gate and Stirling cottage and running beside the river for 200m with fine views.

C22 Bemersyde road, B6356

The main access route for Dryburgh running between Earlston and the B6404 at Mertoun, passing Scott's view and Bemersyde, a fine scenic route off the main A68 but makes Dryburgh less easy to find than the other Borders abbeys.

C23 Borders Abbeys Way

Dryburgh is one of the four Border abbeys served by this long distance route that takes in many of the best parts of the Scottish Borders. Due to being in sections the 109 km / 68 mile long circular route lends itself to being tackled one section at a time, with Dryburgh on the 29 km / 18 mile Melrose to Kelso section (the longest). The BAW enters the area at Dryburgh bridge and runs along Dryburgh Mains road, Dryburgh road, Gullet Ford drive and the riverside path.

C24 St Cuthbert's Way (Melrose to Harestanes section)

A beautiful and varied long distance walking route linking Melrose, where St. Cuthbert started his religious life in 650AD, with Holy Island off the Northumberland coast, his eventual resting place and his original pilgrimage shrine. The total route is 100km / 62 miles, with Dryburgh on the opposite bank on the first 24 km / 15 mile Melrose to Harestanes section.

C25 Other walks

SBC has planned an excellent system of waymarked paths around all the main Borders towns, and some other locations, with accompanying booklets describing the walks, but not for Dryburgh. One walk from Newtown St Boswells visits the Temple of the Muses and Wallace statue, but no other routes pass through the designed landscape. There is good potential for a number of fine routes, eg. circular route using the two long distance paths and Dryburgh and Mertoun bridges (Core Paths 1 & 190). In fact, this route is included a forthcoming SBC booklet of Paths around St Boswells area.

2.7.6 Woods and planted features

(see Plans 8 and 9)

P01 Abbey parkland and features

Historically the abbey grounds were planted as part of the Dryburgh Abbey house scheme of planting in the late 18th and early 19th century and retain some of the common character of the main parkland area to the east, notably the unifying presence of large cedars and other mature forest trees. Under state ownership the older planting has been supplemented by additional trees of various types, although seldom in keeping with the dominant style. At the same time, as shown by good graphic records in historic prints and photographs, the rich planting and picturesque character of the 19th century has been lost. Notably the only planting in the main grounds are trees of various sizes, ie. no understorey or shrubs, apart from a few bushy yews.

The abbey grounds have been divided into three main areas plus three subsidiary features for description here: north boundary, east boundary and south parkland (south of the water channel), and burial-ground, cloister and access path planting, as shown in Plan 9.

Tree surveys have been undertaken in 1991, 2010 and 2017. The current tree survey by Chris Simpson of Informed Tree Services Ltd is referred to in this report and the tree numbering from that survey used to identify individual trees, as shown on Plan 9. The survey shows 81 mature or established trees in Dryburgh Abbey grounds. These 81 trees are the vast majority of trees present although there are some small trees (young or small growing) also present. The site is home to a very diverse range of tree species – 34 species, forms or cultivars over 20 different genera. 67% of the tree cover is classified as mature or late mature and 27% to be middle aged.

No particular species dominate – there is a relatively equal distribution of species types. However, the cedars create the most notable arboricultural feature, particularly during the winter months, due to their impressive stature. The site is largely devoid of any shrubs or hedges, although a number of very small Irish yew (*Taxus baccata* 'Fastigiata') are scattered around the graveyard.

No significant arboricultural pests or diseases were noted, although it should be noted that February when the survey was undertaken is not the optimum time of year to observe insect pests or wood decay fungi. The vast majority of trees, including young trees, have been 'crown raised', ie. they have had lower limbs pruned or removed. This results in pruning wounds observable on most trees and an unnaturally open understorey. One item of 'High Urgency' tree work (bracing cedar 20832), three items of 'Moderate urgency' and five items of 'Low' or 'Very Low urgency' are recommended in the survey report (refer to report).

The report notes the following in terms of significance and management (edited from survey text) ...

- The trees, collectively, provide wildlife habitat, improve the local aesthetics and provide an educational resource. As such, they are all worthy of retention even when some low levels of risk are posed.
- The site is relatively well stocked with both young and mature trees. There is little room for further planting, without screening the abbey and creating a dense canopy cover.
- There are too many trees to the south-west area, where they will compete for light and space. In turn, this will cause asymmetrical canopies and pronounced leans to develop.
- The cedar trees, of three species, are the 'stars-of-the-show'. The late mature cedars have been supplemented with younger trees, providing replacements for the mature trees that are gradually (structurally) disintegrating. Cedars

P01a, b Abbey north and east
boundary planting, view near
entrance



tend to have long brittle branches that either snap or 'rip-out'. Some of the younger trees may have been planted too close to their mature neighbours.

- The lack of a shrub layer is striking. There is little variation in the vertical structure present, exaggerated by the crown-raising. Well spaced trees with the lower laterals retained, so they may form natural canopy structures, could be a future management aim. Some shrubs could be introduced – box (*Buxus sempervirens*) would be an appropriate species.

A HES leaflet – *The Trees of Dryburgh Abbey* – describes a tree trail of seven notable trees – Atlas cedar (*Cedrus atlantica*), Giant sequoia (*Sequoiadendron giganteum*), the Dryburgh yew (*Taxus baccata*), a stump of a cedar of Lebanon (*Cedrus libani*) due for removal, Black mulberry (*Morus nigra*), Tibetan cherry (*Prunus serrula*) and a beech bole (*Fagus sylvatica*).

In a Chapter 7 of *The Annals*, Buchan wrote a list of twelve of his 'many fine trees at Dryburgh' (see full list in section 2.5), including a cedar of Lebanon near the house of 'great size ... about 200 years old ... planted by the Haliburtons'. So cedars were not new to Dryburgh and this and the other large trees listed indicate a significant planted landscape here before Buchan commenced his plan.

P01a Abbey north planting

The area north of the abbey church and water channel is mixed in tree species and ages with large late-mature beech and limes, several yew, holly, a tall larch, a middle aged cedar (*Cedrus atlantica* 'Glauca') and a number of smaller ornamental or young trees. A significant 183 year-old cedar (*Cedrus libani*) on the west of the cloister, recorded in the 1991/2010 surveys and later-20thC photographs, has been replaced by a young mulberry (*Morus nigra*). Nearby,



P01a Abbey north planting



*P01a Abbey north,
snowdrops and aconites in
early spring*

north of the path, a Tibetan cherry (*Prunus serrula*) has replaced a 93 year-old box. The reason for these substitute species has not been recorded and their appropriateness may be questioned, not only for historical continuity but also because of adding to the inconsistent nature of the planting. Some like-for-like replacements also have taken place. A retained decaying beech bole beside the boundary wall is an ugly intrusion and an unnecessary and limited concession to nature conservation in this situation.

See separate entry for graveyard.

P01b Abbey east boundary

The area between the abbey and the ha-ha separating the grounds from the house parkland contains the large cedars that typify the Dryburgh landscape generally and are the most characterful trees in the abbey grounds. Most of the trees along this edge are cedars, with the three common species present – Lebanon, Deodar and Atlantic (and Blue Atlantic) – plus one Wellingtonia (clearly not a Buchan tree because only introduced to UK in 1853). Mostly are in the late mature class, with some younger replacements.

In one of his essays Buchan says ‘I once got some seeds from the famous old cedars of Mount Libanus’ (see 2.5.2) so it will be important to plant genetically identical trees as replacements, using young trees that have already been propagated by HES. Native trees are endangered in Lebanon making another reason for using cedars raised from seed of the original trees. A cedar of Lebanon, 24m high, was felled in 2015 due to ‘a fungal infection in its roots’ and ring counted to 200 years. The tree in fact proved to be sound. Maintaining the stock of cedars of Lebanon is important, avoiding the use of *Cedrus atlantica* ‘Glaucu’



*P01b Abbey east boundary,
cedars and Wellingtonia at
north*

P01b Abbey east boundary,
cedars and and east of abbey
from south-east



which is over represented and would not have been part of Buchan scheme. The type – *Cedrus atlantica* from the Atlas mountains – was not introduced until about 1840 and it is not clear when the ‘Blue cedar’ came into cultivation, although it too grows in the wild. Similarly the deodars – *Cedrus deodara* from the western Himalaya – was not introduced until 1831 and could not have been part of Buchan’s planting. These introduction dates cast some doubt on the extent of cedar planting in the original scheme, which is supported by the 1st edition OS maps, surveyed in 1858.

Ordnance Survey 1st edition 25” maps generally record very accurately the positions of individual parkland, avenue and other trees outside woodland. Looking closely at this location there are four conifers shown along this side of the abbey, one of which will be the ancient yew. Elsewhere on the same map, the positions of other conifers appear where you would expect in relation to surviving cedars along the north park boundary and house drive-side, although the numbers are greater, suggesting that the map is equally accurate for Dryburgh.

The east boundary trees relate to planting within the house parkland, including the ancient yew and Wellingtonia (see P02a) as well as further large cedars and other mature parkland trees in the denser stocked north of the park.

Further south near the site corner, a lone yew and, south of the East range at the top of the water channel bank, a pair of large sycamores are significant in views of the ruins.

P01b Abbey east boundary,
cedars from above chapter
house with gap from lost tree





P01c Abbey south planting, looking west from near gate-house

P01c Abbey south planting

Parkland that was formerly properly contiguous with the house parkland and containing generally younger trees than the rest of the abbey grounds, with the exception of two large limes that are prominent in the view outward from the cloister and from the floor above the Chapter house. In the west part the range of species is quite broad with ash, beech, black poplar, Norway maple, oak, yew and sycamore present. The 2017 tree survey notes the high density of planting in this area and some selective thinning (eg. removing the poplars, removing suppressed trees) may be appropriate to allow other specimens to develop, to re-establish continuity of character with the house parkland and to improve the visual connection to the river. Natural regeneration outside the boundary along the river bank also needs to be taken into account.



P01a, c Abbey north and south planting, seen from gate-house



P01c Abbey south planting, west end at riverside

*P01c Abbey south planting,
from west end with water
channel*



The area immediately south to south-west of the abbey and in the vicinity of the obelisk (B01c) is fairly open giving some of the best view of the abbey in its setting. The possibility of well-placed new trees to frame and enhance the setting (as did the cedar replaced by the mulberry) should not be discounted. Views from the house parkland need to be considered also in future planting to maintain the historic relationship.

P01d Cloister

A squarish grass space, approx 25m E-W and 30m N-S, formed by the church walls on the north, East range on the east, and the South range surviving features at a lower level on the south. A stone flag path runs along the east side from the Processional door giving access to the East range rooms and buildings. Otherwise the space is wall-to-wall grass and lacks interest apart from the views out to the south and of the East range features, Processional doorway and, beyond, the high ruins of the transepts etc. See 2.6.5 for graphic evidence.

P01e Nave and choir

Views within the nave and choir are among the most impressive of the abbey, with the view from the West door and of the North transept from the westerly points the most notable. Perhaps rightly, the experience here is totally reliant on the surviving features of the abbey, with the only landscape components being a central flag path and other areas of paving near the North transept tombs.

*P01d Cloister looking towards
south transept and east range*



Various graphic sources (discussed in section 2.5 and shown in Apdx 3) show the abbey in its setting at various periods, including Buchan's own views (three in and around the abbey), Turner sketches, the 1st edition 25" OS map and photographs from various later periods. The 1st edition 25" OS of 1858 shows rows of conifers and small trees or shrubs spaced to align with the column bases in the nave. Later photographs show bushes and small trees in various locations, with climbers over lower walls and ruined columns, and even, in some periods, ivy to considerable height up walls (see Apdx 3).

P01f Burial-ground

In the graveyard area are several bushes of Irish yew, kept small and close-clipped, and two columnar Lawson cypresses (*Chamaecyparis lawsoniana* 'Lutea' and *C. l.* 'Grayswood Pillar'). Larger grown Irish yews would be more in character. (see also B01a)

P01g Abbey access path planting

A narrow planting bed, to a maximum of approx 3.5m wide, along the south of the access path planted with a row of six Lawson cypress (*Chamaecyparis lawsoniana* 'Stewartii') with low groundcover between. This planting allows sideways views to the house parkland while channelling the visitor towards the visitor reception building. The cypresses are too large for this location and gradually intruding over the path. A tree species with form more related to the landscape to the north and south would be more appropriate.

P02 Dryburgh Abbey House parkland

The core designed landscape including the house and abbey grounds (ie. Zone 1) is very much a parkland landscape characterised by large individual forest-species trees or small groups or clumps. Within the house grounds the parkland is in two distinct areas to the north and south of the house, which is manifest today but even more obvious on the 1st edition 25" OS map.

P02a Parkland north

Grazed park on gently south sloping ground falling from the vicinity of the North lodge towards the house, characterised by mature parkland trees, denser near the north boundary and in the east. Species include lime, beech, yew, cedar of Lebanon and other cedars. The cedars are particularly notable, including some along the drive sides. A timber post-and-rail fence defines the grazed area. The area is seen from along the abbey visitor access path, although planting of cypresses intrudes.

The area includes the 'famous' Dryburgh yew, close to the ha-ha boundary with the abbey grounds and within a small conifer plantation. This tree was reputedly planted here by monks in 1136, making it older than the abbey itself. HES's *Trees of Dryburgh Abbey* leaflet states that 'based on historical records, it seems



P01g Abbey access path planting



P02a Parkland north seen from abbey access path



P02a Parkland north seen from abbey grounds

*P02a Parkland north seen
from house drive*



*P02a Dryburgh yew adjacent
to the abbey grounds
boundary*



*P02a Parkland north, conifer
plantation adjacent to the
abbey grounds*

possible that this specimen is the original', although the tree does not appear to be of such great age. A lone conifer is shown in this location on the 1st edition 25" OS, but is not annotated as significant.

Buchan's *Annals* lists twelve notable trees on his land, six of which were in the park, including the yew, with a circumference of 10 feet in 1820 (see full list in section 2.5).

North of the yew is a good *Wellingtonia*. The conifer plantation in which the yew lies comprises spruce and larch of marketable age, many tall and thin and subject to windthrow. The plantation acts as a visual barrier between the abbey grounds and house and is a 20th century addition that is out of keeping with the other planting and design intentions.

The 1st edition 25" OS map of 1858 (Apdx 2.6-2.9) shows the area encircled by a drive, including the main route from lodge to house, with the interior planted densely and evenly with small trees or bushes using a distinctly different symbol and in a very different pattern to the south parkland which is planted in a way typical of Scottish parkland, randomly scattered individual trees, with a few small clumps. The north margin of the park, the drive edges and a few trees on the abbey side equate to what we would expect based on surviving mature trees. What the north park planting signifies is difficult to judge. The survey date is long after Erskine's planting, so would be well established trees by that time, rather than young planting that the OS symbol could represent. And it is unlikely to mean shrubbery over such an extensive area. However, Erskine does say 'all around me is orchard and wood' so perhaps this represents orchard trees, although different to the large tree symbol in the walled orchard to the north. The mature trees now present are of a similar age to those in the abbey grounds and south park, so perhaps the planting pattern is not so significant. The circular

*P02b Parkland south,
parkland with house from
south-east*





P02b Parkland south, terrace bank with central roundel in background

drive is of interest however, since it runs close to the abbey remains (across the line of the later ha-ha) and demonstrates that the abbey was visited from the house either by carriage or on foot.

P02b Parkland south

Grazed park on fairly level ground, although with a formalised natural river terrace running across it on the line of the field divisions. The park is divided into three fields on lines that have persisted from the time of the 1st edition OS map, with a large tree clump (mixed broadleaves with a few conifers) at the intersection of the fence lines in the centre of the parkland. The park is stocked with widely scattered mature tree of the largest size including beech, purple beech, lime, oak, red oak and sycamore, and a few cedars and yew. The parkland is well stocked with young trees (10-15 years old) in effective timber tree guards.

Shown as open parkland with scattered individual trees and small group on 1st edition OS, with central clump not fenced; a line of trees runs along the terrace bank.

P02c Parkland west plantation

A broad enclosed wooded belt between the park and river on the west, that tapers at the north to join the abbey grounds boundary for a short stretch; largely comprising spruce of marketable age, including next to the abbey grounds, with mature and younger broadleaves in parts. Restocking with mixed broadleaves, at least at the north, would benefit the abbey setting.

Shown as a narrower belt of mixed woodland on the 1st edition OS 1858 with a wavy unfenced edge to the park, and a boundary fence set back near the river, but with very open planting similar to parkland on the 6" map; same layout on 1898 and 1906 OS maps.



P02c Parkland west plantation, north end



P03 Riverside belts

*P05 Dryburgh Abbey Hotel
planting, south belt adjoining
abbey grounds*



P02d Parkland east plantation

An area of more densely spaced mature trees with some restocking in tree guards, contiguous with rest of parkland. Shown as a small block of enclosed woodland on 1st edition OS map, although sparsely stocked on the 6" map; smaller area of unenclosed trees on 1898 and 1906 OS maps.



P02d Parkland east plantation

P03 Riverside belts

Mixed broadleaved planting or natural regeneration on the river bank outside the park fence. The belt is long-established, shown apparently planted on 1858 OS map with a path or track through it. A similar or broader wooded belt on the opposite bank means that there is no visibility of the Dryburgh parkland, house or abbey from the public paths on that bank, including the St Cuthbert's Way.

P04 Dryburgh Abbey House kitchen garden

Triangular enclosure opposite the stables, with brick-built lean-to conservatory / potting shed on north side, with cold frames on its south; cultivated as a small kitchen garden with vegetable, soft fruit, flowers beds, fruit trees and ornamental planting with wide grass paths. Cultivated from time of 1st edition OS; appears to have been laid out in present form in early 20th century.



*P04 Dryburgh Abbey House
kitchen garden*

P05 Dryburgh Abbey Hotel planting (incl. Tweed cottage)

Dryburgh hotel grounds are quite extensive with the features of a small country house including walled garden, stables and small grazed parks. A fine lime avenue lines the drive from the lodge. On the south boundary trees and shrubbery contribute to the setting of the abbey as well as that of the hotel and include beech, birch, cherry, larch, sycamore and yew (underlining signifies dominant species in mixed planting). Shrubs and small trees include box, thujas and rhododendrons (common and other species or hybrids). On the west a woodland boundary tree belt includes a clump of mature beech. To the north further woodland provides the setting for Tweed cottage close to Orchard gate.



*P05 Dryburgh Abbey Hotel
planting, lime avenue*

P06 Dryburgh Farm field planting

The fields on the east side of the designated designed landscape area a distinct area of square or rectangular fields defined by hedgerows or narrow tree belts, with a wider tree belt along the north boundary beside Dryburgh road, broadening out on the north side of the farm. The 1st edition 25" OS map (1858) shows the field boundaries to have been planted with rows of trees; some rows have been lost and a least one field boundary has been removed altogether.



P07 Orchard field from inside Orchard gate

P07 Orchard field

A large walled enclosure (walls etc as B16a) of open grassland entered by the ornate Orchard gate (B16) with Dryburgh Mains on its west boundary. The west sloping ground, falling towards the river, gives fine views towards the Eildon hills. Now apparently little used although formerly the very large orchard of the estate, shown solidly planted as such on the 1st edition OS maps (1858) but reduced to one-third of the area by the 2nd edition mapping (1898).

J C Loudon (1827) described the walled orchard "... planted by the earl of Buchan in 1788, and now very productive in pears and apples".

P08 Bass hill

A prominent small natural hill topped by the Temple of the Muses (B22) situated at the north end of the Dryburgh suspension bridge. The hill is well clothed with mature trees and natural regeneration, including beech, birch, elm, sycamore and yew, with a group of cedars of Lebanon among them. The cedars are tall and windblown with many lost limbs, but still the most characterful feature of the hill planting, and in need of replacement planting. From many views, the amount of trees, particularly the regeneration, hides the temple and also prevents views out, such as to the Eildon hills and river. (photograph – see B23)

P09 Escarpment woods

A belt of attractive woodland running from Dryburgh village to close to Bemersyde grounds on the escarpment slope that lies at the edge of the Tweed floodplain and rises to c90m high near the Wallace statue on its east side. The mixed woodland varies in composition with good stands of mature beech and oak, with mature ash, oak and Scots pine and younger ash, beech, elm, oak, sycamore, Scot pine and mixed conifers.



P09 Escarpment woods from path to Wallace statue



P10 Wallace woods, narrow park near east end

Present only as a narrow belt beside the path, to enhance its setting, on 19th century OS maps (ie. from at least 1858), with a free-standing clump in the north, later incorporated into the wood, presumably in the early 20th century.

The path to Wallace runs along its east side (C13); some other paths into the wood from Orchard field and the village (C12) are shown on the 19th century OS maps (present status unknown).

P10 Wallace woods

A narrow belt at either end widening into a small wood comprising mainly young natural regeneration of ash, beech and sycamore with infill of larch and spruce. Some mature beech and oak scattered through and lining the drive near the road end. At the statue, regeneration hides much of the view over the Tweed valley to the Eildons and needs to be kept in check, also to keep views to the statue open from points along the paths. Present in this form from at least the time of the 1st edition OS maps (1858).

A free-standing roundel marks the hilltop to the north of the belt.

P11 Bluehouses wood

Mixed broadleaved wood at the junction of Bemersyde road and Dryburgh road, with large mature and mid-aged trees; some conifer on north infilling the less regular 19th century north boundary. Present in this form from at least 1858, then shown as mixed woodland.

2.7.7 Views

The principal planned or other notable views, as assessed on site and from historic images, are as follows and as shown on Plan 4.

Core landscape

- Within the abbey ruins and of ruins in their setting, as shown below and on Plan 6
- Abbey ruins from house parkland, including former views from house and circular path
- House park from visitor access path
- House and setting from main house drive
- Park from house and frontage (north and south)
- Riverside at Gullet ford



Abbey remains and grounds

- Abbey and grounds through trees from entry point
- Abbey east side from south-east, including cedars
- Abbey transepts and east end from east
- Abbey from south, or from house park
- Abbey from west with rose window (St Catherine's wheel)
- Abbey from south-west
- View from west of abbey westwards towards river
- River from west end of water channel
- Nave and transepts from west door
- South through processional door
- North transept and crossing through processional door
- East range and south transept from south-west of cloister
- View out over park from cloister and from east range upper floor

Wider landscape

From Orchard gate looking west to river and Eildons, including gateway

- Riverside at Stirling cottage look west to Eildons
- Panoramic view from Bass hill (impeded by tree growth)
- Dryburgh bridge looking north to Bass hill
- River from Borders Abbeys Way east
- Escarpment woods, view of path and woods with glimpses of distant views
- Wallace statue, west side, panoramic view (impeded by tree growth)
- Wallace Statue track east of statue, view south
- Wallace woods, east corner, view south from possible fog-house

External views

Intervisibility within the wider site and external borrowed views are essential features. The *Annals* (pp91-92, p176) and other sources mention a number of viewpoints from neighbouring heights that are significant and shown on Plan 4.

Opposite Dryburgh, on the south side of the river Tweed, is an extraordinary rock called by the people the Hare Craig, – properly the Saxon word Herr, or Lord's Craig ... there are still to be seen the remains of two hermitages,



River Tweed, Dryburgh bridge and Eildon hills from near Stirling cottage. Same view from road with service pole impeding view and, above, George Washington Wilson photograph of the view 'Dryburgh Suspension Bridge' c1880s.

which we occupied by recluses from Dryburgh Abbey ... From the top of this rock, Dr Stoddard and Claude Nattes, Esq. in their tour through Scotland in 1799 ... observe – “that the finest view of Dryburgh is from the house of Holmes Hill,” and the walks on the banks on that side of the river are uncommonly beautiful, from having Dryburgh in the foreground – in the distance Bemersyde Hill, Gledswood, with a distant view of Cowdenknows ... and also at some distance the Tower of Thomas the Rymer.

The hill south of Lessudden where Buchan considered erecting a pillar (see B28; The *Annals* (p176 refers) is another viewpoint (at point 92m AOD, at or near present war memorial at St Boswells Green).

These may include Turner's viewpoints in 1831 and may also have been used by other artists including Slezer in 1693 (see section 2.6). The riverside views and Hare Craig are now impeded by tree growth.

2.8 Nature conservation and biodiversity

The site is mainly amenity grassland with some semi-improved grassland mainly within the water channel / mill lade. Outside the grounds the emergent vegetation along the river is of significance as it is part of the designation as a Site of Special Scientific Interest (SSSI). The River Tweed SSSI has been notified for its limnological (biological, chemical and physical) interest. The notification reflects the significance of the SSSI as a prime example of a ‘whole river system’, which in turn supports other notified features including: salmon, otter, rare plants, rare fish and assemblages of invertebrates.

Bats are present and are identified in the Local Biodiversity Action Plan (LBAP) being protected species. Bats have a summer roost within the Chapter house; species including Daubenton's bat *Myotis daubentonii*, pipistrelle bat *Pipistrellus pipistrellus*, and brown long eared bat *Plecotus auritus*.

Plant species of local importance include sweet violet (*Viola odorata*) and hairy violet (*Viola hirta*), growing within the old water channel, and Pellitory-on-the-wall (*Parietaria judaica*) is found growing on the walls of the abbey. Hedge woundwort (*Stachys sylvatica*) is also present – significant as a medicinal herb to stop bleeding. Red squirrels (*Sciurus vulgaris*) are also present in the area, a protected species and of local importance in the LBAP.

HES's nature conservation assessment of the site (Bob Tevendale nd) lists thirty plant species in total, including grasses and some native trees, highlighting bugle (*Ajuga reptans*), hedge groundwort, meadow cranesbill (*Geranium pratense*), selfheal (*Prunella vulgaris*) and yarrow (*Achillea millefolium*) for their medicinal properties. Additional species, wild and cultivated, have been recorded by volunteers (eg. Scott Barden tree and flora plan).

Improvement of the biodiversity of the lawns and other grassland is proposed in HES's nature conservation assessment of the site and is discussed as an issue in Section 4.

3 Analysis and statement of cultural significance

3.1 General analysis of Dryburgh Abbey designed landscape in its period

“All over the huge fragments of this magnificent building, I saw the usurpation of nature over art, that indicated the great antiquity of its destruction.” Buchan essays

By many measures, Dryburgh Abbey in its designed landscape is an exceptional place. It has been described as ‘widely considered the most beautiful of the Border abbeys’ (Cruft *et al* 2006 and HES guide book) and as a ‘spectacularly beautiful’ site (CS&CS 2011).

Its multiple statutory designations from Scheduled Monument to National Scenic Area demonstrate its value in one way, indicating its interest and appeal to the senses and intellect in all the different spheres of cultural and natural landscapes. It is an iconic and quintessentially Scottish Borders place comprising natural river meander and landforms, medieval abbey remains and designed landscape planted to form a unified composition that is a highlight of the Tweed valley landscape. At the same time it is an excellent example of a romantic, nationalist-historic landscape (how many of these are there?), designed to commemorate notable figures of Scotland’s past, Buchan’s *Temple of Caledonian Fame* (Inventory), as discussed by Aonghus Mackechnie in his *Scottish historical landscapes* paper (2002).

‘[B]ut for many the abbey’s most compelling associations are with the romanticism and antiquarian pursuits of Sir Walter Scott ... and the 11th Earl of Buchan ..., both of whom are buried within its walls.’ (Cruft *et al* 2006) The designed landscape is very much of its period, associated with several of the most eminent cultural figures of the time, and is unusual in that it is firmly placed in one period (setting aside the fact that it is focused on the ruins of a 13th century abbey), that of the David Stuart Erskine, 11th Earl of Buchan during his period of ownership from 1786 to his death in 1829.

Buchan is a major figure in the culture of the period and a leading figure in antiquarian studies and appreciation. The fact that he left a legacy of essays and descriptions of Dryburgh and recorded his creation in sketches later in life are of immense interest in the understanding of the place and are a component of its significance.

The site bears comparison with other designed landscapes featuring ruined abbeys, two of which happen to be among the most celebrated landscape gardens in Britain, ie. Fountains Abbey & Studley Royal, and Rievaulx Abbey / Rievaulx Terrace, both in north Yorkshire. While Dryburgh Abbey is simpler and less ambitious in its concept, at least in the way that the abbey ruins are used, it has other attributes, the features of Buchan’s *Temple of Caledonian Fame*, although some smaller elements have been lost. The gardens of Studley Royal, considered ‘the finest formal water garden in the country’, were made by John Aislabie long before Buchan’s creation between 1722 and 1742. However, his son, 50 years later (in 1768), acquired ‘the noblest monastic ruin in Christendom, Fountain Abbey’ and made it the romantic culmination of his garden vista, with walks leading to a surprise hilltop view where the eye is led along the canalised and cascaded river Skell to the abbey. Also featuring classical temples as compositional features, the Rievaulx Terrace, part of a longer terrace walk at the mid-18th century designed landscape of Duncombe Park, curve for 800m along the steep wooded escarpment above the ruined Cistercian Rievaulx abbey. A score of different views along rides cut at intervals through the hillside woodland

converge on the abbey ruins deep in the valley. In comparison, Dryburgh's core landscape is a fairly typical parkland landscape of its period in Scotland, made special by its site and the abbey ruins as an 'eye-catcher' to be seen from the house and from a circular path leading to it, meant to be viewed on foot and enjoyed by close inspection of its interior with its naturalised vegetation and embellishment with planting and memorial statues.

On the wider scale, the Dryburgh landscape is far from typical – a complex association of parts, overlaid by the Buchan's programme of monumentalisation of ideas from literature and Scottish history. Although the two major features – the Temple of the Muses dedicated to James Thomson and the Wallace statue – are inspired by Scottish culture, the enactment of Buchan's wider *Temple of Caledonian Fame* concept is a confused mix of Scottish, classical, English and French heroes. Although Buchan's pressure on Sir Walter Scott to be buried in the abbey swung the balance to Scotland and achieved its ultimate prize of the nationalist-historic and Romantic landscape ... and the biggest draw for visitors for many decades into the future.

Buchan's Dryburgh provided a counterpart to ideas seen in England. Stowe similarly combined references to history and to the nation, where in the Elysian Fields, the Temple of Ancient Virtue was set opposite the Temple of British Worthies. But, as Mackenzie noted, Stowe was crucially different from Dryburgh in 'creating history at a country seat', compared with 'a country seat created beside the historical subject', the ancient abbey. Many other ideas integral to the two sites had evolved from the 1730s at Stowe until the 1810s at Dryburgh and momentous events in British history had changed perceptions and these differences as well as their respective locations within England and Scotland, or Britain, limits the similarities between the two, but the concept of national historical allusion forming a theme for landscape unites them.

Two centuries of depictions of Dryburgh Abbey since Buchan created the designed landscape add greatly to understanding how it has changed over time, in particular how the abbey ruins and associated planting or natural vegetation worked together. Even before Buchan, Slezer's two views are a useful record of the surviving ruins and their setting before improvement. Paintings (Turner, Girtin), sketches (Turner and others) and many prints show the place in Buchan's day and the following decades, with planting and statues in place in the cloister and planting and natural growth among and over the remains of the church and east and south ranges. Prints are sometimes considered as unreliable and as *artists' impressions*, although comparisons of features in prints with later photographs and 1850s OS mapping shows that features such as fence lines and planting are often accurately recorded, eg. Lizars 1831 print of the east side of the abbey with fence lines and young planting. Comparison with later images (1870-80s photographs) shows the types of fence changing and similar but more mature planting. From the mid-19th century photographs provide a continuing record showing various degrees of plant growth among and over the abbey remains. What is clearly evident is that the stripped bare ruins of today are the least planted and picturesque period of the abbey grounds landscape, even if the large trees have grown to maturity and provide a backcloth or frame some views.

What is most clearly evident from both prints and photographs and from other evidence about planting is that the landscape at Dryburgh within the abbey grounds today bears little resemblance to Buchan's design intentions or to its appearance in any succeeding period. Inevitably changes have occurred with the growth of plants, particularly the maturing of large trees, but what is most striking now is the limited palette of planting. Today's landscape prioritises archaeological and architectural conservation above all else and leaves little opportunity for landscape and nature, except where archaeological value is low. In terms of the wider designed landscape, it is of one dominant period, that of the late 18th and early 19th centuries as created by the 11th Earl of Buchan, even if significant

changes to buildings have been made later in the 19th century. As such in general terms, the landscape is well preserved and managed to a high standard by the main landowners. In detail within the abbey grounds, however, the character of Buchan's design has been lost in the following ways ...

All of 'the usurpation of nature over art' has been removed in the abbey grounds that was part of the picturesque attraction of Dryburgh as a central feature of the design and appeal for visitors. All natural vegetation, from trees growing out of the ruins to ivy covering walls, was removed when the abbey came into state care.

All of the planting within and close to the abbey ruins has been removed, eg. planting along the east side of the East range, planting marking columns in the nave and cloister etc.

Trees with clear stems are (almost) the only planting, and are used densely along the north and east boundaries and in the west part of the grounds. Originally, widely spaced large standard trees continued the parkland character of the rest of the park up close to the abbey ruins. Now close-spaced tree planting distinguishes the grounds from the rest of the park, emphasising what may be considered an artificial boundary.

As well as the east boundary cedars emphasising the boundary of the ha-ha and reducing intervisibility between the house park and abbey grounds, the small conifer plantation near the south end of the ha-ha blocks the view, perhaps the most important view from the house and its park.

Buchan talks about cedars of Lebanon but no other cedar species, because they had not been introduced to cultivation in the UK in his time. So for historical authenticity we should be using only cedars of Lebanon here. Similarly other species now present as mature specimens or young trees, including Wellingtonia, Tibetan cherry, Lawson cypress varieties and hybrid black poplar were introduced or bred much later. In fact, 24% of trees in the main grounds are later introductions.

Some of the tree sizes and forms are out of scale or character with the original planting, and its picturesque quality, including Tibetan cherry, other flowering cherry varieties and Lawson cypress varieties.

Some important trees have been lost and replaced with smaller species, to the loss of the picturesque composition, eg. cedar of Lebanon to the west of the abbey ruins.

All of this raises questions about the status of designed landscape conservation in relation to architectural conservation, the period style on which to base landscape management and the relationship of the abbey grounds and the house park. At a more basic level of conservation policy, issues of architectural conservation responding to site and historical context, whether all ruined abbeys need to look the same, and making the place attractive for visitors are raised. These points are discussed further as issues in section 4.

3.2 The concept and assessment of significance

This section assesses the heritage significance of the designed landscape and its major features. Within the section, the background of statutory and other protection is summarised then key significance factors of the site are described. The significance of the place is examined in terms of all the aspects that give it value.

Heritage significance typically resides in several categories or subject areas within a site, for example in its archaeological, architectural, scenic and landscape values, historic and social values, as well as associated values including archives, artistic representations and local personalities. Ecological, geology and other scientific values can be equally important as cultural heritage values. The place

as a source of enjoyment, employment, fulfilment and social interaction may also come into consideration. Significance can vary in importance and, however apparently objective the analysis, any such assessment is influenced by the current values and perspective of its time: undoubtedly the cultural significance of any aspect will vary over time.

For each category or criteria, significance is ranking using a combination of range levels and quality levels as follows:

RANGE GRADING

International (world / Europe)

National (Scotland)

Regional

Local

Site

QUALITY GRADING

Outstanding / Exceptional

High

Some / Moderate

Low / Negligible

(Intrusion)

A lower designation of significance does not imply that a feature is in any way expendable.

3.3 Existing designations as background to significance

Statutory designations provide an important reference point because a site can only be granted protection if it meets certain criteria, ie. it achieves a set level of significance. Although a site may have several different designations, eg. covering both the cultural and natural landscape, the management requirements of each designation will be different. The assessment of significance undertaken within the context of a Conservation Management Plan has the advantage of using all relevant criteria across many disciplines, so that types and levels of significance can be compared and balanced management priorities subsequently developed.

Existing statutory and policy designations at Dryburgh Abbey are broad ranging and include the following (boundaries shown on Plan 2).

Scheduled monument – covering the core area of the designed landscape including the abbey remains in the abbey grounds and other parts of the former abbey and associated lands.

Listed buildings – Dryburgh Abbey is listed Category A; house, the stables, old corn mill, dovecot, sundial, ice-house (actually brew-house), Temple of the Muses, Stirling tower / cottage, Orchard gate, Wallace statue and the K6 telephone box are all listed Category B.

HES Guardianship site – covering abbey grounds, custodian's house, access path and car park.

Inventory of Gardens and Designed Landscapes in Scotland – equates to the site area.

Dryburgh Conservation Area – covering abbey grounds, core designed landscape, village, Home farm and parts of the opposite bank to the west. St Boswells conservation area lies on the opposite bank to the south-east.

Eildon and Leaderfoot National Scenic Area – site lies wholly within this NSA.

Special Area of Conservation / Site of Special Scientific Interest – while none of the site is designated, the river Tweed is designated as both a SAC and SSSI and forms the immediate boundary on the west, south and east.

Borders Abbeys Way – Dryburgh is one of the four abbeys on this long distance circular path.

3.4 Statement of significance

3.4.1 Inventory of Gardens and Designed Landscapes in Scotland evaluation

Importance of site

A site included in the Inventory is assessed for its condition and integrity and for its level of importance. The criteria used are set out in Annex 5 of the Scottish Historic Environment Policy (December 2011). The principles are represented by the following value-based criteria and have been assigned a value for each on a scale ranging from outstanding value to no value. All sites included in the Inventory are considered to be of national importance.

The HES Inventory evaluation follows. Some notes qualifying the main HES text are given in italics.

Work of art: Outstanding

Created mainly by the prominent antiquarian, David Erskine, 11th Earl of Buchan, the designed landscape encapsulated the romantic and antiquarian tastes of the 19th century and became a popular tourist destination. Despite separate ownerships and land-uses within Dryburgh, the unity of the design remains strong today.

Like most Inventory assessments, this does not actually state the aesthetic values of the landscape, apart from its continuing unity. Like most DLs of quality, the value comes from the relationship of the man-made features to the natural features of the site. In this case the natural features are the horse-shoe river meander and other topographic features (hills and hillsides) – and the man-made layout of drives and planting with parkland trees and belts to provide a setting for the house. Most especially the incorporation of the abbey ruins – a ready-made folly and eye-catcher – into the design is an exceptional feature with few precedents. At the same time the more distant parts of the landscape and features are drawn into the composition by visual connections, routes and association of ideas.

Historical value: Outstanding

In addition to historical links with Erskine, and Sir Walter Scott, who is buried at Dryburgh, the designed landscape may be considered an excellent example of a romantic, nationalist-historic landscape, designed to commemorate notable figures of Scotland's past.

The continuity of the site as a commemorative landscape of the highest order is particularly interesting and pertinent, ie. the presence of graves of important local families and national figures of the highest rank (Haig).

The writings and sketchbooks of David Erskine are another aspect that contribute to its historical significance. These provide an unusual and detailed account of the landscape he created, how it appeared in his time and some of his thoughts behind the design.

Also adding to this level of significance are the artists who have recorded the landscape, particularly Turner, and the excellent record of the place in paintings, sketches, prints and photographs that enable us to appreciate its appearance at many points in time many since Erskine made it.

Horticultural, arboricultural, silvicultural value: Outstanding

Outstanding value in this category derives from the presence of an important heritage tree beside the abbey; the Dryburgh Yew, together with a wide range of impressive parkland and specimen conifer trees.

These trees are impressive, but may not be as special as this statement suggests. However, Dryburgh is an excellent example of parkland planting in Scotland and all the more so for being well managed and re-stocked. The use of cedars is a characteristic feature of the place, both at the abbey and in other parts of the site.

Architectural value: Outstanding

Dryburgh Abbey and the Chapter House are both category-A listed buildings on account of their exceptional architectural and historical merit. The designed landscape also contains a diverse range of other notable monuments and structures, from Erskine's colossal Wallace statue, to the K6 telephone kiosk at the village Post Office.

The buildings are remarkably intact as a collection of estate buildings – with the exception of the loss of Wallace lodge – and landscape features – with the exception of the loss of smaller statues.

Scenic value: Outstanding

The inner parkland, mature woodland canopy, and glimpses of the varied architectural features throughout the whole of the designed landscape make a significant contribution to the surrounding valley landscape.

The presence of long-distance paths through or adjoining the site gives accessibility to and viewpoints of this scenic quality. The quality is also demonstrated by the long views over the landscape by artists, which remain.

Nature conservation value: High

The River Tweed, which meanders around the southern part of the designed landscape, is designated as a Site of Special Scientific Interest (SSSI) and a Special Area of Conservation (SAC), on account of its habitat value for riverine flora and fauna. The tree cover around the designed landscape is also of significant value for birds, insects and small mammals.

While the site itself is not within the SAC / SSSI, the SAC designation is the highest possible designation at an international (European) level. The inter-relationship of woodland habitats within the site and the river SAC, and the linear nature of both, suggests a higher evaluation may be due.

Archaeological value: Outstanding

The well-preserved and complex medieval site of Dryburgh Abbey is scheduled as an archaeological monument of national importance.

The scheduling covers all the ground thought to have been immediately associated with the abbey, ie. all of Zone 1.

Dryburgh is unusual in scoring such a high Inventory evaluation – 'outstanding' in six of the seven categories. All the more remarkable then that the site was not added to the Inventory until 2011.

3.4.2 Particular significance of the Dryburgh Abbey designed landscape

Various sources give an indication of what makes Dryburgh special, the features that make it stand out from comparable sites, such as the other Borders abbeys or similar country house landscapes.

It is 'widely considered the most beautiful of the Border abbeys' (as quoted above) – this alone gives it special status among this exalted company of ruined medieval abbeys. The fact that it is a 'spectacularly beautiful' site (CS&CS 2011) is probably the key to Dryburgh's appeal, perhaps added to by its relative seclusion that makes especially delightful, with a sense of discovery for some visitors. Like many of the finest designed landscape, its beauty comes from a combination of natural features – river meander, semi-natural wooded banks, hilly topography – and designed features – parkland, woodland belts, built features – with 'ruined buildings that compose themselves wonderfully picturesquely' (Cruft *et al* 2006) as a focus.

Seen in simpler way it is a wonderful combination of all these features – river, abbey, country house and park, woods and monuments – the way, perhaps, that many visitors see it without the benefit of its cultural significance.

Archaeological and architectural values of the abbey

In addition to its beauty and picturesque quality, the following features can be considered to be particularly notable at Dryburgh in archaeological or architectural terms, seen within the context of the group of Borders abbey and wider monastic sites (based on CS&CS 2011).

Dryburgh Abbey is a good example of a moderately wealthy monastery of moderate size.

The abbey's wall paintings are a remarkable survival. In very few other medieval monuments in Britain it is possible to speak authoritatively about the decoration of such buildings. The abbey's chapter house contains extensive traces of a decorative scheme that may date back to the late 12th century.

The architecture of the property indicates that it was a fine monastery although possibly not exceptional for its age or type. The most notable surviving features are: the North transept (the best preserved part) giving a glimpse of the abbey's former quality; the Chapter house, surviving almost intact; and decorated doorways, the West door, the Chapter house door and the Processional doorway.

As an abbey, the site has the potential to inform our understanding of medieval monasticism.

Added to this must be its history as an early example of site being saved for its antiquarian interest by Buchan, with his programme of excavation and consolidation, even if his actions were far removed from today's standards of systematic investigation and recording. As Mackechnie (2002) notes "These were removed (gates mentioned in B01g) amongst the numerous reversals to Buchan's design carried out by later conservationists, who operated to ideals – no less highly principled – of their own time".

First Wallace memorial and suspension bridge

They may not be the best of their type, but they were the first. The crudely carved Wallace and the original chain bridge in its earliest collapsing form and improved successor led the way for the Wallace monument at Stirling and suspension bridges at Melrose and elsewhere.

Scottish historical landscape

Aonghus Mackechnie's 2002 paper on *Scottish historical landscapes* assesses the many aspects of Dryburgh as a site where 'ideas of literature and an explicitly Scottish past' were translated into a programme of 'landscape monumentalisation', compared with others sites with similar aims, concluding that 'Buchan's creation was by far the most complex'. This is set within consideration of a diverse range of historical landscapes and commemorative sites including Newhailes, Culloden battlefield, Newhall and Abbotsford. So, as a 'historical landscape' (distinctly different to a historic landscape) referencing Scotland past both in terms of eminent Scots (Wallace, Thomson) and in focusing on an the ancient abbey, Dryburgh is one of the very best examples.

Association with leading cultural figures

Close association with the romanticism and antiquarian pursuits of the 11th Earl of Buchan and Sir Walter Scott, both nationally outstanding figures of their times and both of whom are buried within the abbey walls, gives the site unequalled cultural history interest within Scotland.

At a more local level, an key character in the creation of Buchan's vision is John Smith of Darnick, the go-to local man for anything made of stone ... lodges, stables, temple, statues, bridges (a speciality). He was man of many parts: architect, builder, engineer and sculptor, all seen to good effect at Dryburgh, who with his family firm played similar or greater roles for Sir Walter Scott at Abbotsford. He designed and built the temple, statue, lodges, the original stables and the first chain bridge (and its replacement), and continued his involvement after the death of the 11th Earl, with additions to the house for Lady Buchan.

Association with foremost writers and artists

Association with writers and artists of the rank of James Thomson, Sir Walter Scott and J M W Turner give the site another kind of significance, whether featuring in their works or being commemorated at the site. In Scott's case, Dryburgh featured as the setting of the poem, Sir Tristrem as well as the abbey being his final resting place.

James Thomson (1700-48) was one of the most renowned poets of the 18th century with a reputation that continued well into the 19th. One of Turner's key theories in painting was that of poetical painting, particularly in the earlier years of his career ... the idea that painting and poetry are the most closely related of the arts and that each can borrow from and be influenced by the other ... in subjects, themes, feelings etc. James Thomson was foremost among the poets that influenced Turner and this is evident, among other ways, by his use of verses from *The Seasons* and other poems in the notes accompanying his painting titles, for example the title of *Norham Castle on the Tweed* was followed in the Royal Academy catalogue of 1798 by lines drawn from *Summer* in *The Seasons*. Similarly other works of this period.

The culmination of Turner's homage to Thomson was a large (12 foot) oil painting, titled *Thomson's Aeolian Harp*, in the style of Claude, exhibited in 1809. It features the nine muses, each identifiable as at the Dryburgh temple, and including Thomson's tomb transposed from its real site in St Mary's Richmond. In the distance is seen the view of the Thames looking westwards from Richmond Hill, a view Thomson had celebrated in *The Seasons*. The four seasons of the year are featured by allusion in the picture.

"Few painters, if any, have rendered such a subtle, appropriate and mellifluous homage to a poet by means of the metaphorical dimensions of art" (p326, Eric Shanes 2016, *Young Mr Turner, the first 40 years, 1775-1815* (J M W Turner, a life in art v1).

Given the high esteem that Turner held Thomson, it seems strange that he appears, from the evidence of his sketchbook, not to have visited the Temple

of the Muses, which he must certainly have known about, when sketching Dryburgh in 1831. Pressure of time and working to a schedule to produce 24 designs for Scott's Poetical Works may have been part of the reason, or his focus may have changed after 20 years. The temple is visible only in the far distance in one or two sketches and the watercolour view of Dryburgh.

Trees at Dryburgh

Dryburgh is an excellent example of parkland planting in Scotland and all the more so for being well managed and re-stocked. The use of cedars of Lebanon is a characteristic feature of the place, both at the abbey and in other parts of the site and, if originally grown from seed from Mount Lebanon, may have additional conservation value. The small collection of cedar species – Lebanon, Deodar and Atlantic (and Blue Atlantic) – is of some interest. The Dryburgh yew is an individually significant tree, reputedly of great age.

3.4.4 Intrusions or negative significance

Very little intrudes on the significance of the designed landscape, although identifying intrusions can be difficult as we need to distinguish between the designed landscape and the wider cultural values of the abbey, and this cannot be separated from the linked history of the house and its landscape. Anyway, features that may be considered intrusive to a greater or lesser degree include ...

- Features of the planting of the abbey grounds, as discussed in 3.1.
- The Dryburgh Yew conifer plantation adjoining east boundary and screening view.
- Conifers in Plantation P02c adjoining south boundary.
- Yellow grit bin immediately next to entrance lych gate (could be moved to less obtrusive position).
- Electricity supply post in centre of river and Eildons view at Stirling cottage and overhead cables.

3.4.4 Significance by zone

An assessment of each landscape character zone is included in Plan 9.

4 Management issues

The following are broad management issues resulting from our analysis of the designed landscape today and in its historical context that are affecting the significance of the place or could affect it in the future. These are set out as part of the process of defining what needs to be done to best conserve the designed landscape, particularly the core area, through objectives and policies for the future in the next section.

4.1 Relative priorities based on significance

Conservation of the designed landscape based on its significance compared to conservation buildings / standing archaeology / buried archaeology, which at present results in the picturesque landscape qualities that made it renowned being subsumed in favour of the buildings. Management for biodiversity would also benefit from a more relaxed approach to building conservation (see below). Given its multiple forms of cultural and natural landscape significance perhaps there is a case for a different approach at Dryburgh, emphasising its 'outstanding beauty' and position in the designed landscape, while the other Borders abbeys with better standing remains emphasise architectural quality.

4.2 Character of abbey grounds planting in relation to historic period or precedent

As shown in section 3.1, the landscape or the grounds today bear little resemblance to the landscape that Buchan created that may be considered the key period for the designed landscape. However, the wider landscape overall survives intact and is well managed in many of its parts, so concentration on the Buchan period is valid.

There is a comparative paucity of interest today compared to what we know of Buchan's landscape and later recorded periods, with the composition reduced to well-conserved (although picturesquely arranged) abbey ruins, grass and a good stock of cossetted trees. HES management does not emphasise overall picturesque quality. There is great potential for enhancing picturesque character and composing relationship of planting and the form of the abbey remains if the balance of conservation priorities can be resolved.

4.3 Vegetation and the presentation of the Abbey ruins

Developing picturesque quality potentially includes additional forms of vegetation to grass and standard trees, growing on, over or close to the standing remains of the Abbey, ranging from soft capping that may benefit the conservation of walls to climbers up walls and shrubbery. This would entail radical changes in policy both in how the ruin is conserved and how it is presented to visitors.

Soft capping in relation to the presentation of ruins is usefully discussed in Z Lee *et al* (eds) 2009 *Soft capping historic walls ...* but without the added complication of designed landscape restoration issues.

4.4 Particular issues with tree and other planting

- Overstocking of trees in terms of parkland character, differentiation from house park, tree shape development and views
- High crowns and lack of understory shrubs
- Space for replacement planting
- Shortcomings of the cedar grove – too linear and emphasising boundary rather than continuity with house parkland, all in one area with loss of cedars elsewhere, mixed species rather than cedars of Lebanon
- Replacements using cedars propagated from seed of existing cedars (in hand).

4.5 The cloister

At present a bland fitted-carpet of grass. It has potential for features demonstrating more of its former layout and hints at its former use. Recreation of the Buchan romantic layout or a planted monastic cloister garden are other options to add to its attraction as a visitor destination.

4.6 View management and enhancement

View management is an essential and effective part of conserving designed landscapes such as Dryburgh where it should cover maintaining existing views, restoring lost views and managing views impeded by the growth of vegetation.

- To and from and within the abbey
- Elsewhere in the designed landscape including Bass hill, Wallace statue, riverside routes etc.
- Views of the abbey and designed landscape from external riverside path and adjacent viewpoints.

4.7 Response to buried archaeology

The findings of the 2017 geotechnical survey in the Abbey grounds do not appear to identify significant features, simply 'a combination of natural sands and gravels and subsequent ridge and furrow cultivation' in the areas surveyed. However remains in other parts of the site may be of major significance and important to address in site management.

The wider area contains a number of archaeological sensitivities, particularly around Dryburgh Mains/Bass Hill and the former tower at Dryburgh House. Such archaeological potential outside the Scheduled Area may require mitigation with advice from the Council.

4.8 Relationship of abbey and house grounds

Potential for improved inter-relationship from management of planting and views, including from along HES entrance path.

4.9 Potential of the locality for visitors and heritage related uses

The facilities of the house, hotel and abbey, combined with the superb landscape and resource of paths (existing and vestigial) could produce opportunities for additional attractions or activities, jointly planned, and in keeping with the secluded character.

4.10 Access

Dryburgh is one of the four Borders abbeys on the BAW, which crosses the river on the suspension bridge to reach the abbey and continues eastwards towards Kelso on the north bank of the river. St Cuthbert's Way runs along the south bank of the river. A walk from Newtown St Boswell crosses the suspension bridge to reach the Wallace statue, but no other SBC *Paths around Towns* waymarked routes go through the area. Excellent opportunities exist, such as a lovely circular route using the two long distance paths and the Dryburgh and Mertoun bridges.

- Walks from the abbey – To Bass hill, to Wallace statue, to Scott's view
- Reopening of former routes
- Opportunities for more walks and activities in the area.

4.11 Interpretation of the designed landscape and its history

Currently David Erskine's role in the design of the abbey's setting is given a good level of attention in the guidebook and on-site interpretation, both at the abbey and at Bass hill and the Wallace statue. The richness of material in Erskine's writings and sketches and in later depictions gives potential for other more in-depth themes and stories to be told.

4.12 Improvement of biodiversity

(Based on HES nature conservation assessment and SBC comments)

Lawns

The site would benefit from allowing certain areas of grassland to remain uncut (non-intervention management). In general leave a 1-2m strip at the transition between different habitat types, eg. between woodland and the lawns. Sudden changes are bad for the overall biodiversity and a gradual transition should be the aim. A more gentle transition is important to wildlife where there is a wider range of attributes eg. light / shade / temperature / shelter etc. This is particularly important for invertebrates which often have a limited mobility and need ready access to different plants or conditions for feeding, breeding, hibernating etc. Allowing the grass to grow at the lawn margins will enhance this effect. In addition, leaving grass uncut will provide suitable conditions for a range of plants, birds, invertebrates and small mammals that prefer tall vegetation, an abundant litter layer and freedom from disturbance. In particular, uncut grass will:

- provide additional nectar sources for adult insects
- provide litter for litter dwelling insects
- provide seed heads as a source of food and for hibernating insects
- provide grass tussocks for overwintering insects
- provide cover and feeding for small mammals.

This will in turn provide feeding for other predators especially the barn owl that has suffered from a reduction in prey rich field edges and rough pasture.

Grassland management

The grass should be allowed to grow in strips of no less than 2m (where possible) along woodland edges, field / hedge margins and where possible around standard trees and rock outcrops.

Cutting should be undertaken once annually in the autumn with the cutting blades set at no less than 100mm, with the arisings removed.

No chemical fertilizers, herbicides or insecticides should be used.

Habitats for bats

The habitat quality for bats is very high at this location adjacent to the River Tweed SAC/SSSI and Borders Woods SAC/Newtown St Boswells Woods SSSI, with a number of known roosts and known occurrence of the scarce, noctule bat as well as widespread species (daubenton's, natterer's) and common and widespread species (common pipistrelle, soprano pipistrelle, brown long-eared). A range of bat boxes could help support the local bat populations, as would opportunities for bat roosts in stonework and old trees.

5 Management strategy, policies and action proposals

5.1 Overall vision or strategy

Inventory site – To conserve and develop the Dryburgh Abbey designed landscape to achieve a sustainable future that maintains and enhances all aspects of its cultural and natural significance and its functions as a residential, productive and accessible landscape of the highest quality.

Abbey grounds – To manage the core Dryburgh Abbey designed landscape to conserve its cultural significance – in terms of history, archaeology, architecture and landscape – and its outstanding qualities to enhance it as an accessible visitor attraction.

5.2 Conservation management objectives

Objectives are simple statements of what it is intended to achieve in the planning and design of the project, covering all relevant areas of interest, as the basis for the proposals of the plan, that is, the policies and any actions derived from them. The aim should be to balance objectives where there may be a degree of conflict through the adopted policies. No priority in the objectives is intended by the order in which they appear.

- To encourage integrated management of the whole of the Dryburgh Abbey designed landscape and explore opportunities for joint management for mutual interest.
- To conserve the designed landscape and its features in its late-18th / early-19th century romantic and picturesque form, together with the abbey remains within the Scheduled area that are an essential part of its *raison d'être*.
- To protect the abbey remains and buried archaeology of the site.
- To optimise access for people of all abilities to the abbey, designed landscape and wider locality within the limitations of the site topography and the special nature of the visitor experience.
- To enhance the visitor experience and add to the attractions of the site, encouraging an increased level of visits.
- To develop and share knowledge and understanding of the Dryburgh Abbey designed landscape and make good use of its educational opportunities.
- To enhance species diversity and develop the range of the habitat types.
- To manage using environmentally sustainable methods, minimising environmental impacts.
- To develop proposals that make full use of funding opportunities and income from the resources of the site.

5.3 Conservation management policies by zone

(Plan 10)

Broadly defined proposed policies for conservation management for each Landscape Character Zone are given here and shown in Plan 10. More detail on policies affecting publicly accessible parts and the actions proposed for the core abbey area is shown in the next section (5.4).

Note that the policies below and in Plan 10 are recommendations to HES and, potentially, other landowners and have no standing in terms of the SBC Local Development Plan.

Zone 1 Dryburgh abbey and house parkland

- Maintain existing uses
- Preserve residential amenity
- Building and archaeological conservation
- Woodland and tree management
- Enhance biodiversity
- Public access and interpretation
- View management

Zone 2 Dryburgh abbey hotel, village and woodland

- Maintain existing uses
- Preserve residential amenity
- Woodland management
- Public access

Zone 3 Dryburgh farmland

- Maintain existing uses
- Hedgerow management, including extended hedges (grass margins), field margins and water margins, providing benefits for pollinators, ground nesting birds and water quality.
- Public access

Zone 4 Orchard field, Dryburgh mains and Bass hill

- Maintain existing uses
- Preserve residential amenity
- Building and archaeological conservation
- Woodland management
- Public access
- View management

Zone 5 Escarpment woodland

- Woodland management
- Public access
- View management

Zone 6 Clint hill and Wallace statue

- Maintain existing uses
- Woodland management
- Public access
- View management

5.4 Conservation management policies and proposed actions

(Plan 11)

General policies (shown bolder below) and actions derived from them are presented here, concentrating mainly on the abbey grounds. These are derived from the assessment of the significance of the Abbotsford landscape in all its aspects and the related management issues in the preceding sections. The policies are summarised by area in Plan 11.

Develop the picturesque qualities of the planting and retrieve its lost character, particularly in the vicinity of the abbey ruins.

- Introduce informal shrub planting in defined areas to create an understory and add to the interest of views, principally evergreen species, eg. box (*Buxus sempervirens*), holly (*Ilex aquifolium* and cultivars), Portuguese laurel (*Prunus lusitanica*), Laurustinus (*Viburnum tinus*).
- Allow existing Irish yews and all trees generally to attain their natural form, avoiding excessive crown lifting.
- in future, when replacement planting becomes necessary, use forest or large tree species in keeping with period character and avoid / replace small ornamental trees, eg. *Prunus serrula*.
- Introduce vegetation to the abbey ruins and interior including:
 - soft capping of abbey walls with turf including bents, fescues and other selected grass and herb species, based on Historic England and HES research
 - allow pioneer shrub and small tree species to seed and establish on substantial parts of the ruin, eg. elder (*Sambucus racemosa*), birch (*Betula pendula*), rowan (*Sorbus aucuparia*)
 - establish climbing plants on suitable walls including: ivy (*Hedera helix*), honeysuckle (*Lonicera periclymenum*), Virginia creeper (*Parthenocissus quinquefolia*).

Re-establish the parkland character of the grounds by thinning of trees and selection of parkland species in new planting so that the character relates better to the house parkland.

- Avoid overstocking east boundary and creating a linear effect, considering relationship with adjoining house parkland; favour cedars of Lebanon in replacement planting over other cedars, using seed for original Buchan trees.
- Maintain open character in south part of the grounds and the open views to the house parkland.
- Thin the trees in the west part of the grounds to re-establish parkland character, allow space for retained trees to achieve their natural form and open the site to the river.

Develop the interest of the abbey grounds for visitors in ways that enhance its significance and aid interpretation.

- Cloister – provide with paths and features that demonstrate its former layout based on investigations
- Create monastic cloister garden in period style or simplified version with mown grass patterns; OR

- Recreate Buchan period romantic cloister garden with statuary, although the limitation here is that we have little information on its layout, appearance and statuary apart from Buchan's description and the etching of Dryburgh Abbey cloister from *The Monastic Annals of Teviotdale* 1832 (Apdx 3.13).
- Add to localised planting to emphasise picturesque qualities of the abbey ruins and grounds.

Manage planned and other notable views to maintain or enhance visibility or to re-open lost or impeded views. Specific items for improvement include the following; see 2.7.7 for views overall.

- Consider planned and notable views when replanting in the vicinity of the abbey ruins (as Plan 11)
- Intervisibility of abbey grounds and house parkland
- View between the abbey grounds and house, replacing larch/spruce plantation with parkland trees.
- Views from HES entrance path: replace overgrown cypresses and shrubbery with a few clear-stemmed parkland trees and grass allow view ahead and over house parkland.
- Views to and from the Temple of the Muses.
- Views to and from the Wallace statue and adjoining paths.
- River views – views to the river; selected views from riverside paths including from Hare Craig and to abbey and parkland.
- Avoid placing intrusive furniture, equipment or other features within planned and notable views.

Develop the biodiversity of the grounds generally and to encourage bats as recommended in HES wildlife management guidance including the following.

- Adapt grassland and lawn management to encourage floral and invertebrate diversity, different mowing regimes and areas or margins of long grass mown once annually in autumn with arisings removed.
- Use bird and bat boxes, preferably 'Woodcrete' bat and bird boxes that are long-lasting.
- Adapt stonework repairs to create opportunities for bat roosts.
- Avoid pesticides and chemical fertilizers.

Provide consistent paths surfaces in natural materials and adapt path lines to reflect the picturesque character.

- Favour the use of natural stone and gravels for path surfaces or finishes.
- Use materials consistently in different part of the grounds (ie. approach path, abbey ruins etc)
- Adapt path lines on west of the abbey church to more sinuous or picturesque lines.
- Continue use of mown grass paths in south part of the grounds.

Develop potential of the abbey site as a focus for walks within the designed landscape and further afield.

- Investigate potential of lost or vestigial routes along riverside and within woods.
- Promote walks to the Temple of the Muses and the Wallace statue.
- Promote longer walks such as: circular walk using BAW, Mertoun bridge, SCW and Dryburgh bridge (Core paths 1 and 190) to be included in forthcoming SBC booklet below); route to Scott's View.
- Develop *Paths around St Boswells* booklet (including Dryburgh) with Scottish Borders Council.
- Promote foot access to the abbey from Newtown St Boswells and bus stops via the Newtown burn glen and Dryburgh bridge. (Core Path 190)

Cooperate with Northumberland Estates and Dryburgh Abbey Hotel to benefit whole designed landscape, the setting of the abbey, house and hotel and common business interests.

Develop the interpretation potential of the designed landscape, making use of the wealth of written and pictorial sources.

- Guided themed walks in abbey grounds and beyond.
 - Information on individual features / tree species – in a consistent house style (avoid / remove *ad hoc* additions).
 - Develop apps or web-based material as a source for more in-depth information on the designed landscape.
-

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- Turnbull, Thomas, and Sons 1825? *The Gazetteer of Scotland, arranged under the various descriptions of ...* (1825?)
-

Appendix 2

Historical maps and plans



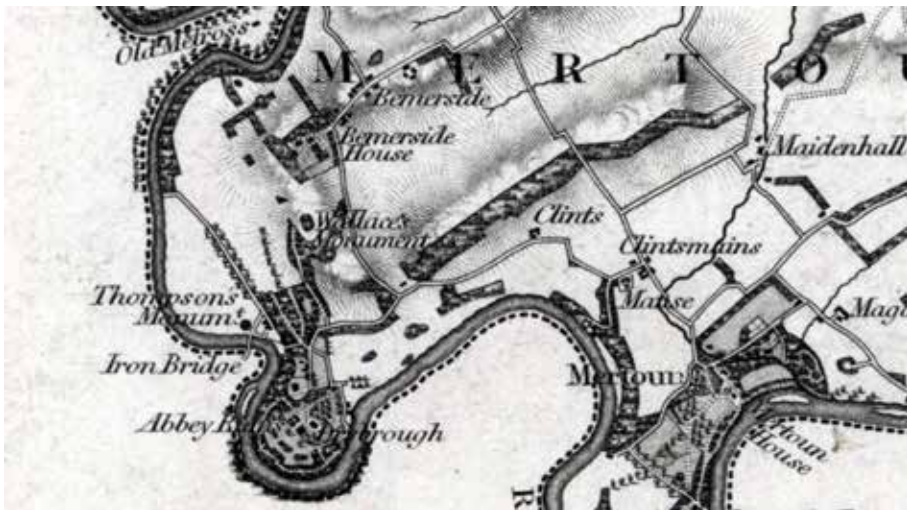
Apdx 2.1 c1750 General William Roy, Military Survey of Scotland



Apdx 2.2 1771 A & M Armstrong, Berwickshire



Apdx 2.3 1797 J Blackadder, Berwickshire



Apdx 2.4 1826 Greenwood and Fowler, County of Berwick



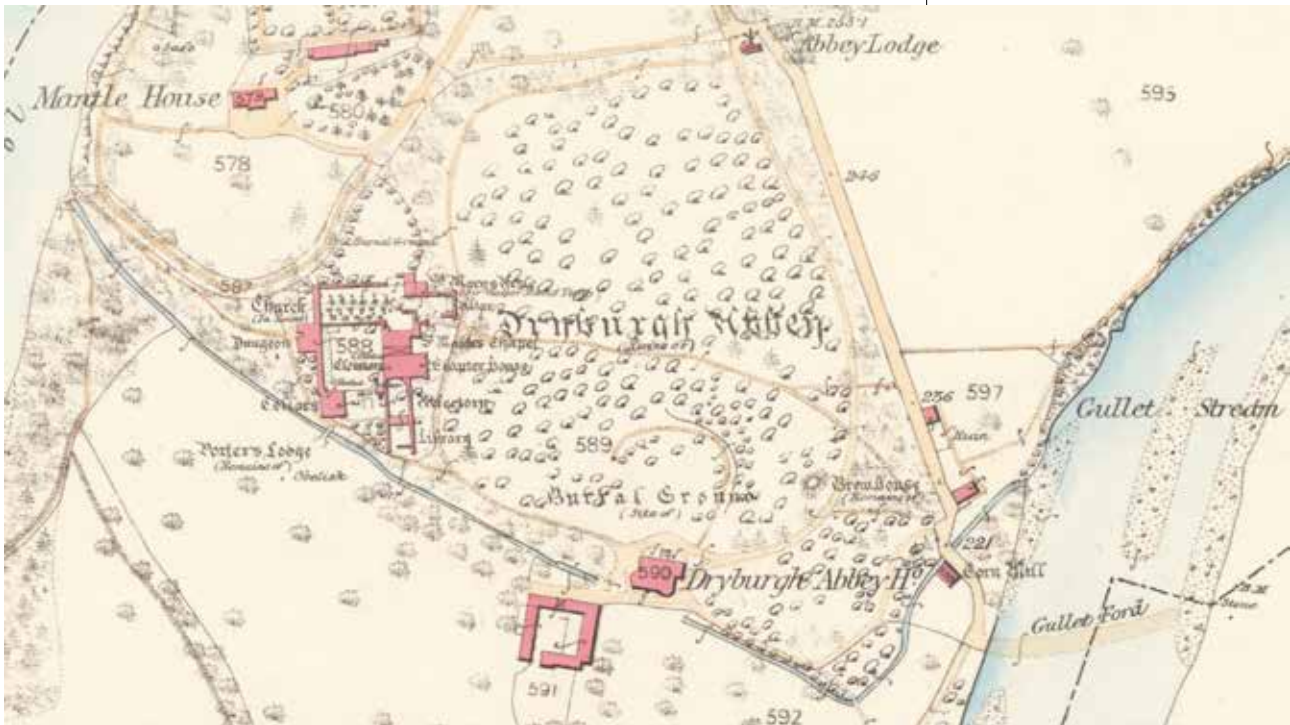
Apdx 2.5 1843 Crawford and Brooke, Borders counties map



Apdx 2.6 1858 Ordnance Survey, 1st edition 25" map / 1:2500, Berwickshire series



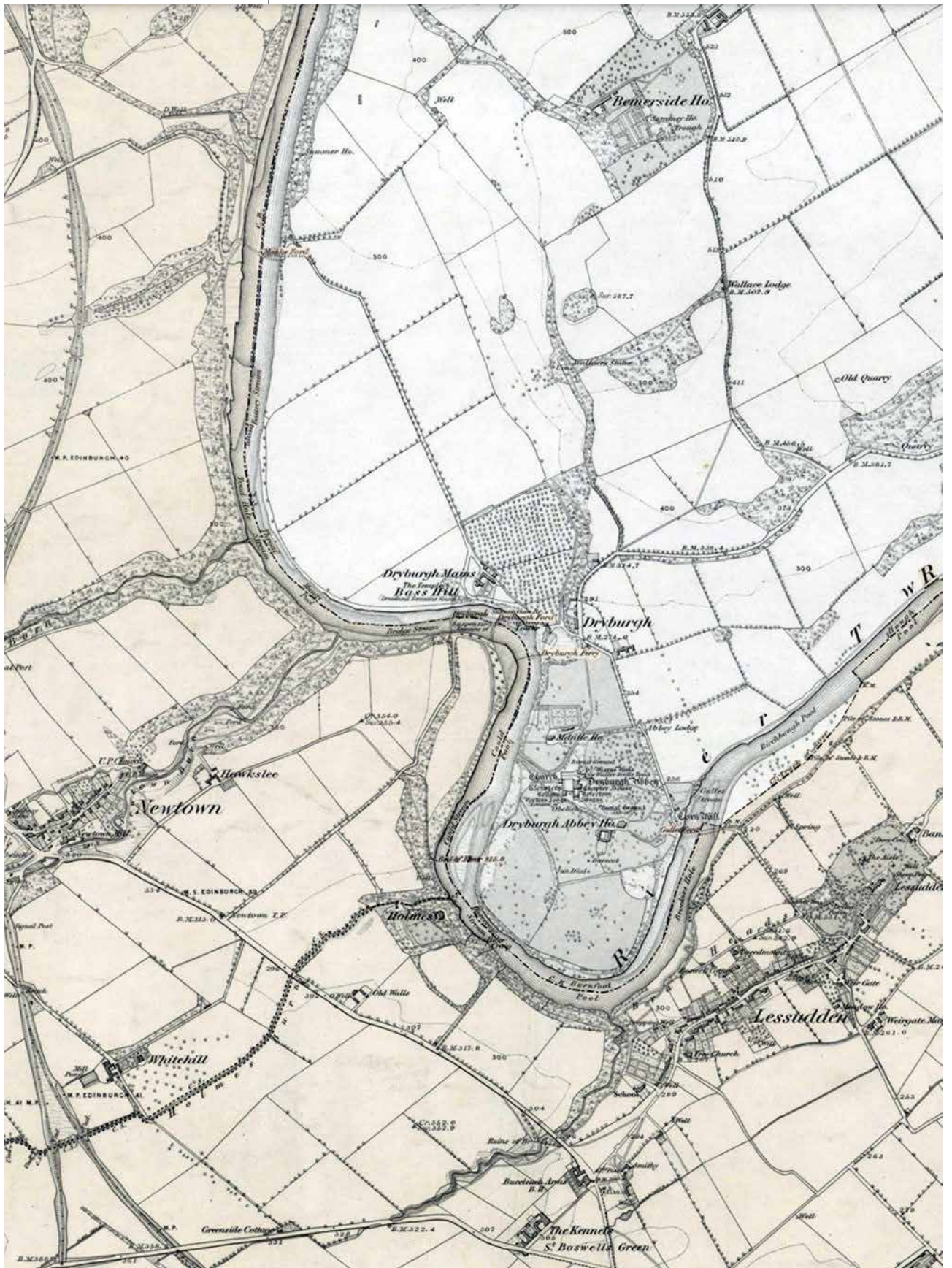
Apdx 2.7 1858 Ordnance Survey, 1st edition 25" map / 1:2500, Roxburghshire series



Apdx 2.8 1858 Ordnance Survey, 1st edition 25" map / 1:2500, Berwickshire series, detail at abbey and house



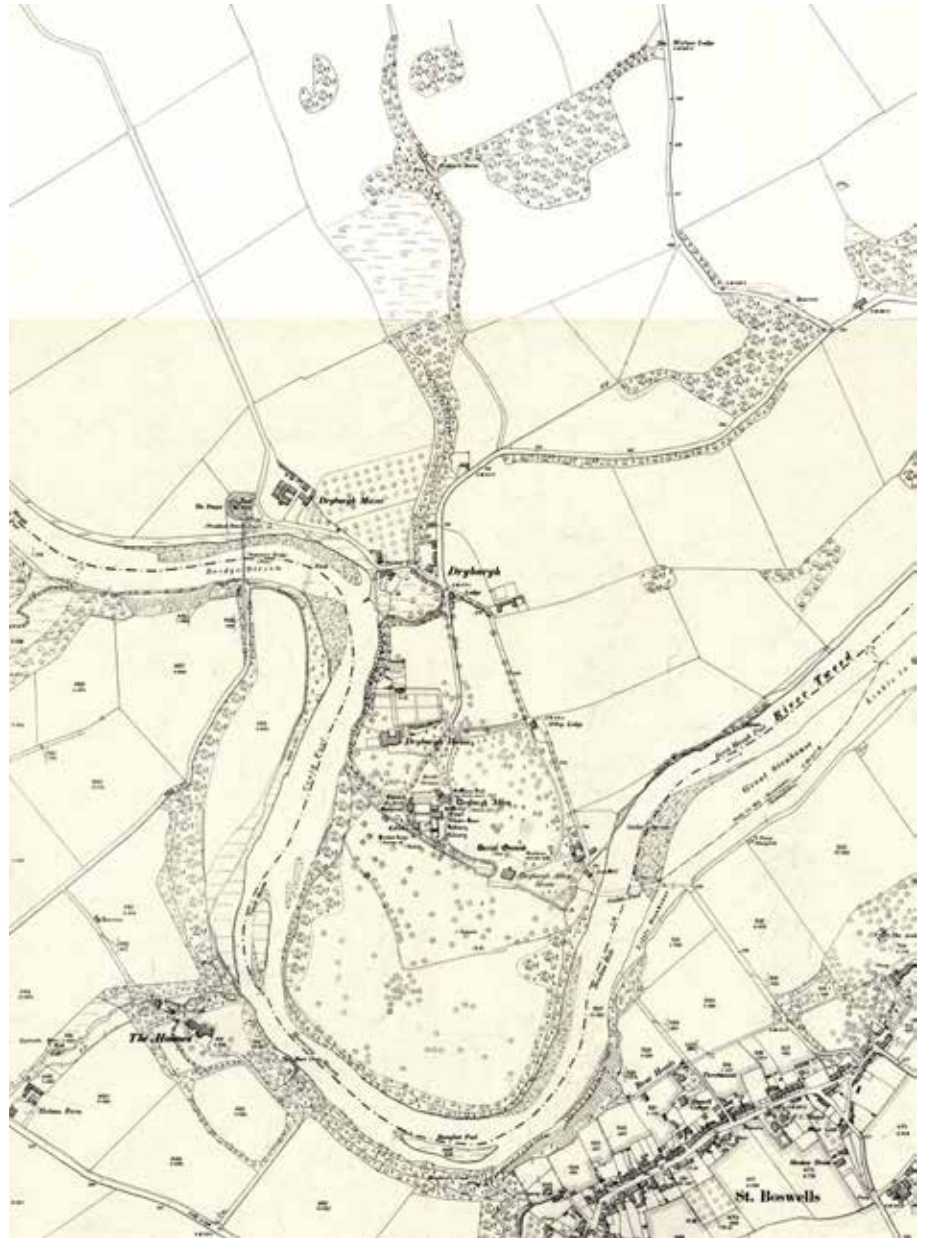
Apdx 2.9 1858 Ordnance Survey, 1st edition 25" map / 1:2500, Berwickshire series, details at Wallace lodge and Wallace statue



Apdx 2.10 1858 Ordnance Survey, 1st edition 6" map / 1:10560, Berwickshire and Roxburgh series



Apdx 2.11 1898 Ordnance Survey, 2nd edition 6" map / 1:10560



Apdx 2.12 1898 Ordnance Survey, 2nd edition 25" map / 1:2500



Apdx 2.14 1906 (pub. 1909) Ordnance Survey, 6" map / 1:10560

Appendix 3

Graphic sources – paintings, sketches and prints



Prospectus Oppidi de DRYBURGH. The Prospect of the Town of DRYBURGH.

32

Apdx 3.1 1693 John Slezer *The Prospect of the Town of Dryburgh*



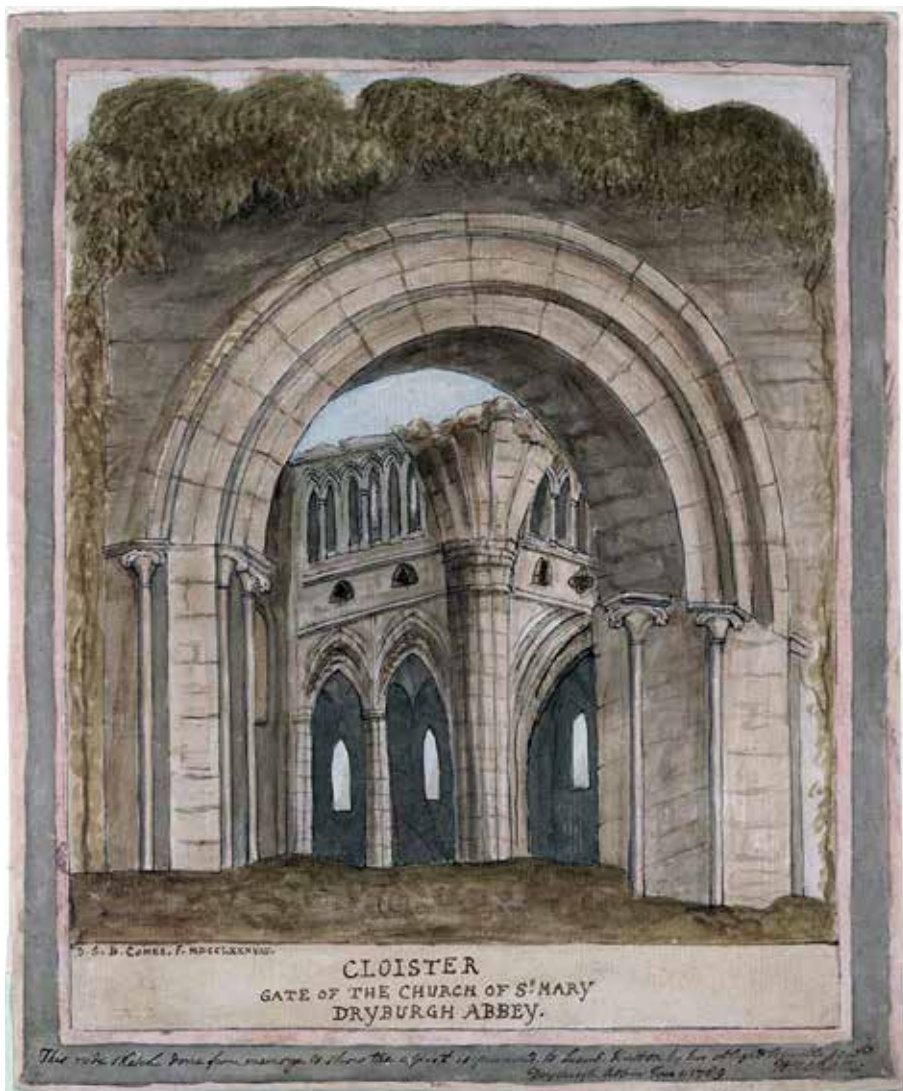
Rudera Canobij de DRYBURGH. The Ruines of the Abbey of DRYBURGH.

33

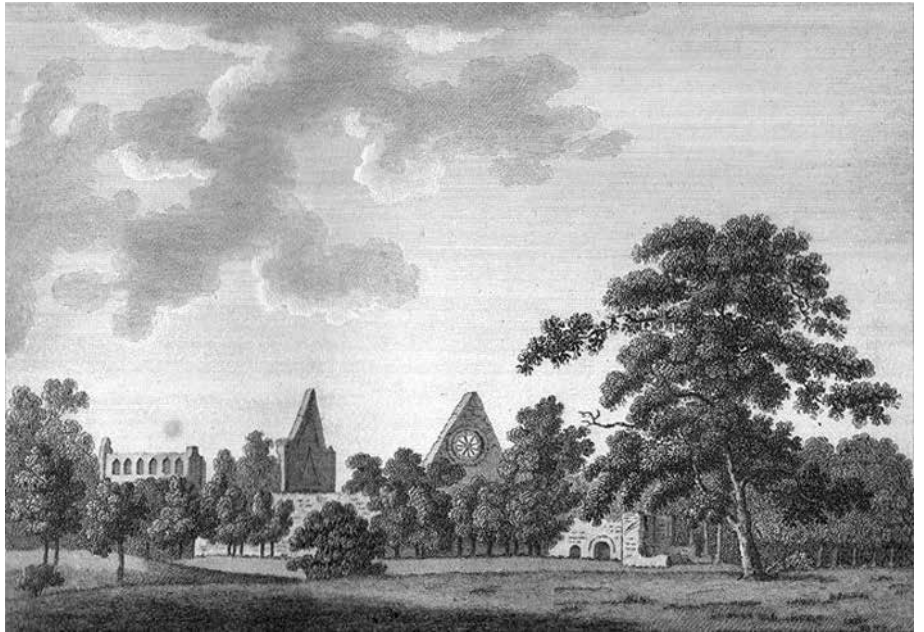
Apdx 3.2 1693 John Slezer *The Ruines of the Abbey of Dryburgh*



Apdx 3.3 1772 Moses Griffiths / Mazell, Dryburgh Abby from Pennant 1772



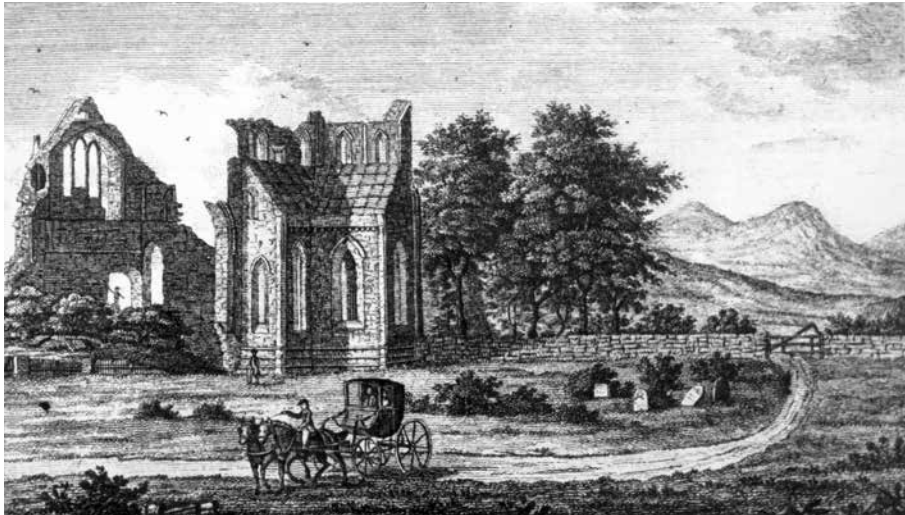
Apdx 3.4 1789 David Stuart Erskine, Cloister gate of the church of St Mary Dryburgh Abbey, from Hutton collection



Apdx 3.5 1789 Hooper / Sparrow Dryburgh Abbey Pl2, from Grose 1789



Apdx 3.6 1789 Hooper / Sparrow The Abby of Dryburgh, from Grose 1789



Apdx 3.7 1790s? Unidentified Dryburgh abbey from N with Eildons



*Apdx 3.9 Ensign Erskine
(David Steuart Erskine)
Dryburgh abbey from south-
east, Hutton drawings
collection*



Apdx 3.8 1830s? Unidentified Abbey from west with animals



Apdx 3.10 1789 Thomas Girtin watercolour Dryburgh abbey south transept



*Apdx 3.11 1830s? W Westall
& Edwd Pie? Dryburgh abbey
Scotland West door*



*Apdx 3.12 1832 Lizars
Dryburgh abbey (from south-
east), from J Morton's The
Monastic Annals of Teviotdale,
1832*



*Apdx 3.13 1832 Dryburgh
Abbey cloister from J
Morton's The Monastic Annals
of Teviotdale, 1832*



Apdx 3.14 1832 J M W Turner Dryburgh Abbey watercolour (Tate gallery)



Apdx 3.15 1832 J M W Turner Dryburgh Abbey etching by William Miller



*Apdx 3.16 1832 J M W Turner
 CCLXVII 9 a Panoramic view
 (Tate gallery)*



*Apdx 3.17 1832 J M W Turner
 CCLXVII 71 a View from south
 (small sketch sideways in
 sketchbook) (Tate gallery)*



*Apdx 3.18 1832 J M W Turner
 CCLXVII 73 North transept
 (Tate gallery)*

Apdx 3.19 1832 J M W Turner
JMWT CCLXVII 74 a South
range (Tate gallery)



Apdx 3.20 1832 J M W Turner
CCLXVII 75 East of abbey
(Tate gallery)



Apdx 3.21 1832 J M W Turner
XXXIV 62 North transept &
nave (Tate gallery)





Apdx 3.22 1832-80 Bower-Bower Dryburgh abbey transepts



Apdx 3.24 1832 Captain James Edward Alexander Sir Walter Scott's funeral at Dryburgh abbey (National Galleries of Scotland)



Apdx 3.23 1832-80 Bower-Bower Dryburgh abbey transepts



Apdx 3.25 1852 Bower-Johnstone Dryburgh abbey from south-east



Apdx 3.26 1854 Dobbin-Ferguson Dryburgh abbey transepts



Apdx 3.27 858-90 Banks Dryburgh abbey north transept



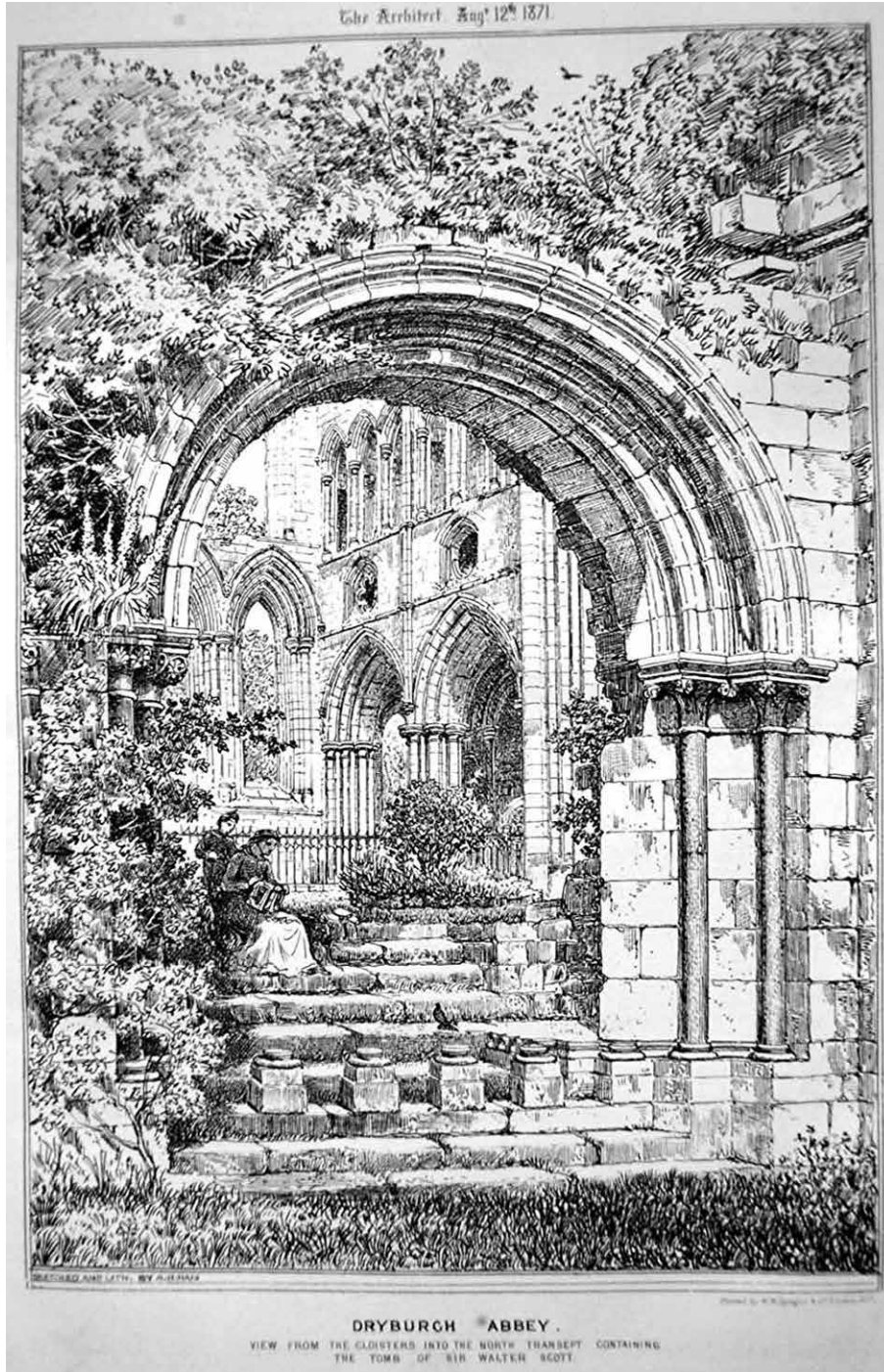
Apdx 3.28 1860c Leighton Bros Dryburgh abbey east range and transepts, from Old England



Apdx 3.29 1867 Allom-Varrall Dryburgh abbey north transepts



Apdx 3.30 1883 S Read Illustrated London News Dryburgh abbey south transept and east range



Apdx 3.32 1871 Dryburgh abbey north transept and the tomb of Sir Walter Scott, from The Graphic 1871

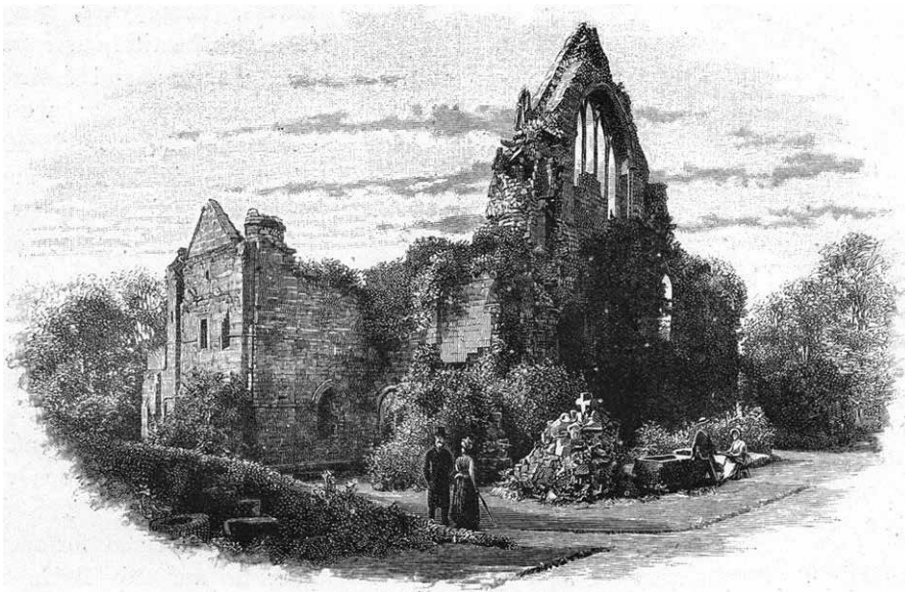
Apdx 3.31 1871 A H Hain? Dryburgh abbey View from the cloisters into the north transept containing the tomb of Sir Walter Scott, The Architect 1871



*Apdx 3.33 1875 Dryburgh
abbey view from Hare Craig*



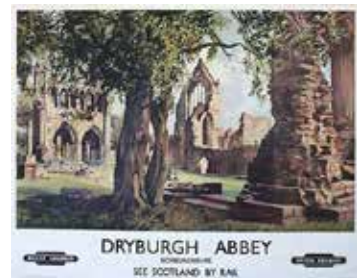
*Apdx 3.34 1877 Roberts-Le Keux Dryburgh abbey north transept and the
tomb of Sir Walter Scott*



Apdx 3.35 1901c Dryburgh abbey view from south-west



Apdx 3.36 1904 (1932) William Smith Dryburgh (Processional doorway)



Apdx 3.37 British Railways poster c1950s Dryburgh Abbey

Appendix 4

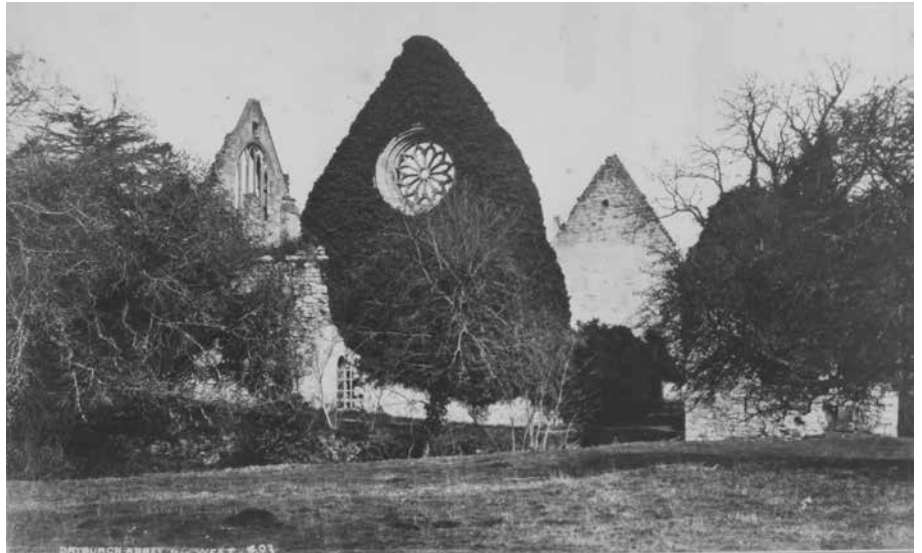
Historic photographs



*Apdx 4.1 1860s-90s George Washington Wilson, Sir Walter Scott's tomb
Dryburgh Abbey*



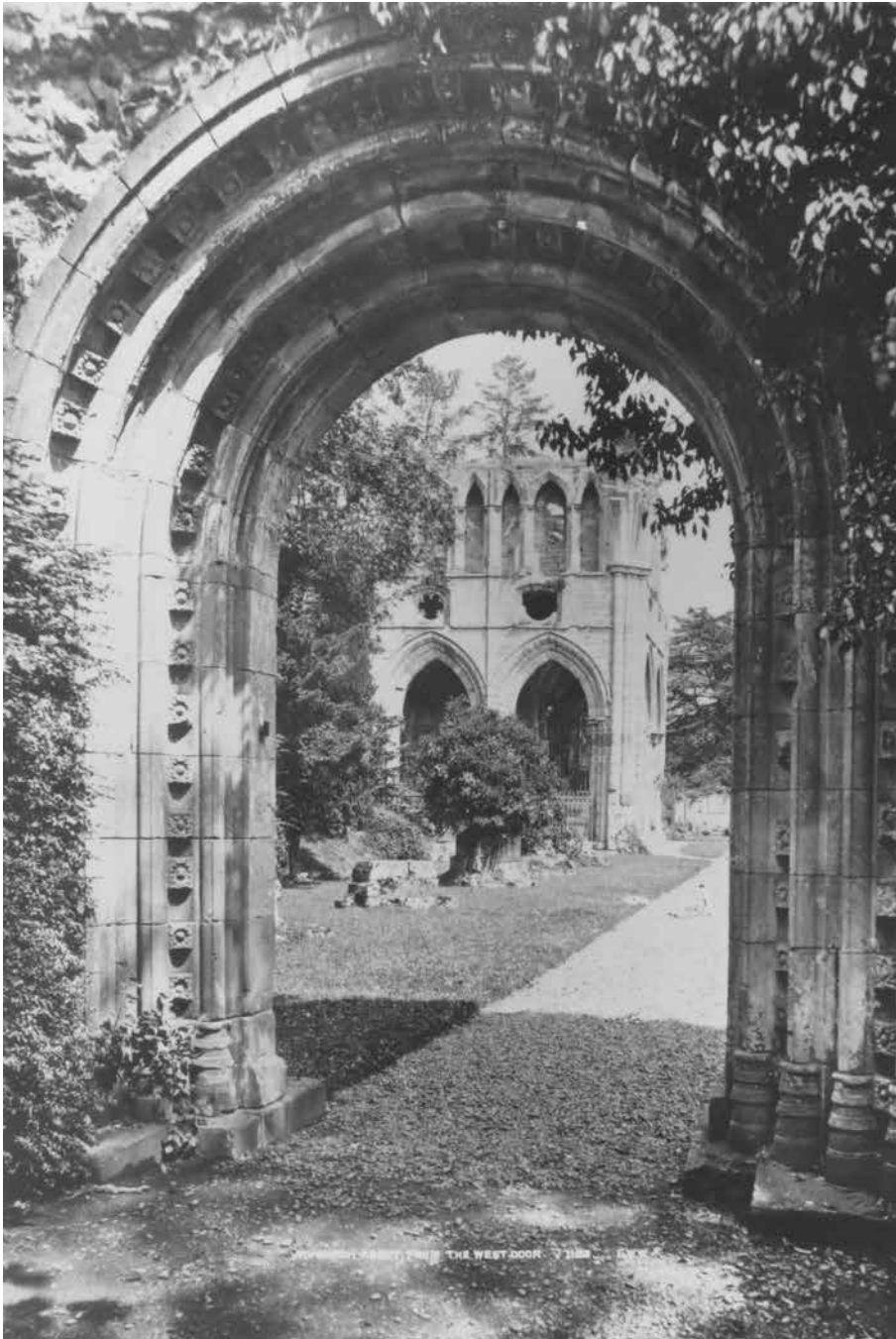
Apdx 4.2 1860s-90s George Washington Wilson, Processional doorway view



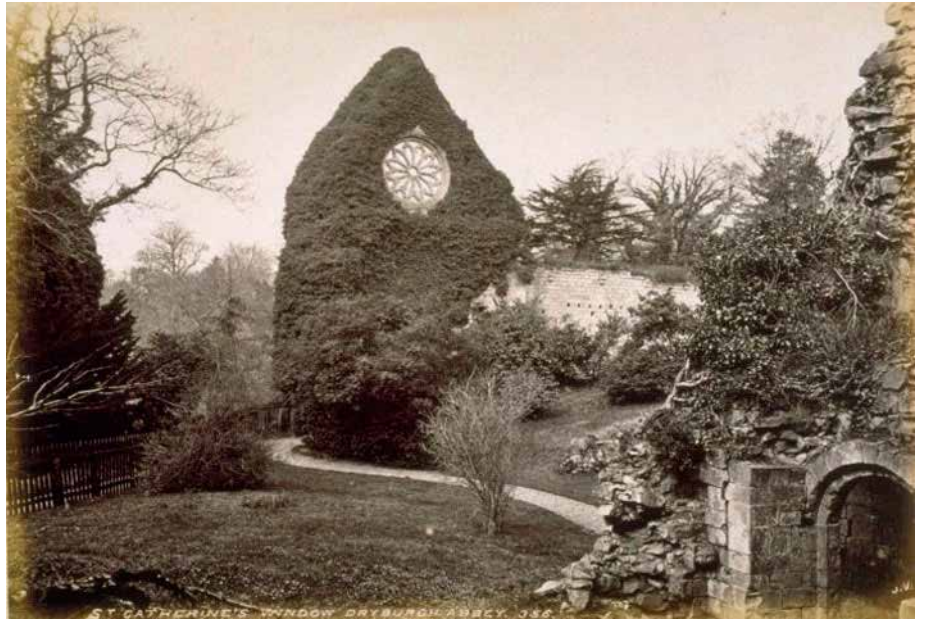
Apdx 4.3 1860s-90s George Washington Wilson, Dryburgh Abbey from west, St Catherine's window with ivy



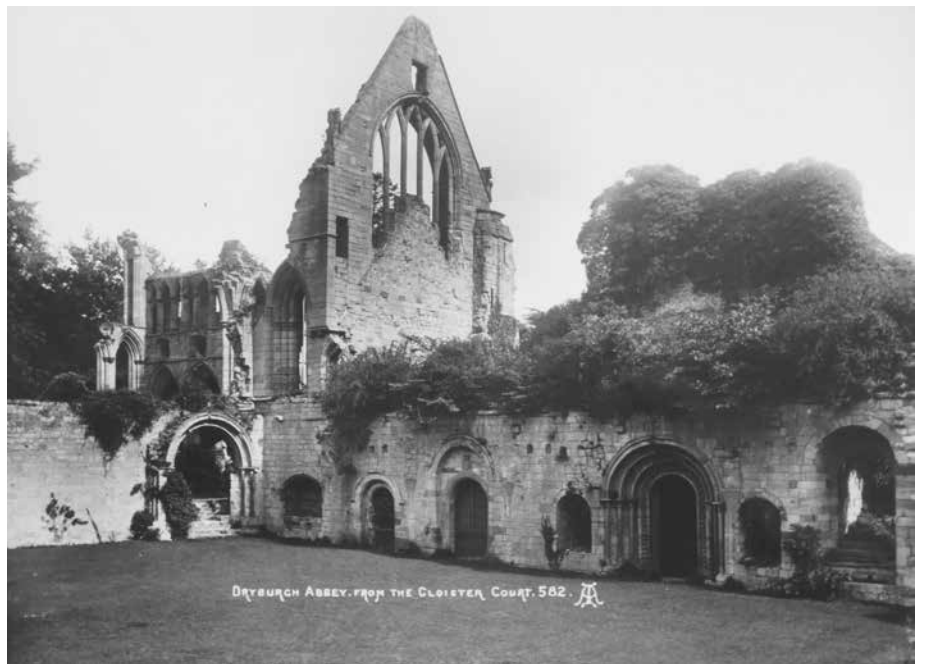
Apdx 4.4 1860s-90s George Washington Wilson, Dryburgh suspension bridge



Apdx 4.5 1860s-90s George Washington Wilson, Dryburgh Abbey from the west door



Apdx 4.6 1879 J Valentine & Sons, St Catherine's window, Dryburgh Abbey



Apdx 4.7 1880s-1910s Alexander A Inglis, Dryburgh Abbey from the cloister court



Apdx 4.8 1880s-1910s Alexander A Inglis, Dryburgh Abbey from the east



Apdx 4.9 1880s-1910s Alexander A Inglis, Dryburgh Abbey St Mary's aisle (from south-west)



Apdx 4.10 1880s-1910s Alexander A Inglis, Dryburgh Abbey St Mary's aisle (from west)



Apdx 4.11 1880s-1910s Alexander A Inglis, Dryburgh Abbey, St Catherine's wheel in refectory



Apdx 4.12 1880s-1910s Alexander A Inglis, St Mary's aisle (from south-east)



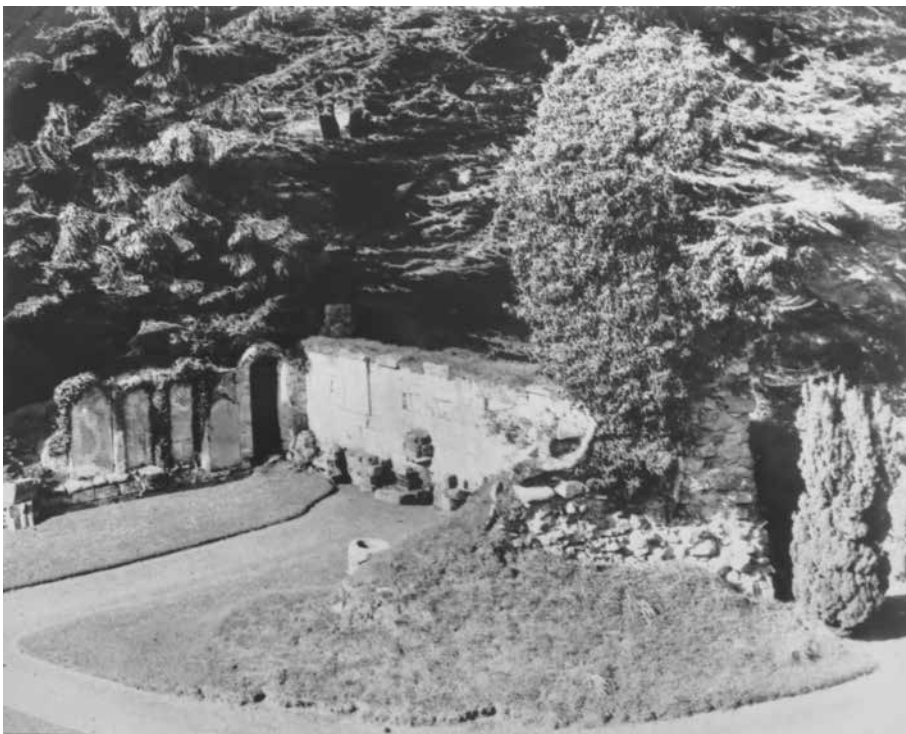
Apdx 4.13 Mid 19thC St Catherine's window, overgrown state



Apdx 4.14 Mid 19thC West door, overgrown state



Apdx 4.15 Late 19thC Cloister, east range and south transept



Apdx 4.16 Late 19thC East end of church with trees



Apdx 4.17 Late 19thC Grave-yard and transepts



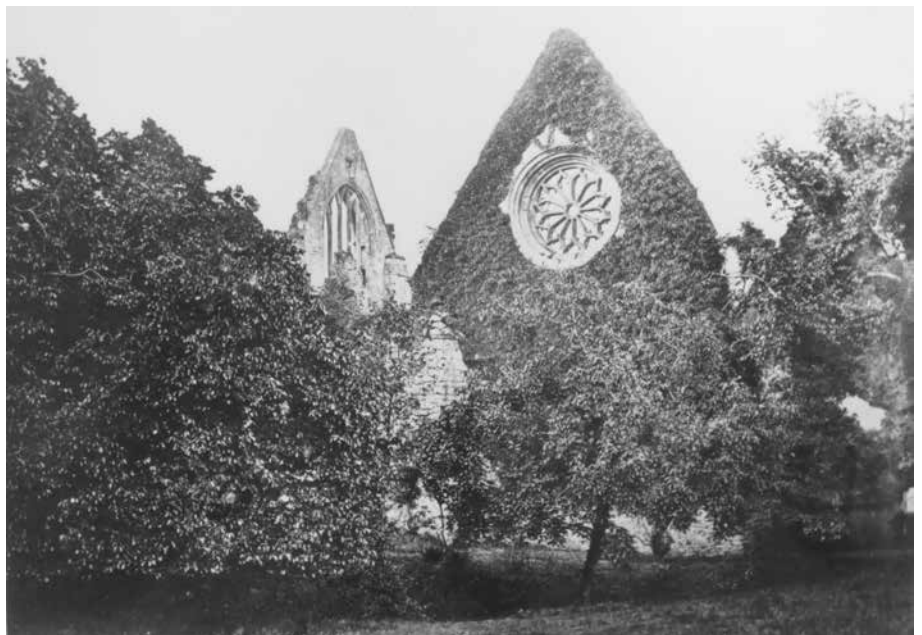
Apdx 4.18 Late 19thC North transept from south-east



Apdx 4.19 Late 19thC North transept from south-west



Apdx 4.20 Late 19thC East end of church from north, outer wall



Apdx 4.21 Late 19thC St Catherine's window



Apdx 4.22 Late 19thC North transept from south-west of nave



Apx 4.23 Early 20thC North transept from south-west of nave



Apdx 4.24 Early 20thC North transept from west

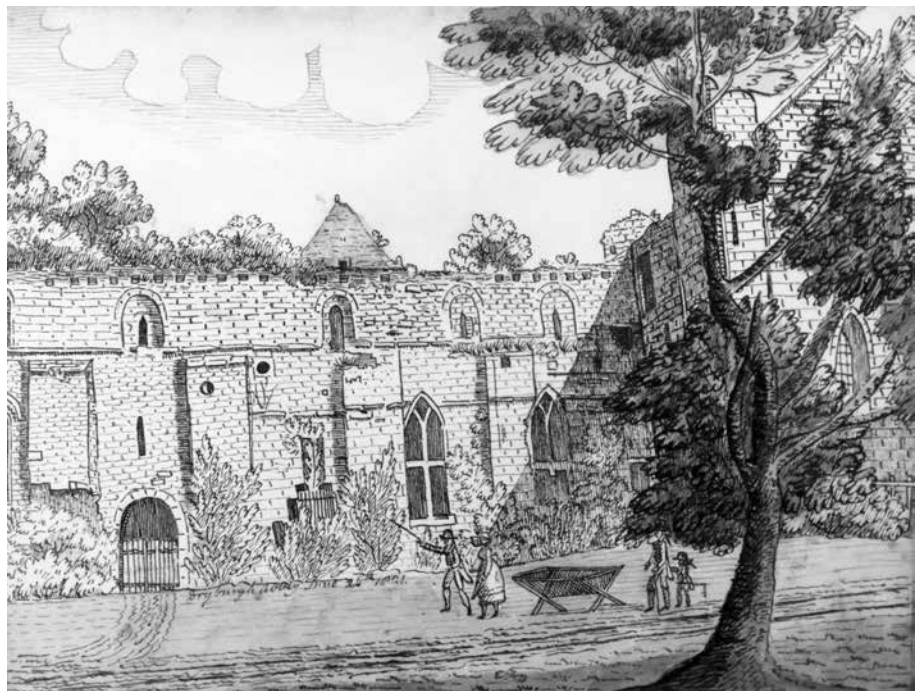
Appendix 5

Sketch book of Sir David Erskine, 11th Earl of Buchan

Sketchbook owned by John Dunbar; photographic copy at Historic Environment Scotland (RCAHMS). Sketches are in sequence used for this report and do not relate to sequence in original sketchbook.



Apdx 5.1 Dryburgh abbey seen from the south-east, possibly showing the 'great yew' in foreground right – two page sketch. Thought to be the original sketch for the frontispiece of Sir David Erskine's Annals and Antiquities of Dryburgh (1836 edition)



Apdx 5. 2. Dryburgh abbey east side; with tree foreground right



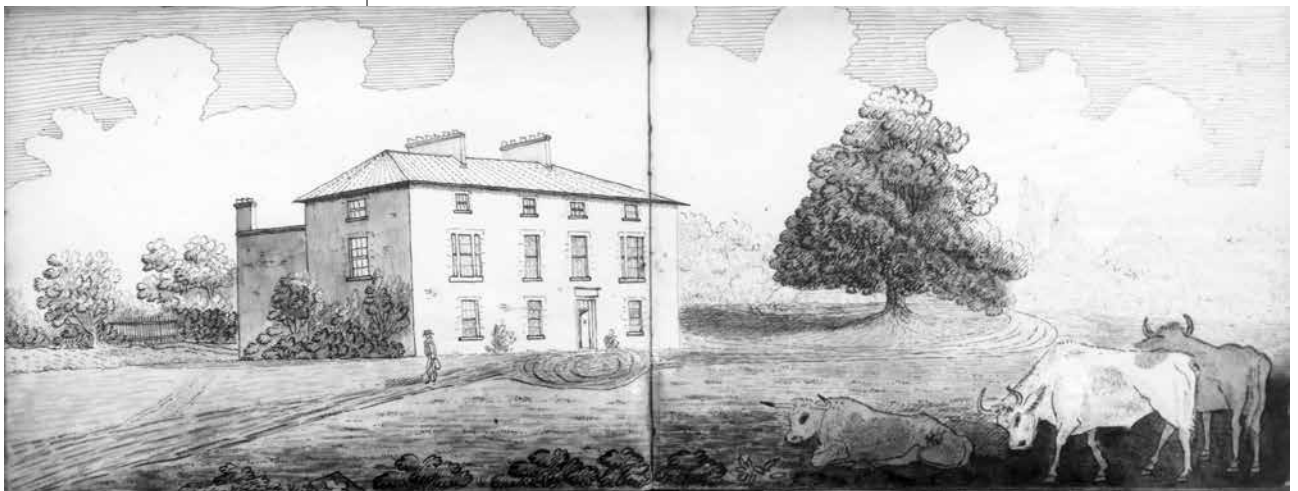
Apdx 5.3 “Dryburgh Abbey St Modens Chapel, July 12th 1821” – round arch with wrought-iron gate and planting to the sides



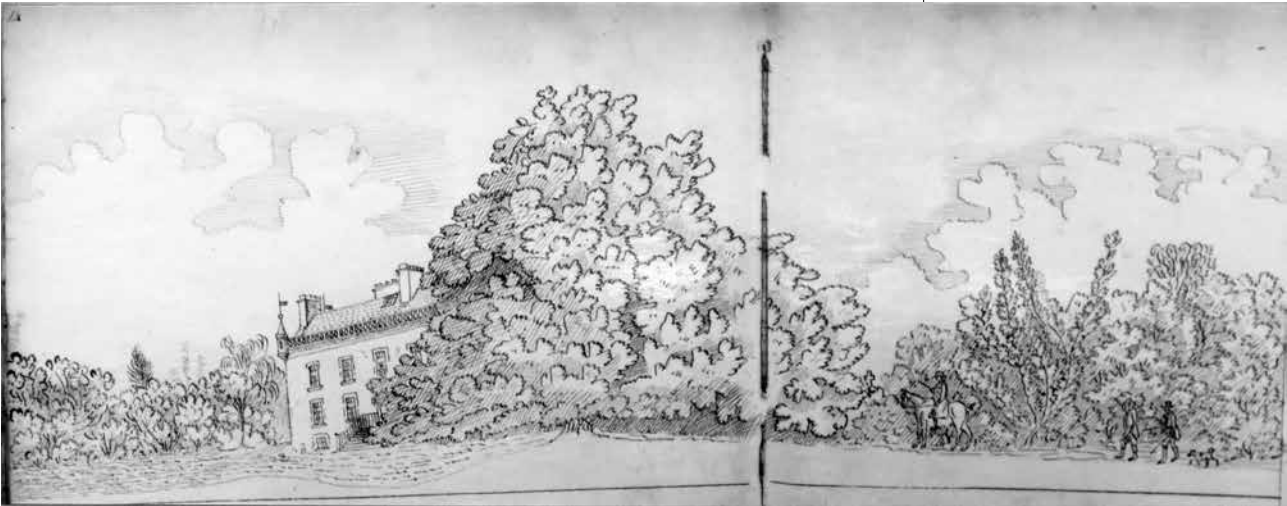
Apdx 5. 4 “Dryburgh Abbey fm the South. June 20. 1821.”



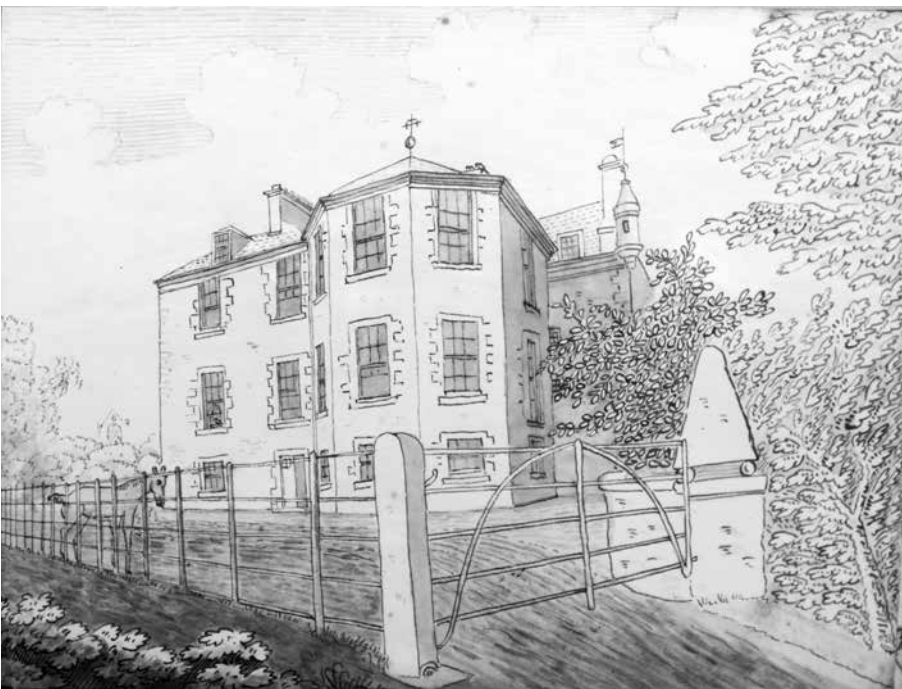
Apdx 5.5 Dryburgh gates and lodge, including Gullet Ford drive on the left, with lush planting.



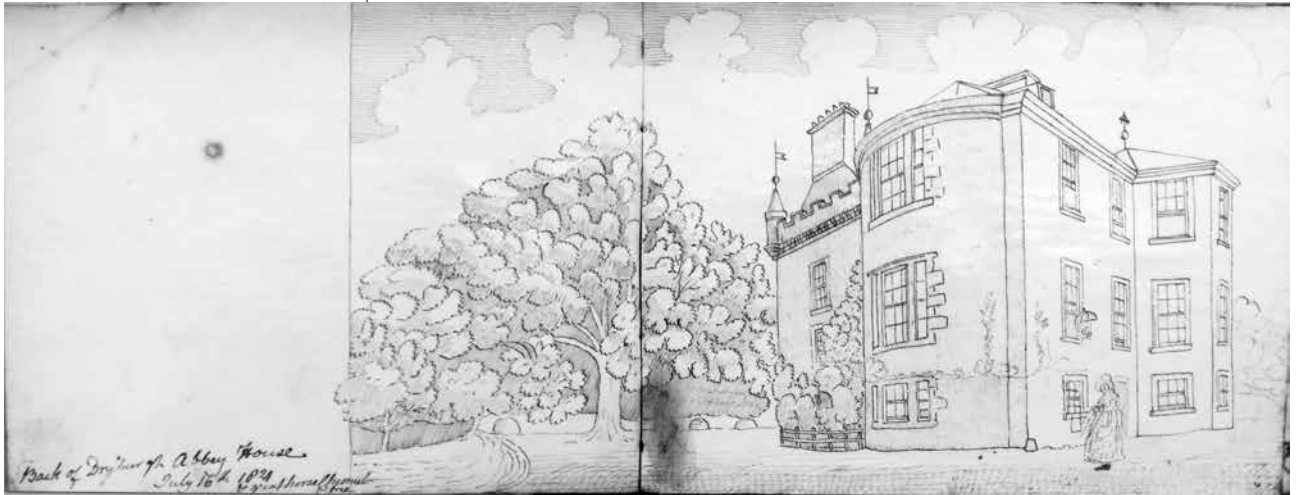
Apdx 5.6 North side of house, from the north-east, in pastoral scene with three cows bottom right, and horse chestnut tree – two page sketch.



Apdx 5.7 North side of house, from the north-west, amid lush planting (including horse chestnut tree) – two page sketch



Apdx 5.8 House seen from the south-east with field gate into the park the foreground and end of east parapet wall with obelisk.



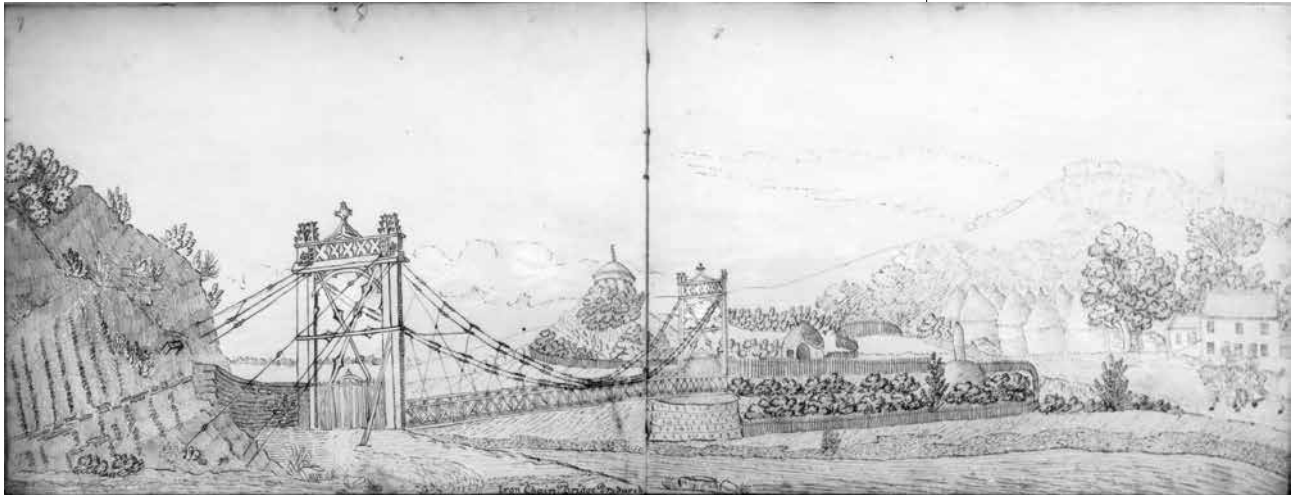
Apdx 5.9 "Back of Dryburgh Abbey House, July 16th 1821 & great horse Chestnut tree".



Apdx 5.10 Portrait format sketch of horse chestnut tree with parapet wall and obelisks at end of water channel, west of house.



Apdx 5.11 Stirling cottages and tower, with corner tower of Orchard field wall on the left.



Apdx 5.12 "Iron Chain Bridge Dryburgh" Second iteration of bridge, with Bass hill and the temple of Apollo, with young planting, a custodian's hut, hay-stacks and Mains farm – two page sketch.

Inscription on the fassade of the Temple

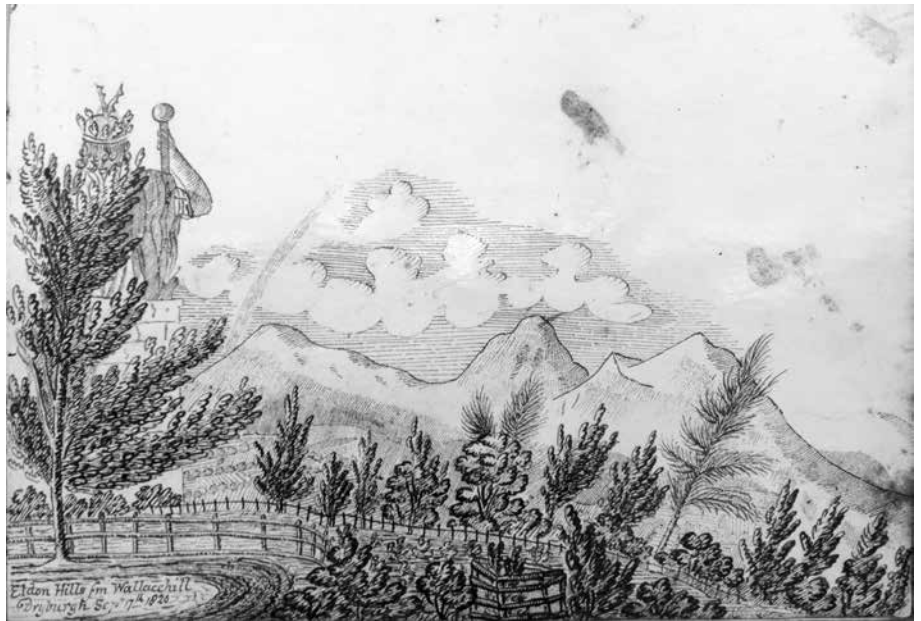
<i>Clio</i>	<i>The 1 of the muses</i>	<i>Glory.</i>
<i>Euterpe</i>	<i>2</i>	<i>Tragedy.</i>
<i>Thalie</i>	<i>3</i>	<i>Comedy.</i>
<i>Melpomene</i>	<i>4</i>	
<i>Terpsichore</i>	<i>5</i>	<i>Dancing &c</i>
<i>Erato</i>	<i>6</i>	<i>Hymns & Prayer</i>
<i>Polyhymnie</i>	<i>7</i>	<i>Singing &c</i>
<i>Uranie</i>	<i>8</i>	<i>Astronomy</i>
<i>Caliope</i>	<i>9</i>	<i>Historical Poetry</i>

The Temple of Apollo at Dryburgh

Apdx 5.14 A page that records the 'Inscription on the fassade of the Temple', described as the 'Temple of Apollo at Dryburgh', which lists the nine muses and their attributes.



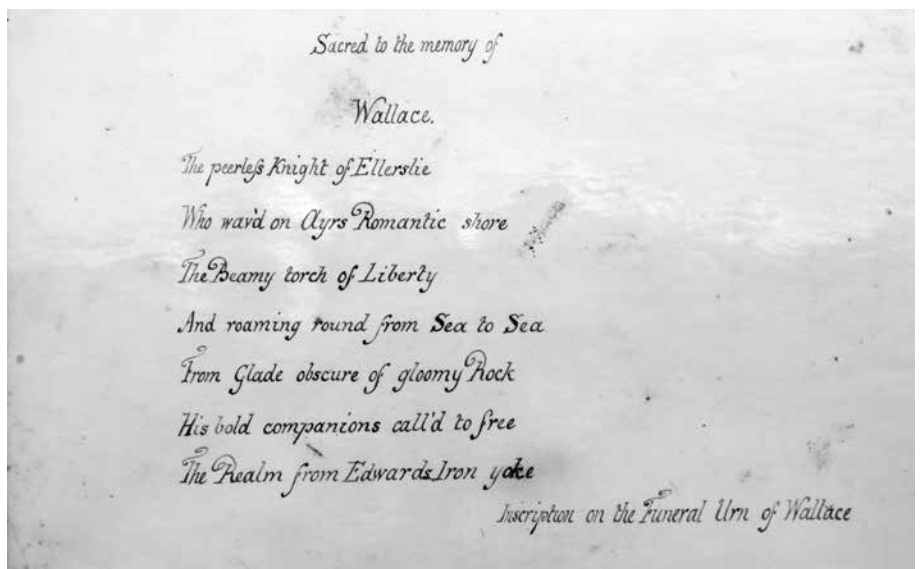
Apdx 5.13 The statue of Apollo on its circular pedestal with the nine Muses around it.



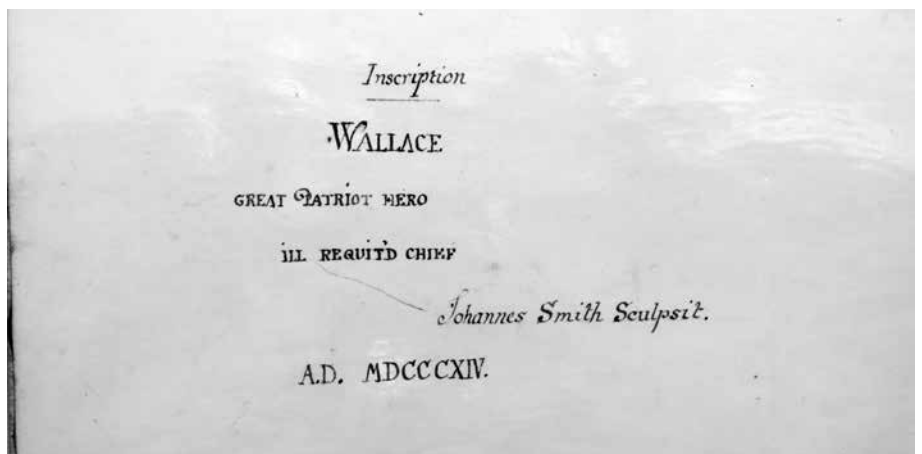
Apdx 5.18 "Eldon Hills fm Wallacehill, Dryburgh Sept 17th 1820" – includes young planting in the foreground and the back of Wallace on the left.



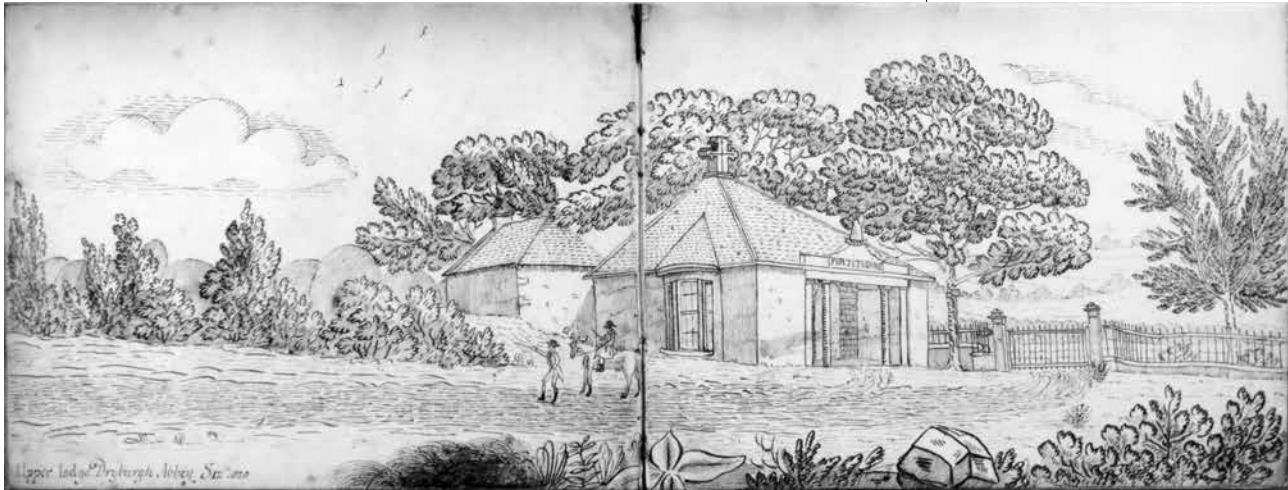
Apdx 5.15 "Colossal Statue at Dryburgh Abbey, 31 feet high – Sept 14th 1821" – the Wallace statue, with fir tree.



Apdx 5.16 "Inscription on the Funeral Urn of Wallace" – eight lines of verse



Apdx 5.17 A page that records the "Inscription WALLACE, GREAT HERO, ILL. REQUIT'D CHIEF, Johannes Smith Sculpsit, A.D. MDCCCXIV."

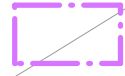


Apdx 5.19 "Upper lodge Dryburgh Abbey S12th 1820" – Wallace lodge and gates with second building to the left.

Survey and proposals plans

In two separate PDF files in digital version: those on OS base in Plans 1; rest on topographic survey base (shown by asterisk) in Plans 2.

- Plan 1 Inventory and site boundary
- Plan 2 Scheduled area and Conservation area boundaries
- Plan 3 Zones of distinct landscape character
- Plan 4 Visual landscape survey
- Plan 5 Built features, Water features
- Plan 6 Built features, core area *
- Plan 7 Circulation features
- Plan 8 Woodlands and planted features
- Plan 9 Planted features, core area trees *
- Plan 10 Analysis / policies by zone
- Plan 11 Abbey ground, landscape policies *

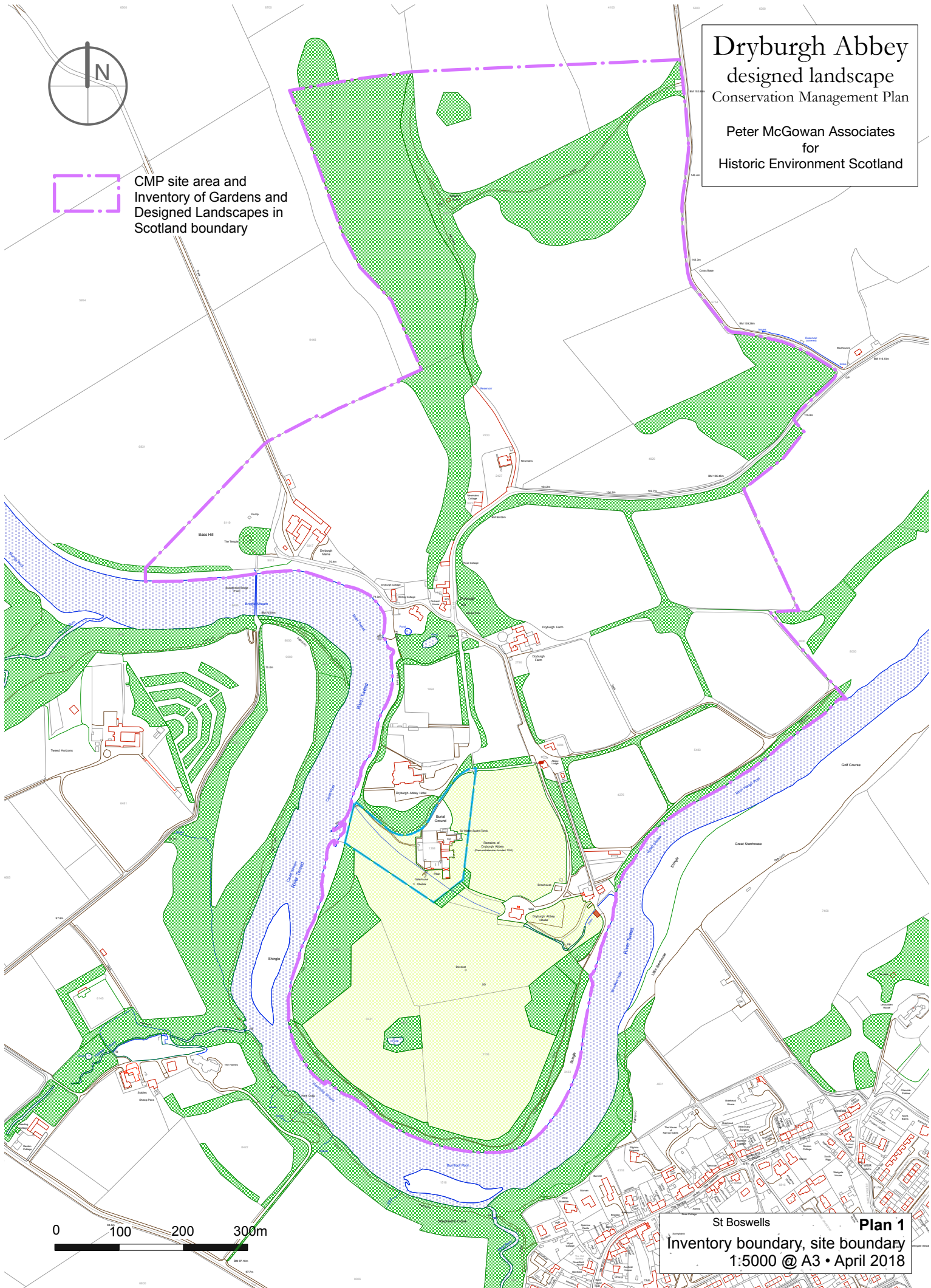


CMP site area and
Inventory of Gardens and
Designed Landscapes in
Scotland boundary

Dryburgh Abbey designed landscape

Conservation Management Plan

Peter McGowan Associates
for
Historic Environment Scotland



0 100 200 300m

St Boswells

Plan 1
Inventory boundary, site boundary
1:5000 @ A3 • April 2018

Dryburgh Abbey designed landscape Conservation Management Plan

Peter McGowan Associates
for
Historic Environment Scotland



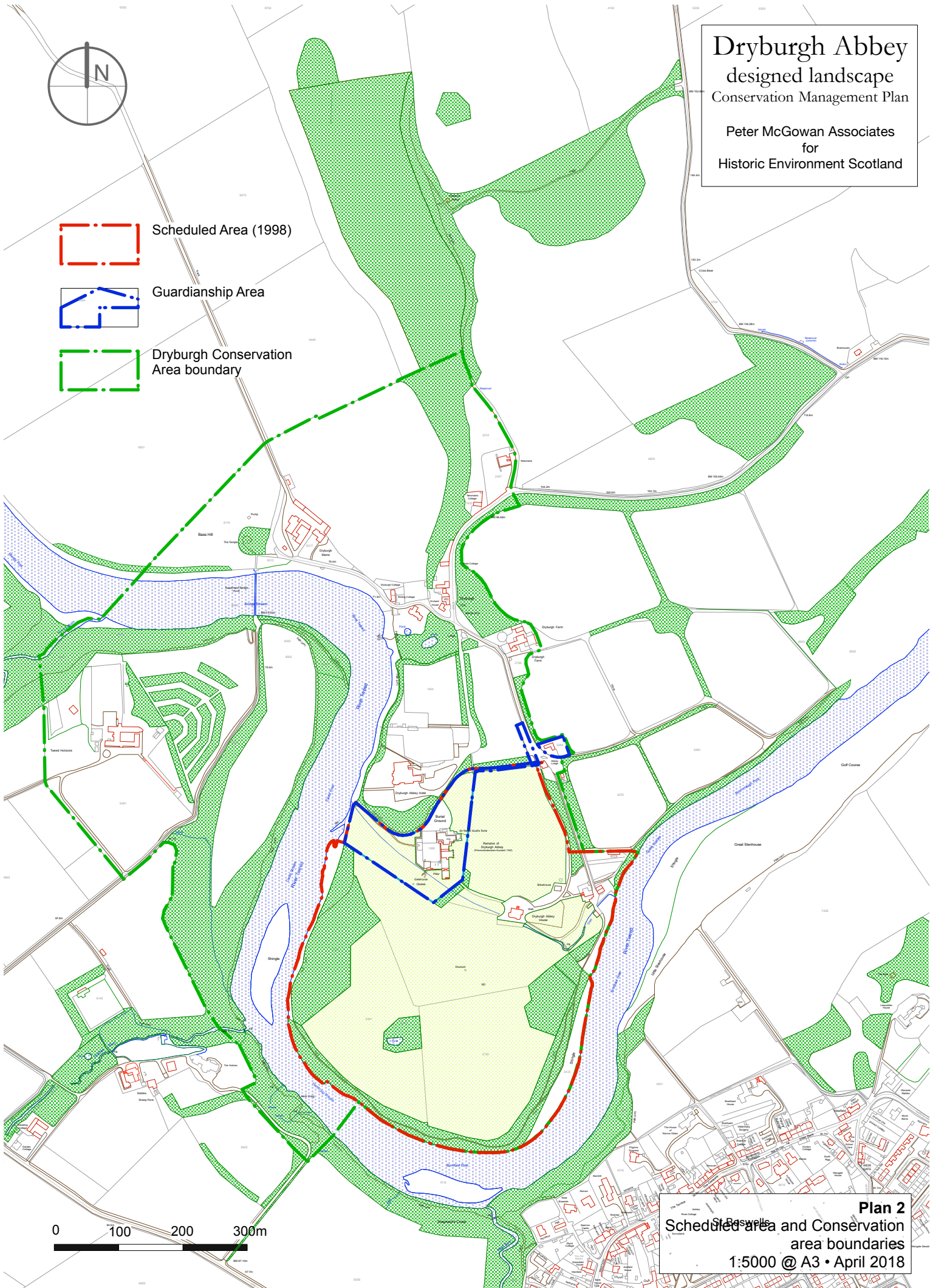
Scheduled Area (1998)



Guardianship Area

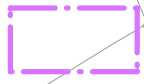
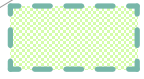
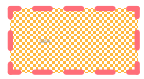
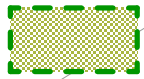



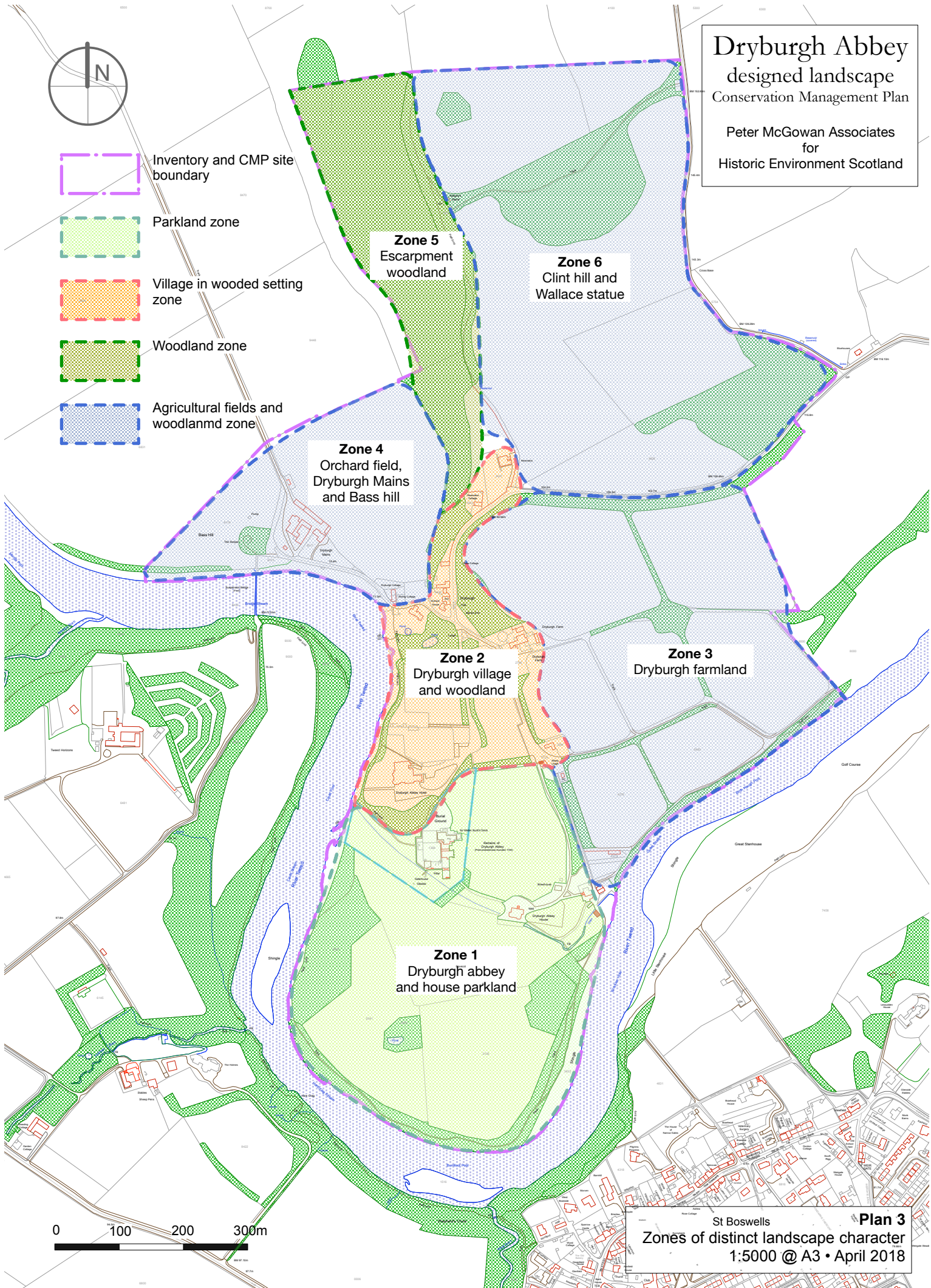
Dryburgh Conservation
Area boundary



Plan 2
Scheduled area and Conservation
area boundaries
1:5000 @ A3 • April 2018



-  Inventory and CMP site boundary
-  Parkland zone
-  Village in wooded setting zone
-  Woodland zone
-  Agricultural fields and woodland zone



Zone 4
 Orchard field,
 Dryburgh Mains
 and Bass hill

Zone 5
 Escarpment
 woodland

Zone 6
 Clint hill and
 Wallace statue

Zone 2
 Dryburgh village
 and woodland


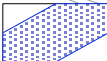

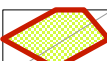
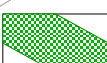




Zone 3
 Dryburgh farmland

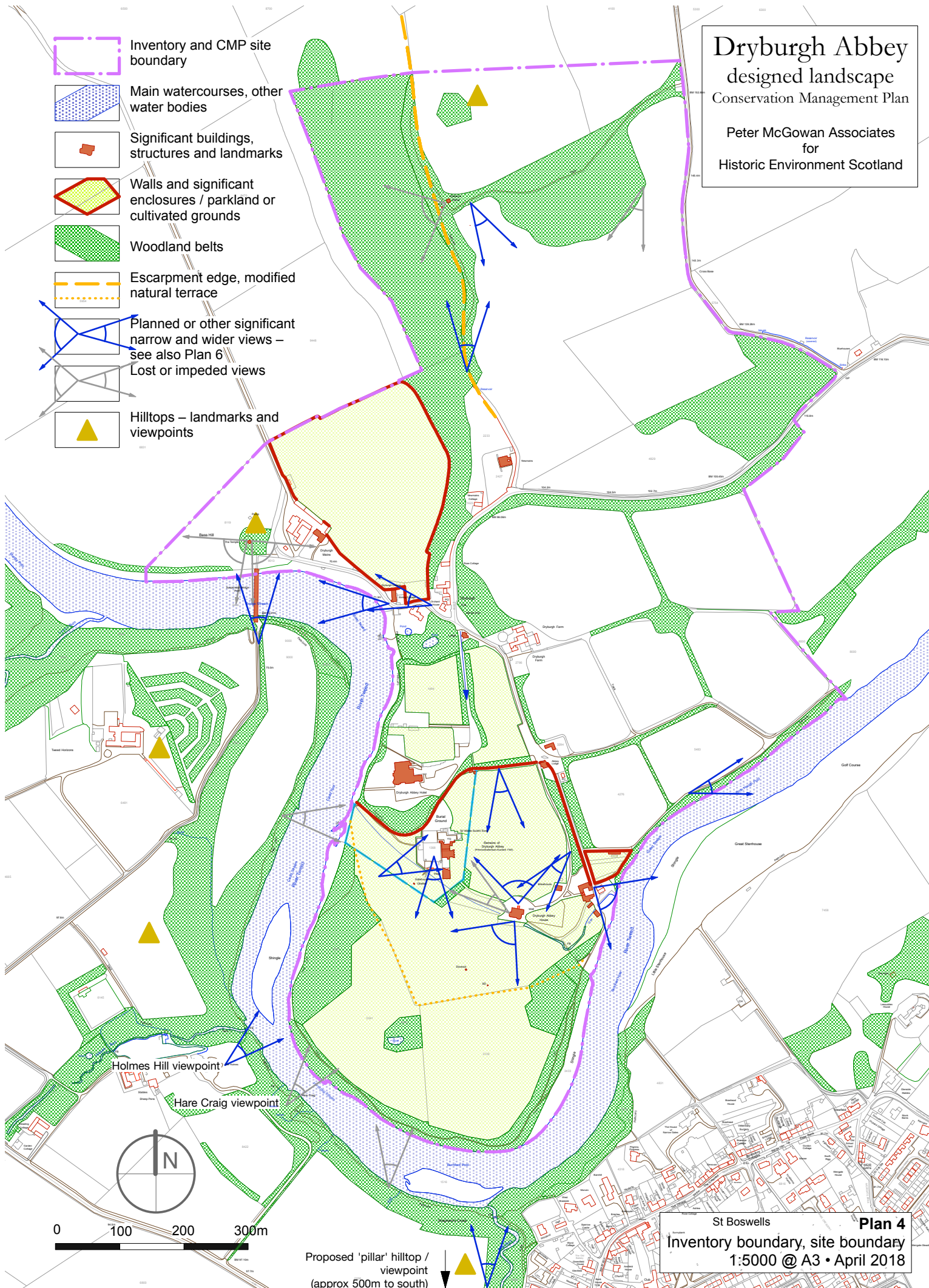
Zone 1
 Dryburgh abbey
 and house parkland

0 100 200 300m



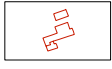


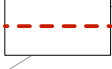
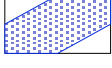
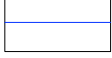
Dryburgh Abbey
 designed landscape
 Conservation Management Plan

Peter McGowan Associates
 for
 Historic Environment Scotland

-  Inventory and CMP site boundary
-  Main watercourses, other water bodies
-  Significant buildings, structures and landmarks
-  Walls and significant enclosures / parkland or cultivated grounds
-  Woodland belts
-  Escarpment edge, modified natural terrace
-  Planned or other significant narrow and wider views – see also Plan 6
-  Lost or impeded views
-  Hilltops – landmarks and viewpoints

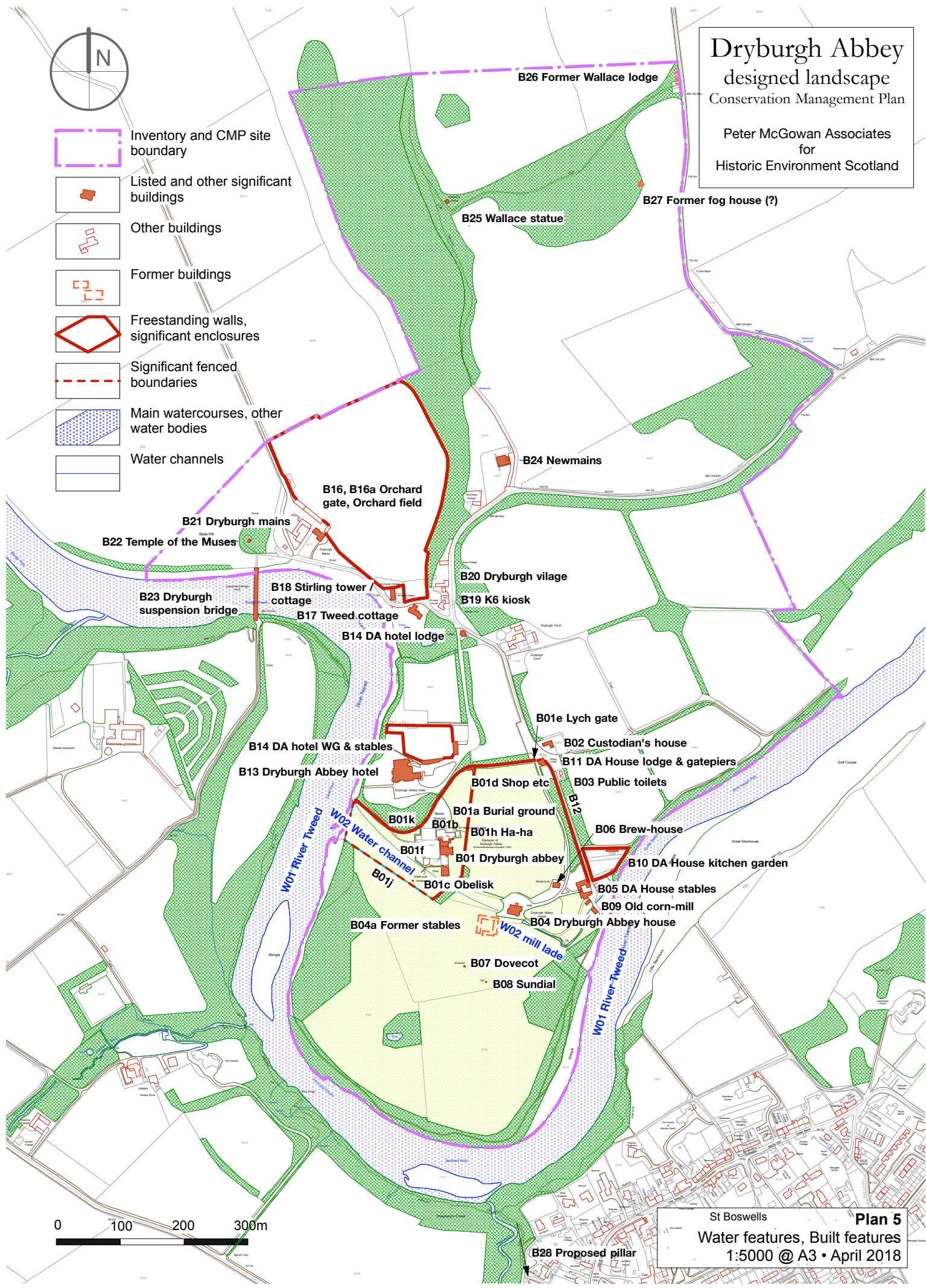




-  Inventory and CMP site boundary
-  Listed and other significant buildings
-  Other buildings
-  Former buildings
-  Freestanding walls, significant enclosures
-  Significant fenced boundaries
-  Main watercourses, other water bodies
-  Water channels

Dryburgh Abbey
 designed landscape
 Conservation Management Plan

Peter McGowan Associates
 for
 Historic Environment Scotland








0 100 200 300m

St Boswells **Plan 5**
 Water features, Built features
 1:5000 @ A3 • April 2018

B28 Proposed pillar



-  Free-standing walls (outwith abbey ruins) and ha-ha wall
-  Post and wire fence line
-  Former timber fences
-  Former statues (where known)
-  Planned or otherwise significant narrow and broader views

Cauld Pool

Dryburgh Abbey Hotel

SM

stump, cedar of Lebanon

Approx position of Great Yew

Brewhouse

B02 Custodian's house

B01e Lych gate

B03 Public toilets

B01d Custodian's office and shop

B01h Ha-ha

B01a Burial ground

B01b Memorials

B01 Dryburgh Abbey ruins

B01f Former statuary

B01g Former fences

B01c Obelisk

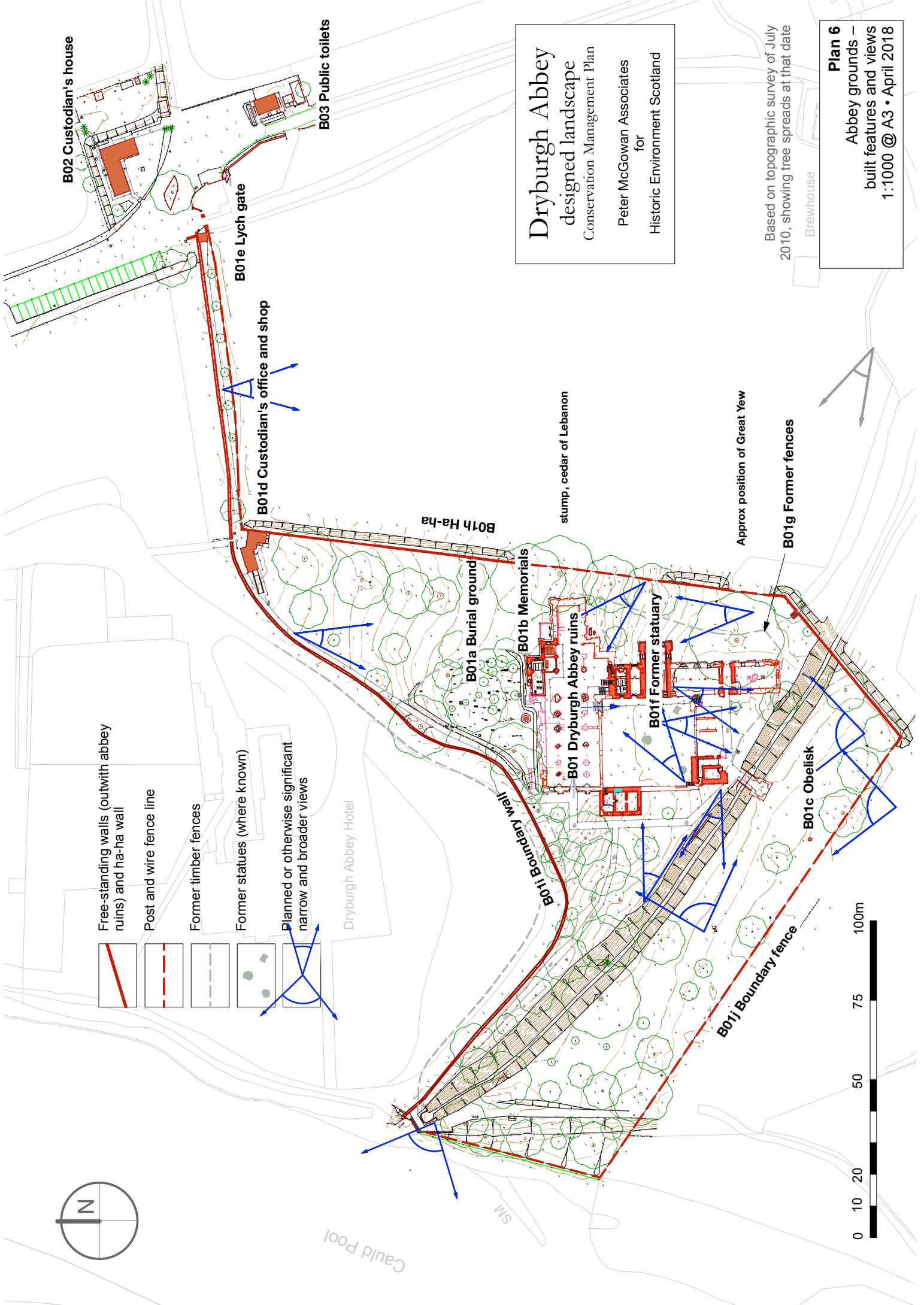
Dryburgh Abbey designed landscape

Conservation Management Plan

Peter McGowan Associates
for
Historic Environment Scotland

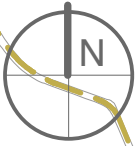
Based on topographic survey of July 2010, showing tree spreads at that date




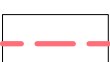




Plan 6
Abbey grounds –
built features and views
1:1000 @ A3 • April 2018

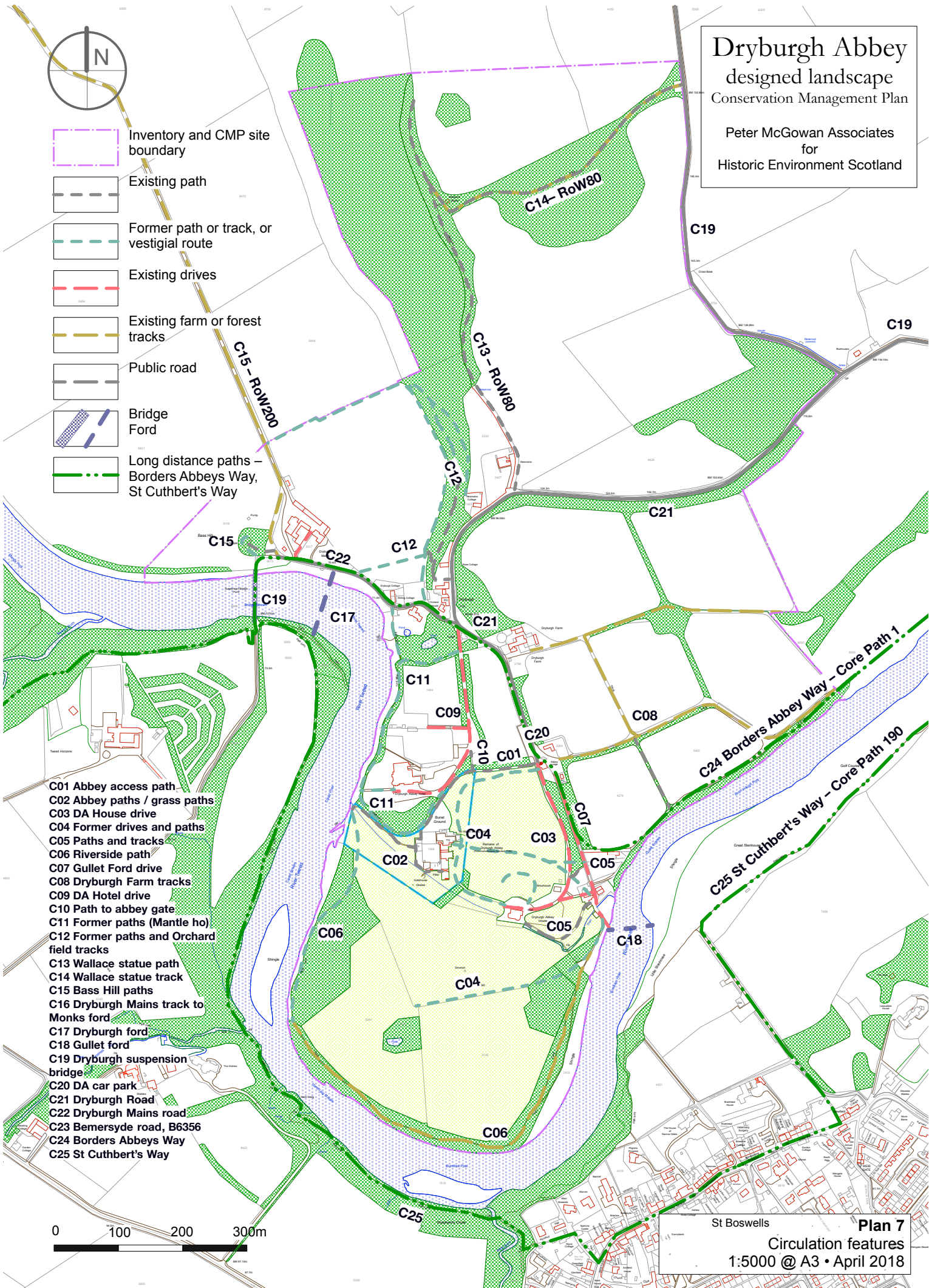


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-  Inventory and CMP site boundary
-  Existing path
-  Former path or track, or vestigial route
-  Existing drives
-  Existing farm or forest tracks
-  Public road
-  Bridge
Ford
-  Long distance paths –
Borders Abbeys Way,
St Cuthbert's Way



- C01 Abbey access path
- C02 Abbey paths / grass paths
- C03 DA House drive
- C04 Former drives and paths
- C05 Paths and tracks
- C06 Riverside path
- C07 Gullet Ford drive
- C08 Dryburgh Farm tracks
- C09 DA Hotel drive
- C10 Path to abbey gate
- C11 Former paths (Mantle ho)
- C12 Former paths and Orchard field tracks
- C13 Wallace statue path
- C14 Wallace statue track
- C15 Bass Hill paths
- C16 Dryburgh Mains track to Monks ford
- C17 Dryburgh ford
- C18 Gullet ford
- C19 Dryburgh suspension bridge
- C20 DA car park
- C21 Dryburgh Road
- C22 Dryburgh Mains road
- C23 Bemersyde road, B6356
- C24 Borders Abbeys Way
- C25 St Cuthbert's Way



St Boswells

Plan 7

Circulation features
1:5000 @ A3 • April 2018

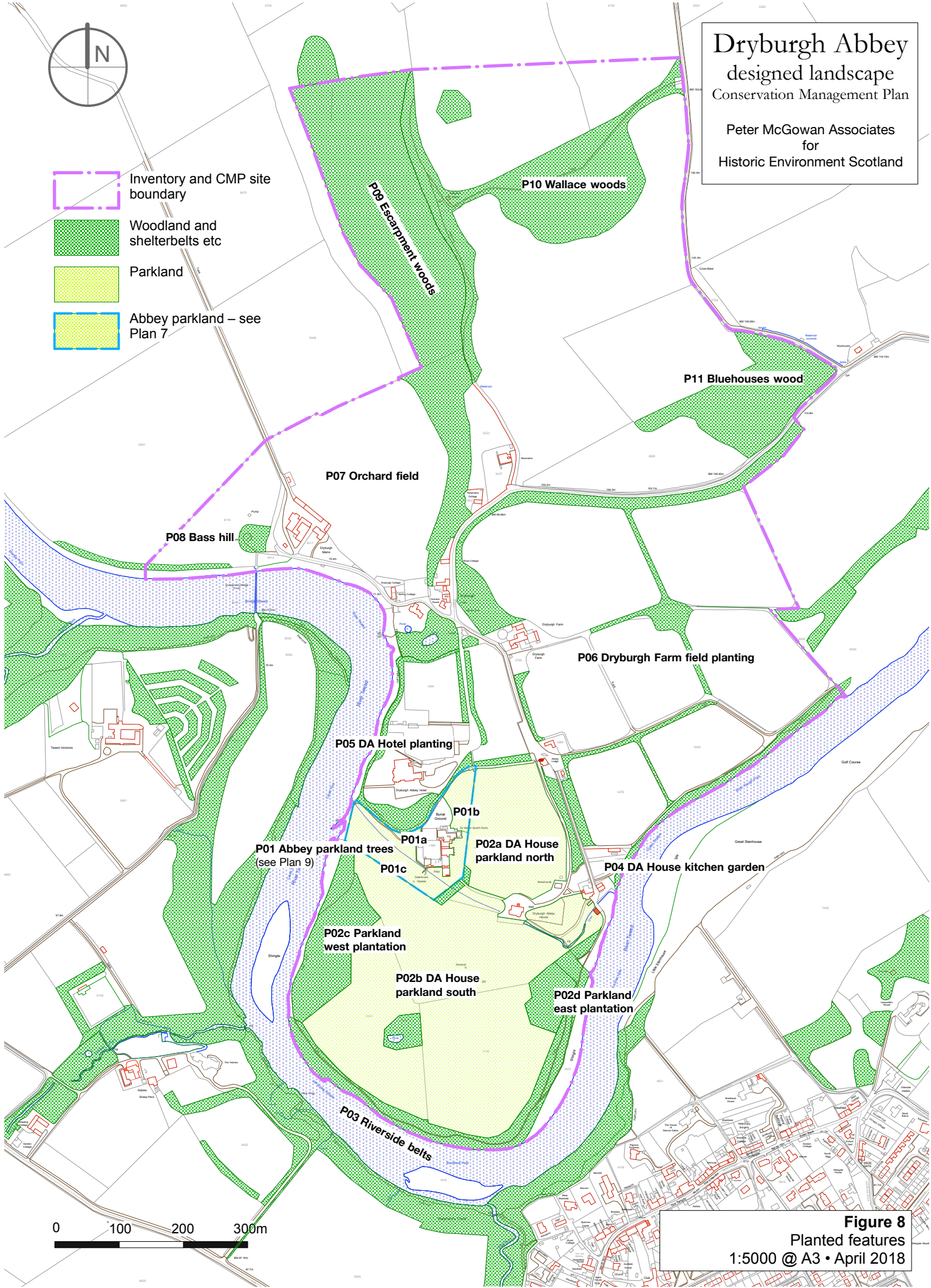
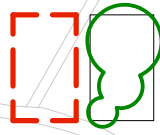


Figure 8
 Planted features
 1:5000 @ A3 • April 2018



Sub-divisions of abbey grounds planting (P01 planted feature)

Tree canopy based on canopy spreads in 2010 topographic survey, with most notable trees identified



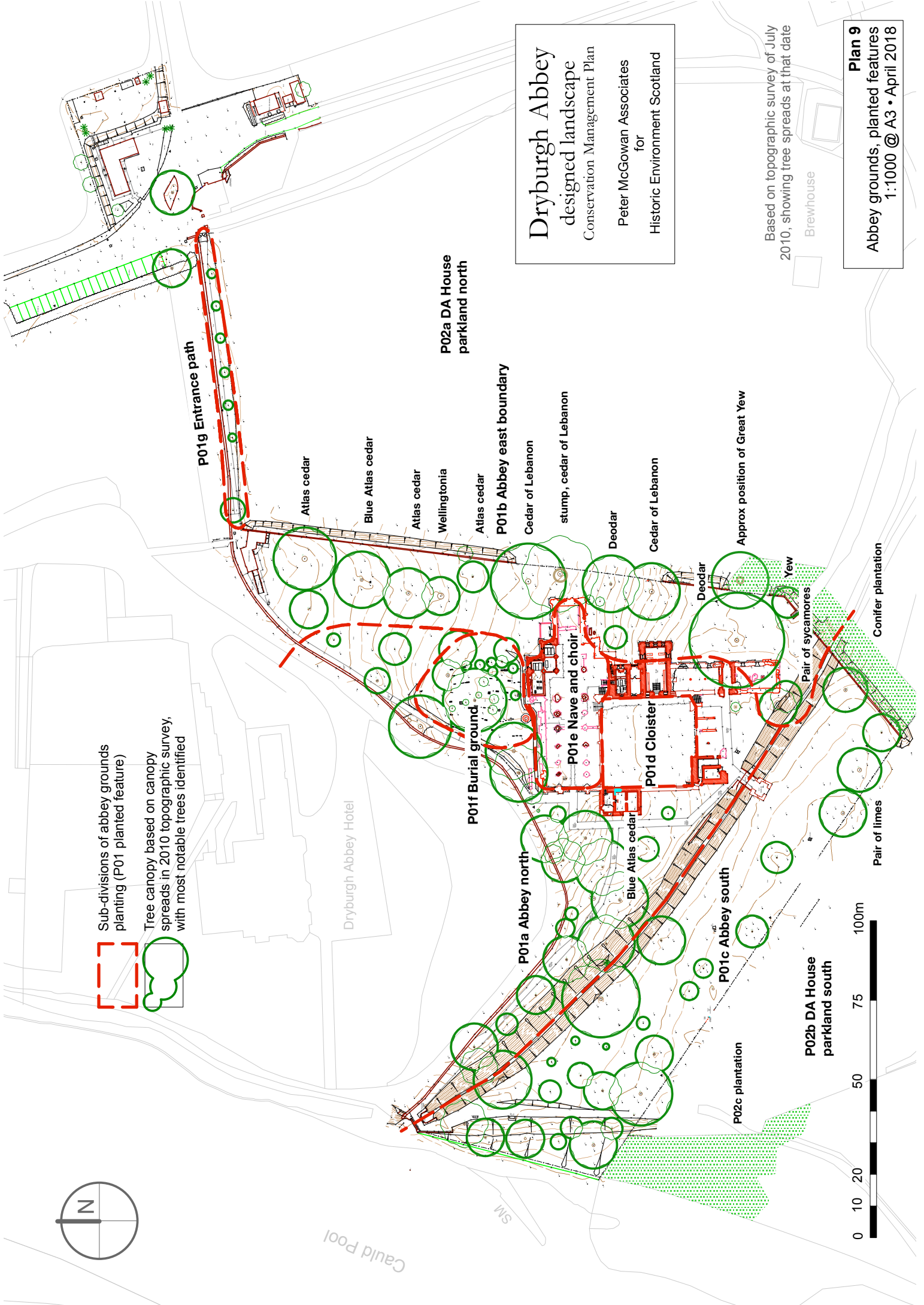
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Based on topographic survey of July 2010, showing tree spreads at that date

Brewhouse

Plan 9
 Abbey grounds, planted features
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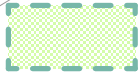


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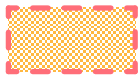
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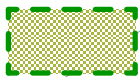
Inventory and CMP site boundary



Parkland zone



Village in wooded setting zone



Woodland zone



Agricultural fields and woodland zone

Zone 5 (High)
Escarpment woodland
Woodland management
Public access
View management

Zone 6 (Outstanding)
Clint hill and Wallace statue
Maintain existing uses
Woodland management
Public access
View management

Zone 4 (Outstanding)
Orchard field, Dryburgh Mains and Bass hill
Maintain existing uses
Preserve residential amenity
Building and archaeological conservation
Woodland management
Public access
View management

Zone 2 (High)
Dryburgh hotel, village and woodland
Maintain existing uses
Preserve residential amenity
Woodland management
Public access

Zone 3 (High)
Dryburgh farmland
Maintain existing uses
Hedgerow management
Public access

Zone 1 (Outstanding+)
Dryburgh abbey and house parkland
Maintain existing uses
Preserve residential amenity
Building and archaeological conservation
Woodland and tree management
Enhance biodiversity
Public access and interpretation
View management

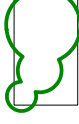
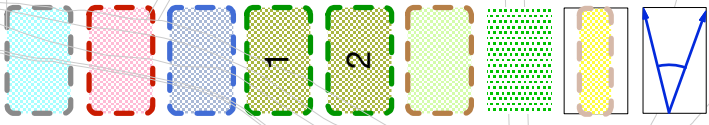
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Plan 10
Analysis and proposed policies by zone
1:5000 @ A3 • April 2018

NOTE These policies are recommendations to HES and, potentially, other landowners and have no standing in terms of the SBC Local Development Plan



- Abbey remains developed for picturesque quality, with shrub understorey planting in planned locations
- Cloister garden developed as monastic garden, Erskine restoration or in basic outline
- East boundary planned for views and visibility with precedence to Lebanon cedars and large native broadleaves
- Parkland character contiguous with house park - 1. Open tree spacing and feature trees retained
- 2. West area trees thinned (remove poplars etc) to open views to river and re-establish parkland character
- Encourage restoration of relationship with DAH and house parkland inc replacement of conifer plantation with parkland trees
- Encourage restructuring of conifer plantations to favour native broadleaves
- Dryburgh Abbey Hotel
- Replant pathsides with more appropriate species to open up views, eg. clear-stemmed parkland trees in grass
- Principal views to be considered in replanting



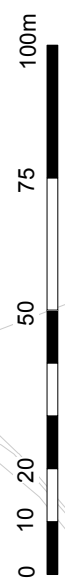
Tree canopy based on canopy spreads in 2010 topographic survey

Dryburgh Abbey
 designed landscape
 Conservation Management Plan
 Peter McGowan Associates
 for
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Read in conjunction with CMP Section 5 with general and more detailed policies



Plan 11
 Abbey grounds, landscape policies
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April 2018



Dryburgh Abbey
Designed Landscape

Conservation Management Plan